To the Graduate Council:

I am submitting herewith a dissertation written by Ronald K. Morgan entitled "The Poetry of Christoph Fürer von Haimendorf." I recommend that it be accepted in partial fulfillment of the requirements for the degree of Doctor of Philosophy, with a major in German Language and Literature.

Robert L. Hiller, Major Professor

We have read this dissertation and recommend its acceptance:

Accepted for the Council:

Vice Chancellor
Graduate Studies and Research

THE POETRY OF CHRISTOPH FÜRER VON HAIMENDORF

A Dissertation

Presented for the

Doctor of Philosophy

Degree

The University of Tennessee, Knoxville

Ronald K. Morgan

June 1980

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ABSTRACT

This study deals with the poetry of Christoph Fürer von Haimendorf (1663-1732), Nuremberg poet and fifth president of the Pegnitz Blumen-Orden. It lists and gives a general description of his extant works and cites bibliographical references to him and his works. Secondary literature which is concerned with his works is discussed, and a short account of his life is given. The main purpose of the study is to characterize and analyze Fürer's three volumes of poetry: Vermischter Gedichte-Kranz (1682), Christliche Vesta und irrdische Flora (1702), and Pomona (1726). It gives a general account of the subject matter of each volume and describes and criticizes the poet's manner of developing themes. The study shows that the poetry in Vermischter Gedichte-Kranz is well within the Baroque tradition. Common Baroque themes are presented in a manneristic style that gives priority to form over content. At the same time, however, it is pointed out that Fürer is attempting to moderate the poetry associated with the Pegnitz society, because many characteristics which had been a mark of Nuremberg poetry are lacking. Although Christliche Vesta und irrdische Flora has Baroque characteristics, the poet's movement away from his earlier highly ornate style is evident. Much of the love poetry, the religious poetry, and the epigrams reveal a transition toward a more straightforward, relatively unembellished style. The popular, mundane expressions in the satires also illustrate this change. The secular works which make up the last section of the volume are essentially rhymed prose marked by a practical and sober didacticism.

Fürer's poetry in Pomona is characterized by a predominately prosaic style and a stronger rationalistic outlook. Divine order is the common theme of this later poetry. The religious poetry betrays definite influence of the German Englightenment and reveals certain similarities between Fürer and such poets as Brockes and Gellert. The encomia stress the ideas of divine and secular order which justifies and defines the role of the Holy Roman Empire in the world. The elegies are marked by a personal element which emerges when Fürer attempts to apply rationalistic principles and the idea of order to death. There is a personal struggle and a bitterness toward the world, whose events are not always rational and orderly. This struggle shows Fürer's later poetry to be distant from the highly intellectualized poetry of his Baroque period. The study concludes with an examination of Fürer's language and style. It reveals that there is little variety of form and that Fürer is following Opitz's requirement for exclusive use of iambs and trochees. His continued use of many rhetorical devices and of alliteration and internal rhyme are efforts to improve the German language and to help perpetuate it as a vehicle for literary expression. Fürer's entire work shows him to be part of the movement toward establishing a national literature in the vernacular.

PREFACE

The main objective of this dissertation is to characterize and analyze the poetry of Christoph Fürer von Haimendorf (1663-1732). He became the leader of a literary circle which had been very important during the middle of the seventeenth century. His life also parallels the time during which German literature was emerging from the so-called Baroque period and was entering the age of the early Enlightenment. Almost nothing has been written about the man or his works, although his contemporaries highly esteemed his poetry. Therefore, the man and his poetry deserve at least a general account.

The first chapter of the dissertation will give a broad description of Fürer's works, his life, and secondary literature which is concerned with him. Along with the general description of each of his works, bibliographical references to the poet and his works will be listed. In addition, the place where his works are available will be cited.

After the first chapter, the dissertation will devote a chapter to each of Fürer's three volumes of poetry. A general account of the subject matter for each volume will be given. The poet's manner of developing themes in certain poems will be described and criticized. The dissertation will also examine whether Fürer's poetry undergoes any changes which might reveal a transition from the highly manneristic style associated with the Baroque period to a more pedestrian style. To some extent style will be considered in these three chapters if it is determined that his poetry does move away from the ornate style.

A fifth chapter will be devoted to aspects of the poet's language and style which are not touched upon in the earlier chapters. Such subjects as form, versification, rhyme, rhetorical devices, and use of foreign words will be examined.

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CHAPTER I

MANUSCRIPTS AND EDITIONS

Short Biography of Fürer

No manuscripts of the works of Christoph Fürer von Haimendorf are known to exist. Neither the Germanisches Nationalmuseum in Nuremberg, where Fürer's letters are stored, nor the Niedersächsische Landesbibliothek in Hannover has any manuscripts of his works, nor are any manuscripts of Fürer's works listed in Deutsche Dichterhandschriften von 1400-1900[1] or in the British Museum Subject Index.[2]

The majority of Fürer's poems are compiled in three volumes. These three collections, all of which are cited in Faber du Faur's German Baroque Collection, are given below in chronological order.

1. Vermischter Gedichte-Kranz/ bey MuB- und Neben-Stunden/ aus Lust zusamm-gebunden von dem Pegnesischen Blum-genossen Lilidor. Nürnberg/ In Verlegung Georg Scheurers Kunst-Händlers. Gedruckt daselbst bey Andreas Knorzen. Im Jahr Christi 1682.

Vermischter Gedichte-Kranz is listed in the following works: Faber du Faur's German Baroque Literature;[3] National Union Catalog;[4]

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[1]Wilhelm Frels, Deutsche Dichterhandschriften von 1400-1900 (Stuttgart: Hierseman, 1970), p. 78.

[2]British Museum General Catalogue of Printed Books to 1955. Compact Edition (New York: Readex Microprint Corporation, 1967), IX, 1173.

[3]Curt Faber du Faur, German Baroque Literature. A Catalogue of the Collection in the Yale University Library (New Haven: Yale University Press, 1958), p. 158.

[4]The National Union Catalog. Pre-1956 Imprints, CLXXXVII (London: Mansell, 1798), 322. Hereafter referred to as Mansell with number of volume and page numbers.

Goedeke's Grundriß zur Geschichte der deutschen Dichtung;[5] Herdegen's Historische Nachricht von deß löblichen Hirten- und Blumen-Ordens;[6] Fortsetzung und Ergänzungen zu Christian Gottlieb Jöchers allgemeinem Gelehrten-Lexico;[7] Allgemeine Deutsche Biographie;[8] Neue deutsche Biographie;[9] and Deutscher Bücherschatz des 16., 17. und 18. bis um die Mitte des 19. Jahrhunderts.[10]

Vermischter Gedichte-Kranz contains Fürer's earliest poems and consists of one hundred and forty-eight pages. Preceding the title page is a double-leaf frontispiece by Johann Meyer which depicts a formal garden. Ornate walls and cypress trees line steps to an arch which leads into a village on the wooded mountainside in the background. On the mountaintop stands a church. In front of the steps are a fountain,

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[5]Karl Goedeke, Grundriß zur Geschichte der deutschen Dichtung, III (Dresden: Ehlermann Verlag, 1887), 275-76. Hereafter referred to as Goedeke with number of volume and page numbers.

[6]Johann Herdegen, Historische Nachricht von deß löblichen Hirten- und Blumen-Ordens an der Pegnitz Anfang und Fortgang (Nürnberg: Christoph Riegel, Buch- und Kunsthändler unter der Vesten, 1744), p. 211. Hereafter referred to as Herdegen with page numbers.

[7]Johann Christoph Adelung, Fortsetzung und Ergänzungen zu Christian Gottlieb Jöchers allgemeinem Gelehrten-Lexico (Leipzig: J. F. Gleditsch, 1784-87), II, 1285. Hereafter referred to as Adelung with number of volume and page numbers.

[8]Allgemeine Deutsche Biographie (Leipzig: Bayer. Akademie der Wissenschaften, 1875-1912), VIII, 208. Hereafter abbreviated ADB with number of volume and page numbers.

[9]Neue deutsche Biographie (Berlin: Historische Kommission bei der Bayrischen Akademie der Wissenschaften, 1953 ff.), V, 692. Hereafter abbreviated NDB with number of volume and page numbers.

[10]Wendelin von Maltzahn, Deutscher Bücherschatz des 16., 17. und 18. bis um die Mitte des 19. Jahrhunderts (Hildesheim: Georg Olms Verlagsbuchhandlung, 1966), pp. 268-69. Hereafter referred to as Maltzahn with page numbers.

palm trees, and two cherubs. One of these cherubs, identified as Cupid, is cutting the branches from a palm tree. The second is seated in front of the fountain and is making a wreath from the trimmed branches. Following the title page is a short poem explaining the frontispiece, a prose introduction to the reader, and dedicatory stanzas. The first section, entitled "Geistliche Gedanken," contains nine religious poems (pp. 1-24); ten poems make up a second part, entitled "Ehren- und Pflichtgedichte," which are mostly occasional pieces, such as tributes to Sigmund von Birken and Daniel Omeis (pp. 25-48); the section entitled "Hochzeit-Gedichte" contains four poems which celebrate marriages of contemporaries (pp. 49-66); the love poetry is entitled "Verliebte Gedichte" and contains nine poems, two of which are translations of French poems (pp. 67-90); the section entitled "Betrübte Gedichte" contains four eulogies (pp. 91-102); appended are two poems entitled "Anweisung zur Vergnüglichkeit" (pp. 103-107) and "Lob der Redlichkeit" (pp. 108-110), and a verse translation of the fourth book of the Aeneid (pp. 111-48).

2. Christliche Vesta und irrdische Flora. Oder Verschiedene theils aus fremden Sprachen übersetzte theils selbst-erfundene geist- und weltliche teutsche Gedichte eines Mitglieds der Pegnesischen Blumen-Gesellschaft. (n.p.),1702.

This work is referred to in German Baroque Literature, 158; Mansell, CLXXXVII, 322; Goedeke, III, 276; Herdegen, 212; Adelung, II, 1285; ADB, VIII, 208; NDB, V, 692; the British Museum General Catalogue of Printed Books, IX, 1173; Maltzahn, 269; and Harold Jantz' German Baroque Literature.[11] The entire volume consists of 670 pages

[11] Harold Jantz, German Baroque Literature. A Descriptive Catalogue of the Collection of Harold Jantz (New Haven: Research Publications, Inc., 1974), I, 130. Hereafter referred to as Jantz with number of volume and page numbers.

and is divided into two sections, "Christliche Vesta" (112 pages) and "Irrdische Flora" (567 pages), with separate pagination and title pages. Opposite the title page for the entire volume is a frontispiece which depicts an offering being made to the goddess Vesta. The picture has symbols from classical mythology and from the Jewish and Christian religions. A maiden standing before an altar is offering a sacrifice. The altar is under a structure of classical design. Above the structure stands a radiant triangle in the sky. Within the triangle stand the four consonants for the ancient Hebrew name for "Lord."

The poems are preceded by dedicatory stanzas entitled "An die Christliche Vesta/ und Irrdische Flora." The poems are exclusively religious. Included are renderings of Song of Songs and of Pierre Corneille's translation of the forty-eighth chapter of Thomas à Kempis' Imitations of Christ. Opposite the title page of "Irrdische Flora" is a second frontispiece, which gives a secular impression. The emphasis in this picture is on symmetry. The outstanding feature is a building in Renaissance style with stairs, doors, and pots of flowers all symmetrically arranged. In front of the house is an equally symmetrically arranged flower garden emphasizing geometric design. On the ground in front of the garden sits a woman with a basket of flowers. After the title page comes a prose introduction to the reader, followed by dedicatory stanzas entitled "Zuschrift an die ungefärbte Freundschafft." The first part of "Irrdische Flora" consists of love poems by Fürer and translations (pp. 1-406). The section entitled "Heroische/ Ehren- Satyrische Leich- und andere Gedichte" (pp. 407-534) is made up of poems which eulogize rulers of Europe, religious poetry, satirical poetry, and 112 epigrams, two of which are composed in French. Appended

is a section entitled "Anhang von etlichen Vermischten Gedichten" pp. 535-66). The translations in "Irrdische Flora" are: excerpts from Guarini's Pastor Fido and from Tasso's Aminta; love poems by Duc de Guise; Corneille's Cinna; the Italian opera Camilla Königin der Volsker (some arias are added by Fürer); an Italian opera entitled Die siegende Stärke; Aesop's fable of the wolf and the sheep; and selections from Boileau, including Satyre contre les femmes.

3. Pomona; oder, Aufgesammelte Früchte der Einsamkeit, von verschiedenen poetischen, teutschen auch andern Gedanken und Erfindungen. Nürnberg: Zufinden bey J. F. Rüdiger, gedruckt bey L. Bieling, 1726.

Pomona is listed in German Baroque Literature, 158; Mansell, CLXXXVII, 322; Goedeke, III, 276; Herdegen, 213; Adelung, II, 1285; ADB, VIII, 208; NDB, V, 692; Maltzahn, 269; and Jantz, I, 150. This work is divided into four parts, each of which has separate pagination. Preceding the title page is a double-leaf frontispiece which offers a prospect of a huge wooded area dotted with a manor, fence railings, churches, and villages. In the foreground atop a slope stands an apple tree under which a maiden is filling her basket with apples. A prose introduction follows, after which comes a post-script entitled "Pomonä guter Rath an Ihre Garten-Gäste; absonderlich denen Jungen und zarten Bäumlein zum besten." Next is a long poem entitled "Scherz-Gespräch zwischen Vesta/ Flora und Pomona." The first section is entitled "Helden-Gedichte" (200 pages) and its poems are dedicated to European royalty. Poems eulogize the Holy Roman Emperors Leopold I, Joseph I, and Charles VI, as well as King Frederick I of Prussia. The character and deeds of these rulers, particularly those of Charles VI, are praised. Lesser dignitaries, such as Anton Ulrich von Braunschweig-Wolfenbüttel

and Princess Wilhelmina Carolina von Anspach, are also the subjects of poems. "Geistliche und andere Teutsche Reim-Ubung" (160 pages) is exclusively religious poetry and draws heavily on the Old Testament. This section includes many hymns, German adaptations of Old Testament passages, poetic commentaries on Old Testament verses, a translation from Thomas à Kempis, and adaptations of a few psalms. Included is a formal argument in prose which seeks to prove that Christianity is the only true religion. The section entitled "Teutsche Epigrammata und andere Gedichte" (112 pages) contains political, religious, satirical, and moral epigrams, as well as inscriptions and epitaphs. This section also has a wedding song, a small group of love poems, and a group entitled "Trauer-Gedichte," which includes eulogies to the poet's father and deceased sons. "Gedanken und Uberlegungen, in ungebundener Rede" (224 pages) is a treatise in prose in which Fürer discusses atheism and his own religious beliefs.

Fürer composed two poems which are not included in the three collections of his poetry in the Faber du Faur collection. These poems are available in the Niedersächsische Landesbibliothek in Hannover. They are:

4. Die bekriegte/und triumphirende Donau in Londen eingeführt und vorgestellt/ Als des Kayserlichen Herrn Abgesandtens in Engelland, Hrn. Grafen von Thun, Excellentz alldorten, die Nachricht erhalten/ Uber Den Entsatz Der Von TUrCken/ VIel geängstigten StaDt WIen. Nürnberg/ Druckts Joh. Michael Spörlin. (n.d.)[12]

5. Geistliche Gewissens-Ruhe/ Oder Antwort auf die Frage: Ob und wie einer bey der Evangelischen Religion ruhig und sicher sterben könne? in Teutscher Poesie, nach

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[12]Only NDB lists a date, which is 1685. The title page has no date.

unpartheyischer Uberlegung entworffen Zu Wien in
Oesterreich/ von einem Der die Göttliche Wahrheit nach
der schlechten und rechten Leitung suchet Im Jahr 1702.
DiB ist die Seelen-Ruh/ die das Bestreiten meidet/
Die bey den Worten bleibt/ und keinen Zusatz leidet;
Die nicht verkehren läst der Meynung Lauterkeit/
Und in der Schrifft allein sucht ihre Sicherheit.
Coburg/ in dem Pfotenhauerischen Buch-Laden zu finden.
1706. [13]

These two poems are listed in Goedeke, III, 275-76; Herdegen, 211-12; Adelung, II, 1285; ADB, VIII, 208; NDB, V, 692; and Maltzahn, 269.

Die bekriegte und triumphierende Donau, written in Alexandrines, celebrates the victory of the Imperial forces which ended the Turkish siege of Vienna in 1683. Following the title page are sixteen dedicatory lines in Alexandrines in which Fürer expresses his eternal loyalty to Germany and states that the poem was written to glorify Germany. The poem presents the Danube as a nymph who is awakened by the sound of battle and who witnesses the Christians' victory over the Turks. The poem praises Emperor Leopold I and the many heroes of the battle, such as Charles V, Duke of Lorraine; John III Sobieski, King of Poland; Johann Georg III, Prince-Elector of Saxony.

Geistliche Gewissens-Ruhe consists of fifteen pages, including the title page, and is also written in Alexandrines. Fürer sets forth his evangelical beliefs concerning such polemic religious issues as the Eucharist, the veneration of the Virgin Mary, good works, purgatory, auricular confession, the number of sacraments, and the marriage of

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[13] References also list an earlier edition of the poem published at Nürnberg in 1698. No publisher is listed for this edition. The description of the title and poem are from the Coburg edition of 1706.

the clergy. This poem is the only intentional polemic poetry which Fürer composed.[14]

In addition to the three collections, an entry on a single poem by Fürer can be found in Mansell, CLXXXVII, 322. The poem is:

6. Als Der Durchlauchtigste Fürst und Herr Herr Christianus Augustus Pfalzgraf bey Rhein/ in Bayern/ zu Jülich/ Cleve und Berg Herzog/ Fürst zu Mörs/ Graf zu Veldenz Sponnheim/ der Mark und Ravensperg/ Herr zu Ravenstein U. U. Welcher Den 16. Julii st. v.A. 1622. gebohren worden/ den 23. Aprilis st. n. A. 1708. Nachts um halbweg 9. Uhr/ in Dero Hoch Fürstl. Residenz Sulzbach/ höchst-seeligst entschlaffen/ Wollte Dero Hoch Fürstlichen Durchl. Seinem allzeit Gnädigsten Fürsten und Herrn aus gehorsamster Devotion und gerechtistem Bey-Leide Folgende wenige Trauer-Zeilen unterthänigst und wehmüthigst nachruffen Christoph Fürer/ von Heymendorff auf Wolkersdorf Sr. Hoch Fürstl. Durchl. Gehaimer Rath/ auch Innerer Gehaimer Rath der Stadt Nürnberg/ und Curator der Universität Altdorff. Nürnberg/ gedruckt mit Endterischen Schrifften. (n.d.)[15]

The Mansell entry is the only reference to this poem which is available in the Rare Books and Special Collections at Princeton University Library. This elegy can be found in the first section of Pomona on page 147.[16] Including the title page, the poem is four pages long. Fourteen sestets in Alexandrines make up the poem. At the top of the first page of the text is a decoration depicting a skull which is

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[14]This poem was answered by a Jesuit named Simon Meyer, who attempted to refute Fürer's arguments. See Herdegen, p. 212, and Adelung, II, 1285.

[15]Although the entry in Mansell gives the date of publication as 1708, there is no date on the title page of the poem.

[16]There are four changes in the poem found in Pomona: In the fifth line of the first sestet, the later version has wünsche instead of wünschte; in the fifth line of the fifth sestet, Hoffnung-voll in place of Hoffnungs-voll; in the fifth line of the sixth sestet, stekt instead of steckt; and in the third line of the twelfth sestet, Ursprung has replaced Norden.

resting on two crossed bones. Out of the top of the skull protrude three stems of wheat. Above and on both sides of the skull is a cloud, within which are two cherubs on each side of the skull. Each is holding a quill in the outside hand and with the nearer hand is holding the side of a crown which is directly above the skull.

Letters of Fürer's are available in the Germanisches National-museum in Nuremberg:

7. 127 Reisebriefe an seine Eltern 1681-1688[17]

These letters are personal and describe Fürer's travels through various countries. They provide little insight into his poetry.

No one has as yet described or analyzed Fürer's works, and the few literary histories which mention him at all do so only very briefly. The most extensive assessment of his work is the two paragraphs by Lemcke in his Geschichte der deutschen Dichtung neuerer Zeit.[18] Generally, Fürer is regarded as a good poet, but not a great one. Faber du Faur calls him "the last true poet" elected to the presidency of the Pegnitz Order.[19] Concerning the Pegnitz poets after Sigmund von Birken, Julius Tittman says in his work on the Nuremberg poets that Fürer is the only one worthy of mention.[20] However, Goedeke has a low

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[17]Frels, p. 78.

[18]Carl Lemcke, Geschichte der deutschen Dichtung neuerer Zeit, Vol. I: Von Opitz bis Klopstock (Leipzig: E. A. Seeman, 1871), pp. 362-63.

[19]Faber du Faur, pp. 157-58.

[20]Julius Tittmann, Die Nürnberger Dichterschule. Harsdörffer, Klaj, Birken. Beitrag zur deutschen Literatur- und Kulturgeschichte des siebzehnten Jahrhunderts (Göttingen: Druck und Verlag der Dieterichschen Buchhandlung, 1847), p. 246.

opinion of Fürer as a poet. His brief assessment of Fürer's poetry is as follows:

> Die Nürnberger und die Zeitgenossen rühmten ihn überschwänglich, weil er ein vornehmer Mann war. Seine Gedichte vereinigen den schwülstigen Ausdruck der Schlesier mit der Gedankenplattheit der Sachsen.[21]

Occasionally Fürer's work will appear in an anthology. Two poems, "Streit des Fleisches wider den Geist" and "Unrecht Guth," from Christliche Vesta und irrdische Flora can be found in Cysarz's anthology of Baroque lyrics.[22] An English translation of "Streit des Fleisches wider den Geist" also appears in George C. Schoolfield's anthology of Baroque lyrics.[23]

It is generally agreed that Fürer was well-versed in foreign literatures and languages. Lemcke writes:

> Man merkt einen gebildeten, in der französischen und italienischen Schule bewanderten, doch nicht verdrehten Geist,. . . In der Irdischen Flora ist Manches recht hübsch aus dem Pastor fido und aus Torquato Tasso's Aminta übersetzt. . . . [24]

In his preface to Sterbender Cato, Gottsched proposes to use Fürer's translation of Corneille's Cinna in his desire to continue the reform of the German stage:

> Hierauf schlug ich, die angefangene Verbesserung unsrer Schaubühne, so viel mir möglich war, fortzusetzen und zu unterstützen, dem dermaligen Direktor derselben auch den von

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[21]Goedeke, III, p. 275.

[22]Herbert Cysarz, Barocklyrik, Vol. II: Hoch- und Spätbarock (Hildesheim: Georg Olms Verlagsbuchhandlung, 1964), pp. 168-69.

[23]George C. Schoolfield, trans., The German Lyric of the Baroque in English Translation (New York: AMS Press Inc., 1966), pp. 108-111.

[24]Lemcke, pp. 362-63.

> einem vornehmen Ratsgliede in Nürnberg [Fürer] übersetzten 'Cinna' vor, der in der Sammlung seiner Gedichte, die unter dem Titel der 'Christlichen Vesta und irdischen Flora' herausgekommen, befindlich ist. Wie nun dieses Meisterstücke des Corneille durchgehends groBen Beifall fand:. . . [25]

Fürer's Life

Christoph Fürer VII was born into a prominent patrician family on July 11, 1663 on his family's estate Haimendorf near Nuremberg.[26] His ancestors on both sides of the family had been distinguished public servants of the city of Nuremberg. After an early education in Latin, Greek, French, art, science, and religion, Fürer began studying philosophy and jurisprudence at the university in Altdorf in 1679. Here he also began learning Italian, English, and Spanish and attended lectures by Daniel Omeis, his predecessor as president of the Pegnitz Blumen-Orden. While at the university, Fürer began writing poems in German. Later, these poems, at the urging of Fürer's father, were collected and published under the title Vermischter Gedichte-Kranz. During these days as a student, Fürer became a member of the Pegnitz Blumen-Orden, for on August 11, 1680, he was accepted into the order by Sigmund von Birken. His shepherd's sobriquet was "Lilidor der Erste" and his symbolic flower was the lily, with the annotation: "Glory in Sincerity."[27] At the university Fürer continued the debating which he

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[25] Johann Christoph Gottsched, Ausgewählte Werke, Vol. II: Sämtliche Dramen, ed. Joachim Birke (Berlin: Walter de Gruyter and Co., 1970), p. 8.

[26] Herdegen, pp. 181-215. This work is the entire source for this sketch of Fürer's life. The other works which contain accounts of his life have no information which is not in this one.

[27] Herdegen, p. 186. The annotation reads: "In Candore Decus, Hisp. Mi Candor mi honra."

had already begun at the Gymnasium. In each of the years 1680, 1681, and 1682 he delivered under supervision a disputation in Latin. In 1682 he submitted a request to the University Law Faculty to be allowed to debate without any faculty supervision. The request was denied, although the faculty gave him good marks (rühmliches ZeugniB) for his skills. Thereupon Fürer gave a farewell speech entitled "Concerning a Journey to be Profitably Undertaken"[28] and left the university.

On May 5, 1682, Fürer set out on an extensive "educational tour." He traveled to Belgium, France, Holland, England, Austria, Italy, Hungary, and other parts of Germany and, according to Herdegen, was well received by and introduced to many prominent people. Among the many cities which Fürer visited, some of the more prominent ones were Vienna, Paris, London, Amsterdam, Brussels, Florence, and Rome. During his first visit to Paris, he made frequent trips to Versailles, where he once witnessed a lever of Louis XIV and was also shown the king's apartments. Several of Fürer's poems in French were shown to the French king. In Rome Fürer was presented to the cultured daughter of Gustavus II Adolphus and former queen of Sweden, Christina, for whom he composed a poem in French. He also met Leopold I, Holy Roman Emperor, on several occasions.

On Easter, 1690, Fürer was elected to the Nuremberg City Council because of his many outstanding services to the city. According to Herdegen, he acquired the reputation of a very outspoken, capable, and just official who endeavored to serve according to the following code:

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[28]Ibid., p. 187. The Latin reads: "de peregrinatione utiliter instituenda."

"Justice and Piety, Truth, Prudence, Sincerity, These Five Virtues Multiply a Person's Blessings."[29]

In 1709 Fürer was asked to accept the presidency of the Pegnitz Blumen-Orden. Since the death of Magnus Daniel Omeis, the society had been leaderless for thirteen months, and the local membership had dwindled to seven. Fürer set about establishing new regulations for the order and trying to get all of the members to participate more actively in the society's activities. During his long tenure as president, he brought twenty-one new members into the order, a number surpassed only by the energetic Sigmund von Birken.

In addition to serving as the Pegnitz society's president, Fürer continued to lead an extremely active political life. He was often a member of important delegations. In 1711, for example, he was a member of a delegation to the coronation of Charles VI in Frankfurt to deliver the imperial vestments and the Empire's insignia. As a councilman, he entertained many important politicians. In 1718 Fürer was chosen as one of the Holy Roman Emperor's advisors (Römisch-kaiserlicher wirklicher Rat), and in 1725 he was named administrator over the Reichs-Feste, the new hospital, Spital zum Heiligen Geist, and the cloister, Saint Catharine. As superintendent of the churches and schools in Nuremberg, he helped finance the rebuilding of the Egider Church, which had burned in July, 1696. (Fürer had helped fight this fire.)

Fürer was married twice to women of noble birth. In 1687 he was married to Susanna Maria Behaim von Schwarzbach, who died in 1701.

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[29]Ibid., p. 198. The Latin reads: "JUSTITIA & PIETAS, VERUM, PRUDENTIA, CANDOR, Quinique hae VIRTUTES terque quaterque beant."

In 1710, Maria Barbara Pömer von Diepolisdorf became Fürer's second wife. A son from the second marriage, Anton Ulrich, became president of the Pegnitz Blumen-Orden in 1751.[30]

Fürer died on the night of May 3, 1732. According to Herdegen, he had been in poor health since he was a very young man and he lived much longer than Fürer himself or anyone else expected.

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[30]According to NDB, II, 692, Fürer had two sons and one daughter by his first marriage and two sons and one daughter by his second. Herdegen apparently lists only those who were alive at the time during which he wrote his history. In a footnote on page 210, he names two of Fürer's daughters and their husbands. Of course, he devotes an entire chapter to Anton Ulrich. A poem in Pomona in which Fürer writes of the death of two young sons seems to prove that he had more children than those whom Herdegen names.

CHAPTER II

VERMISCHTER GEDICHTE-KRANZ

Vermischter Gedichte-Kranz/ bey Muss- und Neben-Stunden/ aus Lust Zusamm-gebunden von dem Pegnesischen Blum-genossen LILIDOR was published in Nüremberg in 1682. As the date of publication shows, Fürer composed the poems before he was twenty and before he left the university. According to Herdegen, Fürer was composing poems found in Vermischter Gedichte-Kranz by the time he was sixteen. Later they were collected and published by a close friend of Fürer upon the urging of the poet's father. Herdegen states that this was done without Fürer's knowledge.[1] Although it is true that he was traveling in 1682, statements in the preface to the work and in the dedicatory stanzas indicate that he anticipated eventual publication of his poems. He certainly expected others to read the poetry. Whether this would simply be a small group of acquaintances cannot be ascertained.

The work opens with an explanation of the frontispiece, which depicts a child making a small wreath from branches of a tree. This explanation is twelve lines in Alexandrines. Fürer identifies the child as Cupid, who, out of love, is cutting the branches which were hindering the growth of the tree. The overabundance of leaves was taking away the tree's sap and was reducing its amount of fruit. After cutting the leaves, Cupid made a wreath from them. The poet says that this volume of poetry was produced in the same manner. Love of God and love of the reader motivated the composition of the poetry, and his poems

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[1] Herdegen, p. 185.

were published for the sake of the poet's technical training and the reader's edification. He compares his poetry to the branches which were cut for the wreath. The overabundance of the poet's poetry was hindering his growth and, in order to make something useful of it, he has made it available to the reader.

The preface, "Geneigter Leser," is in prose and explains why the poems were written. This is done with affected modesty in a florid rhetoric. Fürer claims that since he wrote the poems solely for pleasure, it never occurred to him that anyone else would ever want to read them. Because he considered his poems insignificant, he assumed that others would value them even less. In fact, the poems were first written down on many different sheets and bits of paper, and the poems which he felt were poorly written were to be burned. However, he decided against burning any of his poems, for by comparing the badly written poems with his other works, he could discover improvement in his composition. One reader of his poems thought that they should be in print, but he said this more out of love for the poet than because the poems really deserved to be printed. Because of other poets of much greater stature, Fürer hesitated a very long time before he agreed to have them printed. However, he changed his mind. Not every poet can be a Virgil or a Horace. If his poetry brings ridicule, it will not matter, for he wrote it in his spare time merely for pleasure. If ridicule comes from learned and experienced persons, he will try to learn from it. If it comes from those who want to display their own cleverness, he will allow them this amusement, since that is why the poems were written anyway. Fürer says that he will be happy if his book makes a pleasant pastime for those who read it.

The preface is characterized by the highly embellished language of the age and is filled with the traditional classical allusions. Just as Plato made sacrifices to Vulcan, he will give his insignificant poetry to the fire. Upon changing his mind, Fürer decides to rescue "his children" from the merciless flames as Aeneas rescued his father. The use of stones and flowers in similes and metaphors is present. Compared to the poetry of Christian Hofmann von Hofmannswaldau, Fürer says, his poetry is like bad glass in contrast to diamonds; alongside Caspar von Lohenstein's poetry, it is like copper next to gold. However, often a small lily of the valley has just as pleasant a smell as the magnificent, resplendent rose.

Fürer seems very concerned about his inclusion of amorous poetry and feels that he has to justify it. He emphasizes that it was his amorous poetry which was destined for the flames. He directly defends his inclusion of such poems. He states that if any reader should be offended that the poet has published such poems, he should remember his own youth, when a person is brash enough to write of such matters. The reader need only to notice that the spiritual poetry can be found at the very beginning of the book.

In the dedicatory stanzas, entitled "An seine Gedichte," Fürer continues to stress the fact that he wrote the poetry only for amusement and defends the inclusion of the amorous poetry once again. He also discusses his versification. He says that if any reader wishes to scrutinize it closely, the poet will laugh at such an effort and grant the pleasure, which will turn into a burden for the reader after a short time anyway. Although he was not so meticulous as to turn his pleasure into a burden while writing, Fürer says that he made every

effort to use a pure form of speech. Fürer concludes these stanzas by stating that if perhaps he has filled the book with superfluous pages which have no use, it must be remembered that this volume is for friends who requested that he have his poetry printed.

The poetry in Vermischter Gedichte-Kranz adheres to the type of poetry which is commonly termed Baroque. The work was clearly written for the edification of the Christian reader, and common Baroque themes are treated in Baroque style. The poems contain the popular Baroque themes that the world is an evil, vain, transitory one in which the mortal flesh can gain dominance over the immortal soul; that one must turn repentently to the Christian God; that there is a heaven which awaits Christians after physical death and a hell ready for those who are not Christians. It is continually emphasized that man is involved in a constant struggle against the physical world and its apparent pleasures which must be abnegated in favor of the spiritual pleasures of living a life which honors God. The poems stress that the highest honor to God is to live a virtuous life and to write poetry which honors God and which praises those whose lives have honored God. Such themes underlie not only the religious poetry but also the occasional poetry, the love poetry, the eulogies, and the encomia as well.

All of the common linguistic devices of the late Baroque abound in Fürer's first volume of poetry. Figurative roles are played by animals, flowers, precious stones, and so forth. The ornate metaphors found in the poetry of other seventeenth-century poets can be found here. Fürer profusely employs such popular rhetorical devices as punning, polysyndeton, anaphora, oxymorons, tautology, and pleonasms. Of course, paradox and antithesis are two of his favorite devices.

The Baroque poet's fondness for displaying his familiarity with the classical world is particularly evident. The Roman and Greek gods and figures are called upon continuously to assume their traditional roles. Numerous references to such figures as Ulysses, Orpheus, and Paris are found. There is abundant mention of the Muses. Cupid, of course, is a frequent personification of love. There are many references to the beautiful Helena, particularly in similes. The figures Phoebus and Apollo often personify the sun. Typical is Fürer's description of the braune Nacht in the opening lines of his encomium to Daniel Omeis:[2]

> NUnmehro ist es Zeit/ die Stunden sind verschwunden/
> uns überfällt die braune Nacht/
> das Sternen-Heer hält schon die Wacht/
> und hat sich bey uns eingefunden:
> Apollo hat sich längst versteckt/
> mit Thetis bald zur Ruh zu gehen/
> die Nacht hat Cynthien erweckt/
> sie sucht Endymion auf Latnius Felsen-Höhen. (pp. 38-39)

As is the case with many of Fürer's contemporaries, this display of mythological erudition becomes Schmuckmythologie, which often takes up the greater part of a poem. In the poem entitled "Auf eines vornehmen Professoris in Altdorf Hochzeit," for example, the marriage is announced by Venus, who recalls various events in which she figured in the lives of mythological figures. Her recounting constitutes the first seventy-one lines of the poem. Sometimes such display is accompanied by a self-irony with which the poet makes fun of his own practices.

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[2]Daniel Magnus Omeis (1646-1708). A lyricist and theoretician, Omeis was elected to the Pegnitz Order in 1667. In 1674, he assumed the professorship of poetry and eloquence at the University of Altdorf. He became the fourth president of the Pegnitz Order in 1697. An account of his life can be found in Herdegen, pp. 168-181.

In the prose introduction of the poem entitled "Auf deB Zelinto und Amaryllis Myrten-Fest," the various roles which the apple has played in mythology and in ancient history are discussed by Lilidor at such length that Dafnis finally, with a display of word-play of his own (ungebundener-gebundener) that is laced with irony, tells him to get on with the poetry for the occasion:

> Du hast uns lang genug in ungebundener Rede von den Aepfeln etwas hergeschwatzet/ . . . nun sind wir begierig/ auch in gebundener etwas von dir zu hören. (p. 56)

Fürer shares the seventeenth-century's penchant for ornate compliments. His display of his knowledge of classical mythology often accompanies lavish praise for his contemporaries and superiors. In the poem entitled "Erfreulicher Magnus Tag," Daniel Omeis is the Phoebus of the Pegnitz Order, the light of the order's Muses, whose splendor even night cannot cover and whose rays of kindness shine with love. Omeis' birthday is pictured as a splendorous day which causes the Muses to rejoice:

> Es must ein grosser Tag ja auch was Grosses schenken/
> man sah gleich/ daB sein hoher Sinn
> nicht nach der nidern Erden hin/
> nur Sternen-werts sich wollte lenken:
> Ihn liebte gleich die Musen-Schaar/
> sie wollten ihn selbst unterweisen/
> und da er kaum geboren war/
> da schrien sie zugleich: Man soll ihn Magnus heissen. (p. 40)

These ornate compliments are usually uttered with the obligatory affected modesty. In "An die schöne Blumen-Schäferin Amarillis,"[3] Fürer lavishly praises this noble nymph's poetic spirit, at which even Muses marvel and whose commands the Pegnitz River obeys with the greatest

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[3]The sobriquet for Anna Maria Baumgärtner (1658-1685). She was a poet and, along with Fürer, became a member of the Pegnitz Order in 1680. An account of her life is given in Herdegen, pp. 513-520.

pleasure. Amarillis will be the source of the greatest joy for all the shepherds of the Irrhain.[4] Fürer is apologetic that such a spirit must stand beside lesser spirits like himself, but as he says in the following passage, a great spirit is recognized even more when lesser spirits are there to be compared to it:

> Ein Sternen-hoher Geist wird dann erst hoch geschätzet/
> wann einem schlechten/ der ihm weicht/
> und niemal an der Würkung gleicht/
> man in der Wag entgegen setzet.
> Ein Orgel/ die vergnügen soll/
> muß groß- und kleine Pfeiffen haben/
> dann lautet erst das Spielen wol:
> So hebt der Unterschied auch deiner Künste Gaben. (p. 28)

Fürer goes on to say that he is happy that his lesser talents can stand below a greater spirit. He will gladly accept that lower position if he can help add to Amarillis' renown. He gladly succumbs to her greater talents, for in this yielding he finds gain.

As in the case of most Baroque poetry, form rules at the expense of any individual experiences which any type of poem might convey. Many of the religious poems are like sermons to entire congregations. Confessions and supplications in the hymns are exemplary rather than personal. Fürer does address his own soul in one poem, but the condition which he attributes to his soul and body is the standard one employed by many other Baroque writers. The "Verliebte Gedichte" do not seem to reflect any experience with real love. Love is stripped of any emotion, for such strong and potentially explosive emotions as jealousy and love are treated in a highly intellectualized manner. The "Betrübte Gedichte" do not convey any genuine personal grief. Their formal language shows that Fürer shared his contemporaries' interest

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[4]Beginning in 1678, the property and pastoral gathering place of the order.

in manipulating the language, as the opening lines of his eulogy to Sigmund von Birken reveal:

> Geh spiel ein kurzes Spiel/ wo dieses spielen heisset/
> wann ein beseuffzend Ach! durch unsre Lippen dringt/
> wann sich der Threnen-Tau auf unsren Wangen weiset/
> und ein gesalzner Bach aus beeden Liechtern springt.
> Doch spielt die ganze Welt; und dieses unser Leben
> trifft nicht gar ungereimt mit einem Schauspiel ein/ (p. 93)

This conscious use of different words from the stem spiel, the ornate metaphor Threnen-Tau, and a sentence such as ein gesalzner Bach aus beeden Liechtern springt to metaphorically describe weeping prevent the poem from conveying any personal grief. The poem remains highly intellectualized, for more than one half of it is concerned with life as a stage, the vicissitudes of life, the inevitability of death to all, and the necessity of living virtuously, before the poem turns to Sigmund von Birken. Even then, the poem does not convey any personal grief but tells us that Sigmund played his part on the stage of life so well. In the poem entitled "Auf eines höchstbeliebten Studiosi Beerdigung," such expressions as O Grosser Gott, O Jammer/ Herzenleid, Threnen-Meng, and Seuffzer Hauff drown any personal involvement. The poem entitled "Als zwey vornehme Freund von Altdorf weggezogen" fails to impart any genuine sadness or sense of loss because it is dominated by the poet's continual intellectualized comparison of his friends' departure to those times when the sun is not giving light and warmth to the earth.

Fürer's favorite symbols, around which he develops his preferred themes of transcending the earth, honoring God by living virtuously and receiving God's grace, are metaphors, personifications, and similes of the heavens and its components--the stars, the sun, the sun's light and splendor. The soul is often urged to free itself from the earth

by soaring to the stars. In the encomia and eulogies, the people who have unfettered the shackles of the earth are usually called stars. Of course, the greatest star in the heavens is the sun, the source of light. The sun and its golden light is the poetic realm above the physical earth. Light is a frequent metaphor for insight. The sun is the metaphor for the ultimate truth--God and his mercy and grace. It gives warmth and strength to the weak. Its daily rising symbolizes the resurrection.

In contrast to the heavens, the earth is the non-spiritual realm which must be transcended. To remain on this earth is to remain in darkness. Darkness is the absence of the light which allows one to see. Without this light, one cannot determine its source. Darkness is the absence of the light of truth and of the sunshine of grace--darkness is the metaphor for ignorance, for sin, for death.

Thus, in the poem entitled "Andacht bey einer Monds-Finsternus," Fürer employs these symbols of light and darkness to deliver the message that deadly sin lurks in the apparent pleasures of the mundane world. These sins are all too easy to succumb to and can lead man away from God to eternal death, but they can be defeated with a strong faith in God's mercy. The absence of the reflection of the sun's light on the moon reminds the poet of his sinful nature and evokes the temporary fear of losing salvation. He equates the darkness of the moon with his own condition and remarks that the shadow of the earth can prevent the moon from receiving light and thus causes the earth and its inhabitants to be enshrouded in total darkness. In like manner, the poet confesses, the earth and its false pleasures can envelop him in sin and keep him from God's mercy:

Ach Mond! ich bin dir gleich/ ich kan es ja nicht läugnen/
ich seh dergleichen sich bey mir gar oft ereignen
wie oft entgeht mir auch der Gnaden Sonnen-schein/
so/ daß ich ganz und gar muß trüb und dunkel seyn.
Allein was ist die Schuld? nichts anders als die Erden/
dadurch die Sinnen uns gar oft verdunkelt werdt/
die falsche Lust der Welt/ mein eigen Fleisch in mir
stellt sich dem GOttes Liecht mit seinem Schatten für. (p. 20)

However, just as the poet knows that the sun will return to shine upon the earth, God's "sun of consolation" will return to shine upon him. Fürer concludes the poem by advising the reader not to allow love of earth to obstruct God's sun, to accept (einnehmen) the "light of God's mercy," or he can expect an eternal darkness.

Light as truth and darkness as ignorance are employed as the starting points of the poem entitled, "Die wider den Glauben streitende Vernunfft" to expose the inadequacy of reason as an absolute means for ascertaining truth. The poem is a strongly ironic critique of reason, and Fürer employs numerous Baroque devices for effect: juxtaposition of opposites, oxymoron, and asyndeton. The poem attempts to make a defense of faith and issue a strong warning against the excessive use of reason to criticize religious beliefs, which must be accepted as a matter of faith. To stress reason's limitations, the poet seeks to belittle it by personifying it as a blind, meddling child who is becoming too smart for its own good and who must be told the unpleasant truth about itself. This child must be made aware of the limitations imposed by its blindness and of the destruction which can be brought about if it runs about unrestrained and untended. In the opening lines of the poem, the ironic tone in which the poet admonishes this blind child is evident:

VErnunfft/ du blindes Kind/ die du zwar scharf wilst sehen/
und dich dem GOttes-Liecht gleichwie ein Adler nähen;

dein Aug vertieffet sich in GOttes Heimlichkeit/
ich warne/ nimm dein waar/ und wag dich nicht zu weit:
Zwar deine Meinungen sind Riesen zu vergleichen/
da du den Zwergen doch kaum kanst das Wasser reichen. (pp. 5-6)

As the lines show, Fürer builds the irony with numerous devices. It is paradoxically ironic that this blind child would not be content with mere sight; it wants to have sharp vision (scharf. . . sehen). The usage of zwar heightens the irony by implying a repetition on the poet's part of little reason's aspirations. He uses the sun as a metaphor for truth and the eagle as that which reason wants and claims to be--something which can approach the truth. In a tone in which an adult admonishes a child which is too meddlesome for its own good, he has to warn reason that if it attempts to uncover God's secrets, it had better be careful and not go too far, implying that reason just might get hurt. The irony is continued with the second zwar, which acknowledges reason's gigantic opinions about itself. However, the poet points out that in reality it cannot be compared to even a dwarf. The images of light as truth, sight as insight, and darkness as ignorance are evoked in the following two lines to illustrate reason's limitations in ascertaining truth. The irony is sustained by the oxymoron dunklen Schein and particularly by the reference to Argus, a giant with a hundred eyes, and to the mole, which has no eyes and lives mainly underground.

Du hast kein ewig Liecht/ nur einen dunklen Schein
und glaubst/ ein Argus muB vor dir ein Maulwurff seyn. (p. 6)

The message becomes more direct, and reason is frankly told which areas it should stay away from. Because reason is unable to ascertain absolute truth, it is not equipped to put miracles, the Bible, and God to a critical test. The poet maintains that there is still much in the world which is unknown to man and which must be accepted simply

by faith. Fürer wonders how the Bible, into which God's spirit is instilled, can be criticized by reason. In his opinion, to subject God to the test of reason is unthinkable, because reason is a gift from God, whose spirit is the height of reason. Fürer returns to his irony and picks up the comparison to the giants, whose capacity reason claims to have. Just as the giants who rebelled against the gods thought that they, by building mountains, could reach and assault the House of Gods but were left with humiliating defeat, reason will experience the same fate if it endeavors to enter into divine areas where it does not belong.

> Trag keine Berg zusamm/ wie wir die Riesen mahlen/
> die auch zu stürmen einst gedacht das Götter-Haus/
> doch endlich brach das End in Schimpf und Unglück aus. (p. 7)

The final lines of the poem employ the image of a runaway horse with unchecked reins to illustrate the need to control reason in order to prevent it from destroying itself and man:

> Vernunfft ist Unvernunfft/ läst man den Zügel gehen:
> Sie stürzet sich und uns an Felsen/ Stock und Stein;
> der ist der allerklügst/ der nicht zu klug will seyn. (p. 7)

The paradoxical statements--Vernunfft ist Unvernunfft and der ist der allerklügst/ der nicht zu klug will seyn--in addition to maintaining the irony which characterizes the poem, well illustrate the paradoxical nature of the content of the entire poem--namely, reason destroying the Highest Reason. God is the height of reason, but reason is being used to question God, who created reason in the first place. The poem presents reason turning against itself and ultimately destroying all beliefs, including the belief in reason.

In the poem entitled "Aufmunterung der unsterblichen Seelen" the fearful, imprisoned soul is encouraged to escape the physical, the transitory, the earth-bound, the sinful aspect of existence, symbolized

by the earth and darkness, and to flee to the spiritual, the eternal, the free, the pure realm, symbolized by the heavens, stars, and light. The poem is an apostrophe to the poet's own soul and is written in the form of a Genevan metrical hymn.

To depict a dejected, fearful soul surrounded by sin, the poet employs the image of a prisoner in dark confinement:

> Zwar ich muB dich doch beklagen/
> weil du in dem Kerker bist/
> da dich Band und Fessel plagen/
> da kein Liecht/ nur Schatten ist:
> Da dich eine Nacht umhüllet/
> und mit tausend Aengsten füllet. (p. 4)

As the following lines state more directly, the prison in which the soul finds itself is the earth-bound, mortal body, from which the soul is encouraged to escape:

> Drum entreisse Dich der Schranken
> und deB Leibs/ der dich enthält/
> mit vergötterten Gedanken/
> schwing dich/ Seele! aus der Welt (p. 4)

As the word Aufmunterung implies, the soul is downcast and must be encouraged. The poet attempts to make the soul aware of the fact that escape and freedom are possible. To stress the fact to the soul that this imprisoning body, like all physical properties, is mortal and therefore temporal, a grotesque image with an inverted epitheton ornans is used to describe the death which will someday bring the prison to nothing:

> Fleisch und Knochen müssen werden
> Würmer/ so die Zeit gebiert/
> das/ was kommt von dieser Erden/
> wird ihr wieder zugeführt/
> dann der FaulniB grimmer Rachen
> weiB aus etwas nichts zu machen. (p. 4)

To emphasize to the soul that its condition stands in direct contrast to that of the body, the poet juxtaposes statements of normal and inverted word order with stress on the words dich and du:

> Aber dich kan nichts versehren/
> du lebst solcher Noth befreyt/
> dich kan keine Zeit verzehren/
> du verbleibst in Ewigkeit. (p. 4)

Such active verbs as schwing dich, verlaß, and entreiße are used to instil in the soul the courage to escape the physical, earthly aspect of existence and to ascend to the spiritual non-earthly realm.

The examples in the preceding poems which show how Fürer employs components of the heaven and earth, as well as other objects, are indicative of the role which all of nature plays in Vermischter Gedichte-Kranz. For Fürer, as for most seventeenth-century poets, concrete objects are intended to be understood in their allegorical meanings.[5] Just as the eagle, whose flights soar amid the rays of the sun, is an elevated spirit living close to the truth and, therefore, close to God, a bat is a sinner who has been abandoned by God. ("BuB-Gedanken," p. 9). Similarly, a "black raven" is a dishonest person ("Lob der Redlichkeit," p. 109). In another poem entitled "BuB-Gedanken," in which Fürer attempts to frighten a sinful reader into repenting by stressing the imminence of death and the certainty of hell, we see the tree used as a metaphor for a human:

> Der Baum fällt hin/ und liget/ wie er fiel/
> es ist erreicht nunmehr sein Lebens-Ziel.
> Ligt er nun wol/ so ist es ihm zu gönnen/
> wo nicht/ so wird ihm niemand helffen können. (pp. 11-12)

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[5]This point is emphasized by Gisela Luther, Barocker Expressionismus? Zur Problematik der Beziehung zwischen der Bildlichkeit expressionistischer und barocker Lyrik, The Hague: Mouton and Co., N.V., 1969.

Although it may be true that a fallen tree lies in the position into which it fell and that a tree is destined to die, Fürer is not talking about trees in any sense. He simply means that if mortal man dies in a sinful state, it is too late to repent and there is nothing which can be done to save him from damnation. The role of nature is exemplified in the following periphrastic description of thunder clouds hiding the sun and darkening the earth which simply serves to reflect the poet's dismal spirit when two dear friends of his are about to leave him:

> Wie wann diß unsre Rund der Sonnen Glanz verlieret/
> so daß man auch bey Tag kaum mehr den Tag verspüret.
> Wann dieses grosse Liecht für unserm kleinen flieht/
> und sich das Aug der Welt der Menschen Aug entzieht.
> Wird also bald die Furcht ein jedes Herz umgeben/
> die schwarze Traurigkeit wird in den Sinnen schweben/
> wie sie am Himmel schwebt/ und wer es nur versteht/
> siht gleich, daß über uns ein schwer Gewitter geht.
> Die Sonnen gehen weg/ und wollen von uns fliehen/
> ich seh den Himmel sich mit Wolken überziehen.
> Ich fürchte/ daß sich nicht ein hartes Wetter regt/
> und mir in meine Lust mit Donnerkeulen schlägt. (pp. 31-32)

The typical Baroque themes and the priority of form over content places Fürer's poetry in Vermischter Gedichte-Kranz well within the Baroque tradition. The popular forms of the period are also present: Alexandrine, hymns in variations of the metrical form of the folk song, the form of the Genevan metrical hymn, iambic tetrapody, rondeaux. There are, however, remarkably few sonnets --only one appears in the volume. Nevertheless, if Fürer stands within the Baroque tradition, it is equally true that he, as president of the Pegnitz Order, seems to be endeavoring to disassociate his poetry from the "imbalanced and intemperate" verses which are associated with the earlier Nuremberg circle.[6] Fürer does maintain the society's goals of poetry as they were laid down by its founder Harsdörffer: honor of God, encouragement

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[6]Robert M. Browning, German Baroque Poetry 1618-1723 (University Park and London: The Pennsylvania State University Press, 1971), p. 178.

of virtue, and maintenance of the purity of the German language.[7] Many mannerisms of the earlier Nurembergers can be found, but these are mannerisms which abound in the works of most poets of the seventeenth century. Daniel Omeis, Fürer's immediate predecessor as president of the Pegnitz Shepherds, had severely criticized the "excessive extension" of Opitz's principles which he saw in the lavish writings of Harsdörffer, Klaj, and Birken,[8] and many characteristics which mark the poetry of these three are conspicuously absent in Fürer's poetry. There are none of Harsdörffer's "figure poems (Bilderreime)" or the mixing of meters such as in the verses of Klaj. The most outstanding absence is that of the eclogue or pastoral.[9] The "reality" of nature which characterizes pastorals of the early Nurembergers is certainly not present,[10] for, as has already been demonstrated, nature serves a purely allegorical function for Fürer.

Onomatopoeia is also lacking and the precise topography and the detailed biographical references of the Nuremberg pastorals are not

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[7]Herdegen, p. 32.

[8]Daniel Magnus Omeis, Gründliche Anleitung zur Teutschen accuraten Reim- und Dicht Kunst (Nürnberg: in Verlegung Wolfgang Michahelles und Johann Adolph, Buchhandlung, 1704).

[9]A work which is concerned with the Nürnberg school is: Julius Tittmann, Die Nürnberger Dichterschule. Harsdörffer, Klaj, Birken. Beitrag zur deutschen Literatur- und Kulturgeschichte des siebzehnten Jahrhunderts (Göttingen: Druck und Verlag der Dieterichschen Buchhandlung, 1847).

[10]"In ihren Landschaftsbildern hat die Wirklichkeit die Priorität vor dem traditionellen Naturtyp. Sie sind realistisch. . . Die Erwähnung der Eigentümlichkeiten aus der Nürnberger Umgebung hat keine Funktion. Diese Dinge werden nicht eingeführt, um allegorisch gedeutet oder auf den Gang der Handlung bezogen zu werden." From Klaus Garber, Der locus amoenus und der locus terribilis. (Köln: Böhlau-Verlag, 1974), p. 123.

present either.[11] One poem of Fürer's, "Anweisung zur Vergnüglichkeit und Lob deB Land-Lebens," is a bucolic panegyric in which the narrator is a shepherd who extols virtuous shepherds of the peaceful countryside tending their innocent sheep. This poem, written in Alexandrines, is the only such poem in Vermischter Gedichte-Kranz and is the only pastoral or eclogue, and simply an example of the poet contrasting the evils of life in the city with the virtues of a simple country life.

Thus, the many mannerisms in the poetry in Vermischter Gedichte-Kranz show Fürer to be in step with the times. The artificial and the affected were preferred to the natural. A poet was expected to dazzle and possibly to try to outdo his fellow poets. At the same time, as a Nuremberg poet and as president of the Pegnitz Order, Furer's poetry reveals a relative conservatism in comparison to the poetry for which the so-called Nuremberg circle became famous. This represents a change in the direction of the Pegnitz poetry for which certain poets were calling at the time.

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[11] This aspect of the Nürnberger's pastorals is treated in detail in Garber's work.

CHAPTER III

CHRISTLICHE VESTA UND IRRDISCHE FLORA

Christliche Vesta und irrdische Flora was published in 1702. "Christliche Vesta" is the first section and is exclusively religious poetry. "Irrdische Flora" consists of love poetry and a large section of poetry entitled "Heroische/ Ehren- Satyrische Leich- und andere Gedichte," which includes secular and religious poems, all of which are strongly didactic.

In the dedicatory stanzas entitled "An die Christliche Vesta und Irrdische Flora" Fürer devotes stanzas to different types of poetry in the volume: the religious poetry, the love poetry, and the satirical poetry. Blending classical, Egyptian, and Old Testament allusions, he states that the purpose of the poetry in "Christliche Vesta" is to honor God and to inspire others to praise God. In the opening lines, the poet calls upon the virgin pagan goddess whose name he has selected to represent religious poetry to sacrifice her flame to devotion. The poetry will be like a sacrificial flame which burns eternally for God. This devotional flame will be like the fire of the phoenix, for out of it will also rise a pure picture of eternity, even though the body will return to ashes. The flame does not burn to consume, but to nourish, to propagate, to refresh, to strengthen. This devotional poetry will raise one to heaven like the flames which engulfed Elijah and Hercules and which swept them to heaven. As the following lines show, the purpose of "Christliche Vesta" is to honor God and to stimulate others to praise God:

Und so soll sie sich gleichfalls weisen
auf diesen Blättern GOtt zur Ehr.
Ein Beyspiel reizt offt andre mehr
GOtt auch auf gleiche Art zu preisen.
Wann sie nur drey beflammen kan/
hat meine Vesta gnug gethan.

The poet treats the stanzas devoted to the love poetry with tongue in cheek. He wonders whether it is proper to include such poetry with religious poetry, and he employs humorous references to Cato and Zoilus to indicate possible criticism:

Allein sagt mir/ wird sich auch schicken
zur Vesta keuschen Reinlichkeit/
wann Flora bunte Blumen streut/
und laBt verliebte Flammen blicken?
Wer weiB/ ob Cato mich nicht schimpft/
und Zoilus die Nasen rümpft?

He attributes his interest in love poetry to his youth, a time during which matters of love interested him. He goes on to say that most of the love poetry is not his own anyway, but is simply the poetry of others which he has translated into German. He ironically gives assurance that such poetry is within proper limits, for he has clipped the all-too-free Amor's wings, and those clipped feathers are something about which the careful reader can laugh.

When the poet turns to his satires, the irony becomes sharper. He confesses that they have perhaps touched the vices of some people too sharply. He states that if such people are upset and think that they may have a quarrel with him, they should sheathe their swords, because he is laughing at their bitterness anyway. If women become irritated when they see themselves satirized, they really have no quarrel with him, but with Boileau. Besides, only French women are described. One can sense a sneer in the following lines, where Fürer asserts his safety from the wicked whom his satires may rebuke too

sharply. He knows that they will desist to keep from exposing themselves:

> Die Geizhäls/ Bös- und Ungerechte/
> die Falsche/ und dergleichen Leut/
> verzeihen mir/ wann ie zu Zeit
> ich etwas scharf mit ihnen fechte.
> Sie halten ein mit ihrer Klag/
> sonst geben sie sich selbst an Tag.

He contends that his poetry is aimed at no one but is simply like a mirror, in which the beholder sees himself reflected.

Fürer returns to the light and witty tone and says that, for better or for worse, he is releasing the poetry to be printed for all to see. This is done in the form of an apostrophe to two children. He hopes that Vesta's flame of love will cover Flora's sauciness. He advises Flora to change her language and to follow Vesta. The poet knows that it would be better if the lively Flora stayed home, for such a maiden can easily get into trouble. However, he sees that Flora is hastening away and is beckoning Vesta to come with her. He can no longer keep them home, for they are now bored. Fürer concludes his dedicatory stanzas with a light humor. Speaking to Flora and Vesta like a father to two children who have come of age and who are leaving home, he bids the two farewell, advises them not to take slander too seriously, and to let him know what they have accomplished:

> So laufft dann hin/ ihr beede Schwestern/
> die Vesta geh fein erbar für/
> die Flora aber hinter ihr/
> und lacht/ im Fall man euch will lästern:
> kommt ihr dann heim/ so schweigt mir nicht/
> und sagt/ was ihr habt ausgericht!

Irrdische Flora

The poetry in this section is love poetry and is the least original of all of Fürer's poetry. Translations make up a very large part of it. Much of the small amount of original love poetry which exists is largely an imitation of a contemporary poetry, which was itself imitative. There are clear echoes of such popularly imitated writers as Petrarch, Ronsard, Guarini, and Tasso, as well as of such German writers as Hofmann von Hofmannswaldau. A majority of the verses are conventional, manneristic, and formulaic, and convey no personal experience. The poems treat such popular subjects as the beloved's physical features, the bitter-sweet anguish of unrequited love, the power of love, and the frustration of separated lovers.

Several poems describe the beauty of the idealized female in the manner of the conventional poetry of the seventeenth century. These works dwell on her physical traits and ignore any spiritual quality which she might possess. The poet also employs the traditional metaphors to describe her attractiveness. In "Lob einer ungemeinen Schönheit," for example, the beloved's beauty is an unblemished pearly-white soul surrounded by love, an ever-shining light, a star next to the sun and Venus, a magnet which attracts everything toward it, a tender rose petal which is touched by nothing except dew. Her mouth is a garnet from which flows an angelic sweetness that soothes those already half dead and makes death itself sweeter. She is like porcelain, like gold, like a diamond. Her beauty and figure are described by an extended nautical metaphor:

Der Mast ist die Gestalt/ der Segel ihre Brust/
die Seuffzer sind die Lufft/ die mit vermehrter Lust
sie offtmals mit dem Scherz der leichten Zephyr füllen/
bald schwellend blasen auf/ bald fallend wieder stillen. (p. 62)

Her eyes are brighter than the moon. Her mouth is a shell-like house of rubies in which a purple tongue swims about and out of which jump pearl-like teeth which are as alive as the enchanted stones which Amphion used to help build the wall around Thebes.

Not only is the idealized female devoid of spirituality, she is regarded as mere prey to be trapped. Thus, the lover in the poem entitled "Liebe ohne Hoffnung/ oder Klage eines Liebhabers/ dessen Liebste sich an einen andern versprochen," who discovers that his efforts to win a lady have been in vain, compares himself to a hunter without a prey, a bird catcher without a bird, a fisherman without a fish.

The poem entitled "Liebe und Eifersucht der Sonnen-Blume mit der Sonne" is developed around the traditional figure of the sunflower. The reaction of this flower to the sun's rays inspired many Baroque poets to use it as a symbol of the faithful, sad lover. Fürer's poem is an extended metaphor to the following inscription to an emblem which shows a sunflower turned toward the sun:

Ich sehn mich ganz allein nach deinem guldnen Licht;
doch du schenkst aller Welt ein freundlichs Angesicht. (p. 91)

The poet personifies this flower, other flowers, the sun, and ten of the twelve signs of the zodiac to bring the poem's message, which is incorporated in the following lines:

daB offt die gröste Schönheits-Gaben
bey ihrem grossen Glanz auch grosse Flecken haben. (p. 93)

The blemishes about which the narrator warns are indiscriminate illicit love affairs which a faithful lover must witness and endure.

However, the sad, faithful lover breaks his silence and makes a case against his promiscuous beloved, the sun. He delivers a scathing speech to the other flowers in which he contrasts his strong, faithful love with the promiscuity of the sun.

Two striking references are found amid the conventional language of the poem entitled "Unvollkommener Entwurf der vollkommensten Schönheit," where the poet progresses from the decorative metaphors to classical mythology to actual works of classical art. After describing this most beautiful creature with such terms as Rosen-Mund, Corallen-Lippen, Purpur-Wangen, and Perlen-Zähn, Fürer makes references to such popular classical myths as those surrounding Venus, Apollo, and Daphne to illustrate the fact that the beauty he eulogizes is recognized by these classical figures as more beautiful than any in their world. To point out that this beauty is greater than any produced by the greatest artists of the classical and modern world, references are made to the Venus of Medici (which Fürer attributes to Phidias) and then to the work of Michaelangelo:

> DiB/ was in der Künste Schranken
> die Florenz vor Wunder hält/
> ganz entblöBet/ den Gedanken
> und den Augen wolgefällt/
> welches uns kan Wollust geben/
> obs gleich unbeweglich steht/
> ligt viel schöner/ und bey Leben/
> alle Nacht in deinem Bett.
>
> Alt und neues Rom verstumme/
> deiner Bilder Glanz und Zier
> mit der Decken-Hüll vermumme/
> weil ein gröBers Wunder hier.
> Schäm dich/ aller Kunst Mirakel
> die dein weltberühmter Geist

stars, the flowers, the stones are objects with which anyone, poet or peasant, Christian or pagan, is familiar. The rhythm of the poem allows it to be read or recited smoothly, and the caesurae in every line except two and six lend to it a rhythm which is close to that of a folk song.

Fürer shows that he can produce a work with a light touch and wit in "Cupido der Savoyard, oder Schlotfeger," which treats the subtlety with which love can pleasingly entrap and the erotic images which it can stimulate in the impassioned mind. To do this, the poet uses the standard symbols of fire and the crafty, likeable Cupid, who in the poem disguises himself as the unclean but pleasing helper of a chimney sweep. The entire poem is probably a disguised version of an erotic dream, for the chimney seems to be employed as a phallic symbol.

Rather than going into a long story of the mythological Cupid, as he was prone to do in Vermischter Gedichte-Kranz, the poet presents the rascal's powers in a straightforward delightful narrative. The outline of the story is as follows: Having heard some cries that a friend's house was on fire, the narrator finds nothing except the chimney burning with an ember. Suddenly a small boy appears who is completely sooty from the coals and who promises to fetch a chimney sweep. As the boy leaves, he touches the poet's hand and disappears. All of a sudden, the narrator catches sight of a beautiful child. He realizes that the small sooty boy is Cupid, and it is he who has sent this beautiful child. The poet quickly leaves, but as he is going to sleep at home, the sooty Cupid appears once more, dressed in fur. The narrator's protests that he is married are of no avail, as Cupid pulls his "plaything" from his sack, which is a painting of the beautiful child whom the poet has seen earlier. Cupid begins to tease him by

putting the painting on his mouth, quickly withdrawing it whenever the poet would grab for it, and pulling it over himself. Even though the narrator becomes angry, Cupid continues to titillate him by telling him that this child is his, with whom he lives and sleeps. Cupid then describes the erotic pleasures which he enjoys with this beautiful child, after which Cupid vanishes with the picture, and the poet is left in a bed which seems to be afire.

Conventional language is employed to describe the beautiful child. Her forehead is adorned with jasmine and lilies; the eyes sparkle as beautifully as stars; sugar roses hang on its cheeks. The pleasures which Cupid experiences with his plaything are described with the conventional erotic images:

> Wann ich mich lang genug mit solcher Lust erquicket/
> so geh ich zum ParnaB der Schwahnen-weichen Brust/
> da ich offt in dem Schnee hab Beeren abgepflücket/
> wann ich der Hügel-Spitz geherzet und gekuBt:
> und wann ich sie da auch nicht länger darf bedienen/
> so hupf ich gar hinauf auf ihre Mund-Rubinen. (p. 399)

That the poem relates an erotic dream is strongly suggested, for the work, particularly the second half, assumes a dream-like quality. The friend whose house is reportedly on fire is never heard, but we do hear from Cupid and the narrator, and the reader suspects that it is Cupid who sounds the false alarm reported in the opening lines, for the source of it is indefinite: Jüngst kam ein Klag-Geschrey ganz schnell vor meine Ohren. The suspicion grows with the last two lines of the same stanza, in which the narrator says:

> Drauf lieB ich alles steh'n/ und kam dahin gerennet/
> als wann mir auch der Kopf zugleich hätt mitgebrennet. (p. 396)

The figures whom the poet sees vanish and reappear as in a dream: the chimney sweep touches the narrator's hand and suddenly vanishes.

Immediately thereafter the beautiful child comes into view from afar. The poet remarks that even though it is February, roses are hanging on her cheeks. Dream-like imagery becomes particularly prominent after the poet says:

> Als ich nun bald darauf die abgematte Glieder
> der Ruh/ und auch zugleich dem Morpheus/ übergab/ (p. 398)

The plaything which Cupid pulls out of his sack and with which he titillates the narrator with his stories of erotic pleasures is a picture (Gemähl, BildniB) of the beautiful child which was seen "at the fire." The narrator is unable to touch it physically. Cupid can pull it over himself so that the poet cannot distinguish between them. The chimney sweep vanishes just as he had by the chimney, leaving the poet in a heat which seems to be coming from his burning bed:

> So sagt er; und damit ist mir der Pursch verschwunden/
> just/ wie er bey dem Schlot sich aus dem Weg gemacht.
> Und weil ich gleich darauf hab eine Hitz empfunden/
> so meint ich/ er hab mir auch Feur ins Bett gebracht. (p. 400)

The entire poem is handled with a lightness of touch and wit. The narrator knows that the chimney sweep Cupid is a rascal, but nevertheless a likeable one. The contemptuous names which he gives to the sooty fellow--Kerl, Schelm, Pursch, der saubre Vogel, der saubre Herr--are uttered with affection. There is comic, light satire in the poet's following statement about chimney sweeps' fondness for drink:

> dann diese Pursch läBt offt die Schorstein [sic] unterwegen/
> und pflegt die Gurgel mehr/ als unsre Schlöt/ zu fegen. (p. 396)

Wit puts the finishing touch to the poem in the last two lines with the turn of phrase. The narrator remarks that Cupid has given him all these detailed descriptions of his erotic pleasures with the plaything. However, instead of the poet yearning for it, he only regrets,

unnatural, impure, coerced love among humans. According to him, this "natural" love which exists among birds is preferable and superior:

> Sie bindet kein Gesetz der äuserlichen Sitten/
> kein Wolstand welcher doch der Liebe Ubelstand;
> das Würken der Natur wird nie durch Zwang bestritten/
> die beste Satzung ist/ die die Natur erfand. (p. 86)

There is strong implication of an advocacy of interclass marriage. The line kein Wolstand welcher doch der Liebe Ubelstand claims that economic considerations can be the undoing of love among humans and do not stand in the way of love among birds. According to Silvio, birds do not have parents who, by coercing the free hearts of children, change love into hate and hate into love, for with birds, love chooses the partner, not parents who are considering social aspects. Silvio condemns the consideration of any factor other than love in choosing a marriage partner and stresses the fact that love is the only consideration with birds:

> Die Lieb macht hier die Wahl/ und keine Neben-Sachen;
> das Wollen ist das Ja/ das Thun das Hochzeit-Fest/
> die Heuraths-Notul pflegt die Liebe selbst zu machen/
> die sie mit Blut allein ins Herze schreiben läst. (p. 87)

These cited lines also show the beginning of an attack which Silvio mounts against the material rituals and possessions which go along with marriages in certain social strata. He pictures the birds as a free society in which these material accessories are provided for all birds by nature:

> Die Tafel und das Bett sind angenehme Büsche/
> das Pracht- und Hochzeit-Haus ein wolgewachsner Baum/
> die Lieb dient ihnen selbst zu Bett und auch zu Tische/
> und hat zu allererst in kleiner Herberg Raum.
> Sie selbsten sind so gut als Spiel und Musicanten/
> sie machen sich vor sich das beste Tafel-Lied/ (p. 87)

He ironically points out that birds indeed have servants. They are served by humans, who sow the seeds in the fields which are the prepared dining tables for the birds:

> ihr Land-Gut ist die Welt/ die Menschen die Trabanten/
> die nur auf ihren Dienst sind Tag und Nacht bemüht.
> Wir bauen mit viel Müh die Speise/ die sie essen/
> und unser FleiB besämt den Acker/ der sie nährt; (p. 87)

Silvio bitterly observes that, because it is not forced, love among these creatures is free of the envy, jealously, and suspicion which often surround and ruin love between two humans.

Christliche Vesta

The religious poetry retains the themes which are associated with the Baroque period. The physical world is viewed as a place of pain and misery from the beginning until the end. As we see in the following lines, Fürer treats the word WELT as an acronym, drawn from words which define the human condition-- W for Weh; E for Elend; L for Leiden; and T for Tod:

> WELT/ wie wirst du angefangen?
> Ach/ dein Anfang ist ein Weh!
> Wann zum Ausgang wir gelangen/
> folgt zu letzt ein hartes The;
> doch bleibt/ eh der Tod bestritten/
> Elend/ Leiden in der Mitten. (p. 40)

The poems depict the world as one contaminated by such spiritual poisons as physical lust and the desire for material possessions, poisons from which the human should quarantine himself. The poetry's guides to virtue and heaven are prohibitive. The virtuous man is not an individual of action but one who remains content with his lot. Two poems, "Rede der den Adam verführenden Eva" and "Rede des versündigten Adams nach dem Fall," are expatiated accounts of Adam's actions to

teach the reader that it is man's actions which ruin him. If Adam had not acted, the world would still be a paradise. Just as Adam was in a garden whose beauty and temptations could bring fear and death, so is man surrounded by a world whose elements can have the same results. Just as Adam should have left certain things in the garden alone, so should man resist. Many other poems also stress that the more man partakes of this world, the more hostile the world becomes, and the greater the chance that man will destroy himself. The less of the world he experiences, the better off he will be. Thus, Fürer advocates a Christian stoicism in which man should meditate upon the incomparable sufferings of Jesus, patiently endure his own relatively mild sufferings, accept misfortune, and joyfully await death. Man should be physically passive because he has no control over the physical world and its events anyway. Both fortune and misfortune are caused by God's will. Man does not achieve misfortune; it befalls him; in fact, as many poems point out, it pursues him. Life does not belong to man; it is a gift from God. Man does not receive or lose; God gives or God takes away. Thus, as the poet says in the poem entitled "Die beste Vergnügung bestehet in dem Vertrauen zu Gott," those who simply surrender to God's will have learned the art of living satisfied lives and have defeated fate:

> WAs ist die Kunst vergnügt zu leben/
> worinn besteht der Menschen Glück?
> Dem Willen GOttes sich ergeben/
> diB ist das Kunst- und Meister-Stück.
> DiB ist das Glück/ diB macht vergnügt/
> diB macht/ daB man das Glück besiegt. (p. 76)

Although the themes of the religious poetry remain the same and are presented in the Baroque style in many poems, signs of change can

also be discerned. Metaphors become more tempered. The role of mythological figures is reduced drastically and is used more for instructive than for decorative purposes. Many poems are no longer simply made up of a montage of figurative language, but are sustained allegories composed of related and appropriate metaphors. There are poems in which the language is straightforward, with a minimum of, and sometimes with a complete absence of, figurative language.

Moderate metaphors begin to appear. The sun is no longer das Auge der Welt but is now a guldnes Liecht or des Tages Liecht. To refer to the twilight, the poet uses the more appropriate Abendroth. Life is described as a Lebens-Pfad. Erhitztes Blut is passion, and Flecken are sins. To emphasize that man is unable to control physical events in a miserable world, Fürer often employs the traditional metaphors of turbulent nature to represent misfortune. A small boat drifting about often symbolizes man's life, and misfortune is a stormy sea whose waves are violently striking against the boat with the intent of sending it to the bottom of the sea:

> IM fall das Unglück seine Wellen/
> schlägt stark auf unsern Nachen zu/
> und will ihn ganz zu Boden fällen/ (p. 70)

The same image is used to stress the point that only God can guide man's life-ship (Lebens-Schiff) and that it is He to whom man must turn over the controls. Without worry, the poet will float along in his boat and leave the steering to the master helmsman, who can control not only the boat but also the weather:

> Ich will nun ohne Sorg in meinem Nachen schweben;
> Er ists/ der seine Hand nach meinem Ruder streckt.
> Er schläfft und schlummert nicht/ er weiß es wol zu machen/
> wann Aeolus mit Macht die grimmen Wellen regt/
> wann um und neben mir die Donnerkeule krachen/

und sich mein schwaches Schiff schon auf die Seite legt;
ja wann es allbereit beginnen will zu sinken/
wann sich die Hoffnung leert/ das Schiff mit Wasser füllt/
so ist Er Herr im Meer/ und läßt mich nicht ertrinken;
es kostet Ihm ein Wort/ so ist das Meer gestillt. (p. 86)

In many poems, inescapable misfortune is personified. To illustrate the message that one should not resist misfortune, the poet uses images to depict misfortune as a mean pugnacious bully against whom submission is the best policy. This bully will not strike those who submit to him as severely as he beats those who attempt to get away from him:

Kan ich dem Unglück nicht entweichen/
so halt ich ihm auf einmal still;
es schlägt nur mit gelinden Streichen/
den/ der ihm nicht entgehen will.
Da dieser/ welcher sucht die Flucht/
nur wird mit grösserm FleiB gesucht. (p. 71)

"Andacht in einem Garten/ in der Marter-Woche" is a complex poem in which he uses objects in a garden to represent the two choices which man has: to pursue the pleasurable, physical attractions of the world, or to embrace a painful, spiritual life in a Christ-like manner. By delivering the prayer in a garden during Passion Week, as Jesus did, the poet endeavors to exemplify symbolically the transformation of a human to a Christ-like personage who eventually totally rejects the physical aspects of the world and accepts the spiritual. At first, the narrator evokes the idea of the struggle between the physical and the spiritual by using the garden and phenomena within it as symbols of physical, and therefore sinful, pleasures and at the same time as symbols which evoke spiritual, and thus holy, images. The colorful garden in the springtime symbolizes not only the beautiful physical world, whose attractions must be resisted, but also the Garden of Gethsemane, where the suffering Christ prayed:

HInweg du eitle Garten-Lust/
du kanst mir nicht belieben/
dieweil vor mich mein JEsus must
im Garten sich betrüben/

Der schöne Ort/ darinn ich steh/
ist mir bey diesen Tagen
ein anderes Gethsemane/
da ich mich muB beklagen/ (p. 60)

In the dew on flowers which appears reddish-purple, the poet sees not only the wine which intoxicates but also tears of blood which Jesus shed. The cup of a flower is not just the goblet from which one consumes this wine of the world which leads to sin (Sünden-Kelch) but also the chalice from which consecrated wine is drunk (Kelch der Labsal).

To symbolize the rejection of the physical attractions of the world, the narrator turns to those objects in the garden which call to mind only the spiritual. He sees the passion flower, which evokes thoughts of the Crucifixion on Mount Calvary. This brings his thoughts to Mount Tabor, the scene of the transfiguration, which symbolizes the poet's own transfiguration into a Christian man who experiences an inner death:

Ich will vor alle schöne Weg
zur Ruhe meiner Seelen
den Blut-besprengten Creuzes-Steg
zur Galerie erwehlen/
dort bau ich meine Hütte nah;
mein Thabor ist sein Golgatha. (p. 61)

The idea of the cross brings his thoughts back to the garden to a wild tree which has been grafted. The split in it which has been cut to set a new shoot reminds him of the wounds in Jesus' side and becomes a symbol for renewed birth and growth in the poet. Thus, like a gardener who prunes branches which bear no fruit so that the tree will be more productive, he will "prune" his own wild nature so that he will have a more fruitful life:

Ich schneid die wilde Aest entzwey/
die keine Früchte tragen;
ich bringe gute Zweig herbey
sie in mein Herz zu schlagen;
und belze durch gefliBne Zucht
auf wilden Stammen sūBe Frucht. (p. 61)

Just as the vines which choke the tree must be cut away, so must the poet free himself from his carnal nature:

Ich schneide ietzo meinen Wein
der herschenden Begierden/
die/ wann sie sollten bey mir seyn/
mich bald erstecken würden;
drum fall hinweg der Zweige Hauf/
so folgt die süsse Frucht darauf. (pp. 61-62)

In this manner, he says, one should tend his "garden of life" during the joyful spring until on Judgement Day the reward for such diligence is received:

So pflegt man recht zu dieser Zeit
in seines Lebens Garten/
bey allgemeiner Frülings-Freud/
das Gärtner-Ammt zu warten/
biB daB an jenem Samlungs-Tag
der PreiB den FleiB belohnen mag. (p. 62)

In the poem entitled "Die Kurze Wanderschaft dieser Welt," Fürer's use of figures reaches its best symbolism. The poem is an allegory of life as a difficult, dangerous, uncertain journey homeward through a dark, hostile forest, as the opening lines show:

WAs ist die Welt mit allem ihren Pracht?
Ein finstrer Wald/ gleich einer dunkeln Nacht/
allwo wir uns gar kurze Zeit verweilen/
und mit dem Tag zu unsrer Heimat eilen. (p. 88)

To develop the allegory, the poet employs dangers and obstacles in a forest which impede the traveller or even keep him from reaching his destination. At the same time, these obstacles represent the many things of the physical world which, as Fürer points out in many other poems, keep man from going to heaven. Just as man must continually be

on his guard against all the dangers of the world which can prevent his salvation, so must the traveller hasten through the forest, avoiding, ignoring, or resisting all obstacles, keeping his eyes on the path homeward and his mind on his destination. The poem evokes the image of transitory material goods when the narrator says that the wise traveller would not build an expensive house in the forest for the night, for he knows that he must leave the next morning to continue his journey. The idea of spiritual dangers which are inherent in amassing money and the idea of misfortune are brought to mind when the poet states that the forest is infested with thieves and murderers and that he who travels with little money has a greater chance of reaching his destination. Just as man can be led astray by false beckoning splendors in the world, so can he wander from the right path in the forest by the illusory gleams of the will-o-the-wisps. The images of destructive sensual pleasures are summoned when Fürer warns of the many poisons which attract the hungry traveller. The bushes with thorns along the way conjure up the idea of a rose bush, thus bringing lust to mind. Just as many poems advise the reader to endure hardships patiently and to remain pure in an impure world, this poem warns the traveller that he should not bother to clean paths which are filled with excrement and water but should trudge forward with his mind on tomorrow and home. The image of the cross is evoked by the marker at the crossroads which shows the correct path home. With his eyes constantly on this marker the traveller can stay on the path which Christ has already beaten for him. The arrival home is a picture of a father who is receiving his long-awaited son. This brings forth the image of the prodigal son as the poet pictures the father waiting to embrace his son with outstretched arms:

Er winket mir mit seiner süssen Hand/
die Arme sind vor mich schon ausgespannt/
gleichwie den Sohn/ den man hat lang gemiBet/
ein Vatter fäBt und in die Arme schlieBet. (p. 90)

The opening line calls to mind the opening lines of Hofmannwaldau's poem entitled "Die Welt":

Was ist die Welt/ und ihr berühmtes glantzen?
Was ist die Welt und ihre gantze Pracht?[2]

However, the similarity ceases there. Hofmannwaldau's much shorter poem employs a montage of such metaphors as Ein schneller Blitz, ein schön Spital, ein faules Grab to represent the world. Fürer has taken words which lie scattered throughout his poetry as metaphors (Koth, Creuz, Dornen) and has turned them into symbols, for these symbols, besides representing that which they do in other poems, are also objects which can be found in a forest. The poem is by no means perfect. It is too long, as most of Fürer's poems are, causing the imagery to break down at times. In spite of an occasional phrase such as mit seiner sussen Hand, mannerisms do not dominate the poem. In fact, one finds such unembellished idiomatic expressions such as Drum nist nicht viel in dieser WildniB ein and Er hat vor mich das EiB zu erst gebrochen, which are not entirely consistent with the usual imagery of the poem but which do little damage to it. In general, the poem is a sustained allegory with excellent imagery and could well be, in my opinion, the best poem which Furer ever wrote.

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[2]Albrecht Schöne (ed.), Die deutsche Literatur. Texte und Zeugnisse, Vol. III: Das Zeitalter des Barock (München: C. H. Beck'sche Verlagsbuchhandlung, 1968), p. 251.

In contrast to the involved highly intellectualized prayers and allegories, Fürer offers us "Morgen-Andacht," which is a relatively straightforward and simple prayer in which he thanks God simply for body and soul. Nature is alive and active and serves an inspirational rather than a symbolic function. The poem contains no symbols, no metaphors, no similes--no figurative language whatsoever. In addition, the poem becomes very emotional--another unusual element in Fürer's poetry.

The language's directness is exemplified in the opening stanza, in which the poet tells of a walk before sunrise during which the birds begin to sing:

> ICh gieng an einem kühlen Morgen/
> und dachte meinem Zustand nach;
> es war die Sonne noch verborgen/
> die hinter ihren Bergen lag.
> Die Vögel fiengen an zu singen/
> um ihrem Schöpfer Dank zu bringen. (p. 32)

The singing of the birds reminds him of his indebtedness to his Creator and of his obligation to be grateful to Him. In contrast to the human being, who is full of pride and displeasure and who does not thank God for so much good, the singing birds, who are creatures free of material goods, simply thank God for life, and are most happy in doing so.

Inspired by these birds, the poet delivers a straightforward prayer in a simple calm manner in which he thanks God for his soul, for his body, for all his senses and limbs, which, he prays, will be used for God's honor, as, for example, his eyes:

> Ich dank dir/ Herr/ vor meine Augen/
> und heb sie zu den Bergen auf/
> ich kan sie alle Stund gebrauchen/
> zu sehn der Erden Wunderlauf/
> da sie mir die Geschöpfe weisen/
> und lehren dich/ den Schöpfer/ preisen. (p. 33)

Suddenly the calm of the prayer is interrupted by a flood of emotional exclamations which accelerate the hitherto composed rhythm of the poem and leave the reader breathless:

> Mein riechen/ schmecken/ fühlen/ denken/
> mein merken/ dichten und Verstand/
> mein singen/ klagen/ freuen/ kränken/
> kommt alles/ Herr! von deiner Hand.
> Mein sitzen/ liegen/ gehen/ stehen/
> muB alles deinen Ruhm erhöhen.

Such an excited spontaneous outburst reminds one of a childlike exaltation and serves to underscore the conspicuous non-intellectualized nature of the poem. The piece is a most unusual one for Fürer and stands in stark contrast to his customary poetry.

Heroische/ Ehren- Satyrische Leich- und andere Gedichte

Epigrams comprise a large part of this section. Basically they are of two types--satirical and non-satirical hortatory. In both types biblical, classical, and popular figures and situations are cast in an exemplary role. The familiar theme of a vain transitory world and its foolish people is prevalent in them. Such common vices as greed, pride, dishonesty, drunkenness, venality, and promiscuousness are attacked. Sometimes the satire is downright humorous. This is especially true if the epigram contains popular elements, and does not draw on the biblical or classical world.[3] Many are simply rhymed and pointed commentaries of everyday life and common fools, for whom Fürer simply uses such common names as HannB Mops. The butt of the following epigram,

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[3]Although it is true that classical quotations can eventually become proverbial, so that it is often difficult to distinguish between a proverb whose origin is classical and one which is based on folklore, many of Fürer's points seem to come from traditional proverbial wisdom.

for example, is a perennial favorite among the people--the cuckolded husband. HannB Mops refused to have his bald head covered with either wig or hat. To solve this dilemma, his wife set a pair of horns upon it:

> HannB Mops hat sich zwar nie zu der Perruq verstanden/
> und trug in Hitz und Kält den Hut doch in den Handen;
> daß nun der arme Tropf in blossem Kopf nicht lauf/
> so setzt ihm seine Frau aus Vorsorg Hörner auf. (p. 527)

Many of the epigrams, however, are much more biting by making it abundantly clear that society is made up of fools. This is illustrated by the use of the many stories from the Old Testament which involve asses and which are turned into social satire. Fürer uses the story of Samson slaying a thousand Philistines with the jawbone of an ass to ridicule society. The poet quips that there are plenty of asses whose jawbone could be used, but he wonders where the Samson would come from. In the following epigram, Fürer draws on the story of Balaam's talking ass to illustrate that he lives amid asses who incessantly talk too much:

> Der Esel Bileams war warlich trefflich-klug/
> er machte wenig Wort/ und sagte doch genug.
> Bey Eseln heut zu Tag hat man Gedult vonnöthen;
> sie reden ohne End/ und Können doch nicht reden. (p. 516)

The professions do not escape sharp rebuke. Employing caustic word play (Krügen. . .Kriegen), the epigram entitled "Auf einen Pyrgopolinicem," for example, sneers at the boastful soldier who does most of his fighting with his mouth as he drinks:

> Ein Krieger ohne Krieg/ ein pralender Soldat/
> der mit den Krügen zwar/ sonst nie/ gekämpfet hat/
> siegt allzeit mit dem Maul; Mars sitzt ihm auf der Zungen/
> ach wär es umgewandt/ so war der Krieg gelungen! (p. 525)

As the preceding example indicates, numerous epigrams give an impression of annoyance along with a sharp sting, and this annoyance can

easily slip into an invective attack, as one can see in the following epigram, entitled "Auf einen Hoffärtigen," in which Fürer satirizes the vainglorious individual who beneath his finery is nothing but a worm:

> Frag nicht/ woher es komm/ daß sich in Sammt und Seiden
> der albre Corydon pfleg alle Tag zu kleiden?
> Er gleicht dem Seiden-Wurm in seinem seidnen Hauß:
> nimmt man die Deck hinweg/ so guckt ein Wurm heraus. (p. 524)

Or the following epigram, which uses sarcastic, strong language to attack greed:

> Ihr GeizhälB/ die ihr stets nach fremder Haabe rennet/
> sagt/ ob man euch mit Recht nicht Erz-verschwender nennet?
> Weil ihr vor gelben Koth gebt Leib und Seel der Qual/
> so seyd ihr Geizige ja gar zu Liberal. (p. 530)

As is the case of the love poetry and the religious poetry, there are verses which are distinctively Baroque and lines which reveal Fürer's slow but steady movement to a more direct and sober style. It is not uncommon to find such direct, prosaic language as that which the poet employs for the following epigram to satirize a man whose "sick" friend is more important to him than his own children:

> Chion/ dein Freund/ ist krank/ es ist nicht auszusagen/
> und du schickst alle Tag nach seinem Stand zu fragen;
> allein eh noch dein Knecht die Post zuruck gebracht/
> sieh deine Kinder an/ so sihst du/ was er macht. (p. 527)

Direct language characterizes particularly the epigrams which are non-satirical and are simply hortatory commentaries. The following epigram, for example, simply urges prayer and stresses the power of its results by giving the example of Joshua:

> Seht/ was ein tapfrer Held und das Gebet nicht kan/
> die Sonn steht Josua zu Lieb auf ihrer Bahn.
> Wer recht zu beten weiß/ und mit Gott um kan gehen/
> dem bleibt die Gnaden-Sonn beständig stille stehen. (pp. 516-17)

The epigram entitled "Himmels-Leiter" simply delivers the direct message that those who die saved will go to heaven:

> Was Jacob in den Traum kaum halb betrachtet hat/
> diB/ wan du seelig stirbst/ erfährst du in der That. (p. 513)

The nature of the satirical poems is similar to that of the epigrams. Follies which are the result of human pride are castigated. Several of the poems satirize people who take fortune and misfortune too seriously. Poems entitled "Klag eines Unglückseeligen" and "An das Glück" are parodies of those who bewail so much misfortune and so little fortune. Even more than in the epigrams does the poet's annoyance emerge, for in several poems, the vices are not general but are habits of people which simply irritate the poet. "Der unglückseelige Redner" is an attack on the incessant talker who says nothing. In "Homo fortunae suae faber," the poet attacks people who sprinkle their conversation with incorrect French or Latin. His intended irony is pure sarcasm in the poem entitled "An die Feinde," in which he uses the poem as an occasion to reveal to his enemies how he turns their actions to his own benefit.

More interesting is the manner in which the poems are written. The prosaic quality which is discernible in some of the epigrams is a dominant feature of these satires. The satire entitled "Rechnung ohne Wirt Oder die wunderliche HauBhaltung" is a straightforward account which exposes the foolish lengths to which an individual will go to maintain and to justify his vanity. The story contains no metaphors, no clever and subtle antithetical contrasts, and is direct enough for a German child to understand it, as the opening lines illustrate:

> DEr arme Tityrus/ der kaum mehr kunt bestehen/
> jedoch gesund am Leib und grad von Gliedern war/
> war doch so stolz/ daB er zu FuB nicht wollte gehen/
> er stellte sich mit Macht als einen Reuter dar.

> Sein vätterliches Erb bestund in eitel Schulden/
> das Pferd-Geld nahm er selbst von guten Freunden auf/
> kein Glaubiger wollt fast sich länger mehr gedulten/
> die ganze Welt verlacht den unbedachten Kauf. (pp. 494-495)

The language is much closer to everyday conversation than to poetry intended for a select audience, as one can see in Tityrus's explanations of his actions:

> dann/ sprach er/ wann ich fahr/ so schon ich ja die Schuh/
> zudem bin ich befreyt von Kälte/ Schnee und Regen;
> denkt nur/ was ich an Hut und an den Kleidern spahr:
> das gehen bringet FlÜB und Krankheit offt zu wegen/
> diB all's kan ich umgehn/ wann ich reit/ oder fahr. (p. 495)

As the idiomatic expression Rechnung ohne Wirt in the title of one of the poems indicates, this prosaic language of the satirical poems is adorned, but it is now dressed with such popular expressions as an den Nagel hinhängen, vom Guckuck her, zum Gecken machen, Potz tausend. No longer are the poems dominated by allusions to obscure mythological events and populated by esoteric figures; many are filled with proverbial references to mundane, everyday situations. Thus, in the poem entitled "Homo fortunae suae faber," to illustrate that people can cause their own misfortune because of their foolish vanity, the comparison is made to a bungling blacksmith who takes good iron, ruins it, and bends it out of shape. To ridicule the cockolded fop, the poet compares this dandy's promiscuous wife to a horse for hire which is brought home worn-out and, even though it may not need to be completely reshod, some minor damage has occurred due to the wear:

> Sie aber lauft bey Tag fast alle Winkel aus/
> und wann man sie dann bringt am Abend nacher HauB/
> so kommts mir eben vor/ wie bey entlehnten Pferden/
> die offt ganz spat und matt in Stall geführet werden:
> dann wann man sie nicht gar aufs neu beschlagen muB/
> so wankt doch wenigstens ein Eisen an dem FuB. (pp. 485-486)

Folk elements and expressions which Fürer begins to employ can be seen clearly in the poem entitled "Der unglückseelige Redner." That the comparisons which Fürer makes in this poem stay basic is indicated in the opening lines, where he deems the incessant talker's prattling worse than the various ailments and nuisances which one must endure:

> DAs Podagra/ die Gicht/ Quartan- und andre Fieber/
> sind lauter Kindspiel; es ist noch was darüber/
> das Zahnweh/ ein böB Weib/ die Colica/ die Pest/
> die Krankheit/ die sich kaum mit Ehren melden läBt/
> die Wipp/ der Daumenstock/ das Pfal-stehn/ und dergleichen/
> die können nimmermehr der Qual das Wasser reichen/
> mit der die Welt verfolgt ein schlecht-beredter Mann/
> der ewig reden will/ und doch nicht reden kan. (pp. 481-482)

This babbler's nerve-racking voice is compared to such mundane irritating noises as a fiddle out of tune, a wagon whose wheels need grease, a glass which squeaks when it is rubbed under water too much. To illustrate that this speaker eternally rambles without ever getting to the point such popular phrases as wie die Katz den heissen Brey umschleichet and wie etwan eine Lerch in hohen Lüfften streichet are employed. Other similes are with geese, ducks, mice--animals whose incessant cackling, quacking, and squeaking could be heard around any barn yard. To exemplify the ordeal for this talker's listeners, the poet brings forth such responses as the stamping of feet, cursing, and sweating like a pig--expressions which are hardly poetic:

> Wann du den Mund aufthust/ so seufzen ihrer Zehen/
> der flucht/ und jener will aus dem Hause gehen/
> der stampfet mit dem FuB/ der schwitzt als wie ein Schwein/
> und wünscht/ daB deine Zung möcht beym Planeten seyn. (p. 484)

Perhaps this use of prosaic language and everyday expressions for ironic effect rather than a more embellished style is in the very nature of satire. However, as we shall see below, Fürer's tendency toward a more prosaic style continues in other genres.

The simple title of "Auf ein Landgut" typifies the overall quality of this bucolic panegyric which the poet dedicates to the estate where he and his forefathers were born. It is simple, unembellished language which the poet uses to laud and to describe the rustic area for its security, its peace, and its simplicity. The poem is also characterized by a personal element, albeit a reserved one, which takes the surrounding environment out of its customary emblematic role. The poet has his mind on real things when he tells us of the home, the village, and the livestock which are in the valley of his birthplace. The mountains which he addresses and the small stream at their bottom are objects which have a value in themselves. There is a personal feeling hitherto lacking in Fürer's poetry, such as illustrated in the following lines, in which he addresses the mountains and tells of his small house which is surrounded by a brook filled with fish:

> Das Thal/ das ihr umschrenkt/ umschrenkt auch meine Hütten/
> um welche rings herum ein Fisch-reich Wasser geht;
> und obgleich dieses HauB besteht in wenig Schritten/
> so weiB ich/ daB darinn doch viel Vergnügen steht. (p. 445)

Such direct, prosaic language begins to underscore a common sense approach taken by many poems. Practicality and common sense mark the message of the poem entitled "An einen guten Freund/ welcher davor gehalten/ daB das Reisen nicht nur allein ganz unnöthig/ sondern auch allen Reisenden höchst-schädlich sey," which stresses the practical importance and value of traveling to foreign countries. The poet is trying to convince a friend who is apparently lazy and afraid and who has no desire to travel that he cannot simply rest on the laurels of his high birth, but must distinguish himself by accomplishing something on his own, even if it involves risk. He gives his friend the sensible

advice that, in order to achieve something, he must be ambitious enough to leave his safe haven, to go out into the world, and to make his mark:

> Wer Müh und Arbeit flieht/ verdienet kaum das Leben/
> dem Laufenden wird nur die Siegs-Kron übergeben.
> Wer seine Ruh verehrt/ und liebt des Vatters Haus/
> geht zwar mit Sicherheit/ doch sonder Ehren aus. (p. 435)

Such advice reminds one of that which often comes from a successful businessman, and indeed, the example with which the poet follows is that of the merchant who is willing to take risks in order to achieve his goals:

> Ein Kaufmann kan nicht lang mit gutem Fortgang handeln/
> er muß offtermals bald da/ bald dorthin wandeln/
> er wagt sich auf die See/ er trauet Sturm und Wind/
> darinn er zwar Gefahr/ doch auch den Reichthum findt. (pp. 435-436)

The poet emphasizes the utilitarian approach with the view from the world of commerce:

> Ihr/ die ihr einst gedenkt euch etwas hoch zu schwingen/
> und dem gemeinen Schwall verlanget vorzudringen/
> kauft/ was euch nutzlich ist/ an allen Orten ein/
> und sucht auch über Meer/ was euch kan nutzlich seyn.[4] (p. 436)

The poem's practical nature is typified by the sensible advice which the poet gives to a would-be traveller. He should travel in moderation but at the same time should make sure that he has enough money. By visiting foreign courts, the traveller can acquire a grace and charm which will separate him from a cad. He should also go among the common people, from whom much about a country can be learned. Fürer concludes the poem on a note of practical common sense by emphasizing that, although

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[4]Although Fürer uses Kaufmann as an example and not as a metaphor, he does use einkaufen metaphorically, and it is interesting to note that Windfuhr says that a limited use of terms from the world of commerce begin to be employed as figurative language among poets of the early Enlightenment. He gives examples from the works of Barthold Heinrich Brockes and Christian Friedrich Weichmann. Windfuhr, p. 422.

there are many who have not learned anything from travel, there are many who have used it to their advantage.

The direct prosaic style which begins to characterize Fürer's poetry is usually in Alexandrines and can be aptly termed "rhymed prose." It espouses "sensible" "practical" views with which almost no one would take issue. This type of poetry is well exemplified by "Der getreue Raht," in which the poet gives us the attributes of an ideal ruler. The opening lines speak for themselves and typify the prosaic nature of the entire piece. Gottlieb asks Rechthold how he can rule with reason and honor. The advisor remarks how hard it is to advise in such bad times, when people do not value the art of pleasing both God and man:

> Fürst Gottlieb fragte einst den Rechthold seinen Rath/
> wie er mit Lob und Ehr den jüngst-ererbten Staat/
> nach des Herr Vatters Tod vernunftig sollt regieren/
> und gleich wie Salomo den Ruhm der WeiBheit führen?
> Raht Rechthold seuffzete/ und sprach: Bey dieser Zeit
> ist rahten etwas schwehr/ wo Herrschsucht/ Eitelkeit/
> Krieg/ Wollust/ fremdes Gut/ mit Blut zu überkommen/
> der Namen und die Ehr der Staats-Kunst weggenommen;
> da man die Kunst/ die Gott und Menschen wol gefällt/
> vor niedrer Geister Werk und kahle Einfalt hält. (p. 535)

At great length, Rechthold continues in his matter-of-fact manner to draw a clear picture of a good ruler and his policies: fear of God; appointment of conscientious judges; no territorial expansion; financial and military independence; protection of subjects; charity for the poor. He then envisions a unification of such wise and God-fearing rulers and proceeds to describe how they would rule together, serving God and humanity. He exclaims how such rulers would be honored and how powerful they would be:

> Mein Gott/ wie würde man dergleichen Helden ehren/
> ihr Ruhm der würde sich biB an die Sterne mehren:
> sie wären Könige vom ganzen Erden-CraiB/
> ja ihre Feinde selbst vermehrten ihren PreiB!

> Dann/ wer wird ihrer Macht/ wann sie beysammen stehen/
> und noch mit böBer Sach/ entgegen können gehen?
> Ja die Tyrannen selbst/ die wären ihre Knecht/
> weil sie sie nöthigten zu Billigkeit und Recht. (p. 540)

The poetry in Christliche Vesta und Irrdische Flora reveals a gradual movement from the so-called Baroque style, which characterizes the poetry of Vermischter Gedichte-Kranz, toward the type of poetry which is associated with the beginning of the Enlightenment. Fürer was born in 1663. Concerning poets who were born about this time, Robert Browning says the following:

> The poets born after the middle of the century, if they remain productive for a considerable period, characteristically undergo a development from the florid style to the sober. In their earlier work they typically adhere to the late baroque manner, in their later, they become classicistic-galant.[5]

This statement seems applicable to Fürer. It has been pointed out that some of his poems in "Irrdische Flora" begin to show characteristics which are associated with gallant poetry. Alongside works which are distinctively Baroque, stands "Beschreibung einer Schönheit," which, although it has definite Baroque features, is directly presented in a smoothly flowing rhythm and is devoid of mythological periphrases and recondite allusions. We have seen the light wit with which "Cupido der Savoyard, oder Schlotfeger" is handled. Language which is close to actual speech is found beside a florid presentation. The role of nature is not always a purely allegorical one.

Fürer's religious poetry and satires seem to be influenced by, or appear to be a part of, the classicist opposition to the Baroque manner. The Baroque technique of presenting traditional themes lavishly

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[5]Browning, p. 184.

begins to lose its predominance. Many poems strive to accomplish in practice the goals set by the so-called classicists: that poetry should be guided by the dictates of clarity, appropriateness, and reason.[6] In the poems entitled "Andacht in einem Garten/ in der Marter-Woche" and "Die kurze Wanderschaft dieser Welt," the poet is seen making the attempt at consistent and appropriate metaphors which would meet the classicists' demands for continuity of text and for metaphors suitable to the situation described. In many poems, he employs a figurative language which is more lucid and which is understandable at first sight. Series of comparisons and metaphors which are an end in themselves become less and less frequent. It is true that an abundance of classical and Biblical figures appear in the epigrams, but they are exemplary rather than ornamental. They are used for instruction and to erect the antitheses in the trope of "topsy-turvey world." Moreover, there are plenty of epigrams which are prosaic, straightforward, and simply hortatory. Beginning with the satires, a limitation is placed on the use of ornate metaphors and mythological figures. In these poems, the poet begins to employ numerous popular expressions and mundane, even crude, comparisons to augment the humor and the irony. Attention has been brought to the conversational manner with which the direct narrative entitled "Rechnung ohne Wirt Oder die wunderliche HauBhaltung" is presented. Although Fürer does not compose any verses of genuine lyrical feeling, a reserved personal involvement does creep into the poem entitled "Auf ein Landgut." Practicality begins to make its

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[6]Windfuhr, pp. 401-402.

presence known until it finally begins to dominate poetry which has slowly become like rhymed prose, to such an extent that it would adhere to the following dictum by Christian Weise: "Welche Construction in prosa nicht gelitten wird, die soll man auch in Versen davon lassen."[7]

It is beyond the purview of this dissertation to examine any influences which certain writers may have had on Fürer's movement away from his Baroque period. Boileau probably had the greatest direct influence on him, particularly with the satires and the poems which assume the later matter-of-fact attitude in sober Alexandrines. He translated many of Boileau's verses, for example, Satyre contre les femmes and parts of Art poétique. He was a great admirer of Boileau, as the following statement in a letter to his father shows:

> Parmi les livres que je vais d'envoyer de Hollande vous trouverai les satires de Boileau, qui est le premier homme de france pour les vers. Je sçais [. . .]-tout son livre par coeur, et je suis assuré que vous l'estimerés à votre tour des que vous l'avés gousté.[8]

The French classicists in general probably exerted a strong influence on him. It was during his travels from 1681 to 1688 that he came in direct contact with French culture. Although his letters, which were written during this period, cast little light on his own poetry, they reveal his great interest in French literature. Apparently to show his father how his travel money was being spent, Fürer lists purchased books with their prices. In a letter from Amsterdam in November 1683, for example, he lists among his purchases works by Boileau, Moliere, Corneille, and Racine.

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[7]Browning, p. 181.

[8]Quoted from letter dated December 2, 1683.

Any direct influence from other German poets would be difficult to determine. Christian Weise seems to have exerted influence on Fürer. This was, however, probably indirect influence through Daniel Omeis. As Fürer's predecessor as president of the Pegnitz Order and friend, Omeis certainly must have influenced him. According to Tittmann, Omeis was educated in the "flat, commonplace, and natural" (platt, wässerig, and naturellen) style which was dominant in Weise's circle. Tittmann also says that Weise's style can be seen in the poetry of the later Pegnitz poets. (He does not name Fürer or any other poets besides Weise and Omeis.)[9]

In addition, Fürer certainly had much in common with a number of the so-called "Hofpoeten," such as Friedrich Rudolf von Canitz, Benjamin Neukirch, and Johann von Besser. Rather than their exerting any influence on Fürer, there was probably a common influential source: Boileau.

It cannot be said that Fürer moves completely away from the Baroque. He remains particularly fond of antithesis, paradox, and word-play--practices to which the classicists were strongly opposed. However, there is enough poetry in Christliche Vesta und Irrdische Flora to show that Fürer had moved away from his complete Baroque poetry of Vermischter Gedichte-Kranz by the time he had completed this second volume.

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[9]Tittmann, p. 247.

CHAPTER IV

POMONA

Pomona, which is Fürer's final testimony to the world, was published in 1726. The poetry is divided into three parts. The first division, entitled "Helden-Gedichte," presents encomia dedicated to European rulers. "Geistliche und andere Teutsche Reim-Ubung," the name of the second section, is composed of exclusively religious poetry. Epigrams and elegies make up the majority of the poems in the third part, entitled "Teutsche Epigrammata und andere Gedichte."[1] Hidden between the epigrams and eulogies lies an appendage entitled "Zugab Etlicher Verliebten Gedichte," which includes five poems. Four of them are either translations or imitations.

There are many ways in which Pomona is different from Vermischter Gedichte-Kranz and Christliche Vesta und irrdische Flora. There is not a single allegory in the entire volume. Unembellished rational arguments comprise a large portion of it. Many poems are rhymed prosaic explanations and descriptions of emblems, medallions, and Latin inscriptions, and the poet gives numerous German renditions and imitations of Roman authors and Old Testament passages.

One outstanding feature of the entire volume is the relatively large number of occasional pieces, which gives the reader a picture of real people and actual events. Of course, the encomia treat momentous

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[1] Because of the separate pagination for each section, the following abbreviations for references in citations will be used: "Helden-Ged."; "Geistl."; and "Epigr. u. Ged."

contemporary events: births, birthdays, name days, marriages, coronations, and deaths of Europe's ruling powers.[2] Poems are composed to commemorate battles, and one poem is concerned with an epidemic of dysentery which struck Vienna in 1683. Various mundane events are reported by the poet in the religious poetry. A hymn celebrates the baptism of a converted Jew named Salomon Moses of Gunzenhausen. The occasion for another poem is an actual attempted burglary and near murder by a peasant. At his hearing, the peasant pleaded insanity to avoid revealing the instigator of the crime. A Lubin newspaper about an ox with three horns which reportedly could perform various tricks provided the incentive for another piece. The elegies afford first glimpses of Fürer's family, for the majority of them are concerned with the deaths of members of his family. Various references to official trips taken by the poet's father are made, and Fürer tells how a relative predicted the day and hour of her own death. His elegy to Anton Ulrich von Braunschweig-Wolfenbüttel provides the information that Anton was the godfather of Fürer's son.

The poetry in Pomona is characterized by a stronger rationalistic outlook than any which was visible in the earlier poetry. The common theme throughout the entire volume is the idea of order and purpose. That the world was created as a rational order is emphasized more strongly, and the views which are espoused in every type of poetry rest upon an assumption of this rational order.

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[2]According to Windfuhr, a predominance of such poetry is characteristic of the classicists during the first half of the eighteenth century. Windfuhr, p. 427.

Fürer's stronger rationalistic outlook is visible in the religious poetry and shows him as a combining link between the Baroque and the early Enlightenment. Although he was a rationalist as a Baroque poet, the rational argument which he now uses to support a belief in God and terms which he employs in this argument betray influence of the early Enlightenment. In explaining various ways of seeking God, for example, the poet, being a Christian, does not deny miracles, dreams, or appearances of angels. However, as we see in the following lines, he no longer finds them helpful in his own search for God:

> Ich finde Dich schwerlich in Wundern und Träumen;
> die mit den Schrifft-Wundern gar selten sich reimen;
> Ich mag auch nicht hoffen auf Engel-erscheinen/
> wo Mängel und Zweiffel sich immer vereinen. (Geistl., pp. 5-6)

For Fürer, a miracle is not an act of God which contravenes the laws of nature. All of creation is a miracle, before which he stands in awe:

> Doch kan mich dis alles allein nicht vergnügen.
> Ich will mich zu mehren Geschöpffen verfügen,
> auf niederer Erden/ im Meer, in der Lüfften/
> auch unter der Erden, in Hölen und Klüfften.
>
> Da sehe ich Wunder, die Wunder zu nennen,
> ja Wunder, daraus man den Meister kan kennen. (Geistl., p. 12)

The greatest miracle is the human himself and his soul:

> O menschliche Seele/ noch grösseres Wunder!
> Beschaue dich selbsten und mache dich munter! (Geistl., p. 14)[3]

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[3]Regarding miracles, Fürer seems to adhere to the same view expressed by Leibniz in his explanation of pre-established harmony. According to Leibniz, the only miracle was the creation of the world itself:

> It is true there is a miracle in my system of preestablished Harmony, and that God enters into it extraordinarily, but it is only in the beginning of things, after which everything goes its own way in the phenomena of nature, according to the laws of souls and bodies.

Quoted from Bertrand Russell, A Critical Exposition of the Philosophy of Leibniz. (London: George Allen and Unwin LTD, 1937), p. 264.

Reason is accorded a higher position by the poet. No longer is he attempting to belittle reason ironically. No longer is God, the God of Reason, so superior as to be inexplicable to the human mind. No longer is reason equipped with only a "dark shine." No longer is the destructive side of reason emphasized.[4] Now it is a divine "light from above," the "pure breath of God." Now it is a useful aid in a human's search for God, because God purposefully has given it to man to enable man to find Him:

> Die Vernunft, das Licht von oben,
> kommt von deinem Odem her,
> welchen du nicht ohngefehr
> hast dem Menschen zugeschoben;
> dieser reine GOttes-Hauch
> Führt mich nach dem Himmel auch. (Geistl., p. 49)

For evidence of God, Fürer can turn to the cosmos, through whose observation his reason can induce the existence of God. According to him, the order which can be seen in the entire universe must have been created by a superior intelligence:

> DaB GOtt sey, zeigt die Welt und ihre Ordnung an,
> und dieser ist ein Thor, der auch nur zweifeln kan,
> weil kein so herrlich Ding, wie Himmel, Meer und Erden
> auch keine Ordnung nicht kan von sich selbsten werden.
> (Geistl., p. 67)

In the religious poetry and in the religious epigrams, the poet repeatedly brings forth the teleological argument that the order found in this world cannot be accidental. Since there is design, there must be a designer:

> O Ordnung/ O Klugheit, O Göttliches Schenken!
> euch kunte kein Mensch und kein Zufall erdenken. (Geistl., p. 14)

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[4]See Chapter II, pp. 11-14.

Der Zufall hat die Welt gewiBlich nicht bereitet,
noch Sonn- und Monden-Lauff so ordentlich geleitet.
Es hat ein kluges Ding, wie GOtt ist, es bestellt,
so Sach und Ordnung noch, bis diese Stund, erhält.
(Epigr. u. Ged., p. 5)

The reference to God as ein kluges Ding in the preceding quotation exemplifies how expressions begin to sound like terms of the early Enlightenment. Terms for God's orderly universe with a divine design become mechanistic. The bright perfectly running sun is a "machine" which runs fast but which never runs down. Unlike man-made time pieces, it is a perfectly constructed "clock" which never needs repair:

O grosse Machine, wer machet dich lauffen
so schnelle, so helle, und niemal verschnauffen?
Die Uhren auf Erden muB man gar offt flicken,
die Uhr an dem Himmel geht niemal in Stücken. (Geistl., p. 11)

Much of the religious poetry reads like poetry of other poets associated with the early Enlightenment. At times Fürer's and Barthold Heinrich Brockes' statements about nature sound alike. For both poets, nature is a divine book from which man should learn. For Brockes it is a Weltbuch A B C:

Und fand von Kräutern, Gras und Klee
In so viel tausend schönen Blättern
Aus dieses Weltbuchs A B C
So viel, so schön gemalt, so rein gezogen Lettern,
DaB ich, dadurch gerührt, den Inhalt dieser Schrift
Begierig wünschte zu verstehn.
Ich konnt es überhaupt auch alsbald sehn
Und, daB er von des groBen Schöpfers Wesen
Ganz deutlich handelte, ganz deutlich lesen.[5]

For Fürer, nature is also a divine book which has the teachings of God written clearly in it:

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[5]Adalbert Elschenbroich, Deutsche Dichtung im 18. Jahrhundert. (München: Carl Hanser Verlag, 1960), p. 6.

Die Lehr, die GOttes Finger
so schön in die Natur und auch so deutlich schrieb,

Hat etwa heut der Mensch darauf nicht acht gegeben,
so legt ihm GOtt diB Buch gleich Morgen vors Gesicht,
und dieses alle Tag in seinem ganzen Leben,
auch vor der ganzen Welt, durch ein vortrefflich Licht.
(Geistl., p. 61)

Both poets marvel at the wonders of nature, and nature is seen by both as a reflection of the glory of God. Both also see reason as a gift from God which allows man to interpret nature and to see the order in nature. However, the similarity between Fürer and Brockes must not be overstated. Fürer is more prosaic, whereas Brockes is more lyrical. Fürer also maintains a greater distance between nature and himself, and he does not dwell on careful examinations of nature's small members, such as a flower. His maintained distance is exemplified by the fact that the sun is his most frequent example from nature.

Christian Fürchtegott Gellert, another poet of the Enlightenment and a later poet than Fürer, sounds much like Fürer when he tries to persuade by rational argument. Many of the lines in his famous hymn entitled "Die Ehre Gottes aus der Natur" echo Fürer's verses. For Gellert, like Fürer, the orderly course of the sun is proof of God. The similarity of the following lines, for example, is striking. For both poets, nature reveals a wise God of order and strength:

Vernimm's und siehe die Wunder der Werke,
Die die Natur dir aufgestellt!
Verkündigt Weisheit und Ordnung und Stärke
Dir nicht den Herrn, den Herrn der Welt?[6]

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[6]Christian Fürchtegott Gellert, Sämtliche Fabeln und Erzählungen. Geistliche Oden und Lieder, ed. Herbert Klinkhardt (München: Winkler-Verlag, 1965), p. 223.

Ich betrachte deine Werke,
und erkenne deine Macht,
deine Ordnung, Zierd und Pracht,
ich bewundre deine Stärke,
und befind, daß auf der Welt
nichts ist, das dir gleich sich stellt. (Geistl., pp. 46-47)

This order which nature reveals is the starting point for Fürer's arguments. It is on this premise of natural order that he bases his argument for resurrection. He begins by appealing to man's reason once again:

Ists möglich, daß man auch noch Leute solte finden,
die zweiffeln ob dereinst ein Auferstehen sey?
da doch der grosse GOtt, nebst so viel andern Gründen,
bringt Menschlicher Vernunft so viel Exempel bey. (Geistl., p. 60)

The examples available to human reason can be found in nature's orderly process. Fürer says that the continual rising and setting of the sun is proof of resurrection, or even the lowly silkworm:

Der Seiden-Wurm ist auch vielleicht nicht hoch zu achten,
der doch ein herrlich Bild der Auferstehung ist; (Geistl., p. 64)

Not only is there proof of resurrection in the orderly process of nature, proof of it lies also in the evil which exists in the world. The poem entitled "Die BoBheit der Welt ist auch eine Prob der Auferstehung" presents the argument that because a divine order underlies everything, the injustices which go unpunished in this world must be accounted for sometime. Otherwise, there would be no perfect order. Of course, the scales of justice are balanced by God in the afterlife after resurrection. Fürer begins by stating that the existence of an orderly universe proves the existence of God. To him, it is unreasonable to think that the one who made such an orderly cosmos would leave something like justice in a disorderly condition. On this earth, the murderer often escapes unpunished. The most pious man dies in the

greatest pain and the evil person lives contentedly until he dies. Fürer asks if that were the end of it, what kind of a God would that be. What would we think of a person who ran his household that way:

> Hätt' alles nun ein End und wär es damit aus;
> mein GOtt, wie hielte GOTT in seinem Himmel Haus!
> Was woltest du, o Mensch, von einem Menschen halten
> der sein Gesind und Haus so ungleich wollt verwalten?
> (Geistl., p. 68)

If justice cannot be found here on earth, if things go well for the evil while the pious must suffer, then it is reasonable to conclude that after death something more must follow so that order can be restored with the balancing of justice and injustice:

> Darum folgt allerdings der gantz gewisse SchluB,
> daB einst nach unserm Tod noch etwas kommen muB,
> das dis, so ungleich war mit rechten Maas vergleichet,
> und die Gerechtigkeit des grossen GOttes zeiget. (Geistl., p. 70)

It is with such a view of order that Fürer considers in the following lines, for example, revenge wrong because it disrupts God's order of things:

> Armer Mensch! willst du dich rächen?
> Denke: GOtt gehört die Rach,
> willst du seine Ordnung brechen? (Geistl., p. 58)

Like so many of his contemporaries, Fürer extends this idea of divine order to the real world to espouse absolute monarchy. Europe's rulers are considered God's earthly delegates, Erden-Götter. As we see in the following lines, the world is not worthy to be ruled by God directly. He delegates his worldly authority to others, through whom He rules invisibly:

> MEin GOtt ist ein Monarch in dieser grossen Welt;
> der nur durch Vice-Re sein Regiment bestellt.
> Auch auf dem Himmels-Thron pflegt fleissig Wach zu halten;
> Und sieht, ob sie auch recht sein Königreich verwalten.

Doch ist die Welt noch nicht sein rechtes Königreich:
dann sie ist keineswegs dem grossen König gleich;
Drum würdigt Er sie auch, nicht sichtbar zu regieren,
und lässt durch andere vor sich den Scepter führen. (Geistl., p. 106)

These "others" are the European rulers to whom Fürer dedicates another section of Pomona.[7] That they are all a part of God's plan is the predominant theme of the encomia. The absolute ruler inherits his power by divine right. In his lavish praise of Anton Ulrich von Braunschweig-Wolfenbüttel, the poet says that the duchy which Anton governs is "God-given." An emperor is appointed by none other than God. The coronation of Frederick I as King of Prussia is an act of God. Fürer praises such an orderly succession of rulership, which precludes any such disruptive elements as debate or war concerning the successor:

Und das hat GOtt allein durch Friedrichs Faust gethan,
nicht anderst, wie die Frucht der herrlichen Granaten/
von Keiner fremden Hand die Kron empfangen kan;
die Krafft; die in ihr ist, und ihres Gottes Gnaden,
die können sie allein, wie König Friedrich/ krönen,
ohn' Erb, Wahl und Geburt, noch Schwert-Streich zu entlehnen.
(Helden-Ged., pp. 123-124)

That God intended this august office to be hereditary is self-evident for it maintains in orderly fashion continued succession of God's chosen rulers. On his proposed obelisk dedicated to the Holy

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[7]A notable exception is Louis XIV. The latter part of the seventeenth century was dominated by the conflict between France and Austria. There are many verses which are decidedly anti-French. Fürer sees, for example, the empire's victories over the French in the battles at Landau in 1702 and at Höchstätt in 1704 as ones which stopped French encroachment upon the German culture which the Empire protects. Concerning these two victories, the poet writes:

Von Landau sag ich nichts. Wunder-volle Schlacht,
die nah beh Höchstätt uns des Höchsten Hand gewonnen,
hat Friedrich, und zugleich auch mit zu weg gebracht,
daß wir der Sclaverey der Gallier entronnen.
(Helden-Ged., p. 125)

Roman Emperor Charles VI, Fürer allots a place for an emblem symbolizing hereditary monarchy (regna haereditaria), with the following description: "Eine mit Strahlen von Natur gekrönte Sonne/ mit der Uberschrift: Natura Coronat." The following stanza accompanies the proposed emblem:

> So ist auch keine Kron so prächtig anzusehen,
> als die, womit die Sonn von der Natur gekrönt.
> DiB ist den Prinzen auch von Oesterreich geschehen,
>
> da Ihren Wiegen schon so manche Krone fröhnt,
> ohn diese, welche noch durch Wehlen und durch Siegen,
> sich wie der Sonnen Glanz um Ihre Schläfe fügen. (Helden-Ged., p. 38)

The order is further continued and consolidated by marriages between families who have been chosen by God to rule. Fürer devotes numerous poems to German women who marry rulers.[8] The poems always express the hope that the marriage will be blessed with a son, who will ensure the orderly succession of the rule.

Fürer is convinced that these marriages are not accidental. The binding of these divinely selected families is an essential part of God's plan for the world: a unified Christendom. This divine design was begun with Israel and continued with Rome. Now the Holy Roman Empire is predestined to play its integral part in the unity of God's plan. To evoke parallels between Israel and Rome with the Holy Roman Empire, Fürer employs copious quotations from, renditions of, and commentaries about the Old Testament and Roman authors. To conjure up

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[8]Two of the various women to whom poems are dedicated are Sophia Charlotte Christina, who married the czarist crown prince Alexis, son of Peter the Great, and Elisabeth Christine, who married Habsburg Emperor Charles VI. Both were granddaughters of Anton Ulrich von Braunschweig-Wolfenbüttel, a close friend of Fürer's and a man whom Fürer greatly admired. In fact, Anton was the godfather of Fürer's son, who was named Anton Ulrich.

ideas of a divine mission guided by God, contemporary events and people are likened to events and figures in Jewish history. The struggles of the Holy Roman Empire are compared to the struggles of Israel. In his celebration of the capture of Belgrade from the Turks in the summer of 1717, for example, he compares this battle to Israel's battle against the Midianites. Prince Eugene of Savoy is compared to Gideon, for just as Gideon defeated God's foe in a nocturnal attack, Eugene routed the heathen enemy at night:

> Es traf dort Gideon auf die Midianiter,
> er rukte bey der Nacht zu ihrem Lager an,
> er wekte aus dem Schlaf die schon verzagte Hüter:
> und eben dieses hat Eugenius gethan.
> der gleichfalls bey der Nacht mit Deinem Volk gekommen/
> den Feind verjagt, und auch sein Lager eingenommen.
> (Helden-Ged., p. 80)

The Holy Roman Empire is not just the protector of Christendom against the Turks. For a unified Christendom to be realized, the Turks must be defeated, and the Christians should not stop at Belgrade. Fürer advocates that the imperial army continue marching all the way to Constantinople to defeat the Turks once and for all. In martial ardor, he names the places which lie open for the taking:

> Es liegt ganz Thracien, fast bis nach Stampol, offen,
> und keine Vestung ist, die mehr verhindern könnt;
> Nicopolis kan nicht dergleichen Vortheil hoffen/
> Sophia ist von Holz und wird gar leicht verbrennt;
> Adrianopel kan Dir auch nicht widerstehen,
> was ists dann/ das Dir sollt mit Macht entgegen gehen?
> (Helden-Ged., p. 83)

He continues with his strategy for a unified Christendom. The Dardanelles are ready to be taken, and Constantinople is vulnerable:

> Venedigs Flotte könnt hier wol zu statten kommen,
> Die Dardanellen sind so stark nicht, als man meint;
> Wann diese einmal sind dem Feind hinweggenommen,
> und es ist, wie sie soll, die Christenheit vereint,

so wird gewiß nicht lang mit seinen alten Mauren,
die meist verfallen, Constantinopel dauern. (Helden-Ged., p. 84)

Fürer casts himself in a Virgilian prophetic role. The poem entitled "Getreuer Janus-Blick" surveys the events of 1713 and then in Virgilian manner prophesies a new Golden Age for the Holy Roman Empire under an emperor whom Charles VI will sire. After justifying Charles' decision to continue his fight against France alone and accusing the emperor's former allies, England and Holland, of betrayal, Fürer interweaves renderings from Virgil's "messianic" fourth eclogue[9] and the Bible to prophesy the birth of a son to Charles VI. Such interweaving can be seen in the following stanza, for example, which begins with a rendition of the first line of Virgil's eclogue, which predicts the birth of a boy. Fürer then, in his own words, puts the situation into a Christian, contemporary context and concludes the stanza with an account from the first chapter of Luke, in which the Biblical Elizabeth is linked to the Empress Elisabeth and the birth of a male is prophesied:

Auf Musa, rüste dich! du sollt noch höher singen;
Komm, schwinge dich, im Geist, bis an der Engel Chor.
Es wird die neue Zeit bald neue Freude bringen,
ein Engel trägt die Post, und nicht Sibylla vor:
Sieh' an/ Elisabeth ist schwanger! GOtt gewähre,
daß Sie, wie dort erfolgt, auch einen Sohn gebähre.
(Helden-Ged., p. 65)

The poem continues with this mixture of renditions and interpolations which link mythical prehistory, Roman history, and Biblical history to predict the role of the Holy Roman Empire in God's plan for the world.

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[9]Of course, Fürer chooses this fourth eclogue by Virgil because it too prophesies the birth of a boy who will someday rule a kingdom in which peace and order will prevail. In addition, many early Christians interpreted it as an unconscious prophecy of the coming of Christ.

However, God's plan for the world as Fürer perceives it is in danger without a male successor for Charles VI.[10] The fact that Elisabeth fails to bear a son causes more and more poems to be concerned with this matter. Fürer continues to write poems which assure the emperor that he will eventually sire a son. One such poem of interest is a long one which celebrates the long-awaited birth of a crown prince:

> Unüberwindlichster! nunmehro hat mein Hoffen,
> mein Wünschen, mein Gebet, auch diBmal eingetroffen:
> Kaum hast Du aufgesezt der Böhmen guldne Kron;
> So bringt Augusta dir schon einen Königs-Sohn. (Helden-Ged., p. 113)

Fürer proclaims that Austria has announced the birth of a son from Bohemia and praises Bohemia for being the site of the announcement. He remarks that fortune has favored his prophecy of the birth of a son and proposes a toast. He surveys all which this prince will someday inherit--the vast Habsburg domains in the east and in the west, the entire Habsburg line from Rudolf to Charles VI, the personal virtues of Charles VI. Fürer says that his description of Charles is also a picture of that which the new-born son will become:

> DiB ist des Carols-Bild; des Herrn der Teutschen Erden,
> und so wird auch der Sohn, Sein Ebenbild bald werden.
> Wer diesen Spiegel siht, der siht mit Freuden an/
> was man an diesem Stamm vor Früchte hoffen kan. (Helden-Ged., p. 120)

Fürer concludes the poem with a wish for God's protection and blessings and for happiness for Charles, for the entire empire, for the empress, and for the new crown prince.

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[10] A son, named Leopold, was born to Charles and Elisabeth in 1716, but this son died in infancy. Fürer has poems treating the events.

Apparently Fürer received incorrect news, for the baby was a girl, named Maria Amalia. The poet has the following postscript to the poem:

> TRaf schon, was oben steht, vor dieses mal nicht ein;
> so wird die Hoffnung jetzt nur desto stärker seyn.
> Es wird der grosse GOTT den Wunsch doch nicht verschmähen;
> was nicht geschehen ist, wird auf das Jahr geschehen.
> (Helden-Ged., p. 121)

It is with this idea of God's purpose that Fürer tries to console himself in his eulogies. In every eulogy he strives to accept the belief that no matter what happens, no matter how great a misfortune might be, it is under the guidance of God:

> Wann schon die Linien unsrer Zeiten
> ganz ungleich durcheinander gehn,
> und mit der schwärzten Unglücks-Kreiden
> in des VerhängnüB Büchern stehn,
> so denk ich gleich, in solchem Stand,
> der Mittel-Punct ist GOttes Hand. (Epigr. u. Ged., p. 96)

Concerning the death of a son which was not unexpected, the poet says that he must overcome his natural grief and gratefully accept God's purpose:

> Izt ist es Zeit mit Macht zu reissen
> das Band, das die Natur gemacht:
> Wir müssen Diesem Folg' erweisen,
> Der unsre Sachen vorbedacht.
> Ich küsse meines Schöpfers SchluB,
> wann gleich mein Herz sich spalten muB. (Epigr. u. Ged., p. 83)

However, these eulogies are concerned with the deaths of loved ones who were personally close to the poet. By his own admission, he is hard pressed to abide by the rationalist principle that it is wrong to lament the natural course of events as ordained by God. The use of doch in the following lines shows the struggle going on in Fürer as he eulogizes his father. To praise God in such a situation is termed a duty:

Ich will den Höchsten auch in meinem Unglück preisen,
ich leide was ich woll, so ists doch meine Pflicht;

Ich folg, wie schwer es auch das arme Herz empfindet,
ich küsse GOttes SchluB, der mich fast daumeln macht;
(Epigr. u. Ged., p. 92)

As the preceding lines show, the rational Fürer is struggling with the emotional Fürer, the mind is struggling with the heart. He knows that his father is now free of the physical pain which racked him. He knows that his father's soul is blissful, and it is those who are still on earth who are burdened, but in spite of this knowledge, a vague sorrowful movement stirs in his heart. He is displeased with himself for these feelings of grief, for he knows that such feelings are contrary to the teachings of his father and do not please his father's spirit. He concedes that, even though they do not help him, these natural feelings of grief are hard to defeat:

Ich schilt mich selbsten aus und denk an deine Lehren,
ich stell mir deinen Geist als gegenwärtig vor,
und weiB, daB wann du offt solst meine Seufzer hören,
du wärest miBvergnügt und gönntest mir kein Ohr.
Doch kan ich der Natur unmüglich widerstreben,
die mehr, als sie sonst pflegt, sich widersetzen will,
und da sie durch die Zeit pflegt andern Hülff zu geben,
so find ich ganz allein bey mir das Widerspiel. (Epigr. u. Ged., p. 91)

It is with the unexpected death of another son that the poet's rational mind is given a shock and has its greatest struggle. Fürer discusses the fact that everyone knows that misfortune can strike at any time, but he emphasizes that it usually does not strike completely unexpectedly. He says that a sailor, for example, knows by the waves, the dark sky, the shattering of the ship's mast and helm, that misfortune is about to strike him. However, misfortune can never be so disconcerting as when it strikes suddenly:

DIe Pfeile, die man vor sich sihet,
sind einmal so gefährlich nicht,
man wird, wo man sie nicht entfliehet,
jedoch zum Unglück eingericht;
nur diB durchdringet Mark und Bein,
wo Knall und Fall muB eines seyn. (Epigr. u. Ged., p. 94)

It is the suddenness of his son's death that Fürer emphasizes. As he tells us, his mind was prepared for the death of his first son:

Mein erster Sohn, die erste Freude,
die erste Hoffnung, meine Krafft,
ward mir in kurzer Zeit zum Leide,
da ihn der Tod auch weg gerafft;
doch wust' und sah' man seinen Tod,
ich fasste mich, ich dacht an GOtt. (Epigr. u. Ged., p. 95)

He tells us that scarcely were the wounds from the blow healed when they were reopened by the death of his father. After a slow recovery from this blow by misfortune, this third, sudden one is dealt. He relates how his son was laid down to sleep healthy, happy, peaceful and alive one night, how he was brought to him dead the next morning, and how the poet knew neither the hour nor the cause of death. This death caught the poet unprepared:

Nur dieses, welches mich betroffen,
mein Unglück kam so schnell daher,
daB mitten in dem besten Hoffen
des Todes Hand, ganz ungefehr,
den Sohn, den mir der Himmel wieB,
aus Brust und Hand und Armen rieB. (Epigr. u. Ged., p. 95)

Of course, Fürer concludes the elegy, as he does the others, with the assertion that everything which happens is according to God's plan and that the deceased one is much happier than he was on earth.

In each elegy Fürer attempts to praise the deceased, console those in grief, and offer some rational religious explanation for the death. He often states that, whatever the Creator's reason for the death is, God is always closer to those who are grieving. In fact, the

greater the grief, the closer He stands. God "counts the tears" the poet says in one elegy. He brings forth the idea that God has rendered the deceased a blessing by releasing him from such a terrible world. However, such rationalizations are dominated by a strong bitter condemnation of the world, and it is this bitterness, rather than praise or consolation, which marks the eulogies. Such is the case of a poem which is written to console parents who have just lost their seventh son. Fürer tells the parents that all which a human loses when he dies young is the misery which exists in the world. He continues by asking the parents what is so good about the world anyway. In a bitter, ironic tone he tells them that virtue, loyalty, justice, and love are "somewhat" removed from the world:

> Was ist auch sonsten in der Welt,
> daß uns nach ihr so sollt verlangen,
> welch Streit ist denen nicht bestellt,
> die sich an GOtt und Tugend hangen?
> Wo ist der wahre Tugend-Trieb?
> Wo Treu, Gerechtigkeit und Lieb?
> Gewißlich ziemlich weit von ferne, (Epigr. u. Ged., p. 112)

Particular bitterness toward the world characterizes the poem entitled "Grab-Lied." The narrator is a twenty-four-year-old blind person who has been blind since the age of six and who is dying. His basic message to those whom he is leaving behind is that he is only too glad to be leaving. He is happy to rid himself finally of continual physical pain. His account of the world which he is leaving is particularly bitter: it is full of envy, mistrust, and brutality. Such words as Speichel and beschmiert augment this bitterness at a world which will find fault even with people who have the purest intentions:

> Wo offt die allerreinste Sinnen
> der Speichel böser Zungen rührt;

wo keine Tugend kan entrinnen,
daß sie der Argwohn nicht beschmiert.
Wol dem der nach dem Himmel fliegt/
weil doch die Welt im Argen liegt. (Epigr. u. Ged., p. 101)

However, as much as bitterness toward the world might dominate the elegies, at the same time it shortens the customarily great distance between the poet and his poetry. There is a human being present in the following lines, where Fürer fears that all order is slipping into chaos--the order which the religious poetry describes and which was envisioned in the imperial encomia:

Jetzt da man Krieg und Mördereyen,
durch ganz Europens Länder findt/
da sich die Reiche selbst entzweyen
da alle Harmonie verschwind, (Epigr. u. Ged., p. 106)

The struggle which the elegies describe also adds a personal element to the poetry. This struggle which the poet so frankly admits and so openly writes about is not a struggle with the world which he so soundly condemns. In fact, the miserable world outside of Fürer is, paradoxically, one source of consolation for him. The struggle is within the poet himself. It is, once more paradoxically, a struggle to accept a part of the very order--namely physical death--upon which he bases his beliefs. This is particularly true if the death is sudden and unexpected. Such a death bewilders the poet's rational mind which has imposed its own rational order on existence. Such confusion shows Fürer to be all too human.

Above all, the elegies seem more personal because the poet is not always hidden behind figurative language. There is often a genuineness when he speaks so frankly in a straightforward language. How unusual are the following lines for him, where upon his father's death, he cannot find an expression, a metaphor, a symbol, or a simile to

describe the feeling stirring within his soul, but only "a something";

> Doch fühl ich auch dabey die Regung in dem Herzen,
> ein etwas, welches mich nicht sonder Trauren lässt;
> Ich wisse was ich woll, so spühr ich doch den Schmerzen,
> der mir durch deinen Tod die treue Seele presst.
> (Epigr. u. Ged., pp. 90-91)

It is such lines, in which Fürer admits that he is at a loss for words, which give to the eulogies a non-intellectualized personal touch and which finally bring the man out from behind the language.

CHAPTER V

LANGUAGE AND STYLE

Fürer claims to be very meticulous about the language used in his poetry. As he points out in the dedicatory poem to Vermischter Gedichte-Kranz, he strove to use only the purest form of speech:

> Doch hierinn habe ich nicht mein Fleiss gespart/
> ich nahme meist in acht die reine Reden-Art.

His rhymes show a clear pattern of Upper German rhyming, probably reflecting the dialect of Nuremberg at that time. The major feature is that fronted vowels, including umlauted vowels, are unrounded. Ü rhymes with i(ie): fliessen-müssen; sihst-bemühst; lieben-üben. Ö rhymes with e: hören-wehren; verehrt-zerstört; erkennet-vergönnet. Eu(äu) rhymes with ei: Gebäu-sey; Leiden-Freuden; läugnen-ereignen. Another marked feature is that the velar spirant from historic g is voiceless, as seen in the following rhymes: vergnügt-nicht; verfolgen-solchen; klug-spruch.

There is very little variety of versification, for it is based entirely on syllable-counting with the alternation of unaccented and accented syllables, which results in exclusively iambic or trochaic metres. To ensure the correct number of syllables in a line, the poet employs many devices. He often manipulates word order. Verbal inflections vary, so that one finds ligt or liget; weist or weiset; bleibt or bleibet; and so forth. Fillers such as dennoch, nunmehr, oftmals, and alsdann are used. For additional syllables in a line, längsten is sometimes used in place of längst, nunmehro instead of nunmehr, jetzto rather than jetzt, ihme for ihm.

Fürer's favorite form is the Alexandrine. Even with the exclusion of the epigrams, the majority of which are written in this form, 57 percent of the poems are composed in Alexandrines. Many works, particularly the hymns, are simply variations of the metrical form of the folk song: 18 percent of the poems are composed in iambic tetrapody and 13 percent of them are in the form of the Genevan metrical hymn. Often the poet will indicate in the title the melody to which a poem is to be sung. Aside from these three predominant forms, a poem written in vers commun or in trochaic tetrapody; a rondeau will make a very rare appearance. There is no mixing of meters within a single line. As a general rule, the versification of an individual poem is not changed. If one begins in Alexandrines, it remains so. If the opening line is iambic tetrapody, every line retains this form.[1]

Alexandrine is also the predominant form of the epigrams. Every one in "Irrdische Flora" is written in Alexandrines, as are the majority in Pomona. Three epigrams in Pomona are in trochaic tetrameter and

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[1]There are very few exceptions. In three poems in Vermischter Gedichte-Kranz, Fürer atypically uses both Alexandrines and iambic tetrapody. Each poem is composed of octaves whose beginning and final lines are in Alexandrines which enclose six lines written in iambic tetrapody. These poems are "An die schöne Blumen-Schäferin Amarillis," pp. 27-29; "Erfreulicher Magnus Tag," pp. 39-41; and "Traurig und fröliche Pegnitz," pp. 59-61. Sestets made up of both Alexandrines and imabic tetrapody constitute the poem which dedicates an obelisk to Joseph I in Pomona, "Helden-Ged.," pp. 19-33. The poet mixes iambic trimeter with iambic tetrameter in four poems. They are "Der Leidende Jesus" in "Christliche Vesta," pp. 47-57; "Andacht in einem Garten/ in der Marter-Woche," in "Christliche Vesta," pp. 60-62; "Die Liebe kommt offt wider unsern Willen" in "Irrdische Flora," pp. 89-90; and "Offenbare BoBheit" in Pomona, "Geistl.," pp. 146-147. One of Fürer's most unusual poems is "Liebe und Eifersucht der Sonnen-Blume mit der Sonne" in "Irrdische Flora," pp. 91-93. The poem is fifty-four iambic lines with rhyming couplets in trimeter, tetrameter, pentameter, and hexameter with no apparent pattern.

two are in the form of the Genevan metrical hymn.[2] The majority of the epigrams are quatrains although couplets are not uncommon. Several of them, particularly in Pomona, are lengthy. Three poems in "Irrdische Flora" and three in Pomona are sestets. In Pomona, Fürer has three epigrams of two quatrains, four of four quatrains, and one of eight quatrains. However, the division between the quatrains is always clearly indicated.

The encomia and elegies dedicated to European rules are for the most part rhymed prosaic descriptions of proposed emblems on temple columns and obelisks, or inscriptions for medallions. Such poems are usually extremely long and are preceded by dedications in prose. Each stanza is made up of a poetic description of a specific emblem and a German rendition of an accompanying Latin inscription. This type of poetry is exemplified by Fürer's proposed obelisk for Emperor Joseph I, occasioned by the emperor's death. The poet proposes that a giant obelisk be erected in honor of the emperor, and after a short dedication in Latin, he tells how it should be:

> An statt der Thier und Bilder-Schrifften,
> die in Egypten einst gemein,

---

[2]It is questionable whether these two poems are epigrams. The poems are entitled "Klage eines Verliebten," whose length is three quatrains, and "Unglükselige Heyrath," whose length is two quatrains. The length of the poems certainly does not eliminate them as epigrams, but the content, as well as the form, are atypical of Fürer's epigrams. Clearly, a third poem, entitled "Hochzeit-Lied," is not an epigram. The poem is twelve sestets and begins thus:

> GOtt hat den Eh-Stand selbst gestifft,
> Er kunt nichts Böses stifften;
> und diB, wohin sein Seegen trifft,
> kan niemand leicht vergifften
> Auch gibt der Ort, das ParadeiB
> dem Eh-Stand ungemeinen PreiB. (p. 42)

At any rate, all three poems are included within a section which is clearly indicated as an epigrammatic section.

sollst du IHM Sinnen-Bilder stifften,
und ätzen in die Säul hinein,
mit Threnen, welche auch den härtsten Stein zerreiBen,
und deine Lieb und Treu der spaten Nach-Welt weisen.
(Pomona. "Helden-Ged.," p. 21)

The remainder of the poem is poetic descriptions and explanations in German of the symbols and of the Latin inscriptions which are proposed for the obelisk. The emperor's virtues as well as the major events and accomplishments of his life are to be symbolized. In the following stanza, for example, the poet writes that the aloe should symbolize the emperor's birth. An accompanying inscription will describe how he gloriously ruled Austria as his forefather did before him:

1. MAhl, JOSEPHS Ankunft anzuzeigen,
Nativistas, die Aloe/ die langsam blüht,
Anno 1678. doch endlich, mit so schönen Zweigen,
26 Julii. das Aug verwundrend an sich zieht;
und schreibe diB darzu: Nach vieler Jahre Warten
blühst Du in Oesterreich/ und zierest Dessen Garten.
(Pomona. "Helden-Ged.," p. 22)

Many other emblems are proposed for the monument. A saluting gun (Pöller) will symbolize Joseph's ability in war and in peace:

6. Die Lieb zu Ritterlichen Sachen/
Exercitia und ungemeine Wissenschafft,
Equestria. was in dem Krieg und Fried zu machen,
wie man zugleich ergötzt und strafft,
stellt uns ein Pöller vor/ bereit zu Freund-und Streiten,
mit dieser Uberschrifft: Ich war geschickt zu beyden.
(Pomona. "Helden-Ged.," p. 24)

In his encomium to Caroline of Ansbach,[3] the poet composes twelve heraldic mottos (Devisen). He proposes an emblem with an accompanying motto in Latin, which he renders into German either in rhymed couplets or quatrains. An example of this is the following, in which he proposes

---

[3]Caroline of Brandenburg-Ansbach. She married George, Prince Elector of Hannover and later George II, King of England.

that the sun symbolize Carolina's virtue, accompanied by the couplet which states that her virtue surpasses even her superior beauty:

> Auf Ihre Tugend.
> Die Sonne/ mit der Uberschrifft:
> Major adhuc forma Virtus.
> Zu Teutsch:
>
> Ob gleich meiner Schönheit Wunder muB den höchsten Grad erreichen,
> so ist sie mit meiner Tugend doch mit nichten zu vergleichen.
> (Pomona. "Helden-Ged.," p. 186)

All of Fürer's poetry abounds in internal rhyme, consonance, and alliteration. The repetition of initial consonants is found in such favorite phrases as Stock und Stein; Nacht und Nebel; Lust und Leben. Consonance is heard in Thür und Thor and List und Lust. However, Fürer usually prefers to use various combinations of the three, as in such phrases as Lohn und Lob or Freud und Freyheit, in which the initial consonants alliterate and the vowels rhyme. Rhyming phrases are very common: Muth und Blut; Safft und Krafft; von Neid befreyt. Such combinations are seen in countless longer phrases.

> Doch ist ihr Schein und Seyn nicht ganz und gar verletzt.
> (Vermischter Gedichte-Kranz, p. 98)
>
> so schau das schöne Thier die kluge Schlange an.
> ("Christliche Vesta," p. 24)
>
> leb, Sele, und liebe und lobe die Stärke.
> (Pomona. "Geistl.," p. 18)

Punning is also a favorite device of Fürer's. He often takes advantage when proper names offer occasion for any such word-play. His elegy to Sigmund von Birken provides ample examples of this technique. The opening line of the poem begins with play on the word Floridan, Sigmund's sobriquet in the Blumen-Orden:

> GRünt Floridan nicht mehr/ wie Er zuvor gegrünet/

Sigmund is pictured as a birch tree (Birken) in a field in which the trees and flowers mourn for this dead tree. The lilies are called upon to weep:

ach weint/ ihr Lilien! ach traure Lilidor![4]

The birch trees join in the mourning because the greatest of the birch trees has wilted and passed away:

Ihr Birken weinet jetzt/ . . .
dann aller Birken Cron verwelkt und will entweichen/
(Vermischter Gedichte-Kranz, pp. 97-98)

In an elegy in Pomona, we see this same type of punning with proper names when the poet remarks that a blind paternal relative had to rely on someone to lead him:

ein unbeglükter Tag benahm Ihm Tag und Schein/
und dieser Fürer kunnt nicht ohne Führer seyn.
(Pomona. "Epigr. u. Ged.," p. 99)

Word-play often takes the form of using the stem of a word in various forms. This practice is carried on with the stem Spiel in another elegy to Sigmund von Birken, as we see in the following lines:

Geh spiel ein kurzes Spiel/ wo dieses spielen heisset/

Doch spielt die ganze Welt; und dieses unser Leben
trifft nicht gar ungereimt mit einem Schauspiel ein/

Wie Er gespielet hat mit tausend Lieblichkeiten
wie seiner Reimen-Spiel der Welt Vergnügen war/
(Vermischter Gedichte-Kranz, pp. 93-95)

In expressing the deeply felt loss in his elegy to his father, Fürer engages in this practice to describe his shattered emotions:

Was meinen König krönen müssen,
des Grösten Kaisers Grossen Sohn/

---

[4]The lily was Fürer's symbolic flower, and Lilidor was his sobriquet in the Pegnitz Society.

diB hat mir leider! meine Kron/
von meinen Haupt hinweg gerissen.
Ach ReiB, die ReiB vom Reissen heist,
und Herz und Seel in Stücken reist!
(Pomona. "Epigr. u. Ged.," p. 78)

Particularly in his early poetry, Fürer is fond of grotesque images when he attempts to instil terror in his readers. Of course, such pictures are most common when he reminds readers of their sins, death, final judgment, and Hell. An excellent example of such imagery is found in "Lob der Redlichkeit," which stresses the need for honesty in a deceitful world in which falsity is an ever-present temptation. To emphasize the disgrace which exposed deceit incurs, the poet brings forth the image of a beautiful tombstone beneath whose luster lies a rotten corpse. At the same time he is evoking the fear of imminent death at the end of a life full of tempting attractiveness:

Ein falsch-gestellter Sinn ist einem Grabmahl gleich/
so von dem Marmor glänzt/ von Kunst und Arbeit reich/
darinnen aber ligt ein stinkend Aas verstecket/
so/ wann man es betracht/ Furcht und auch Schaur erwecket.
(Vermischter Gedichte-Kranz, p. 109)

Sometimes Fürer does not seek to instil terror with reminders of death but attempts to make the idea less shocking. He does this, of course, with euphemisms, exemplified by the following passages, which are concerned with the deaths of Sigmund von Birken, of Emperor Leopold I, and of Fürer's father:

und wann er sich schon wird von seiner Bühn entfernen
(Vermischter Gedichte-Kranz, p. 95)

da unser LEOPOLD sein mildes Haupt geneiget.
(Pomona. "Helden-Ged.," p. 6)

da du dich gar zu früh mit einer Bahre paarst
(Pomona. "Epigr. u. Ged.," p. 83)

The rhetorical mode is retained by Fürer throughout his writing. Although his usage of rhetorical devices is more frequent in his Baroque period, he never completely abandons the practice.

Polysyndeton is employed in many verses. To emphasize, for example, the immortal acclaim which Daniel Omeis' translation of the French work Almahide has gained, Fürer uses the conjunction noch to give special stress to the elements which Omeis' praise will forever withstand:

> sein Lob/ das man noch offt in dir gebildt wird sehen/
> und das noch Noth/ noch Tod/ noch Zeit/ noch Neid begräbt.
> (Vermischter Gedichte-Kranz, p. 34)

In the poem entitled "Das Ebenbild GOttes," wo is used seventeen times in the description of an individual who lives according to the commandments of God. The following lines serve as a small sample:

> Wo man es redlich meint, wo Wissen und Gewissen
> die wahre Regul ist, wo man auf Recht beflissen,
>
> Wo man die Warheit liebt, wo man der Lügen feind,
> wo man sich stets mit GOtt und seinem Wort vereint,
> (Pomona. "Geistl.," pp. 73-74)

Anaphora is also a favorite device. To ensure that the reader continually visualizes Christ's agony and to intensify this intended visual image, the repetition of seht is utilized through the entire poem entitled "Betrachtung des Leidens Christi":

> seht sein gesegnet Haubt
> von Dornen überhüllt/ von aller Zierd beraubt;
> seht doch die Marter-Cron/ die mit so vielen Spitzen
> diB Haubt/ das uns so liebt/ so schmerzlich must zerritzen;
> seht an das Tauben-Aug von diesem euren Freund/
> wie es so dunkel ist/ so roht und ausgeweint;
> seht an den süBen Mund/ darauB die Lehr geflossen/
> seht/ wie Er ächzt und lechzt; seht/ wie der Durst ihn plagt/
> ("Christliche Vesta," p. 58)

Anaphora is employed in the following lines to emphasize the speaker's steadfast love for a beloved friend:

So wenig als der Tag wird ohne Sonn erkennet/
so wenig als die Nacht kein finstrer Flor begleit/
so wenig als die Glut sich von der Hitze trennet;
so wenig werd ich seyn von deiner Lieb befreyt.
(Vermischter Gedichte-Kranz, p. 45)

The poems contain innumerable asyndetons for emphasis, such as in the following lines, where the speaker omits conjunctions to give special stress to that which God felt and endured for mankind:

DiB Leiden/ diese Lieb/ die Marter/ dieses Sterben
das mir/ der ichs verdient/ die Freude must erwerben/
("Christliche Vesta," p. 23)

Another example of asyndeton is the following:

O Freude! die kein Ohr gehöret,
kein Aug geschaut/ kein Herz erkannt,
(Pomona. "Geistl.," p. 54)

One of Fürer's favorite metonyms is the use of the word Holz to signify the tree of knowledge or the cross. In the following stanza, we see him using the figure in reference to both:

Weil mein Vatter sich vermeBen
und durch Falschheit angeführt
an dem Holz den Tod gefreBen
der auch seine Kinder rührt/
hat GOtt selbst ans Holz gemüBt
und des Holzes Schuld gebüBt.
("Christliche Vesta," p. 63)

The poet likes to employ oxymorons to heighten irony, particularly when he is attacking reason. This is exemplified in the following passage, in which he calls reason foolish:

O Lieb/ o Wunderwerk/ die nur der Glaub kan faBen!
Still thörichte Vernunft/ halt ein/ du must erblaBen;
("Christliche Vesta," p. 59)

To emphasize man's inability to see all of physical reality, he uses an oxymoron in the following passage:

ach! wie viel ist in der Welt/
das sich unserm blinden Sehen nimmermehr vor Augen stellt?
(Vermischter Gedichte-Kranz, p. 17)

The poem entitled "Lob der Redlichkeit" is a good example of his use of tautology. To stress the virtues of honesty and to emphasize the evils of dishonesty, he employs it often in the poem:

> du unbefleckte Treu/ du wahres Warheits-Liecht/
> Wie mancher ist verführt durch einen falschen Wahn/
> Kein Mensch mag heut zu Tag ein schwarzer Rab nicht seyn/
> (Vermischter Gedichte-Kranz, pp. 108-109)

The poetry contains countless pleonasms. Such pleonasms as Falschheit, Trug und List or zittern, beben are common. In the following passage, for example, this device is employed to emphasize the virgin birth of Jesus:

> GOTT, die Gerechtigkeit; und doch vom Weib gebohren,
> die ihrer Keuschheit Blum durch keinen Mann verlohren,
> Almâ von Jahren jung, auch rein, und unbeflekt,
> (Pomona, "Geistl.," p. 29)

To stress the inflicted pain on the exposed body of Jesus, the phrase nackt und blos is utilized:

> Der Mörder Barrabas wird loB/
> da Jesus Leibe nackt und blos
> mit GeiBeln wird geschlagen;
> ("Christliche Vesta," p. 55)

To stress the message of a poem, the poet begins many poems with rhetorical questions. To emphasize, for example, the idea that death is a deliverance from a wretched frightening world, he begins an elegy in Pomona by asking who does not live in fear of a world in which injustice, materialism, and violence prevail:

> WEm graut nicht in der Welt zu leben,
> wo niemand vor dem Unrecht graut;
> da jeder nach Gewinn will streben
> und Schlösser auf die Felsen baut,
> ob gleich der Ort mit Blut beschmiert,
> worauf der Grund ist aufgeführt?
> (Pomona. "Epigr. u. Ged.," p. 80)

Fürer's use of sequential figures can be seen best in "Vereinigung mit JEsu." In the following lines, the speaker lists the progressive steps through which a sinner is delivered from distress:

> BuBe/ Glaub/ Gebet und Hoffen/
> welche dein Verdienst und Tod/
> als den sichern Port betroffen/
> halfen mir aus dieser Noth;

In the following verses, we see a sequence of figures which show unredeemed humanity's inexorable progression of sin, death, and hell, which God has defeated to atone for man's sins:

> ja so waar du hast gelitten/
> Sünde/ Tod und Höll bestritten/
> also wahr ist auch mein Herz
> frey von seiner Sünder Schmerz.

Sequential figures are used antithetically in the following stanza, where the poet says that Christ's physical suffering will relieve the pains of the poet's wounds:

> SüBer Heiland/ meine Freude
> soll hinfort dein Leiden seyn;
> meine Lust und Herzens-Weide
> die vor mich erlittne Pein;
> deine Schläge/ Striem- und Wunden/
> dadurch meine sind verbunden/
> sollen meiner Wunden-Pein
> Pflaster/ Oel und Kühlung seyn!
>
> ("Christliche Vesta," pp. 44-45)

The paradoxical nature of many Christian beliefs affords Fürer ample opportunity to employ paradoxes in his religious poetry. To emphasize the Christian beliefs that death has defeated death, that apparent restriction is real freedom, that abdication of worldly activity is the greatest action, Fürer writes such paradoxical statements as:

> da must ein andrer Tod ertödten diesen Tod/
>
> ("Christliche Vesta," p. 57)

So kanst du/ auch in den Ketten/
deine Freyheits-Freud erretten.
(Vermischter Gedichte-Kranz, p. 4)

wann Reu und Nimmerthun das Thun und Wollen sind/
(Vermischter Gedichte-Kranz, p. 10)

The love poetry is full of paradoxical statements which describe the paradoxical situation and feelings that are experienced by the unrequited lover. The following lines are a few examples of such statements:

Ich ruh nicht in der Ruh:. . .
(Vermischter Gedichte-Kranz, p. 86)

ich aber sterb/daß ich in Freyheit leben muß.
("Irridische Flora," p. 72)

den schönen Feind/ der mich entzündt/
muß ich doch gleichwol lieben.
("Irrdische Flora," p. 90)

Probably the most common device is antithesis, which is most prominent in the epigrams. Their most marked feature is the usage of the ancient trope of a "topsy-turvy world" with antithesis of past and present to illustrate the wretched condition into which the world has fallen. This is exemplified in the epigram entitled "Chaos," where Fürer juxtaposes past-present, form-chaos, God-man, everything-nothing to show that man has made chaos of the ordered world which God made from chaos:

GOTT/ welcher alles ist/ hat all's aus Nichts bereitet/
das Chaos in die Form der schönen Welt gekleidet/
ietzt aber macht der Mensch aus diesem Erden-Hauß/
durch so viel Sünden-Greul ein Chaos wieder drauß.
("Irrdische Flora," p. 510)

Antithesis is usually employed in the traditionally pointed bipartite structure of the epigram. Exemplary Biblical and classical situations and figures are used antithetically with the contemporary

scene to rebuke the many sins, foibles, and follies of the poet's contemporaries. In the following epigram, for example, Fürer uses the Greek mythological figures of Bellerophon, Pegasus, and the Chimera to remark that the forces of evil predominate in the modern world:

> Es hat Bellerophon durchs Flügel-Pferdes Macht
> das tolle Wunderthier Chimaeram umgebracht.
> In dieser tollen Welt da kehrt sich alles um/
> Chimaeren findt man zwar/ doch keinen Pegasum.
> ("Irrdische Flora," p. 523)

To ironically attack the excessive drinking of his contemporaries, the poet contrasts Noah, who innocently became intoxicated, with people now, who are fully aware of the results of drinking too much:

> War Noha nicht der erst/ den Bacchus überwunden?
> da er ganz unvermut hat seine Krafft empfunden.
> Alleine heut zu Tag/ weiß jeder seine Stärk/
> noch ist das Trunken-Seyn durchaus kein Wunderwerk.
> ("Irrdische Flora," p. 512)

Antithesis is often employed in a single line, as in an epitaph entitled "Auf einen Geizhals." By opposing nimmt weg with bleibt zurück, aBest nie genug with ewig fasten, along with the rhymes of the two verbs; and by rhyming near homonyms geraast with rasten, Fürer contrasts the state of one who spent life selfishly but who now has nothing:

> Du hast zwar lang geraast/ ietzt must du einmal rasten;
> du aBest nie genug/ ietzt must du ewig fasten.
> Der Vortheil endet sich/ wie deine Bubenstück;
> der Tod nimmt alles weg/ die Straff bleibt nur zurück.
> ("Irrdische Flora," p. 533)

In another epitaph, alliteration, contrastive word-play, and punning (liegt . . . log; schnitt . . . schneiden; liegt . . . lügen) are used to augment the ironic antithesis that one who spent his life lying can now lie forever in his grave:

> Hie liegt/ der allzeit log. Der blasse Sensen-mann
> schnitt ihm das Messer weg/ daß er nicht schneiden kan.

Schreib/ Wandrer/ auf diß Grab/ eh du gehst deine Strassen:
Hier liegt/ der auch im Tod das Lügen nicht kan lassen.
("Irrdische Florda," p. 534)

In his early poetry, Fürer's use of foreign words is extremely limited, but employment of them increases with each volume of poetry. Only two foreign words--Gratien and Liberal-- are found in Vermischter Gedichte-Kranz. This same avoidance of foreign expressions continues in Christliche Vesta und irrdische Flora. The notable exception is the satirical verses, where the poet likes to employ French and Latin words for satirical purposes. In the epigram entitled "Der Natur-Kündiger," for example, he uses Latin names and phrases to satirize the husband who does not understand that the handsome naturalist is with his wife almost everyday because he well understands the "natural need" of his wife:

Conradus wurd befragt/ warum bey seiner Frauen
man Bonifacium fast täglich müsse schauen?
Er ist ein Physicus, sprach er/ und kommt darum
zu meines Weibs Natur/ ne detur vacuum.
("Irrdische Flora," p. 532)

For the sake of anonymity, the poet likes to employ such proper names from Latin literature as Sempronius, Cajus, Mevius, Tityrus, and Titius. French words are used to castigate Germans who ape French manners and who intersperse their German with French expressions. Some of Fürer's favorite words for this purpose are Reverenzen, liberal, discourirt, poudre, perreq, and prolix, all of which harken back to salon society. Such usage of Latin and French is continued in Pomona. In the following epigram, for example, we see Fürer attacking the affected French manners adopted by Germans:

DIe Hoffart heut zu Tag wird gar nicht mehr gezähmt,
weil man die Reden gar mit Passementen brämbt.
Ach! daß die Policey bestraffte aller Orten
die Teufels Broderie an Kleidern und an Worten.
(Pomona. "Epigr. u. Ged.," p. 30)

In Pomona, the earlier puristic attitude is abandoned altogether. The dedicatory stanzas to the work abound in foreign words. These stanzas are a satirical conversation concerning the changing world between the worldly Flora, the religious Vesta, and the compromiser Pomona. The poet adopts the stance that the language must change along with the changing world. We see his abandonment of the puristic attitude in the following words of Vesta, who makes fun of such an attitude:

> Wir selbsten bleiben nicht beym Alten,
> zumal in diesem Scherz-Gedicht;
> wir fürchten uns der Sünde nicht,
> auch fremde Wörter einzuschalten;
> Franzõsisch, Griechisch, und Latein,
> muB Salz auf unsre Suppe seyn.

Because Fürer now freely uses foreign words, they can be found in all types of poetry. Such Latin expressions as vellus, plus ultra, and vice-re, along with many others, occur. In the poem entitled "Verachtung der Welt," he attempts to engage in word play with Italian (amaro and amare) to state that bitterness can turn into love:

> Meine Lieb kan Honig geben,/
> auch, wo Gall und Essig fliesst;
> Sie verkehrt, wie ich erfahre,
> mein amarè, in amare.
>
> (Pomona. "Geistl.," p. 142)

However, this does not mean that Fürer's verses in German are suddenly filled with foreign expressions. For the most part, he simply no longer avoids their use when he feels that there is no exact German equivalent for them. Many of them were loan words which have since been adopted into the German language, such as Horizont, temperirt, monstra, incognito, Mausoleum, Obeliscus, or Hecatomb. Fürer likes to use Hebrew words occasionally. For them he always has a footnote in which

he gives an approximate German equivalent. Examples of such words are: Almâ (unbefleckte Jungfrau), Bonim (Bauleute), and Kadosh (heilig).

In spite of the rhetorical mode which Fürer never abandons, an overall view of Fürer's poetry reveals a conservatism. It was pointed out in Chapter II that, in spite of the Baroque nature of his early poetry in Vermischter Gedichte-Kranz, a relative conservatism was already discernible in comparison to the poetry of his predecessors in the Pegnitz Order.[5] A conservatism in all of his poetry is evident in the lack of variety in form, exhibited by his overwhelming use of the Alexandrine, iambic tetrapody, and the Genevan metrical hymn. The exclusive use of iambs and trochees betray a desire to bring German poetry, and particularly the poetry associated with the Nuremberg circle, back within the confines of Martin Opitz's rules.

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[5]See Chapter II, pp. 17-18.

CONCLUSION

An examination of Christoph Fürer von Haimendorf's poetry reveals that he is a minor transitional poet between the late Baroque and the Enlightenment. His earliest poetry is characterized by mannerisms which place it well within the Baroque tradition. It is marked by ornate metaphors, countless rhetorical devices, Schmuckmythologie, embellished compliments, and affected modesty. Nature serves a purely allegorical purpose. The overall quality of the poetry is highly intellectualized at the expense of any personal feelings which might be present.

This early poetry also reveals that Fürer, as fifth president of the Pegnitz Blumen-Orden and following in the footsteps of Harsdörffer, Klaj, and Birken, is attempting to moderate his society's poetry, which had acquired a reputation for intemperance and imbalance. Many features with which the society's poetry were identified are absent from his poetry: mixing of metaphors, pastorals, onomatopeia, priority of reality in nature, and detailed topographical and biographical references.

Much of Fürer's poetry in his second volume continues to show Baroque characteristics. Much of the love poetry is imitative of the conventional, manneristic, and highly intellectualized love poetry of the age. The poetry treats such popular themes as the beloved's physical features, the bitter-sweet anguish of unrequited love, the power of love, and the frustration of separated lovers. However, it is in this love poetry that the poet's gradual movement away from the Baroque becomes visible. Metaphors become less frequent and more

tempered. Much of the language shows a greater closeness to actual speech. At times, a certain lightness of touch is present with more smoothly flowing rhythms. Nature is not always purely allegorical. Many verses are characterized by a light clever wit.

Many poems in the religious poetry also begin to lose Baroque characteristics. Fürer now seems to be striving for the clarity, the appropriateness, and the reason which the so-called classicistic opposition demanded of poetry. Much of his poetry meets their criteria of continuity of text and often employs metaphors suitable to the described situation. Many poems are no longer made up of a montage of figurative language but are sustained allegories. Language becomes straightforward with sometimes a complete absence of figurative language. A limitation begins to be placed on comparisons which are an end in themselves and on decorative mythological and Biblical figures. The poet now composes satires, which by their very nature are more prosaic. These satires are marked by numerous popular expressions and mundane, even crude, comparisons. The secular poems at the end of the volume assume a practical nature, and many are rhymed prose which brings forth a dry sober didacticism.

The poetry of Fürer's later years is dominated by a prosaic style and a stronger rationalistic outlook. The religious poetry is made up of unembellished arguments, and the encomia are for the most part prosaic descriptions of emblems, medallions, and Latin inscriptions which treat contemporary events. The common theme of the entire volume is a divine order which is adduced by the poet's rationalistic viewpoint.

The stronger rationalistic outlook is very conspicuous in the religious poetry and betrays the influence of the Enlightenment. The poet no longer relies on miracles, dreams, or appearances of angels in his search for God. Instead of attacking reason, as he did in his earlier poetry, he now accords it a higher position, and he now argues that the existence of God can be adduced through observation of an orderly cosmos. In discussing the observed order, he uses such terms as Maschine and Uhr, expressions associated with the earlier Enlightenment. Many of the religious verses read like the verses of poets who are associated with the early Enlightenment, such as Barthold Heinrich Brockes, or of later poets of the period, such as Christian Fürchtegott Gellert. The paramount theme of divine order is the premise upon which he regards many actions as sinful and upon which he bases his arguments for resurrection.

In the encomia, order is also the predominant theme and the premise upon which Fürer bases his support and praise for a hereditary monarchy. Many poems celebrate royal marriages and predict as well as emphasize the need for births of sons who will some day continue the rule which maintains order in Christendom. Fürer casts himself in the role of prophet when he predicts the birth of sons who will rule the Holy Roman Empire in the future. He also strives to evoke parallels between the nation of Israel and the Roman Empire and the Holy Roman Empire to show that the contemporary Holy Roman Empire is an integral part of God's plan for the world.

In the elegies, which conclude the last volume of poetry, a personal element is present for the first time. A personal struggle within the poet emerges when he attempts to apply rationalistic

principles to death. This struggle reveals a personal bitterness toward the world, whose events do not always adhere to a rational order. Such events sometimes leave the poet at a loss for words, which shows that his poetry is now a long way from the consciously employed intellectualized poetry of his earlier Baroque period.

An examination of Fürer's versification shows that his poetry exhibits little variety. This is illustrated by the fact that over 90 percent of his poetry is written in Alexandrines, iambic tetrapody, or in the form of the Genevan metrical hymn. His exclusive use of iambs and trochees reveals that he is following Opitz's requirement for the alternation of unaccented and accented syllables. That this is a conscious effort is indicated by the many devices which he employs to insure that his poetry meets this demand. This is clearly another sign of his efforts to bring the poetry of the Pegnitz society to the moderation which Omeis had called for. The many rhetorical devices, the alliteration and internal rhyme, the German renditions of Latin are all efforts by him to display poetic possibilities of the German language. As president of a language society and as a practicing poet, he was seeking ways by which the German language could be improved and perpetuated as a vehicle for literary expression. Some of his efforts were recognized by Gottsched, a later and more famous advocate of the same cause. Fürer represents the end of one literary period and the beginning of another. He is also a part of a larger movement begun by the dictates of Opitz and continued by Gottsched's edicts and by Lessing's theories and practices. It is a movement to prove that German can be used by poets and to demonstrate that a national literature in the vernacular can be, indeed must be, established.

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