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The First Draft of Heine's 'Für die Mouche'

HEINRICH HEINE died 17 February 1856. Later the same year his friend Alfred Meissner published in his memoirs of the poet what he called Heine's last poem, probably composed only two or three weeks before his death. Entitled 'Für die Mouche,' the poem as published consisted of thirty-five four-line stanzas, beginning:

Es träumte mir von einer Sommernacht,
Wo bleich, verwittert, in des Mondes Glanze
Bauwerke lagen, Reste alter Pracht,
Ruinen aus der Zeit der Renaissance.¹

From its first publication the poem has been variously appraised. Meissner himself wrote at the time that it was of interest chiefly because of the circumstances of its composition, being neither new nor important for form or content, though he later modified this verdict by referring to it as 'ein interessantes und schönes Gedicht.'² A French critic, Charles Andler, even went so far, in 1906, as to propose that the poem was a hoax perpetrated by Meissner.³ Georg Brandes, on the other hand, wrote in 1890 that Heine here reached the lyric heights of Shelley, 'den sublimeste i moderne Poesi.'⁴ In 1897 Jules Legras found it 'la plus belle page d'effusion éloquente que nous ait laissée Henri Heine.'⁵ And E. M. Butler, in a very recent biography, has described it as 'another summer night's dream, as magical as anything that Heine ever wrote, giving in dream symbolism the sum of his spiritual existence.'⁶

¹ Alfred Meissner, *Heinrich Heine. Erinnerungen* (Hamburg, 1856), pp. 249-257.

² Meissner, *Heinrich Heine*, p. 249; Meissner, *Schattentanz* (Zurich, 1881), II, 303. In the latter work, Meissner's general unreliability is exemplified by his placing the composition of the poem at least as early as November 1855.

³ Charles Andler, 'D'un faux dans l'œuvre lyrique de Heine,' *Revue germanique*, II (1906), 332-376.

⁴ Georg Brandes, *Hovedstrømminger i det 19de Aarbundredes Litteratur . . . Det unge Tyskland* (Copenhagen, 1890), p. 268.

⁵ Jules Legras, *Henri Heine, poète* (Paris, 1897), p. 377.

⁶ E. M. Butler, *Heinrich Heine* (London, 1956), pp. 261-262.

At the present day, the place of 'Für die Mouche' among Heine's more important poems would seem to be secure.

The 'Mouche' was Elise Krinitz, the young German woman who, introduced to Heine in June 1855, became his closest intellectual and spiritual companion during his final months of physical suffering. Heine took the pet name Mouche from a fly that appeared as the seal of a ring she wore. Four other poems of Heine to her have been printed, and a handful of wittily sentimental notes.⁷ In later life she published various recollections of Heine, the most substantial being *Les derniers jours de Henri Heine*, 1884, under her pseudonym Camille Selden, in which she included a translation into French prose of 'Für die Mouche'.⁸

Andler's thesis, propounded in 1906, that 'Für die Mouche' was a hoax was immediately controverted by Legras with the statement that two autograph manuscripts of the poem were known to him, one, written in pencil on eight leaves, that had been in the possession of Elise Krinitz as late as 1883, and the other a rough draft.⁹ He was, however, unable to produce the documents themselves. The Krinitz manuscript was temporarily mislaid, he said, in an important collection; no indication was given as to the whereabouts of the rough draft. In actual fact, the history of whatever autographs of the poem Heine may have left has shared fully in the general fog obscuring the Heine *Nachlass*. According to Meissner, unpublished pieces were sorted out, soon after the poet's death, to be sent to Julius Campe, Heine's publisher in Hamburg.¹⁰ And it has been stated that the Mouche sold her manuscripts,

⁷ All five of the poems are sometimes grouped as 'Für die Mouche,' with the more specific, and appropriate, title 'Die Passionsblume' applied, on indirect evidence only, to that beginning 'Es träumte mir von einer Sommernacht.' In the present article, the commonly accepted practice of entitling this single poem 'Für die Mouche' will be maintained.

⁸ For the career of Elise Krinitz, apparently deliberately obfuscated by herself, see J. Wright, *Camille Selden: sa vie — son oeuvre* (Paris, 1931); Friedrich Hirth, 'Heinrich Heines letzte Liebe,' *Das goldene Tor*, II (1947), 408–411; commentary by F. H. Eisner in *Heinrich Heine. Briefe*, ed. Friedrich Hirth (Mainz, 1948–56), VI, 222–238.

⁹ Jules Legras, 'Für die Mouche. Histoire d'un manuscrit de Henri Heine et de quelques strophes qui le complètent,' *Revue germanique*, II (1906), 502. Legras also stressed the weakness of Andler's chief psychological argument, which was largely based on the premise, hardly valid even for the younger Heine, that the dying poet would not have used once again elements already exploited in prose and verse. For further references to the controversy over the genuineness of the poem see *Jahresberichte für neuere deutsche Literaturgeschichte*, XVII–XVIII (1906–07), items 7982, 8008, 8009, and XIX–XX (1908–09), pp. 1011, 1014.

¹⁰ Alfred Meissner, *Geschichte meines Lebens* (Vienna, 1884), II, 344.

some years before her death, to Heine's French publisher Michel Lévy.¹¹ Whatever the earlier vicissitudes, only one autograph of 'Für die Mouche' is now known, a heavily revised draft that was in the archives of Hoffmann and Campe as late as 1925, together with two copies of the poem in final form, one in the hand of the Mouche, the other made by Henri Julia for Campe.¹² This autograph came to the Harvard College Library in 1951, through the generosity of the late Carl M. Loeb, builder of Harvard's great Heine collection. Its physical appearance, with reworking on top of reworking, demonstrates vividly — painfully — the tenacious struggle of the poet to bring his concepts to fruition in the last days of the Matratzengruft. For this reason, for its contribution to the study of the textual evolution of the poem, and for the light it sheds on the origin and development of Heine's purpose therein, the manuscript is presented below in full transcription, supplemented by two facsimiles (Plates I and II).

The text of 'Für die Mouche' was in the earlier years after Heine's death that of its first publication in Meissner's *Erinnerungen* of 1856, with a very few minor corrections introduced in the first and later printings of Strodtmann's edition of Heine's *Sämtliche Werke*.¹³ But in 1887 Otto F. Lachmann, utilizing the manuscripts and notes assembled by Strodtmann from the Hoffmann and Campe archives, published two additional stanzas of the poem and a number of variant readings; both stanzas and readings he placed separately from the main text under a heading 'Varianten'.¹⁴ Meanwhile, in 1884, the Mouche had published her French prose translation, which included not only the two additional stanzas found by Lachmann but also two further passages apparently representing stanzas of the original.¹⁵

¹¹ Hirth, *Das goldene Tor*, II, 420.

¹² Information kindly supplied the Harvard College Library in August 1958 by Dr F. H. Eisner, of London, who is engaged in re-editing the letters of Heine for the definitive 'Jubiläumsausgabe der Werke und Briefe.' Dr Eisner's information was derived from the notes of the late Erich Loewenthal, who had access to the Hoffmann and Campe archives (then in Berlin) for his editing of *Der lyrische Nachlass*, 1925 (forming Vol. XI of *Heines Werke in Einzelausgaben*, ed. G. A. E. Bogeng, Hamburg, 1921–25); see below.

¹³ First printing Hamburg, 1863 (*Sämtliche Werke*, Vol. VIII: *Dichtungen*, Pt. IV).

¹⁴ Heine, *Sämtliche Werke*, ed. Otto F. Lachmann (Leipzig, 1887), I, 639–640.

¹⁵ *Derniers jours de Heinrich Heine*, pp. 110–129. The title appears as 'La Fleur de la Passion.'

The first additional stanza supplied by Lachmann, to follow the eighth stanza of the 'Meissner' text, reads:

Auch manches Frauenbild von Stein liegt hier,
Unkraut umwuchert in dem hohen Grase;
Die Zeit, die schlimmste Syphilis hat ihr
Geraubt ein Stück der edlen Nymphenmase.

Meissner presumably omitted it through delicacy. The reasons for the omission of the second additional stanza, following the twenty-ninth stanza of the 'Meissner' text, are less apparent. This second stanza reads:

Und wie beredtsam dieses Schweigen ist!
Man sagt sich alles ohne Metaphoren
Ganz ohne Feigenblatt, ganz ohne List
Des Silbenfalls, des Wohlauts der Rhetoren.

The two further stanzas appearing in the Mouché's French prose version follow immediately upon this second additional stanza; they read as follows:

Face à face l'un de l'autre, les mots, dépourvus de leurs voiles, prennent un aspect impudique. La chair est soumise aux conditions du temps et du lieu, mais les pensées ne connaissent point d'entraves.

D'un calme regard, elles affirment leur accord. Parfois, mues d'un désir étrange, elles se précipitent dans le sein de la folie; puis, soudain, reparais-sent blanches et immaculées comme de nobles cygnes.

No verse original of these two stanzas has ever been found; if genuine, they render the Mouché's translation the most complete version — in a sense — of the poem.

The additional stanzas supplied by Lachmann were not incorporated in a printed text of 'Für die Mouche' until 1924, when Ernst Elster included them in his second edition of Heine's works, along with a few new minor readings elsewhere in the poem.¹⁶ The next year Erich Loewenthal provided, in *Der lyrische Nachlass von H. Heine*, what is down to the present the best text available, with the two additional stanzas and an important number of new readings derived from his

¹⁶ *Heines Werke* (Leipzig, 1924), II, 277-281, 378-380 (notes). Elster states (p. 379) that his text is enlarged and improved not only through Lachmann's 'Varianten' but also 'nach der Handschrift,' made available to him by Erich Loewenthal; cf. note 12 above.

study of the manuscripts in the Hoffmann and Campe archives.¹⁷ Both the Elster and Loewenthal editions printed, separately, the two additional French prose passages from the Mouche's translation.¹⁸ Despite the provision of these additions and revisions, nearly all printings of 'Für die Mouche' since 1925 have continued to follow the defective 'Meissner' text.¹⁹

The autograph now at Harvard lacks a first leaf, and begins with the stanza 'Karyatiden mit gerecktem Hals.'²⁰ It is therefore impossible to tell whether this draft included the first additional stanza, that beginning 'Auch manches Frauenbild von Stein liegt hier.' It may well have been added in a later draft; in any case, the second additional stanza, beginning 'Und wie beredtsam dieses Schweigen ist,' is not present.

The Harvard manuscript in its present state consists of twelve leaves of plain white paper, the first seven measuring 39.5 by 30.8 centimeters, the last five about 19.5 by 30.5 centimeters. The last five are actually portions of full leaves. Each of the full leaves is folded horizontally across the middle, with a gap left in the writing at this point, showing that Heine wrote first on the top half and then, turning the paper over, on the bottom half, a procedure that made the large leaves manageable as he lay in bed. The half leaves show torn edges, but cannot be matched with each other; the missing halves were presumably either blank or contained canceled trial drafts. All extant leaves and half leaves are fully written over in pencil on one side except for the first, which is blank in its lower half and may have been inadvertently skipped in the course of composition. The leaves are numbered in the upper left corner, beginning with '2'; the later leaves are all renumbered as follows (canceled numbers in parentheses): 7(5), 8(6), 9(6), 9^b(7), 10(7), 11(8), 12(9). Numbers 2–6 are in Heine's hand; the later numbers, which in some cases have been changed more than once, cannot definitely be assigned to Heine. In order to simplify reference, in the

¹⁷ *Der lyrische Nachlass*, pp. 329–334 (with title '[Die Passionsblume],' the poem appearing as the last of five in a section headed 'Für die Mouche'); see also note 12 above.

¹⁸ *Heines Werke*, II, 379; *Der lyrische Nachlass*, p. x.

¹⁹ Actually, only one printing later than 1925 has been seen that includes the two 'Lachmann' stanzas: *Heines Werke*, selected and edited by Helmut Holtzhauer (Weimar, 1956), I, 467–472. Holtzhauer, however, follows the second Elster text rather than the more fully critical text of Loewenthal.

²⁰ According to Dr Eisner, this first leaf was already missing in 1925, when Loewenthal consulted the manuscripts in the Hoffmann and Campe archives; cf. note 12 above.

transcript presented below each leaf has been given a new number, from one to twelve, in strict sequence, with corresponding heading (Leaf One, Leaf Two, etc.).

The Harvard autograph affords certain valuable insights into the genesis and development of the poem. In her recollections of Heine the Mouche says that the poem was inspired by one of the many visionary and nightmarish dreams to which he was prey in his last days:

Il se savait mort, étendu immobile au fond d'un mausolée superbe, qui dépassait en hauteur et en magnificence les autres tombes. Le marbre le plus précieux et les plus rares sculptures en faisaient un monument unique, et d'admirables bas-reliefs y représentaient tour à tour des scènes imposantes et des scènes grotesques, des personnages divins et des personnages risibles. Mais ce qui ajoutait à l'étrangeté du tableau, c'était une plante de couleur sombre, qui s'élevait au pied du sarcophage et semblait vouloir y prendre racine. Une fleur unique surmontait la tige aux feuilles déchiquetées en forme de lance, et, dans son calice blême, on reconnaissait distinctement les instruments de torture qui ont servi à la Passion de Notre-Seigneur. Soudain, la fleur s'anime et prend un visage humain. Un visage doux et triste se penche avec une expression compatissante vers l'homme mort, et celui-ci ne tarde point à y retrouver des traits connus.²¹

The thought of approaching death (the poet's vision of himself lying in his tomb) was indubitably the germ of his composition. The vision of the passionflower, however, as inspection of the Harvard manuscript shows, can only be regarded as an afterthought or, at best, a second dream artistically integrated by Heine into his original conception in order to pay homage to his Mouche, who almost too modestly chose to see in the poem's beloved only the last of a long succession of symbols of 'la patrie lointaine' met with in Heine's writings from his early lyrics onwards.²² Leaf Four (see Plate I and transcript) shows that the poet's awakening, which concludes the poem, at first followed immediately upon the symbolic vision of the sarcophagus; the interpolation of the passionflower section, occupying Leaves Five, Six, and Seven, is confirmed by the renumbering of the leaves from Six on.²³

The tortuous progress of the poet in the throes of composition will be apparent to anyone studying, or even rapidly scanning, the transcript.

²¹ *Derniers jours de Heinrich Heine*, pp. 82-83.

²² 'La patrie lointaine est là devant loi,' *Derniers jours*, p. 83.

²³ The duplication of '7' in the original numbering of the leaves is also a result of this interpolation, which demanded a later reference to the passionflower symbol, not provided in the first stanza of Leaf Ten (the second of the leaves first numbered '7').

Certain stanzas are attempted two or three times, sometimes at intervals rather than consecutively, as, for example, the 'Hier sah man' stanzas on Leaves One and Two and the concluding stanzas of Leaf Four with their later versions on Leaves Eight, Nine, and Ten. Even the latest form found in the manuscript often differs widely from the 'final,' published text. One comparison must suffice:

Doch ach! mein Glück verschwand gar jämerlich,
Als drauszen sich ein wüszter Lerm erhoben —
Auch meine liebe Blume jetzt entwich
Verscheucht von rohem Schelten, Stampfen, Toben.

Doch wehe mir! es schwand die Seligkeit,
Als drauszen plötzlich sich ein Lärm erhoben;
Es war ein scheltend, stampfend wüster Streit,
Ach, meine Blum' verscheuchte dieses Toben!²⁴

It has already been noted that the second stanza omitted in the 'Meissner' text, beginning 'Und wie beredtsam dieses Schweigen ist,' is also missing in the Harvard manuscript. One may, however, find its germ in a canceled line on Leaf Seven: 'Die Reden ohne Redensarten sind so leicht.' The stanza containing this line is represented in the 'Meissner' and later texts by two stanzas. With the exception of new material at this point and the missing stanzas at the beginning, the Harvard manuscript is a first draft of 'Für die Mouche' and also clearly the basis for the 'Meissner' text.

The transcription that follows is intended to be as faithful as the limitations of typographical reproduction will permit, with a view to setting forth the actual course of composition in all its painful detail. Certain compromises and conventions are inevitable. In so heavily reworked a text it is impossible to show graphically all gradations of cancellation; nor can the exact order of revision always be determined. The text is presented leaf by leaf, with the editorial numbering of One to Twelve. Following the text of each leaf are notes explaining points of revision or arrangement not embodied in the transcript itself. For purposes of reference, the lines of the text are numbered leaf by leaf, a line being regarded as including all related emendations whether

²⁴ MS, Leaf Ten; *Der lyrische Nachlass*, p. 334. Other examples will readily be found by comparing with the published text the consecutive transcript of the latest manuscript text that, freed of cancellations, is printed below, for convenience of reference, following the full transcript.

above, below, or beside. Emendations printed between numbered lines are to be taken as belonging with the following numbered line unless their relation to the preceding numbered line is clearly indicated by position or extra spacing. An extra space appears between numbered lines in the absence of interlinear emendations in order to enhance legibility.

Heine's horizontal linings through are indicated by square brackets, the opening and closing brackets showing the exact length of the lining through; when a more extensive lining through includes a word or passage already canceled in the same line additional square brackets are employed, producing brackets within brackets. The unified cancellation of a section embracing two or more lines of text, often by means of a wavy line, is indicated by pointed brackets beginning and ending the section; a still more general cancellation containing a unified cancellation is shown by additional pointed brackets, again producing brackets within brackets. Further and yet more general cancellations are described in the notes as they occur. Heine's stet marks are indicated by short dashes beneath words or by broken vertical lines to the left of lines of text. Parentheses are Heine's own. His occasional insertion marks, usually a curved line, are indicated by carets. Certain irregular markings, usually marginal, are described in the notes. In spelling and punctuation the original has been followed exactly, with no correction; an umlaut or the alternative 'ae' has been transcribed only when plainly visible in the manuscript. In capitalization some standardization has been necessary, since Heine's script does not in every instance make clear which case is intended. Additional space to mark a new stanza appears where the original indicates that such a space was intended (the space created by folding the leaf in the middle to facilitate writing has been ignored). An examination of the facsimiles of Leaves Four and Seven (Plates I and II) will illustrate the adaptations followed in reproducing typographically the various stages of the original.²⁵

Following the full transcript is a normalized version of the text as finally left by Heine in the Harvard manuscript, for comparison with the published text.

STUART ATKINS

* I am greatly indebted to Mr G. W. Cottrell, Jr, for his cooperation in working out the many problems involved in the editing of this manuscript.

Harvard fMS Ger 108.9

LEAF ONE

2.	<Karyatiden tragen [tiefgebückt] auf dem Haupt	1
	[Das Monument an dessen beiden Seiten]	2
	Das Grabmal das>	3
	recken ihren	
	<Caryatiden [mit gebeugtem] Hals	4
	[Tragen]	
	[Tragen das] [Stützen] [das Grabmal, das an beiden Seiten]	5
	[Mit [M] Bas-Relief]	6
	Unten hervor>	7
	Karyatyden mit [gebeugtem] gerecktem Hals	8
	Scheinen mühsam das Munument zu halten,	9
	sah	
	An [scin] beiden Seiten [sieht] man ebenfalls	10
	[Du] [Die] [Gar hübsch gemeiszelt Bas-relief —]	11
	[Der] Viel bas-relief gemeiszelle Gestalten.	12
	<[Hier sah man]	13
	[sieht]	
	[Den] Hier [sah] man konterfeit den Leyergott	14
	Juno [u Jupiter] Vulkan u Mars.	
	[hier]	
	Apoll, [den Fall von Troya, Zeus] hier sah man	15
	Abraham	
	Adam u [Evchen] Eva, [Holophern] u Loth,	16
	[Judith u] Mosis u Aaron, Holophern u Haman.>	17

Notes

Full leaf, upper half only written on. Number in pencil.

Line 8: 'K' in 'Karyatyden' written over 'C.'

Line 12: 'Der' may be 'Dic.'

Lines 13–17: 'fällt weg' written in left margin, outside a vertical line.

LEAF Two

3.	<Hier sah man des Olympos Herrlichkeit Mit seinen liederlichen Heidengöttern, [Daneben unter]> [Hier war zu sehen]	1 2 3
	Adam u Eva stehn dabey, sind beid Verschn mit einem Schurz von Feigenblätter [Hier sah man den Olympos konterfeyt]	4 5
	<<[War] [W] Hier war der Berg Olymp zu sehn Mit seinen liederlichen Heidengöttern> die	6 7
	Hier sah man den Olymp, [den Aufenthalt] Residenz Der nackten liederlichen Heidengötter	8 9
	[Dabe] [Ne] Daneben war>	10
	<<Hier sah man des Olympos Herrlichkeit, Das Lustgelag der nackten Heidengötter	11 12
	[Daneben] Adam u Eva standen konterfeyt>	13
	Daneben [(letztere trug)]	14
	dargestellt	
	Hier war der Berg Olympos [konterfeyt]	
	[Hier [sah] man des Olympos Lust]	15
	[war] [konnte man den Berg Olympus sehn]	
	[Hier] [sah man] [des Olympos Herrlichkeit die Residenz]	16
	Mit seinen	
	[Von [lie] nackten] liederlichen Heidengöttern	17
	gleich	
	Adam u Eva [sah man] daneben stehn stand	18
	[Die letztre] trägt ein Kleid von Feigen blättern	19
	Das Wciblein>	
	[Hier sah man Troyas [Fa] Brand]	20
	<Hier sah man Troyas Brand, den Gott Amur,	21
	Paris u Hclena, Priam, hicr sah>	22
	[Der sah wie Troya]	23

Untergang u Brand	
Hier sah man Troyas [Brand, den Gott Amur]	24
[Hektor] auch Hektor	
Paris u [<u>Helena</u>], [Aeneyas] [Achilles, Hektor] sah man;	25
[Daneben] Mosis u Aaron gleich daneben stand	26
Judith	
Auch [David], Holophern u Haman.	27
Desgleichen war zu sehen Gott Amour	28
Vulkan	
Der Leyergott Apoll, A Frau Venus,	29
[Neptun und] Pluto, Neptun, Diana u Merkur	30
[Auch] Bacchus u Priap u Silenus.	31
<Daneben stand [der Esel] die Prüfung Abrahams	32
[Wie Israel durchs rothe Meer geloffen]	33
Wie Loth u seine Tochter sich besoffen>	34

Notes

Full leaf, written on both halves. Number in pencil.

Line 10: 'Ne' may be 'Na.'

Lines 11-19: further canceled by a diagonal line.

Line 14: 'tere' written over 're.'

Line 19: possibly 'blätter.'

LEAF THREE

4.	Daneben stand der Esel Barlaams	1
	(Der Esel war zum Sprechen gut getroffen)	2
	[Die] Dort sah man auch die Prüfung Abrahams	3
	Auch Loth, der mit den Töchtern sich besoffen.	4
	Hier war zu schaun der Tanz Herodias	5
	tragt man	
	Das Haupt des Täufers auf der [blutgen] Schüssel	6

[Hier] Die Holle sah man hier	7
[Die heilge Trinitat] u Satanas	
Und Petrus mit dem groszen H̄imelschlüssel.	8
Abwechselnd wieder sah man [den Vulkan] hier skulptirt	9
[Wie er den Mars ins Netz verlockt]	10
[Die Liebeslist des groszen Gottes Jovis]	11
<Liebschaften des galanten Gottes Jovis	12
Wie [als] er als Schwan die Leda hat verführt	13
Und die Europa>	14
geile [Liebes] Frevel	
[schnöde Liebesthaten] Brunst u [Misse]thaten	
Des [Gottes] Jovis [Liebesabentheuer]	15
Wie er als Schwan die Leda einst verführt,	16
Und Danaë als Regen von Dukaten.	17
[Das] [Schlimmer als Moloch war das Ungeheur]	18
[Ja solcher crimaszen]	19
[das Heid]	
[Symbolisirt war] [das sinnlich]	20
[Der biblische] [Das grüne]	21
[Heidnische Sinnenwelt war hier gepaart]	22
<[Da] [Naiv gepaart war hier]	23
[Heidnische Sinnenlust war hier gepaart]	24
<Auf diesen bas-relieffen war gepaart	25
Der [Heidenlust] biblische u heidnische Gedanke	26
schlang	
[Und] Um beide [schlossz] in Arabeskenart	27

[Lebendiges]

[Das grüne] Eppig seine [Lebens] grüne[n] Ranke[n], 28
 Das kluge>>

Hier war zu schn Dianas wilde Jagd 29
 schlanke

Ihr folgen & Nympfen, Windspiel, Doggen 30

Hier sah man Herkules in Frauentracht 31
 hacbt

Die Spindel drehend, in [dem] Arm den Rocken. 32

war [stand] [stand] zu sehen

<Daneben [wieder war] der Sinai 33

[Zu schauen] u vor dem Berge standen hier die Kinder 34

Von Israel, die Ochsen u> 35

| <Daneben war der Sinai zu sehn, 36

| Und vor dem Berge standen hier die Kinder 37

Von Is> 38

[Dann kommen wieder Juden] 39

[Dann kommt] 40

Notes

Full leaf, written on both halves. Number in pencil.

Lines 23-28: enclosed within a curved line at left.

Line 26: In 'Der,' 'er' written over 'ic.'

Lines 29-35: written in to right of and partly around lines 19-23; apparently written after lines 19-28 but before lines 36-40.

LEAF FOUR

5

5. [Dann w] [ist] [war] Dann wieder ist schn
 <[Hier] [stand] der Sinai zu [schn,] [schau, es steht] 1
 [steht] Die Juden stehn am Berg mit ihren Ochsen
 [Am Berg[e] Israel mit seinen Ochsen] 2

der im Tempel steht	
Hier sieht man [Christus] Jesus, [in den Tempel geht]	
Hier sieht man [Jakob] [David mit der Bethsabeth]	3
[Hier sieht man Simson] [Judas der den Herrn verräth]	4
Und disputiret mit den Orthodoxen.	
[Hier war Simson mit] [Und] [Mit Geld bestochen von den	
Orthodoxen.]	5
[Den]	
[Mit ihren Schafen, Kühen, Kalbern, Ochsen.]>	6
<[Dann kommen] Daneben ist der Sinai zu sehn	7
[Und alle Juden dort [mit ihren]] Oc [die Orthodoxen,]	8
[Mit] Dic Kinder Israels, die Orthodoxen	9
Mit offnem Munde dort am Berge stehn>	10
<Dann wieder ist der Sinai zu sehn,	11
Die Kinder Israel die Orthodoxen	12
Mit offnem Munde dort am Berge stehn	13
Mit ihren Lammerherden, Kuhen, Ochsen>	14
Die Gegensatze sind hier grell gepaart!	15
Griechische [Fabellust] Sinnelust, der Gottgedanke	16
Judäas! und in Arabeskenart	17
Um beide schlingt das Eppig seine Ranke	18
<<Doch seltsam! während solche Bildnerey	19
Des [Bas-rel] [Sark] Grabmals mich beschäftigt kam	
zugleiche>	20
wunderbar! derweilen solche[rlcy] Fluth	
Doch [seltsam! während ich in solcherley]	21
[Betrachtung] [Traub] [Traumbilder vor mir standen]	22
Von Bildern> [meinem Sinn] [mir der Traum vorüber]	23

After these observations of the fauna and flora
an hour's walk up the valley brought us to 0.15 m.
high above the level of the Gifford River, in the forest
was a small open field. It was here that we
first saw birds and that night I collected and took photographs
of a number of species for our records.

On a hill just west of the river, near Gifford's Ranch
I found a nest in a tree branch.
The birds nesting here were: Sparrow Hawk.

After a short walk up the valley we came to a
small stream which empties into the Gifford River.
The water was very clear and shallow.
The water was very clear and shallow.

Next day we went to the Gifford Ranch
and found the nest in a tree branch.

Next day we went to the Gifford Ranch
and found the nest in a tree branch.
The water was very clear and shallow.
The water was very clear and shallow.

Next day we went to the Gifford Ranch
and found the nest in a tree branch.
The water was very clear and shallow.

PLATE I
'FÜR DIE MOUCHE,' LEAF FOUR

PLATE II

[seltsam]	derweile [ich]	
Doch [<u>wunderbar</u>]!	[während] [ich solcherleyträumend]	
	solcherley	24
[Im] [Traumbilder] Bildwerke träumend ich betrachtet		
	habe[y]	25
Ward plotzlich mir zu Sinn, ich selber sey		26
Der todte Mann im [wei] groszen Marmorgrabe.		27
< [Und doppelt]		28
[Ich war es selbst.]		29
O wch so schwand in diesem		
[im selben] Augenblick		
[entwich] [wich]		
[Und doppelt seltsam] [wunderbar] [zugleicher]		
[verschwand] Zeit		30
[Der süsze Schlaf die]		31
[Aus meiner Brust die sus]		32
[Entwich] holde schlafes		
Die süsze[,] [stille] [, meine] Todten A ruhe		33
[Die ich bisher genosz[en], die Seeligkeit]		34
ungestortes		
Der Grabsstille [unsaussprechlich] Glück		35
der		
Das ich genoszen in [meiner] [Tode] Marmortruhe.—		36
[Und [einen] drauszen hört ich]		37
Ein widerwärtig wüszter Lerm erhab		38
[Gegr] [vieler Stimmen]		
Sich drauszen, ein [Gezanke,] [vieler Schreie] [ein]		39
[ein Gegreine] [grob]		
Getümel u Gekrächze		
Stampfen		
[Ein G] Ein Zanken A, Fluchen, [fr] roh u grob		40
Da		
[Dabey] Zwischen ein Gegreine u Geächze.>		41

Notes

- Full leaf, written on both halves. Number in pencil, repeated in pencil at upper right. Facsimile shown in Plate I.
- Lines 7-14: written sidewise in right margin, lines 7-10 in upper half of leaf, lines 11-14 in lower half; lines 11-14 marked with placement symbol corresponding to symbol in body of text following line 6.
- Line 11: 'Dann' written over 'Daneben': second 'n' over first 'e,' 'ben' canceled.
- Lines 19-25: canceled by a vertical line just within left edge of writing.
- Line 19: in 'seltsam,' 'm' written under canceled beginning of 'h' and 'm.'
- Line 20: in 'Des,' 's' written over 'r'; in 'Sark,' 'k' written over 'g.'
- Line 27: in 'wei,' beginning of downstroke of 's' following undotted 'i.' A horizontal line drawn across the entire leaf separating line 27 from lines 28-41 (all of which are canceled); apparently added to mark the point of introduction of the interpolated passionflower section; see page 420 above.
- Line 30: 'cr' added later to 'zugleich.'
- Line 31: in 'Der,' 'er' written over 'ie.'
- Line 33: 'Entwich' in margin, to left of line; in 'Todten,' 't' added later and 'n' written over 's.'
- Line 34: 'genossen' altered to 'genosz' and comma added.
- Line 35: 'unsaussprechlich' so written.
- Line 36: 'en' added later to 'genosz.'
- Line 40: 'fr' may be 'br' or 'bo.'

LEAF FIVE

	aber	Ruhc [stand]
	[aber] [jedoch] \wedge meines [Leich] [Sarges sta]	
6	[Am Sarge,] \wedge zu Haupten [dort des todten Manns]	1
		Ruhestätt
	[steht]	räthselhaft
	[Stand] eine Blume[, g] [die] [wunderlich] gestaltet,	2
	[Trübsinnig [blasz] fahl und ohne Gla]	3
		[unheimlich]
	[fahl] [wie] [vergl] [vergelbt] [sonder]	
	waren glanzlos violet	
	Die Blätter \wedge [violet] [schwefelgelb u ohne Glanz,]	4
	[schwefelgelblich, ohne]	
	Doch wilder Liebreitz in der Blume waltet.	5

<i>The First Draft of Heine's 'Für die Mouche'</i>	431
[Sie heiszt im Volk die Blume der Passion]	6
Das Volk nennt sie die Blume der Passion	7
Und sagt sie sey dein Schädelberg entsprossen hat	8
Als man gekreuzigt [dort] den Gottessohn	9
Und dort sein Welterlosungsblut geflossen	10
 [Es heiszt es gebe Zeugnizs diese Blum]	11
[Ein]	11
[Als] sey [die]	11
<[Ein] [heilges Sinnbild sagt man, [diese] Blum]	12
[Sic] Sinnbildlich trage, heiszt es, diese Blum	13
[Säm] In ihrer Brust die Qualwerkzeuge welche>	14
V	14
[Ein] Blutzugnizs, heiszt es, gebe diese Blum,	15
[Und alle heilgen Qu]	16
[Und sämtlich seyen alle]	17
Marterinstrumente	17
Und alle [grimen] [Wahl] [bosen Qualwerkzeuge] welche	18
Den dienten	18
[Die] Henkern [ang] [brauchten] bey dem Martyrthum	19
Trage [die] sic konterfeit in ihrem Kelche	20
 [Kreuz u] [Geisl,]	21
<Hier säh[e] man [die] A Dornenkron,	21
Das Kreuz, den Kelch, Nägel und Hämmer	22
Sammtliche Requisiten der Passion,	23
Der Welttragodie,>	24
Ja, alle Requisiten der Passion	25
Sähe man hier, die ganze Folterkammer,	26
Z. B Stricke	26
[Dic] Geisel, [Stricke], Dornenkron,	27
Das Kreuz, den Kelch, Nägel u Hämmer.	28

Notes

- Full leaf, written on both halves. Number in pencil.
- Line 1: 'e' added later to 'Sarge,' then apparently canceled separately with comma; 'zu' written over 'Z'; in 'Ruhestätt,' first 't' written over 'd.'
- Line 2: 'steht' in margin, to left of line; 'c' added later to 'Blume.'
- Line 4: after 'Vergelbt,' the first stroke, canceled, of an indeterminate letter. The phrase 'waren glanzlos violet' actually written above 'und ohne Gla' of line 3 because no nearer space available; tied to 'Blätter' of line 4 by a diagonal line.
- Line 6: new stanza.
- Line 10: in 'Welterlosungsblut,' 'osun' written over 'ungs.'
- Line 12: 'Ein' and 'Als' in margin, to left of line.
- Line 13: in 'Blum,' 'm' written over 't.'
- Line 15: in 'Blum,' 'm' written over 't.'
- Line 18: 'Marterintrumente' so written.
- Line 19: 'n' added later to 'Henkern.'
- Line 27: 'Z. B' in margin, to left of line.

LEAF SIX

7 [5]	Solch eine Blum an meinem Sarge stand.	1
	[Sie]	
	[Und] beugte [sich als] wie mit Frauenträuer nieder}	2
	[Sich über] [Und wie mit Frauenträuer beugte nieder]	3
	[Und] Sich [Leib] Leichnahm	
	[Sich] Ueber meinen [Stirn] [sich] [überbe] niederbeugend.	4
	mir die	
	Wie Frauenträuer, küsst sie [meine] Hand	5
	[Die] [küsst sie die Stirne u die Augenlieder]	6
	Küsst sie mir Stirn u Augen, trostlos schwiegend	7
	[Du aber]	8
	Doch Zauberey des Traumes! [Sieh! sich] Schau! schau!	9
	Gottesmarter-Blume schwefel	
	Die [Blume der Passion] die gelbe	10
	[Hat sich] verwandelt [die] sich in eine holde Frau,	11
	Und das ist Sie, die Liebste, ja Dieselbe!	12

Notes

Full leaf, written on both halves. '7' in ink; '5' in pencil, canceled in ink.
Line 1: period at end of line added later.

Line 1: period at end of line added later.
Line 2: 'Sie' in margin, to left of line; entire line canceled with one stroke
beginning with 'Sie.'

Line 4: 'Und' in margin, to left of line; final 'n' in 'meinen' added later.

Line 9: comma after 'Sieh' altered to exclamation point.

Line 13: new stanza,

Line 14: 'die' altered from 'du.'

Line 29: 'Ich' in margin, to left of line.

Line 31: in 'bestralet,' 'et' written over 't.'

LEAF SEVEN

- | | | |
|----|---|------------------|
| 8. | Geschlossen war mein Aug, doch angeblickt
Hat meine Seel beständig dein Gesichte:
Du sahst mich an, beseligt u verzückt
Und geisterhaft beglanzt vom Mondenlichte, | 1
2
3
4 |
| | Wir sprachen nicht. Jedoch mein Herz vernahm
[Was schweigend] | 5
6 |
| | [weiblich] du verschwiegen im
Was [schamhaft] \wedge [schweigend] dachtest [dein] Gemüthe
[Die] | 7 |
| | Das ausgesprochne Wort ist ohne Schaam,
ist dcr Keuschheit zarte
Doch Schweigen \wedge des [Füh] [Denkens keusche] Blüthe. | 8
9 |
| | [Was wir uns lautlos sagten] | 10 |
| | [rinnt]
verrinnt [streicht] [streicht]
[Was] Lautloses Zwiegespräch. Die Zeit \wedge [ver \wedge [strich]
gcht] | 11 |
| | lieblich
Bey solchem stummen Plaudern äuszerst [schnelle]
[sind] | 12 |
| | [Die Reden] [ohne Redensarten] [ohne Laute] [ist so leicht] | 13 |
| | [Das Reden] | 14 |
| | [Ganz] [Das Reden] | 15 |
| | Was ich gesprochen mit dem lieben Kind | 16 |

Ich weisz es nicht — Was hat gerauscht die Welle?	17
Licht	
<Was hat der Mond gesagt mit seinem [Strahl]!?	18
<Und dennoch könnens Liebende verstehen —	19
Die Rede nur [gibt] macht uns Verstandniszqual>	20
spricht	
Was [sagt] mit ihrem Duft die rothe Rose?	21
[Der]>	22
[goldne]	dir das Mondenlicht?
Was hat [der] & [Mond] [gesagt] geschimert [u was	
[spricht] hat]	23
[Der] [Die [grü]] [geduftet dir die junge Frühlings]	24
Was [hat] haben dir junge	
[Dir] [zu] gedüftelt [eine] [junge] Rosen?	25
[Was sagt sinnbildlich dir das Lindenblatt?]	26
[Schweig [still] mit dem Maule still wenn Seelen kosen.]	27
[O frage nicht [was] wovon]	28
<Wovon sie sprachen O das frage nicht	29
Wenn Marterblum>	30
<Nur Thoren können fragen, wovon spricht	31
die Passionsblum	
Wovon> Wenn [Marterblume] mit dem Todten spricht,	32
O frage niñermehr wovon sie kosen	33

Notes

Full leaf, written on both halves. '8' written in ink over penciled '6.' Facsimile shown in Plate II.

Line 7: in 'schweigend,' 'sch' written over 'zu.'

Line 11: in 'Zwieggespräch,' 'a' rewritten; 'verrinnt' inserted above 'Die Zeit'; the first 'streicht' inserted above 'ver'; in the second 'streicht,' 'st' written over the 'ht' of the first 'streicht'; 'rinnt' tied to 'ver' by a diagonal line.

Line 13: in 'Die,' 'ie' written over 'as'; final 'en' of 'Redensarten' canceled; entire line later canceled as unit.

Line 23: in 'der,' 'er' written over 'ie.'

Line 25: 'Was hat' in margin, to left of line; 'n' added later to 'Rosen.'

Line 26: 'Lindenblatt' so written.

LEAF EIGHT

9.	Auch weisz ich nicht, wie lang ich [zugelauscht] genosz	1
	[In meiner süszen]	2
	[Traumend] im suszen	
	[Im suszen Frieden] meiner Marmorthruhe,	3
	[Es war] Den süszen Schlaf in meiner Marmorthruhe	4
	Der schone Traum der Somernacht zerflosz	5
	Nur allzu schnell mit meiner suszen Ruhe.	6
	[süsze] Tod nur du	
	<O Grabesstille! [ach! nur du,] [d] nur du,	7
	Vermagst [die] die beste Wollust uns zu geben!>	8
	O Tod! mit deiner Grabesstille, du,	9
	Nur du [vermagst] kannst uns die beste Wollust geben.	10
	[Die] Den Krampf der Leidenschaft, Lust ohne Ruh	11
	Giebt uns für Glück das albern blode Leben!	12
	<Doch ach, es nahm ein Ende jämerlich	13
	[Mein Todtenglück]	14
	[All meine Leichenwonne]	15
	[Mein Grabes[glück] Traumglück,]	16
	Dic susze Ruh, es hatte sich erhoben>	17

Notes

Half leaf. '9' in pencil written over penciled '6.'

Line 3: comma apparently added later under dash.

Line 7: in 'Grabesstille,' 'st' written over 'fr.'

Line 8: in canceled 'die,' 'ie' changed from 'as.'

LEAF NINE

9 ^b .	[Nur allzu schnell mit meiner [holden] [Grabesruhe.] suszen Ruhe.]	1
	Ich weisz es nicht wie lange ich genosz schlummerkühlen	2
	[Das] In meiner [schönen] [trauten] Marmort[h]ruhe, Den holden [holde] [Grabes] [Grabes] Friedenstraum	3
	[Des] [Traum] der Sommernacht.] Ach es zerflosz,— stürnic	4
	Das [susze] Glück der [schönen,] ungestörten [Mit meiner] [wol] [wonnenvollen] Ruhe! seinem Glück	5
	O Todt! mit deiner Grabesstille, du,	6
	Nur du kannst uns die beste Wollust geben—	7
	Den Krampf der Leidenschaft, Lust ohne Ruh,	8
	Giebt uns für Glück das albern dumme Leben.	9

Notes

Half leaf. '9^b.' in pencil written over penciled '7.'

Line 1: 'Grabesruhe' hyphenated after 'Grabes,' with 'ruhe' written below through lack of space.

Line 4: in 'Des,' 's' written over 'n'; in 'Sommernacht,' 'S' canceled separately; in 'es,' 's' written over 'r' (?).

Line 5: 'Das' written in margin, to left of line.

LEAF TEN

[zerflosz]

10.	Doch ach! mein Glück \wedge [gar jammerlich] [ist zerstoben] verschwand gar jämerlich, [Dem] [Als drauszen]	1
	Als drauszen sich ein wüsster Lerm erhoben—	2
	Auch meine liebe Blume jetzt entwich [—]	3

rohem

Verscheucht von [jenem] [einem] Schelten, Stampfen,
Toben. 5

Ja, drauszen sich erhob mit wildem Grim	6
Ein Zanken, ein Gekeife, ein Gekläffe, [—]	7
Und zu erkennen glaubt[e] ich manche Stim —	8
Es waren meines Grabmals Bas-relieffe	9

Notes

Half leaf. '10' in pencil written over penciled '7.'

Line 7: comma after 'Gekläffe' added later.

Line 8: dash written over comma.

LEAF ELEVEN

11	8	[Spuc] Spukt in dem Stein der alte Glaubenswahn? [Controversiren]	7	1
		Und [disputircn] diese Marmorschemen?		2
		Der Schreckenruf des grifnen Waldgott Pan		3
		Wetteifert wild [tobt] mit		
		[Wird überschrie'n] [von] Mosis Anathemen.		4
		O dieser Streit wird end'gen niñcrmehr!		5
		Stets wird die Wahrheit hadern mit dem Schönen,		6
		Stets wird geschieden scyn der Menscheit Heer		7
		In zwey Parthey'n, Barbaren u Hellenen.		8
		[Worte]		
	<<	[Flüche und] [Schimpfworte]		9
		[Ich hortc flu] [Ein Schim]		10
		Mir war [zuweilen kams]		
		[Mir war als] als hört ich [plotzlich lachen alle Fechter]		11

Das war der kluge Esel>	12
<[Die Stimmen kannt ich gut]	13
kams	
O welch ein wüster Lern! Zuweilen [wars]	14
Mir vor als wollte drob>>	15

Notes

Half leaf. Numbers in pencil: '11' written over '8'; immediately to the right, a series of canceled and erased numbers, including '8' and possibly '7'; at upper right of page, '7.'

Line 1: in 'Spuc,' first stroke of 'k' following 'c'; above question mark, an indeterminate mark, canceled, followed by a second question mark, uncanceled.

Line 2: 'Controversiren' begun in left margin above 'Und,' enclosed in parentheses and tied to 'disputiren.'

Line 4: 'Wetteifert' begun in margin, to left of line.

Line 7: 'Menscheit' so written.

Line 10: In 'Schim,' 'm' incomplete.

Line 11: In second 'als,' 'a' written over 'H' (or possibly 'g').

LEAF TWELVE

12 <Mit diesem I-A! I-A, dem Gewicht eckelhaftem	1
Von rülpsend [grellem] Miszlaut brachte	2
Mich [wahrhaft toll das] zur Verzweiflung fast das	
dumme Thier,	3
[Das graue Beest]	4
schrie zuletzt	
Ich selbst [zuletzt] [ich heulte] auf A — und ich erwachte.>	5

Das

[Des] Fluchen[s], Schimpfen[s]! gar kein Ende nahm's	6
Mit dieser Controverse, der langweilgen!	7
Da war zumal der Esel Barlaams,	8
Der überschrie die Götter u die Heilgen!	9

Mit diesem I—A! I—A! dem Gewiehr [—]	10
Von Ekelhaftem Miszlaut brachte	11
Mich zur Verzweiflung fast das dumme Thier—	12
Ich selbst zuletzt schrie auf — und ich erwachte.	13

Notes

Half leaf. '12' in pencil over penciled '9.'

Lines 1—5: with figure 2 and vertical line in left margin, both included in general cancellation.

Line 2: in 'brachte,' 'br' written over 'm.'

Line 5: first 'zuletzt' canceled, then restored by stet marks, then canceled again.

Lines 6—9: with figure 1 and vertical line in left margin, both canceled.

Line 6: in 'Schimpfen,' 'en' rewritten; after 'Ende,' an apparent exclamation point immediately preceding 'nahm's.'

Line 10: new stanza; second 'A' rewritten.

LATEST TEXT OF MANUSCRIPT, NORMALIZED

Karyatiden mit gerecktem Hals
Scheinen mühsam das Monument zu halten,
An beiden Seiten sah man ebenfalls
Viel bastrelief gemeiszelle Gestalten.

Hier sah man des Olympos Herrlichkeit
Mit seinen liederlichen Heidengöttern,
Adam und Eva stehn däbei, sind beid
Verschn mit einem Schurz von Feigenblättern.

Hier sah man Troyas Untergang und Brand,
Paris und Helena, auch Hektor sah man;
Moses und Aaron gleich daneben stand,
Auch Judith, Holofern und Haman.

Desgleichen war zu schen Gott Amur,
Der Leiergott Apoll, Vulkan, Frau Venus,
Pluto, Neptun, Diana und Merkur,
Bacchus und Priap und Silenus.

Daneben stand der Esel Balaams
(Der Esel war zum Sprechen gut getroffen),

Dort sah man auch die Prüfung Abrahams,
Auch Lot, der mit den Töchtern sich besoffen.

Hier war zu schaun der Tanz Herodias',
Das Haupt des Täufers trägt man auf der Schüssel,
Die Hölle sah man hier und Satanas
Und Petrus mit dem groszen Himmelsschlüssel.

Abwechselnd wieder sah man hier skulptiert
Des Jovis geile Brunst und Freveltaten,
Wie er als Schwan die Leda einst verführt
Und Danac als Regen von Dukaten.

Hier war zu sehn Dianas wilde Jagd,
Ihr folgen schlanke Nymphen, Windspiel, Doggen;
Hier sah man Herkules in Frauentracht,
Die Spindel drehend, hält im Arm den Rocken.

Dann wieder ist der Sinai zu sehn,
Die Juden stehn am Berg mit ihren Ochsen;
Hier sieht man Jesus, der im Tempel steht
Und disputieret mit den Orthodoxen.^a

Die Gegensätze sind hier grell gepaart!
Griechische Sinnenlust, der Gottgedanke
Judäas! Und in Arabeskennart
Um beide schlingt das Eppig seine Ranke.

Doch, wunderbar! derweile solcherlei
Bildwerke träumend ich betrachtet habe,
Ward plötzlich mir zu Sinn, ich selber sei
Der tote Mann im groszen Marmorgrabe.

Zu Häupten aber meiner Ruhestätt
Stand eine Blume, rätselhaft gestaltet,
Die Blätter waren glanzlos violett,
Doch wilder Liebreiz in der Blume waltet.

Das Volk nennt sie die Blume der Passion
Und sagt, sie sei dem Schädelberg entsprossen,
Als man gekreuzigt hat den Gottessohn
Und dort sein Welterlösungsblut geflossen.

^a All trial drafts of this stanza canceled in manuscript; the present draft selected for inclusion here as closest to published text.

Blutzeugnis, heiszt es, gebe diese Blum,
Und alle Marterinstrumente, welche
Den Henkern dienten bei dem Märtyrtum,
Trage sie konterfeit in ihrem Kelche.

Ja, alle Requisiten der Passion
Sähe man hier, die ganze Folterkammer,
Zum Beispiel: Geiszel, Stricke, Dornenkron,
Das Kreuz, den Kelch, Nägel und Haminer.

Solch eine Blum an meinem Sarge stand,
Sich über meinen Leichnam niederbeugend.
Wie Frauentrauer, küsst sie mir die Hand,
Küßt sie mir Stirn und Augen, trostlos schwiegend.

Doch, Zauberei des Traumes! Schau! schau!
Die Gottesmarterblume, die schwefelgelbe,
Verwandelt sich in eine holde Frau,
Und das ist sie, die Liebste, ja dieselbe!

Du warst die Blume, du geliebtestes Kind,
An deinen Küszen muszt ich dich erkennen:
So zärtlich keine Blumenlippen sind,
So feurig keine Blumenküsse brennen!

Geschlossen war mein Aug, doch angublickt
Hat meine Seel beständig dein Gesicht:
Du sahst mich an, beseligt und verzückt
Und geisterhaft beglänzt vom Mondenlichte.

Wir sprachen nicht. Jedoch mein Herz vernahm,
Was du verschwicgen dachtest im Gemüte.
Das ausgesprochne Wort ist ohne Scham,
Doch Schweigen ist der Keuschheit zarte Blüte.

Lautloses Zweigespräch. Die Zeit verrinnt
Bei solchem stummen Plaudern äuszerst schnelle.^b
Was ich gesprochen mit dem lieben Kind,
Ich weisz es nicht — was hat gerauscht die Welle?

Was hat geschimmt dir das Mondenlicht?
Was haben dir gedüftelt junge Rosen?

^b 'Schnelle' replaced by 'lieblich' in manuscript; restored here as demanded by the rhyme.

Wenn die Passionsblum mit dem Toten spricht,
O frage nimmermehr, wovon sie kosen.

Ich weisz es nicht, wie lange ich genosz
In meiner schlummerkühlen Marmortruhe
Den holden Friedenstraum. Ach, es zerflosz
Das stumme Glück der ungestörten Ruhe! ^c

O Tod! mit dciner Grabesstille, du,
Nur du kannst uns die beste Wollust geben;
Den Krampf der Leidenschaft, Lust ohnc Ruh,
Gibt uns für Glück das albern dumme Leben.

Doch ach! mein Glück verschwand gar jämmerlich,
Als drauszen sich ein wüster Lärm erhoben;
Auch meine liebe Blume jetzt entwich,
Verscheucht von rohem Schelten, Stampfen, Toben.

Ja, drauszen sich erhab mit wildem Grimm
Ein Zanken, ein Gekeife, ein Gekläffe,
Und zu erkennen glaubt ich manche Stimm —
Es waren meines Grabmals Basrelieffe.

Spukt in dem Stein der alte Glaubenswahn,
Und disputieren diese Marmorschemen?
Der Schreckenruf des grimmen Waldgotts Pan
Wetteifert wild mit Mosis Anathemen.

O, dieser Streit wird end'gen nimmermehr!
Stets wird die Wahrheit hadern mit dem Schönen,
Stets wird geschieden sein der Menschheit Heer
In zwei Partei'n: Barbaren und Hellenen.

Das Fluchen, Schimpfen! Gar kein Ende nahm's
Mit dieser Kontroverse, der langweil'gen!
Da war zumal der Esel Balaams,
Der überschrie die Götter und die Heil'gen!

Mit diesem Iah, Iah, dem Gewieh'r
Von ekelhaftem Miszlaut, brachte
Mich zur Verzweiflung fast das dumme Tier.
Ich selbst zuletzt schrie auf — und ich erwachte.

^c Earlier versions of this and following stanza on Leaf Eight remain uncanceled.

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