Two unpublished letters from Klopstock to John Flaxman have found their way into American collections. One is in the Houghton Library, and the other is in the library of the Historical Society of Pennsylvania. No other letters between the German poet and the English artist are known to exist, but that they were in correspondence has been known for a long time to students of Klopstock, though apparently not to students of Flaxman.

In Christian August Clodius's Ansammlung aus Klopstock's Nachlass mention is made of three letters to Klopstock from Flaxman. These have since disappeared without a trace, and there is no evidence of any one other than Clodius having read them. His remarks constitute almost our only knowledge of these letters, and at least one of his statements has had consequences: "Flaxman, as is apparent from three of his English letters among these papers, was only prevented by other pressing work from making outline drawings for the Messiah as he had done for Homer, Aeschylus, and Dante in Rome when he had more leisure. Flaxman read Klopstock's Messiah in the Italian translation and sent Klopstock many of his outlines; Klopstock sent him an Ode on Nelson."  

1 Christian August Clodius, Ansammlung aus Klopstocks nachgelassenem Briefwechsel und übrigen Papieren (Leipzig, 1821), p. 196.
2 Fr. Rose-Maria Hertlebusch of the Hamburger Klopstock-Ausgabe informs me that, with one exception, all of the English letters known to have been present in Klopstock's papers were gone by the time they were purchased by the Hamburger Staats- und Universitätsbibliothek in 1970.
4 Flaxmann, wie aus drei seiner vorgefundenen englischen Briefe an Klopstock erhebt, nur durch andere dringende Arbeiten abgehalten, Umriss zu Messiah zu machen, wie zu Homer, Aeschylus und Dante, die zu Rom bei grösster Mühe entstanden. Flaxmann las Klopstocks Messias in der italienischen Übersetzung, und sandte an Klopstock viele seiner Umrisse, wie dieser ihm eine Ode auf Nelson."
As is apparent from the first of Klopstock's letters to Flaxman, one thing the two men had in common was an interest in Admiral Nelson. At the time of this correspondence Flaxman was occupied with plans for a monument to the British naval hero; years later he designed a large monument to Nelson, which is housed in St. Paul's Cathedral. Klopstock's brief but intense interest in Admiral Nelson commenced after Nelson's defeat of the French fleet at Aboukir early in August of 1798 and ended in disillusionment in September of 1801 when Klopstock first received word about the admiral's treatment of the Neapolitan Jacobins in 1799. Sometime between the summer of 1798 and the autumn of 1800 Klopstock added a strophe in praise of Nelson to the end of his Ode "Freude und Leid," and on October 24th 1800 he was visited by the English hero in the company of Sir William and Lady Hamilton. His admiration for Nelson at that time and his delight with Lady Hamilton are recorded in his letters to J. W. L. Gleim and Graf Friedrich Leopold zu Stolberg. To the former he sent the manuscript of "Freude und Leid" with the newly appended strophe about Nelson. On September 28th 1801 he wrote to Gleim that he was deleting the final strophe from the Ode on account of Nelson's behavior and that he would express himself on the subject in a footnote when the Ode was published. Despite Gleim's protests he kept his word. When "Freude und Leid" appeared in print a year

*During the blockade of Naples in the summer of 1799 Nelson's subordinate, Edward James Fane, acting in Nelson's absence and without authority, offered amnesty to the Neapolitan Jacobins in return for their surrender. Nelson subsequently nullified this agreement, and a number of Jacobins were imprisoned and executed. More recent scholarship has absolved Nelson of any charge of misdealing in this matter. See J. K. Laughton in D.N.B., XI. (London, 1894), 198-199.

"Nelson and his party arrived in Hamburg on October 21st 1800 and sailed for England on October 31st (Hamburgischer Correspondent No. 169 and No. 174, 1801). According to No. 171 (October 24th 1800), "Gestern bestehte Admiral Lord Nelson das Deutsche Schauspiel mit seiner Gegenwart, und heute besuchte er den ersten Dichter Deutschlands, unserm verehrungswürdigen Klopstock."


Pavel, p. 134.

Ibid., p. 135.

Ibid., Gleim to Klopstock, October 16th 1801. "Sie wollen ihre Denk Mähler
after Klopstock’s death it contained only the original five strophes. The lines to Nelson appeared in a footnote with the following comment: "When it was first written this Ode had the same ending it has now. The following strope ... was added, but before Nelson visited me. I am taking it back now because he failed to keep the word of his subordinate Commodore Foote. Any one who knows history knows the consequences of this. I shall say no more about this; but I cannot fail to mention that I would have remained silent about the deleted strope were it not already known to several people." 13 Most subsequent editors of "Freude und Leid" have respected the poet’s wishes and printed the final strope in a note separated from the main text of the poem.14

Clodius’s statement that Klopstock had sent John Flaxman an Ode on Nelson has, however, given rise to speculation that there might have been another poem on this subject which was never published. The editor of the standard edition of Klopstock’s works mentioned the poet’s habit of sending unique manuscripts of his poems to friends and concluded that it was highly unlikely that the poem in question was really "Freude und Leid." 15 Of course, Clodius himself had seen only one side of the correspondence, not the side likely to yield an answer to this question. With the recovery of Klopstock’s letters to Flaxman this question can now be answered: what he sent to Flaxman was the two final strophes of "Freude und Leid." Although this is a disappointing answer, the discovery of a manuscript of a part of this Ode is a welcome one, since the only other manuscript, that sent by Klopstock to Gleim in December of 1800, was destroyed in Halberstadt during World War II.

Aside from this special problem, the notion of a mutual interest


15 Klopstock’s stumme Werke, X (Leipzig, 1855), 468.
between these two figures is a particularly interesting one. Klopstock's main motive for welcoming contact with the young Englishman was his ancient wish for Messiah illustrations that would meet his personal requirements; for by the year 1800, when this correspondence apparently began, he had been excited, frustrated, and ultimately disappointed by a number of different artists over a period of half a century. Christian Fritsch, J. C. G. Fritsch, the brothers G. L. and C. L. Crusius, Angelika Kaufmann, Franz Cauzig, and Friedrich Johann Füger had taken up in turn the task of making copperplate illustrations for the Messiah, and only Füger had succeeded in producing work of any distinction. And even Füger had not been able to avoid clashing with the elderly poet over the depiction of God-the-Father and Angels of Death. The breaking off of communication between the two men early in the year 1800, which followed Füger's defense of his drawings indicates that Klopstock felt that the work had still not been done correctly.

Klopstock's desire for a great illustrator for his poem came to the surface in many of his writings about the visual arts. In a little article in J. A. Cramer's Nordischer Anfänger he interrupted a polemic against Winckelmann with the question "Were the Greeks able to express the ideas about angels which we have to have?" and after digressing upon the inadequacy of the angels of Raphael and Michelangelo he quite suddenly revealed his interest in the matter: "Who, then? Perhaps an artist yet unborn for whom it is reserved properly

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1) The engravings by C. Fritsch and J. C. G. Fritsch are in Der Messias, Erster Band . . . (Halle, 1751); the engravings by the Crusius brothers (it has not been established whether they were the work of Carl Leberecht or Gottlieb Leberecht Crusius, or both) are in Der Messias, Zweiter Band . . . (Halle, 1756); Angelika Kaufmann's project was never completed: see letters Klopstock to Kaufmann, March 14th 1794, in Lappenborg, pp. 789-792, and Kaufmann to Klopstock, July 14th 1790, ibid., pp. 793-796; Füger's designs appeared first in Werke, dritter sechzehnter Band . . . (Leipzig, 1798); Caucig's single engraving replaced the first illustration in Füger's longer series in De Messias . . . vertaelt door Mr. Johan Meerman . . . (s Geavenhage, 1803-1805) because of Klopstock's objections—see Thieme-Becker, Allgemeines Lexikon der bildenden Künstler, XII (Leipzig, 1916), 556. For a general discussion of Messiah illustrations see H. M. Richter, Ani der Messias- und Werther-Zeit (Wien, 1882), pp. 56-74. For the history of Göschens edition see G. J. Goschen, Der Leben Georg Joachim Göschens (Leipzig, 1905), II, 107-122.


3) Füger to Klopstock, March 24, 1800, Clandius, I, 301-308.
PLATE I

JOHN FLAXMAN: ANGELS, ORIGINAL DRAWING FOR HIS OUTLINE ILLUSTRATIONS TO THE DIVINE COMEDY

(Houghton Library)
PLATE II

JOHN FLAXMAN: GOD-THE-FATHER, ORIGINAL DRAWING FOR HIS OUTLINE ILLUSTRATIONS TO THE DIVINE COMEDY

(Houghton Library)
to portray the holy stories, that is to show the oft-repeated ones anew and then many very lofty things which have never yet been done. How happy I would be if he were already alive and read these words. He is one who would say things very different from those the Greeks could say. He would never undertake a representation of God-the-Father, never! But he would exert all the power of his genius in attempting an adequate depiction of the Conciliator of Mankind and give himself up utterly to the great feelings which come from religion."

One thing which is clear from the first of Klopstock's letters to Flaxman is that he saw the English artist as the man who could carry out this ambitious program of religious illustration. He had seen Flaxman's illustrations to the Divine Comedy and was doubtless impressed by his refusal to depict God-the-Father except as an abstract symbol. Still, his feeling of affinity for Flaxman's art is not easily explained. Klopstock's pictism and his objection to the neo-classical tendencies of his time were two of his most abiding characteristics. In 1800 Flaxman was thought in England to be the most refined exponent of the Greek ideal, and he is still spoken of as a classical artist directly descended from Winckelmann. In Germany, however, Flaxman's outline illustrations were first discovered not by practicing

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artists but by literary critics and theoreticians whose views of his accomplishments took a decidedly different turn. In 1799 August Wilhelm von Schlegel published a long critical essay entitled "Über Zeichnungen zu Gedichten und John Flaxmans Umrisse" which, in praising the classicism of the drawings, described their effect in words highly suggestive of a Romantic interest. "The essential advantage [of outline drawings] is that visual art, if it does not go beyond the first light suggestion, achieves its effect in a manner analogous to poetry. Its signs become almost hieroglyphics like those of the poet; the phantasty is challenged to complete them and to add to them continuously in accordance with the stimulation it has received."23 The two ideas expressed here became by-words of the Romantic movement: that art should be suggestive and that visual art should be like poetry.

Even more revealing than Schlegel's enthusiasm for Flaxman's drawings was the nature of their reception in another quarter. In March 1799 Schlegel lent his copies of the engravings for Homer, Aeschylus, and Dante to Goethe, who was in Jena on a brief visit.24 On March 20th Goethe looked at them; on the 30th he thought about them all morning; the following day he dictated his impressions and in the evening went over the engravings once again with Schiller. On April 1st he saw them for the last time.25 The result of this study was a measured rejection of an extremely characteristic kind. He admitted that Flaxman had "spirit" and "talent," but where Schlegel had seen spontaneity and evocativeness Goethe saw dilettantism and accidental success.26 The discrepancy between the Romanticism of


24Schlegel in Jena had received these books from Johann August Heine in Dresden, but was only permitted to keep them for ten days; Heine's accompanying letter to Schlegel is in Emil Sulger-Gebling, Die Brüder A. W. und F. Schlegel in ihrem Verhältnisse zur bildenden Kunst (München, 1897), p. 64. This period coincided almost exactly with Goethe's stay in Jena.


Schlegel and Goethe’s classicism which ultimately led to their open disagreement on painting and sculpture is typified by their reactions to Flaxman.24 And in this case, as in others, Romanticism prevailed. Four years later Goethe complained of the enthusiasm with which German art students were copying and imitating Flaxman’s drawings,25 and by the year 1815 he was still constrained to object to this influence.26

And yet Flaxman was a designer of classical subjects. Goethe’s inclinations in the visual arts were conditioned largely by those of Winckelmann; Klopstock resisted the new wave of classical taste, and Schlegel sought to make out of it material for a subjectively based art. The present case emerges from these apparent contradictions as an example of a unity in taste between the North German Pietism of the eighteenth century and the Romanticism of the nineteenth century, and one arrived at over the active objections of the great classicist in Weimar.

There is little information concerning the provenance of these two letters. They were together at one time as is shown by the fact that they bear the numbers 34 and 35 written in the same hand on the upper right-hand corners of their respective first pages. It may be that this numbering was an early one and indicates that between the first letter, written on October 14th 1800, and the second one, written on April 12th 1802, there were no other letters from Klopstock to Flaxman. If this is the case these letters may represent the whole correspondence from Klopstock’s side, as the letter of 1800 appears to be his first communication with Flaxman, and he died less than a year after writing the second letter. This is, of course, conjecture.


26See Sauerland, p. 195. I have not been able to locate the comments by Goethe which Sauerland cites."
The letter of 1800 was part of a large collection of German literary autographs which was formed by Professor W. R. Schweizer of University College, Nottingham. Professor Schweizer sold his collection in 1959 to the firm of Hamill and Barker from whom it was purchased in 1965 by the Harvard College Library with funds presented by the Friends of the Library and Mr. John Loeb of New York. The letter of 1802 came to The Historical Society of Pennsylvania some time between World War I and 1925 as part of a collection formed by Simon Gratz. The Historical Society has graciously consented to its publication here.

A Monsieur Flaxman de la part de Mr. Klopstock

Je n'écris pas volontiers en Français. Car je n'y puis pas employer assez de temps pour l'écrire purement. Mais je plaisais de m'entretenir avec Vous surpasser bien ce dessein. — Pour Vous faire sentir jusqu'un quel point j'ai été agréable l'euvo du plan du grand monument. Il faut, que je Vous dise, que depuis quelque temps jetant 80 sur le papier quelques idées des desseins pour mon poème, j'écrits devers: Des hins (je ne trouve pas le mot français dans ce moment) pour l'Artiste, qui aura le génie, et le courage de faire comme Flaxman. Voici ce que contient le premier de ces hins: Jeux Christ sur la croix. (La croix n'est pas faite comme les Artistes la font)

*par inserted above line.

The text is uncorrected. Klopstock's French must speak for itself. In 1804, Flaxman, desiring to correspond with Friedrich August Wolf, suggested French, Italian, or Latin as suitable languages — W. Kühne, Leben und Studien Friedr. Aug. Wolf's des Philologen (Essen, 1833), II, 227 — but we know from Clodius that he responded to Klopstock in English.

* Probably Flaxman's plan for a colossal statue of Britannia Triumphant, a projected monument to British naval heroes Howe, St. Vincent, Duncan, and Nelson which was never executed. See John Flaxman, A Letter to the Committee for Reizing the Naval Pillar or Monument ... (London, 1799), and Alexander Dalouer, Letter to the Nobility and Gentry Composing the Committee for Reizing the Naval Pillar ... (London, 1800).

**Comma deleted before jetten.

For Klopstock's suggestions to the Frizaches and the Crusius brothers see Der Messiah. Erster Band ... (1751), and Der Messiah. Zweiter Band ... (1756), "Erklärung der Kupfer." These explanations were originally working directions and were later published at the ends of their respective volumes, see Franz Murerer, "Briefwechsel Klopstocks und seiner Eltern mit Karl Hermann Henmerde und Georg Friedrich Meier," in Archiv für Literaturgeschichte, XII (1881), Klopstock to Henmerde, January 19th, 1730, pp. 233-235, and September 23rd, 1755, pp. 252-257. For another detailed suggestion for a Messiah illustration see Klopstock to A. Kaufmann, March 14th 1780, Lappenberge, p. 191.

* No drawings by Flaxman for the Messiah are known to exist. The following scene refers to Der Messiah, acht Gsung. Sämtliche Werke, I, 1855, 287-288.
ordinairement. C'est la partie inférieure d'un arbre assez épais. Il est enfoncé dans la terre de sorte, que quelques racines paraissent encore.\textsuperscript{53} Les mains du Sauveur attachées à deux grandes branches un peu inégales par leur courbures. Au dessus de la tête une excedence de l'arbre. Point d'inscription.\textsuperscript{49} Deux anges de la mort, ou\textsuperscript{54} anges exterminateurs plantent au tour de la croix. Chacun de ces anges (c'est pris de l'Écriture) a six\textsuperscript{56} ailes. Avec deux ailes il couvre (pas entièrement) les pieds, avec deux le visage, mais une partie de ce visage murme n'est pas couverte; avec deux ailes enfin il vole.\textsuperscript{52} Ce que distingue ces Anges des autres c'est un glaire flamboyant. (Il sera peut-être bon de représenter ces flammes et les cheveux mûs par un vent fort).\textsuperscript{55} Auprès de

... zweeen Todesengel gekommen. Sie kamen, schwiegen,
Schwebend langsam. Ihr Blick war Flamme, Verderben ihr Antlitz,
Nach ihr Gewand ...

... erast und rücksweisend
Floogen sie selbsteral so um das Krenz. Zweeen Flügel bedeckten
ihren Fuss, zweeen bebende Flügel das Antlitz, mit zweeen
Floogen sie ...

\textsuperscript{49}Ibid., p. 277;
"Doch ein Wink, und es fange in ihrem Schoss die Erde,
In den geheimsten, entlegenen Tiefen mit leiser Erschütterung
An zu heben ...


\textsuperscript{4}Written above deleted in.
\textsuperscript{5}j deleted.
\textsuperscript{6}Isaiah 6, 2 (Luther translation): "Sera phim standen über ihn, ein jeglicher hatte
sechs Flügel, mit zweeen deckten sie ihr Antlitz, mit zweeen deckten sie ihre Füsse,
und mit zweeen floogen sie." Klopstock used this picture again in "Ludlieg" and its shortened version "Jetshe dem Propheten," \textit{Sämtliche Werke}, V, 123 and 176:
"Erstarrung über Gott, verhüllen sie
Ihr Antlitz mit zweeen Flügeln, decken sie
Den Fuss mit zweeen, und mit zweeen floogen sie."

He also envisioned Eloa and Gabriel as having six wings and instructed Angelika Kaufmann to this effect (Jappenberg, p. 256), but no six-winged angels have appeared in Messian Illustrations. One may presume Flaxman to have been attracted by this idea; for mention of his interest in angels and demonology see Sandler, ed., \textit{Diary, Reminiscences, and Correspondence of Henry Crabbe Robinson} (London, 1869), II, 261-263, and Sidney Colvin, comments on Plate XXVIII No. 8.
la croix. la croix. Marie et St. Jean. La première le visage couvert jusqu'au dessous des yeux. St. Jean fixant le Messie. Celui-ci n'est pas effrayé, mais on voit, qu'il souffre par la présence de ces Anges terribles. On ne voit pas les deux malheurs, mais derrière la croix des décors d'une croix tombée. — Vous avez dit au jeune voisine, qui m'a apporté Votre beau plan, que Vous éusseyes déjà composé pour le Messie, si la langue allemande Vous est connue? Je bien que dites Vous de ce, que Vous venons de lire? Je suis par My Lady Holland, qui m'a fait l'honneur de me voir, que maintenant Vous êtes occupé (Vous voilé, que j'aimé parler de Vous) occupé d'un monument pour Westminster. Mais j'imagine, que, les de travaux lents du marbre, Vous vous dites recueillant quelquefois par des dessins semblables à ceux, par lesquels Vous avez ajouté même à la célébrité d'Homer. — Connaissez Vous assez Mr. Hope, pour savoir, s'il me donnera de bonne grace un exemplaire de l'Odyssée, que je ne puis pas posséder autrement que par lui. Mais s'il faut l'exorquer, je me veux priver même de cet excellent ouvrage. J'ai vu après

There is a discrepancy here: before the arrival of the angels of death the wind had died suddenly. Sämtliche Werke, I, 285-286.

la croix. la croix. la croix. the Italian literature, by Giacomo Zigno the first three cantos of which appeared in Moderna in 1771; cantos I-X were published in 1782.

Elizabeth Vassal Fox, Lady Holland, and her husband, Lord Holland, were in Hamburg from July 8th to July 24th 1800. See the Earl of Ilchester, ed. The Journal of Elizabeth, Lady Holland (London, 1908), II, 111: "In the morning [Thursday, July 24th] we went to see Klostock, the father and founder of German poetry. He is now near 60 years of age [Klostock was then 76 years old], full of vivacity and as strong in intellect as he probably ever was. His writings are known throughout Germany, but are difficult to translate, as they are in the sublime, incomprehensible style. His Messiah is his greatest work. He talked to us of English literature, especially of Pope's Homer." The talk apparently went from there to Flaxman's illustrations for Pope's Homer.

The monument to Lord Mansfield based on a portrait by Sir Joshua Reynolds. Flaxman worked on this from 1753 until 1801. It was installed in Westminster Abbey in 1807. See W. G. Constable, John Flaxman (London, 1927), pp. 54-55 and p. 66.

Thomas Hope (1770–1831), an art collector from Amsterdam, lived in England after 1798 and was a patron of Flaxman's. He commissioned series of Dante illustrations and apparently purchased the plates for the Odyssey illustrations from Flaxman while these were still in Italy in the possession of the engraver Thomas Piroli. On July 28th 1801 Klostock wrote to K. F. Cramer that he had received a letter from Flaxman in answer to this request "worth er mir sagt, dass Platten
Friedrich Gottlieb Klopstock and John Flaxman

Bien de recherches aussi le Dante. J'ai d'ailleurs réçu de Vous à Rome l'exemplaire, qu'il ne me pouvait laisser que deux jours. — Mandez-moi si tôt que possible, si Vous avez des raisons de croire, que la Commission examinera votre projet pour le grand monument. — Nous attendons à tout moment, que Nelson passera par ici. — Voici les deux dernières strophes d'une Ode, que j'ai fait au mois de juillet 1798. Je Vous les traduis en Francais, c'est à dire bien faiblement. Mais le moindre de traduire saturement dans cette langue des poèmes allemands ou anglais. Nelson ne secrat rien de cette Ode; et n'en saura jamais rien par moi.

wären von einer französischen Fregatte genommen, und er habe gehört, die franz. Republik erweise ihm die Ehre, dass kleine Werke (Ende) in dem Nationalmuseum aufbewahren. (Lappendorf, pp. 248-249). G. E. Bentley, Jr., The Early Engravings of Flaxman's Classical Designs (New York, 1964), in attempting to date a disfigured and edition of Flaxman's Odyssey, suggests that these plates were lost around 1793. From the evidence of these letters a later date seems probable. Hope's purchase of the plates has not been mentioned before. For remarks concerning the rarity of Flaxman's engravings in Germany in 1799 see Schlegel, pp. 113-114, and Goethe, L. Abt., 47, Bd., 2, 24.

Bentley, pp. 47-48, states that the Dante illustrations, although engraved by Pirolli in 1793, were not released for publication by Thomas Hope until 1801, and that Hope may have permitted only one or two proof sets to be taken. The set Klopstock saw was not made later than 1793 when Flaxman left Rome. Schlegel's copy, which he had received in 1798 from Heine, had a different title-page from those given by Bentley and apparently represents an unrecorded edition (Schlegel, p. 113, note). This title-page gives Hope's residence as Amsterdam and was therefore made prior to Hope's move to England in 1793 (not 1796 as Bentley states). The existence of these two copies in Germany in 1799 and 1800 indicates that the work, though a rarity, did have a limited circulation before Bentley's date of publication.

See footnote 29. The commission, established under the patronage of the Duke of Clarence (later William IV), never accomplished its design of erecting a monument to the naval heroes. There is a model in relief for Flaxman's Britannia Triumphans at University College, London, and a model for the entire project in the Sloane Museum.


The remark is ambiguous, implying that the final strophe was written at the same time as the rest of the Ode, but Klopstock's later statement (see footnote 11) and the first line of the strophe itself provide evidence to the contrary.

Von inscribed above the line.

This is characteristic of Klopstock's opinion of French as a vehicle for poetry. See his correspondence with K. F. Cramer and C. F. D. de Villiers concerning the translation of his work into French (Lappendorf).

Klopstock changed his mind; see his letter to Gellée, December 27th 1800, Pawel, p. 134: "Die beygelegte Ode soll noch unberkt bleiben. Ich vertraue sie Ihnen und Cramer Schmidt an. Nelson kent die beyden letzten Strophen. Miss Knight hat sie ihm übersetzt ..."
J'avais nommé au commencement la révolution française une fontaine de venin. (C'est un mot composé dans ma langue, Griefquell.)

"Que la fontaine se jette dans l'abîme! Je me veux rejoindre des vainqueurs," que mon oeil découvre dans le futur toujours changeant. Croisées donc, lauriers, verdisse! Déjà la main me tremble, la quête par vous, où ces plus beaux! les couronnera avec la joie, la plus vive."

"Ainsi finis je à peine, lorsque Nelson remporta déjà la plus sauvante de victoires, que je vois dès le futur toujours changeant. Homme noble! je t'apporte la couronne. Le vent dissipera la plume, que pour toi Selim prit du tourban." ²⁹!

Je sais bien que cette traduction est fort peu française; mais pure, elle aurait été encore moins poétique.

à Hamburg dans la Königstrasse N. 232 le 14 Oct. 1809 ³⁰.

Je Vous mei ici le deux strophes dans l'original. Vous connaissez peut-être un Allemand, qui Vous les rendra mieux en Anglais, qu'elles ne peuvent être exprimées en Français.

Stürze der Quell in die Kluft! Ich will mich der Siegenden freuen,
Die mein Aug' entdeckt in der immer ändernden Zukunft,
Wachet denn, Lorber, grünt! Schon hebt mit die Hand,
Welche mit euch, schönere! Froh sie bekränzt.

Also endet ich kaum, da erkämpfte schon Nelson der Siege
Rettendsten, ⁰⁰ die ich seh in der immer ändernden Zukunft.

"Freude und Leid" begins:


"je finis."

These two strophes represent the only example of a poetic translation into French by Klopstock.

"Written at the end of page three of the letter. What follows was apparently an afterthought."

*This word was first printed Kettendsten in Werke, siebenter Band (Leipzig, 1804), p. 9. The error was repeated in subsequent editions and even received some critical attention: "Debrígens nennz Kl. Nelsons Sigg den kettendsten, wahrsccheinlich als den, welcher die entscheidenden anden zur Folge haben würde," J. C. Graber, ed., Klopstocks Oden (Leipzig, 1831), p. 347. The word was corrected by Muncker and Pawel in 1889 and is only noted here because of the loss of the manuscript of this Ode at Halberstadt. Aside from this, the spelling of entdeckt without e in the second line and the use of von instead of von in the last line are the only variants between the present version and those of 1804 and Muncker and Pawel. 

Monsieur,

Mr. le Comte de Truchses (qui Vous rendra cette lettre) est le possesseur

d'une collection des tableaux très grande, et très choisie. Je Vous ai nommé a

Lui comme l'homme supérieurement digné d'être consulté par Lui sur le

plan, qu'il a fait à l'égard de sa collection unique. J'attends avec un désir

extreme le dessin de Votre monument du grand General Egyptien. Mais

est-ce au tours de la paix, qu'on fera eriger le grand Monument national? Et

est-ce, qu'on Vous choisira d'en faire le plan, le seul Artist anglais capable
d'en faire un un [sic] noble grand? Dites cela à Hamilton. Il ne me contredira

pas. Je suis tout à Vous

Hamburg l'Avril 12

1802 Klopstock

* digné inserted above the line.

* I deleted.

* The identity of this Graf von Truchses has not been established. The plan in

question was apparently the sale of the count's collection, and this did take place. See

Catalogue of the Truchses's Picture Gallery . . . to which are added biographical

notes, respecting the German, Dutch, and Flemish Masters (London, 1802), and

Catalogue of the Pictures now exhibiting and on sale at the Truchses

son Gallery . . . (London, 1804).

* de Votre dessin deleted.

* Flaxman is not known to have made or designed a monument to a general of

the Egyptian campaign. It seems unlikely that Klopstock is referring to Flaxman's

monument to Captain R. W. Miller, who was killed in 1799 in a naval engagement

off the Egyptian coast.

* Another reference to the plan for Britannia Triumphant. Sir William Hamilton,

whom Klopstock had met in 1800, does not seem to have been a member of the

committee for judging the plans for this monument. He had, however, been brought

in as a consultant on the designs for Flaxman's monument to Lord Mansfield. See

Margaret Whinney, Sculpture in Britain, 1530–1830 (Harmondsworth, 1964), p. 189.