Selections from Schiller's Poems

German A. B.

1901
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Selections from Schiller's Poems.
Edited with Introduction, Notes and Vocabulary.

by

Frances A. Kelley.

Thesis
For the Degree of
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of the
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This is to certify that the thesis prepared under my supervision by

Frances Kelley

entitled Selections from Schiller's Poems, Edited with

Introduction, Notes, and Vocabulary

is approved by me as fulfilling this part of the requirements for the degree

of A.B.

Leroy A. Rhode,

Head of Department of German
To
Dr. Lewis A. Rhoades,
Professor of German, in the
University of Illinois.
In Remembrance of his
Friendly and Sympathetic Attitude
toward the
Class of '01.
Preface.

This volume is presented to meet the demand for an edition of Schiller's poems, suitable for high school use. In the Introduction, Schiller's relation to Poetry and the forces influencing his attitude are shown. The story of his life is omitted, as it may be easily found elsewhere. The special introduction of each poem gives the date of composition, sources of information and any special items of interest that may have been found. The notes contain no translations but such suggestions regarding Classical, grammatical, geographical, vague or unusual allusions as are have been deemed necessary or advisable for understanding and enjoying these masterpieces of art. The vocabulary contains idioms needing translation. The sources of information are given, that any one desiring fuller explanation may readily find.

Frances Kelley.

June 1961.
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Introduction.

"There is no writer so well known, none so honored among the masses of German people, as Friedrich Schiller. Not Luther nor Goethe nor any one has ever got so close to the great, honest, German heart as he." (Introduction to Wilhelm Tell, Deering, 2.)

In variety and beauty of thought, his minor poems are rivalled, in Germany, only by Goethe. (Blackwood Magazine, LIII, 1856)

Körner divided these poems into three periods, in accordance with the historical ideas of poetry. Publishers and Commentators agree to this arrangement, yet lines cannot be closely drawn and such distinction is somewhat hazardous since Schiller neither undertook nor contemplated such a work. (Dorncke, 7)

The first period, 1769-1785, with its emotional, bombastic, overloaded verse is devoted to drama and lyric; the second, 1785-
1793, a period of greater repose, a subdued melody, whether in joy, doubt, sorrowful passion or artistic gleam, in the time of philosophical study, while the third, 1790-1805, reveals the repose of mature genius and developed judgment.

(Eyton, 17, Seering's Tell, Introduction).

The two great German poets, Goethe and Schiller, stand in contrast and harmony—Goethe, the artist of Nature and human affections, "whose songs gushed from his heart," with that wealth of experience gained from the outer world which he pictured so skillfully: Schiller, the poet of history and human aspirations, striving for brilliant effects in his work wrought by laborious study. His early secluded life at the Academy, gave no poetic material, but drove his fancy, rather, into the boundless region of thought. After leaving his early surroundings, new experiences were gained and he desired to deal with reality in his writings, but habits were already formed and genius did not take kindly to a new channel, so he gladly returned to the beaten path. Schiller describes Goethe as a naive poet, a natural poet depicting real-
ity and himself as sentimental, striving to be natural, when picturing the ideal. (Schiller, II, 206)

Both poets began their work as true disciples of the Storm and Stress movement. Their early works were not so much artistic products as outcries of souls longing to help suffering people all about. (Flanche)

Schiller's early poems, as well as Goethe's, have been characterized as nature poems, but this classification may only be made in contrasting them with the Iliad's work of the third period. (V. I, 57)

The early poems of Schiller are of his own life's blood as it were, reflecting his wild and turbulent youth, inspired by revolutionary zeal. Early in his career he showed philosophic and speculative thought. He had neither inclination nor opportunity to use Greek models, but was influenced by Klopstock and similar writers of his time. He frequently uses bold and original, as well as dark and extravagant expressions. He find a freedom in word arrangement, irregular construction of stanzas and verse and imperfect rime, which Goethe would
not have used; but, on the other hand, his work is well planned and the thought sustained in a manner worthy of praise, especial
ly when his youth is considered.

("Scherer I:201 V. I, 7:"

His first work of which we know, is a New Year's Greeting to his parents, written in 1769, and we find several poems but, when he reaches his twentieth year, the poetic talent began to develop more visibly.

(\textit{V. I, 9:}

His love songs are exalted and formless—individual feeling is lacking and the loved one is not clearly pictured—she is merely a fancy. His sublime pictures also bear traces of melancholy reflections (\textit{Hilbert}, 357. \textit{V. I}, 7-8).

But, as Goethe rose above the turbulent spirit of the time, Schiller finding happy friendship, rose to a free and purified height.

In the spring of 1785, when Schiller settled at Leipsie, new elements appeared in his poems. His style became purer—extravagant confusion of thought, bombast, began to disappear. The poems \textit{An die Freude}, \textit{Die Götter Griechenlands}, \textit{Die Künstler}, reveals these tendencies.

After leaving Stuttgart, his life was un-
settled and full of hardships which were not productive of lyrics, but directed him more and more toward the drama.

In the years 1782-1785 are several poems of little value, which may be considered as transitional poems from the first to the second period, so only a few are honored with a place in the second period proper. (V.I, 170)

After writing Die Klínemuth, Schiller rested from poetical composition for six years and, when he again found expression in verse, it was in a greatly changed style. He had made the sad discovery that existence demanded more substantial food than poetry, so began the study of history but ere he proceeded far, recognizing his insufficient knowledge of the world and of mankind, began work in philosophy. Schiller's was not a nature to be content with a skimming of what he undertook but he delved into the depth of his subjects, especially philosophy. History was necessary for his development—it furnished him with material which experience had denied him, but its interest was more of a passing nature, while philosophy attracted him more and more. (V. I. 5. Scherer 1. Vilma, 431.)

The closer study of Greek is another influence
on Schiller's works. He admitted the need of the ancients to purify his style. Die künstlerisch is influenced by the study but the most brilliant examples are found in the poems of the third period. He begins with translations, then writes imitations, choosing Euripides as a model.

(V. II, 9-7. Scherer II. Francke, 372. Hillebrandt 388)

The true friendship with Goethe, established in 1794, probably had as much effect on Schiller as any other influence. Goethe and Schiller were each inspired by the other—Goethe to fresh activity, Schiller to a return from science to poetry. Not until 1795 was the change of style noticeable in Schiller's work. At first his work seemed burdensome but his own spirit soon returned, removing this difficulty. Schiller acquires the power of objective treatment, of self renunciation. Hofmannsthal says, "He wields his genius." In 1795 we find his finely wrought, Culture-Historic poem, Der Spaziergang and in 1797 the historically influenced ballads dealing with classic and Mediaeval subjects. He preferred subjects admitting pathetic treatment, and with his intellectual, moral and poetic power, inserted common feelings, universal truths, winning the way to the hearts
of his readers. (V. III. 7-12. Spencer II, 201-208. Franklin.)

"For bold conception, deep poetic feeling and rich
fancy, Schiller is unsurpassed as a ballad
writer, even Goethe acknowledged his own in-
feriority." (Deering's Introd. to Tell. II.)

Schiller, in deep feeling which he puts into his
poems, has been compared to Burns - "In richness
he is simple, in sentiment manly, in philo-

sophy, broad and large." (Blackwood Magazine. 28)

He is one of those poets whom one cannot
fully appreciate without reading many poems;
one who is to be appreciated at any age or in any
station of life. His form is sometimes open to
criticism, but thought is more important
than form.

His work is of a deeply spiritual nature.
He rises above disappointment, weakness and
privation to pure, submissive, calmness.

In twenty-five years he accomplished the
work of a long life, in a remarkable degree
of excellence. (Deering's Introd. to
Tell. II.)

The well-beloved poet established for him-
self a fame which is increasing with time, for
he is the poet of truth whose works exalt and
inspire but do not mislead, whom we trust and love.
Melancholie.

an Laura

It has been generally believed that the name Laura, which Schiller borrowed from Plutarch (F. 50), referred to Louise, wife of the Captain and Quartermaster Fischer, a pretty little woman of about thirty summers, with an abundance of enthusiasm for our poet.

Fischer, however, maintains that the Lieder are a poetic cycle dealing with the philosophy of love, not its pleasures or sorrows; that only the philosophical teaching, not a real person by whom he had been attracted, concerns him; that a name is used to make the teaching direct and thus, more effective.

The poems begin with a fantasy and end with the opposite—a melancholy view of life, showing various stages of feeling of fancy and philosophy. (F. 49-53)

Melancholie is painted in such dark colors and, with such a dim outline that its
symbolic character, may readily be seen. Such feelings, as represented, would be too unnatural! Why, in the midst of happiness, should morose thoughts glide into his mind?

The poem begins with praises of Laura's youthful beauty, in which simple yet beautiful similes and metaphors are introduced. From the idea of youth and strength, we are led to thoughts of the future — death and transition — of which we find illustrations in Nature. Beauty will fade — strength will vanish, death will approach, is approaching.

The song closes with the wish that the poet may depart from life in the fulness of strength, rather than experience the weakness of old age and the loss of faculties.

The Lauraahider were probably written in 1781 or the early part of 1782, and show the storm and stress influence. Vickhoff says that these poems were already written in the spring of 1782 and that Schiller lived at the house of Louise, whose husband had died two years.
The poem is divided into irregular stanzas of from seven to eighteen verses, which consist of no regular number of feet but range from seven to twelve. In its construction, each stanza might be considered as a poem of its own. The greater numbers of rhymes are masculine, but a hundred of feminines occur.

Laura — Sonnenaufgangsflut
Bennt in seinen goldenen Bliden,
In den Wangen springt purpurisch Blut,
Deiner Tränen Perlensaum.
Nennst noch Mutter das Entzücken —
Dem der schöne Tropfe taut,
Der darin Vergöttelung schaut,
Ich, dem Jungling, der belobnet wimmert,
Sonnen sind ihm ausgebärmert!

This first stanza portrays the external appearance of the beloved one.

3. springt, because of the quick movement.

4. Fear of joy, not of sorrow! (p. 13)

5. Mutter, in opposition with das Entzücken.

6. Dem—refers to dem Jungling. Schiller often puts the relative clause before the noun. (V. 1, 179.)

7. Vergöttelung, the highest exaltation.


Laura's soul speaking through her eyes clear the gloominess. The charms of the world delight her but only trouble him. (D. Vol. 38-40, 9: p. 60.)
Deine Seele, gleich der Spiegelwelle
Silberklar und sonnenscheihe,
Möhet noch den trüben Herbst um dich;
Mühen, ob’ und sünderisch,
Lachen sich in deiner Strahlensquelle;
Deiner Ratloskeit Nebelseeme
Goldet sich in deinem Sterne;
Lächezt in der Deine Harmonie?
Und ich weine über sie.

Untergeb ehe nicht der Erde Zette
Langs schon das Reich der Nacht?
Unser folz aufschimpfenden Paläste,
Unser Städte majestätische Pracht
Rühren alle auf modernen Gebeinen;
Deine Welten lügen süßen Düft
Aus Verwesung; deine Quellen meinen
Aus dem Becken einer — Menschenbrust.

Blies’ empor — die schwimmenden Planeten,
Laß dir, Laura, seine Welten reden!
Unter ihrem Zirkel strahlen
tauchend hunge Le osen schön,
Türmten tauchend Thronen sich,
Huloten tauchend Schlachten fürstensich.

Unter eisernen Hütten
Suche ihre Spuren!

Früher, später reif zum Grab,
Laufen, ach, die Räder ab
An Planetenuhren.

12. Changes the harvest into May.
17. Harmonie der Erze, harmonious beauty of nature.
(D. Vol. 38-40, p. 60.)

19-22. Every thing beautiful on earth is founded on destruction.

das Reich is subject of the sentence.

27-30. Centuries and races have passed — even the planets will have a setting. (D. Vol. 38-40, p. 61.)
28. Erde = God’s
29. Zirkel = Kreislauf
30. Bunte — because of the beautiful, many-colored flowers.
37. Planetenuhren — Saturn is thought of as the god of time.
(D. Vol. 38-40, p. 62.)
Why should she boast of her charm when she is doomed to destruction.

Blinze dreimal, an extravagant poetical figure. (B. Vol. 38-40, 9: 62)

39. Leucht - as a candle, and the resulting darkness is considered as Nacht. (B. Vol 38-40, 9: p. 62)

40. Frag mich - more natural, frag dich. (V. 1: 82.)

43. She, as well as material things mentioned in stanza III.

44. Rot, youthful color (V. 1: 82.)

46. Because as Verderber, night is not merely his victim. — (B. Vol. 38-40, 9 p. 63.)

47 dem Starken - death. (P. 15.)

50 Fäkel - their rosy cheek. (P. 15.)

Death desires to destroy beautiful and is already approaching Laura.

51. Verderber, death

52. Schwärmer, the poet. (B. Vol. 38-40, 9: 63)

53. Ihr schmachtender Blick rührt nur dem Tode, indem er diesen ihr näher bringt. (B. Vol. 38-40, 9: 63)
55. Bieg is compared to an oil lamp.

56. The quicker pulse beats even more quickly consumes the strength of life.

57. Tyrannen - death (V. 1: 82)

62. Putte is considered to be a roast tuck, a scintiger, as the foam of a waterfail.

63. Seine, that of the smile

65. Life is the deed of death.

67-74. A prophecy.

67. Seine - rosy color of the cheeks.

69. Note the alliteration. (V. 1: 83)

70. Winterstürme, das Alter. (D. 35-40, 9: 64)

71. Silberquelle, deine Augen aus denen stern fließen.
Mädchen — starr wie Eiche steht noch dein Dichter; 75
Stamps an meiner Jugend Heldenrausch
Niederfällt des Totenperipers Schacht;
Meine Worte — brechend wie die Dichter
Seines Himmels — feuriger sein Geist
Denn die Dichter seines ew'gen Himmels,
Der im Meer seiner Welteinblicke
Ruhet still und niedergedrückt;
Lassun durchs Weltall streifen die Gedanken,
Fürchten nichts — als seine Schranken.
Glüht du, Laura? Sunkst die slose Brust?
Lern' es, Mädchen, dieser Throne der Luft,
Dieser Kelch, woraus mir Gottheit diütet —
Laura — ist vergisst!
Unsäglich! unsäglich! die es wagen,
Götterfunken aus dem Staub zu schlagen.
Ach! die füllste Harmonie

Wirft das Sätenspiel zu Trümmer,
Und der löse Netherstrahl Genie
Nährt sich nur vom Lebensblumschimmer —
Weibetragen von des Lebens Thron,
Frönt vom jeder Wächter schon!
Ach! schon schweben sich, unbraucht zu freien Flammen,
Meine Geister wider mich zusammen!

75 The poet think of his own life.
75 The article is omitted before Eiche. (S 38-40, 9: 65)
77. niederfällt, quält ab. (P. 107)
79. Silner, compare with line 27. (P. 107)
81. Weltgezwirr = von Detaillen wimmeln (V. I. 84)
84. Schranken: fear that the Universe is too small (S 38-40, 9: 65)
85. Glüht, because of haste. (S 38-40, 9: 65)
86. Seine instead of Nütz. (S 38-40, 9: 65)
87. Kelch refers to life; diütet = entgegendüstet (S 38-40, 9: 65)
92. wirft zu Trümmer = zerstört (S 38-40, 9: 66)
97. wäscht the light of the lamp of life.
96. Wächter, youthful Crowns of the Body which serve
as supports to life. (V. 1: 53.) Genius se-
ticates them from life's throne — they go to more genial
activities which consume life. (S 38-40, 9: 66)
Sag, ich sah's — sag, Laura, noch zwein starre
Kenze stiegen — und dies Modercos
Preist sich schwanlend über mir zum Sturze,
Und in eignem Strahle lös' ich aus —

Weißt du, Laura? — Träne, sei vermeinet,
Die des Alters Straftos mir erweinet!
Weg! verziege, Träne, Sündern!
Laura will, dass meine Kraft entweiche,
Dass ich zitternd unter dieser Sonne schrecke,
Die des Jünglings Abgang geschenk? —
Dass des Jüngens lichte Himmelsflamme
Mit erzirnem Herzen ich verdamme,
Dass die Angen meines Geists verblinden,
Dass ich suche meinen schönsten Sünden?
Hein! verziege, Träne, Sündern! —
Verbrich die Blume in der schönsten Schone,
Verb' ich Jüngling mit der Trauermiene,
Meine Nadel weinend aus;

99 zwein, absicht form.
100. Modercos, body.
102. Hisownstraining leads to destruction.
103-4 Age with its weakness, spirit blindknedwards arrows
nies wones be only as punishment (C. 1: 857)
104. erkennn; durch Übermin erblitten (D. 38-40, 9: 67)
Mit Tränen heranzwünschen nicht durch Räumen
erlangen: (C. 1: 86)
105. Weg — begone! — Sündern, for she wished evil for
lain. (C. 38-40, 9: 67)
106-8 Expression of the thought in another way. The
question implies the answer "no".
107. zittern, because of its age. A striking con-
trast with Abgang which denotes strength.
(C. 38-40, 9: 67)
111. Verblinden, stronger than blinder.
114. Speak to the angel of death: die Blume, my
life. (C. 17)
115. Jüngling, angel of death. (C. 17)
117-119: The curtain in the tragedy, falls at the most beautiful scene. Schatten = Schauspieler which are noticed on the curtain as they leave the stage.

The poet with as expressed was helpless for he died before reaching old age but not at the close of two years.

(D. 36-40, 9:68, V. I:56-87, P.17.)
Die Macht des Gesanges.

In 1788, Schiller wrote the first stanza of this poem, intending to use it as an introduction for Die Künstler, but as he could make no suitable transition from it to the subject, he laid it aside, thinking he might sometime use it. When he again turned his attention to lyric poetry, in July, 1795, he took it up once more and in August sent the completed poem to Humboldt for his Kalendar.

Humboldt was deeply impressed with it and wrote to Schiller, "The idea as well as the execution is the result of a true lyric mood and the power of poetry, in its relation to nature is excellently pictured."

The power is magic. I can scarcely remember having read anything which so carries in it the impression of unadorned simplicity and excellent truth as does the third stanza.

Körner criticised the lack of unity of the poem and was troubled by the imagery of
the third stanza.

Schiller replied that the third stanza was the best and that it truly expressed the peculiar power of great poetry. He said the unity of the poem was that the poet by a magical and suddenly operating power represents the truth of nature in man.

— (Corr. with K. 166).

Schiller here, as frequently, used philosophy as the material for a poem. — (Scheler 206).

The title contains the thought of the poem. The power of song is illustrated by four pictures: The thunder storm, appearing mysteriously, plunging powerfully and terribly down the mountain side, is compared to song; the singer rules the heart as the wand of Hercules or some fate thrusts the soul to the depth of despair; or raises it to the heights of happiness, by the melody which "rocks on emotion's music scale." The final simile closes the poem in a beautiful, calming manner which contrasts so well with the bitter-sweet power of the first stanza. The influence of song, guiding the wanderer from other occupations and customs, to the enjoyment of nature is as
the recollection of the mother's patient, loving face, recalling the treuant child to his home.

—(p. 223).

The song is pentameter, catalectic, in the first, third, fifth, seventh, ninth and tenth verses and tetrameter in the remaining four.

Reichard set the poem to music.

(Corr. with N. II., 167.)

Schiller found the poem so little worthy of Humboldt's praise, that he omitted it in his first collection of poems and its first appearance was in the second edition in 1803. — (D. 106).

The song is similar to the poems of the first period in the mass of comparisons, but differs in that the thought is clearly and well expressed.

Ein Regenstrom aus Felsenrissen,
Er kommt mit Donners Ungestüm,
Desgetrümmerte folgen seinen Güssen,
Und Eichen stürzen unter ihm;
Erstaunt, mit weltschauendem Grauen,
Hört ihn der Wanderer und läuft,
Er hört die Flut vom Felsen brausen,
Doch weiß er nicht, woher sie rauscht:
So strömen des Gesanges Wellen
Hervor aus die entleerten Quellen.

1. A simile which is understood. The conclusion of it is found in lines 9-10. (p. 223).

2. Donnersungestüm (D. vol. 43, 45, 14; 109).

2-8 a parenthesis, describing the storm. (p. 223).
11. Construction: wer kann den Zauber des mit den fürch-
tbaren Wesen verbündeten Sängers losen? (P. 223)

12. The Three Fates. The poet is like the Parcae as his work acts
in irresistibly as their verdict is inevitable. (H. und D. 223)

13. Wer. repetition adds emphasis.

15. Second simile. - Götterboten, Hermes. He carried

einen Stab with which he put people to sleep and awake

the sleepers. He leads the souls of the departed, into Tartarus

or into regions of the Blest. So the poet leads our fancy into

the abodes of human destiny or to height of glorification. VIII.

19. wiegt, poetical.


22. Gigantenschritt - as compared to human size. D. vol. 43-575/3

25. The strongest admits his weakness before the voice of

destiny. (P. 224)


30. makes time for truth to gain the mastery but it finally wins i
So raifi von jeder eitlen Bürde,
Wenn des Gefangtes Ruf erschallt,
Der Mensch sich auf zur Geißelwürde
Und tritt in heilige Gewalt;
Den hohen Göttern ist er eigen,
Ihm darf nichts Preßches sich nahm,
Und jede andre Nacht muß schweigen,
Und sein Versunagen fällt ihn an;
Es schwinden jeden Kummer's fallen,
So lang das Liedes Zauber walten.

31 Bürde, earthly things which oppress the soul.
34. He no longer fears the Schicksal, for he has found a power
within himself, which is bound to no agreement with nature
(V. III 17)
35. He is lifted above the stroke of fate. (D. and K. 288)
40. Instead of so long, we expect so fast.
41. "Der Dichter stellt die Wahrheit der Natur und dem Men-
schen wieder hein." (Schiller). From her he creates
his power to her alone he speaks in the artistic,
comprehensive man of culture. — (Schiller). The child
voluntarily left the mother, but in the distance felt a
longing for what he has forsaken. (D. Vol. 43-45, 14: 115).
47. From the kingdom of art and culture. (D. and K. 288).
48. Schiller returned from his philosophical studies to
his poetical calling (P. 224)
49. Armein, Politics. Nature is personified
50. Salton Regeln: rules of artistic conventional
**Der Skaziergang.**

September 13, 1795, Schiller was busy writing the poem first known as Elegie and later given the title, Der Skaziergang, as we know from a letter to Goethe desiring information about a bridge of which he wished to make some mention in a poem written in hexameter verse. (Corv. with K. 174). September 21, he sent it to Körner with a letter saying that he was much pleased with the Elegie which he considered to have the most poetic movement of all his writings. (Corv. with K. 170). November 29, he wrote to Humboldt that Herder, Goethe, Meyer, wie Höhle had been unusually pleased with it.

Humboldt expressed his opinion in a letter to Schiller (Corv. with K. 172); where ever one turns he is surprised by the spirit which dominates the poem. but the life, inspiring the inexpressibly beautifully organized whole, is especially inspiring. I confess freely that, among all your poems, with-
out exception, this attracts me most. It places man’s continual striving beside the most surely changelessness of nature and leads to the true point of view in looking above both and binding together the highest things of which man has any conception. The world’s history, the progress of civilization, the successes, laws and aims are all contained in a few words painting such true and exhaustive pictures! In no other one of your poems are material and form so fused. Everything seems to be the freework of fancy. [Cmt. with H., 172]. He objected, however, that the object of poetry was not to directly address the reason, but to arouse it by emotion.

In an account in the Literaturzeitung, Schiller gave the impressions which he had often experienced on the way from Stuttgart to Heidelberg, which are which are quite similar to those in Spaziergang. [H. and D., 262].

The purpose of the poem, aside from depicting the social conditions, is to show the intimate and necessary connections between man and nature, the social state and the natural. — [Lytton, 264]. While he was
considering these relations he probably had in mind the poetical presentation according to the ideas of naïve and sentimental poetry.

The poem is a series of pictures, describing a pleasure walk in the early morning out into the country where, first, nature is undisturbed by human handiwork or influence. Mountains, meadow, birds, forest, brook are greeted and praised; then the rural life is considered in its simplicity and contentment, where man is closely related to nature, but glancing in another direction, the sight of the avenue of poplars leading to the city, reminds him of a change in the life of mankind. In the city, rule and order, after a time, are demanded and man becomes the master of nature. The effects of civilization are then considered—love of country, singleness of purpose, commerce, trade, art, science in its progress even to the discovery of printing. It reflects on the glorious history of the past. But in the progress of civilization, man goes too far—freedom becomes lawlessness. The picture is clearly drawn and the description has that note of
sadness and regret which contrasts so well with
the simple, happy, rural life. (Hildebrandt 415, 74).
He muses over the French Revolution—rejoic-
ing over the achievements, but sorrowing over
its crimes. At least he returns to Nature,
and there finds the only unchanging, ab-
ding place where he may receive courage for
the work of life and protection from change.
There he regains happiness and contentment
and the poem closes in the bright, hopeful
verse,

Und die Sonne Homer, siehe!
Die lächelt auch und!

Excepting Die Künstler, written some years
previously, this is the most elaborate of the Cul-
ture-Historic poems, which Schiller devoted
to the progress of civilization. (Clyfton, 201).

Herder was much delighted with the
poem and desired to put it on the wall as a
map, since it contained a world full of
scenes, depicting all situations of the world
and of mankind.
Sei mir gegrüßt, mein Herr mit dem rötlich strahlenden Gipfel!
Sei mir, Sonne, gegrüßt, die ihn so lieblich bescheint!
Dich auch grüß ich, belebte Luft, endlich frische Linde,
Und den fröhlichen Chor, der auf den Ästen sich wiegt,
Inhale die, dich auch, die unermüdlich sich auszieht.
Um das braune Gebirge, über den grünen Waldboden,
Und mir, der, endlich entschloß sich der Bergmacher,
Und dem engen Überfluss, fröhlich sich rettet zu dir.
Deiner lustigen Stroh durchmuddert mich erquicken,
Und den dürftigen Blicke, das erneute Licht.
Kräftig auf blühender Au erblühen die wechselnden Farben,
Aber der reizende Streit löst in Anmut sich auf.
Frei empfängt mich die Weise mit weithin verbreitem Tiefblick.
Durch ihr fremdartiges Grün füllt sich der ländliche Pfad.

1. mein, signifying close acquaintance. ( Aristotle 264). He
greets the mountain as the aim of his walk. — (P. 283, Re.
lach - Gipfel, the sun has just risen and colors the moun-
tain top with snow morning red. (H. und D. 264).
2. ihn - den Gipfel.
4. Chor, the song of a number. Rieget, movement of little streams.
5. Expressive verse movement. Rubige, in contrast with
8. engen Gepräch: as compared with the many sub-
jette in free nature. (H. und K. 284).
9. balanced, figurative for erquickens (H. und D. 264).
10. energische - kräftige und stärkende. (P. 283).
12. Context of gleaming colored flowers, blending to form
a charming picture. (H. und D. 264).
13. frei, confined by nothing. Empfängt mich, signi-
Um mich stammt die geschäftige Neun', mit zweiseitendem Flügel
Blieb der Schmetterling sich über dem rötlichsten Klee.
Gänseblümchen, fröhlich der Sonne Pfeil, still liegen die Weise,
Nur der kühle Gefang wirbelt in leichter Luft.
Doch jetzt braucht's aus dem nahen Gebirge; tief weigen der Celen
Krone sich, und im Wind wog das verblühte Gras;
Nicht umfängt unbrauchbare Nacht; in ausfurer Kühlsung
Kühlt mein prächtiges Dach schattend der Blicke sich ein.
In dem Waldes Geheimnis entscheidt mir auf einmal die Landschaft,
Und ein schlängelnder Pfad leitet mich liegend empor.
Nur verfliehen durchdringt der Zweige luftiges Gitter
Spiegelloses Licht, und es blendet doch das Blaue herein.
Aber plötzlich bereitet der Stoff. Der größte Wald gibt
Uberraschend des Tages blendendem Glanz mich zurück.
Unwahrhaft ergreift sich vor meinen Lidern die Kerze,
Und ein blauer Nebel endigt im Dunst die Welt.
Tief an des Berges Fuß, der gähnend unter mir abstürzt,
Schwebt des grünen Stroms fließender Spiegel vorbei.
Endlos unter mir schaft ich dem Aether, über mir endlos,
Nixe mit Schmetterling bimauf, blicke mit Schauern hinab.
Abends schweifen an mit der reichen Meer vorüber,
Und den träumenden Seele führt das prallende Thal.
In der Linie, sieht die des Landnamts Eigentum scheiden,
In den Teppich der Stur hat sie Demeter gewirkt.
Freundliche Schrift des Geistes, des menschenerhaltenden Gottes. 
Seit aus der ehemalnen Welt stehend die Liebe verschwand! 
Aber in freier Schlange durchkreuzt die geregelten Felder, 
Nacht verschlangen vom Walde, jetzt an den Bergen hinauf. 
Mittendrin, ein schimmernder Streif, die Länder vermisstende 
Staute!

Auf dem ebenen Strom gleiten die Flösse dahin. 
Weifschräg erödnet der Herden Gebiet im befreiten Gestein. 
Und den Hintergrund weitet einsam des Hirten Gesang. 
Muntere Dörfer beträuen den Strom, in Gebüschen versunken den 
Anden, vom Norden des Berges starzen sie gähnend herab. 
Nachbarsch wohlhar der Mensch noch mit dem Acker zusammen. 
Seine Felder umruhnt friedlich sein ländliches Dach; 
Drauf aufrger die Nebel empor an dem niedrigen Fenster, 
Einen unarmen Zweig schlingt um die Hütte der Bauern. 
Gleichcached Welt der Geistige! noch nicht zur Freiheit erwacht, 
Reißt du mit deiner Flur fröhlich das enge Gestein. 36

41. Die Linien = die Grenzen. In early times love was ruler, 
auf possession we held in common. Not lust governs. (1. and 2. 268.)
Schifft = Linien. Repetition adds emphasis.
42. Liebe = Astraea. The goddess of Justice was the last earthly creature. (P. 264.)
Schlangen = Krummungen.
43. Flügge, this term fits the scene. (A. und 5. 266.)
44. Wald, see Der Alpenjäger, line 4, note. These 
scens show the close relation of man to Nature.
46. munter, a strange adjective for Dörfer.
47. Die, instead of a repetition of ande.
48. Noch = as formerly.
49. Umruh - ungeboren - with the meaning of the 
stillness as shewes in Friedrich (S. 43-45, 14. 237.
50. In contrast to limitless Nature. (P. 264.)

Cries of the common people to their simple estate 
life, showing a longing for such days once more.
Deine Wünsche bekräftigt der Guten ruhiger Kreislauf,
Wie dein Tagwerk, gleich, windet dein Leben sich ab!
Ab der Linie, in ein Bild der eigernen Anblick! Ein fremder
Geist verweilt sich, schnell über die fremden Räume.
Spröde, sendet sich ab, was kann noch liebend sich wende;
Und das Gedicht nur it's, was an das Gedicht sich reiht.
Stünde sich ich gebildet, der Pappeln stütze Geschichteter
Zehn in geordneten Pomp vornehmen und prächtig daher.
Neues wird alles, und alles wird Wahl und alles Bedeutung;
Dieses Dienstgefolge meldet den Herrscher mir an.
Klangend verständigen ihn von fern die beleuchteten Kuppeln,
Aus dem festigen Kern hebt sich die türmende Stadt.
In die Wände hinaus sind des Walbes Fauren verloren,
Aber die Andacht leitet höheres Leben dem Stein.
Näher gerückt ist der Mensch an den Menschen, Eger wird um ihn,
Neger erwacht, es unbewusst rascher sich in ihm die Welt.

58. Their life is undisturbed by a great change. Mindlieh
as, as was the rule. 16: 43-45; 74: 26-27; gleich = wie.
59. Ein fremder, contrasted with rusticity. P. 254. Here get-
ting a glimpse of the city the poet idealizes the progressive
changes of civilization. (Lytton, 216).
60. The fields become more strange as near approach to the
city. (D. und K. 284).
61. Trees and plant form classes - Nothing are separate from
common people. (Dieselbe.
62. Der Herrschergesang - Nature. Herrscher, man! In
Germany fastor avenues often form the approach to
a city.
64. türmende, participle used in a reflexive sense. (D. und K. 284).
Kern - the great buildings appear to have climbed from
the rock on which the city is located. (D. und K. 284).
65. Fauren, all the early rural gods. (Lytton 216).
66-79. Contact with life.
70. dem Steine, in the temple.
72. unwählig, here inseparable. Schiller also uses it as separable.
Sieh, da entbrennen in feurigem Räumpf die eisernen Kräfte,
Grothes wirkt ihr Streit, größeres wirkt ihr Bund.

Lustre Hande belebt ein GeiH, hoch fliegen in lustre
Brüsten, von einem Gefühl stehend, ein zünges Herz,
Schlägt für das Vaterland und gleich für der Alpen Giefe,
Hier auf dem teuren Grund ruht ihr veracht's Geheim.

Nieder steigen vom Himmel die eisigen Götter und nähren
Zu dem geweichten Begriff festliche Wohnumgen ein;
Herlicher Gaben bestimmend erscheinen sie: Gere vor allen
Bringt des Pfleges Eichen, Hermes den Anker herbei,
Bacchus die Traube, Minerva des Delbaums grünende Reiser,
Auch das kriegerische Heh führet Poseidon heran,
Mutter Gobele spannt an des Wagens Dachfirst die Löwen,
Ja das göttliche Thor zieht sie als Bürgerin ein.

Heilige Steinre Aus euch erloschen sich Pflanzer der Menschheit,
Hermen Junfern des Merces sandet ihr Sitten und Kunst,
Wespe sprach das Recht an diesen gefälligen Hörren;
Heiligen stürzten zum Kampf für die Penaten heraus,
Auf den Mauern erschienen, den Singling im Arme, die Mütter,
Bitten dem Herzen nach, bis ihm die ferne verschlang.
Bedien stürzten sie dann vor der Gött der Alten sich wieder,
Stehend um Ruhe und Tien, suchten um Richte für euch.

73. Kräfte, of men, not Nature.
76. Unity of thought, interest, purpose of the people.
71. Schiller was evidently thinking of the old classic mould.

Gaben - to represent not different arts, but diversities whose temples are built in thankfulness.

81. Ceres, Italian goddess of Agriculture.
82. Hermes, son of Zeus. Herald of the gods.
83. Bacchus, god of luxuriant fertility as displayed by the vine, especially and therefore the god of wine.
84. Minerva, Roman goddess of Wisdom, identified with Greek Athene.

Patroness of arts and trades.
80. Poseidon, Ch. Die Panarchie des Ilykum L. 11, note.
85. Gobeli, goddess of the powers of Nature and arts of cultivation.
87. Colonies sent from the ancient city.
88. Weire = Richter.
89. Thoren, juturn as session house, Assembly place.
90. Canate, household gods.
Ohre ward euch und Sieg, doch der Auchen nur kehrte zurück;

Einer Bluten Verdienst melbet der rührende Stein:

"Wunderer, lauscht, da spricht da Eurypraxis, verblendete borden, du habs best,

Und hier heggen, wie das Gesicht, es befall....

Ruhet sanft, ihr Glosigent! Von euren Blumen begossen,

Gramet der Delphi, es leucht lustig die letzten Etag.

Winter entbrennt, des Eintung's froh, das freie Gewerbe.

Aus dem Sehne der Eronns winket der bläuliche Gott.

Hoch stehet in den Baum die Art, es erscheint die Drude, Hoch von des Bergs Haupt stürzt sich die donnernde Kali.

Aus dem Habsburch woge sich der Stein, vom Hebel beflügelte;

In der Geburts Täuschtaucht sich der Bergmann hinab.

Mulsider Anhöhe gött von dem Galt gesweigungsen Hammer,

Unter der enormen Kaus srichen die Jungen des Emtas.

Glänzend unverbirn der goldene Lein die langende Spindel,

Durch den Sättel des Gars sauset das wehende Schiff,

Fern auf der Neede ruft der Pilot, es warten die Rotten,

Die in der Fremdlinge Land tragen den himmlischen Kost;

Undere ziehen trostlosen dort ein mit den Gaben der Ferne,

Hoch von dem ragenen Maust wehert der leisliche Krone,

Eiche, da wimmeln die Marke, der Kuslum von fröhlichen Leben,

Tiefsern Sprachen Gewirr braucht in das wundernde Dhr.

Aup den Stapel schüttet die Ernten der Erde der Kaufmann,

Was dem glauenden Stahl Africas Boden geblieb,

Was Araby lebt, was die äußere Flote bereitet.

97. Sparta, capital of Laconia. The chief city of the Peloponnese. This is the celebrated epitaph on the Spartan tumulus at Thermopylae. (B. Magazine.) 101. Thy blood saves the arts. Of peace to brooker. (P. 23.)
102. Der Fluss, Gott respeaves at the prosperous trade of his Country. (5. 43-45; 14; '34.)
103. Freude. münke dwelling in the late.
104. Last = gefällten Stämme.
107. Mulsider, the Latin name of Vulcan, the smith architect, armorer's artist of all work in Olympus. Bull. 111. Bende, a convenient place for landing ships. (And B. 26.)

Pilot = der Steermann. (T. und K. 285.)
316. Krabi, where heavy loads are lifted to the from ships. (P. 26.)
117. Stapel, where ship stores are deposited. (T. II: 78.)
119. Thula: besides remaining a subject for controversy among geographical critics, has been constantly disputed by poet as an unknown, distant Noth, or a mythical region, or sought for, goal.
20 Amalthea, originally the name of a goat, Zeus' nurse, whose horn was placed in the sky. Schiller makes Amalthea the goddess of abundance. (O. II 98)

121. Restar and Talent produce beautiful arts. (H. D. 270)

125. Ionic, Doric, Corinthian: the three kinds of architecture are, doric, ionic, and corinthian.

126. Olym. - all the gods on Mt. Olympus. (Kund. D. 270)

The Pantheon of Rome built 27 B.C. by Agrippa, was a temple consecrated to the Julian family gods. 132 feet high with a porch of 16 Corinthian columns. (H. D. 269)

127. Iris, the rainbow. (C. 207)

128. Jock, see Vocabulary.

129. Zirkel, reference to Archimedes, the Greek mathematician who did not care for the conquest of the native city. When soldiers rushed in upon him, he anxiously begged them not to disturb his sand.

(D. Vol. 43-45, 14:40)


Sucht das vertraute Gesicht in des Zutritts grausenden Dunkeln,
Sucht den ruhenden Pol in der Erscheinungen Flucht.
Körper und Stimme fehlt die Schrift dem stummen Gedanken.
Durch der Jahrhunderte Strom trägt ihm das reibende Blatt.
Da siehst du in dem wundernden Blick der Händler Wahnisse,
Und die Gebäude der Nacht weiden dem tagenden Lüst.
Seine bleiben verbrannt der Mensch. Der Horizont! Perring er
Mit den Fischen durchwegs nur nicht den Zügel der Zeit!
Freiheit ruft die Verwunderung, Freiheit die wilde Begriffe,
Von der heiligen Natur ringen sie füßen sich los.
Als, da reißen im Sturm die Anker, die an dem Ufer
Warnend ihn hielten, ihn fahrt mächtig der flutende Strom;
Nass Unendliche reißt er ihn hin, die Künste verschwindet,
Nur auf der flutenden Flutung zieht sich entnässt der Kahn;
Hinter Wölfen seltsamen des Wagens beharrliche Sterne,
Steinboden ist nichts mehr, es irrst selbst in dem Sufsen der Gott.
Aus dem Gespräch verfliegen die Wahrheit, Glauben und
Dew.
Ausz dem Leben, es läßt selbst auf der Lipse der Schwur,
In der Herzen vertrauensvollen Bund, in der Liebe Geheimsin
Drängst sich der Sympathie, reizt von dem freundten Freund.
Ausz der Aufschau erscheint der Gestalt mit verhängendem Blick,
Mit vergiftendem Vis tötet des Lütters Erbahn.

133. Grausendes, because unknown. (H. und D. 272).
134. ruhenden Pol - the fundamental law. (H. und D. 273).
135. The value of printing.
136. Man, freed from rough nature, is in danger of misusing freedom - of scorning her laws.
137. The poet halts before the crisis of his time - the French Revolution. (Blackwoods Magazine). He riches hemp the condition of society preceding the corruption from which the time of terror arose. (V. 2 187).
138. 41. Haughty man is compared to a sailor, his emotion to the storm, true belief to sacrificial to the saving anchor, his lost religious principles to the polar star. (P. 281).
139. A poetical verse. (D. Vol. 43-45, 46, 47).
140. lebhaft - because the Pallas star always appears at the same place in the sky. (D. und H. 285).
141. Gott, the conscience (H. und D. 272). irrat = verwirrt.
Auf der Tribüne prangt das Relief, in der Sitzte die Eintracht.

Des Gefangenes Gespenst steht an der Königliche Chron.

Bis die Natur erweckt, und mit schweren, erdfürmlichen Händen
In das halbe Gebäu rühret die Not und die Zeit
Einer Tigerin gleich, die das eiserne Gitter durchbrochen
Und des numidischen Walds plötzlich und jähzornig gebeult,
Künstler, mit dem Verbrechens Mut und des Fundos die Menschheit
Und in der Auge der Stadt sucht die verlorene Natur.

D, so öffnet euch, Maurern, und gebt den Gefangenen die Flügel!

Tu die verlassener Flur sehr er gerettet zurück!

Aber wo bin ich? Es birgt sich der Pfad. Abgeschlossene Gründe
Gemmen mit sängender Krost hinter mir, vor mir den Schild.

Hinter mir blieb der Gatten, der Helfen vertraute Begleitung,
Hinter mir jegliche Spur menschlicher Hände zurück.

Jede Tafel soll ich gezogen, aus welchen das Leben
Keimet, der rohe Bosch hofft auf die bildende Hand.

Jeder junger springt der Giebch herab durch die Rinne des Reifen,
Unter den Wurzel des Baumes bricht er entrüftet sich Bahn.

155. Love, so far as greediness licks its convivial lusts. (P. 208).
156. Lover itself is the purchase of its favor. (P. 208).
157. Voices of nature are expressions of feeling. Outer expressions
do not necessarily show true feeling. (T. 272).
159. Tribuna, for Tribun. (T. 286)
160. Gelearning-only empty shadow. (T. 286)

161. the condition of estates from which all life has flown (T. 286).
162. die Nature = der Menschheit. ermacr = from idleness
inertness, to the original nature. (V. 7: 101).
163. numidisches = in Northern Africa. (T. 286).
168. Stoffe: great basalt rocks not yet dug for building stones.

169. Wildheit signifies the roaring of a plunging brook
over a rock.
Wild ist es hier und schauerlich es. In eifärmten Luftraum
Hängt nur der Adler und kaupts an das Gewölbe die Welt.
Hoch heraus bis zu mir tritt keines Windes Gesieder
Den verlorenen Schall menschlicher Mienen und Luft.
Was ich wörtlich allein? In deinen Armen, an deinem
Herzen wieder, Natur, ach! und es war nur ein Traum,
Der mich schauend erkrißt mit des Lebens furchtsamem Gale;
Mit dem stürzenden Thal stürzte der Künstre hinab.
Mein erhalten ich mein Leben von deinem reinen Altar,
Nehme den fröhlichen Mut des freudigen Jugends zurück.
Ewig wechselt der Welt den Zwei und die Regel, in ewig
Wiederholte Gestalt wälzen die Wahrheit sich um.
Aber jugendlich immer, in immer veränderter Schön
Erst du, fremme Natur, zügig das alte Gesetz!
Jämmer dieselbe, bewahrt du in treuen Händen den Manne,
Was dir das gaufende Kind, was dir der Flüchtling vertraut,
Rärei an gleicher Brust die vielsach wechselnden Alter;
Unter denselben, über dem nämlichen Grün
Bandeln die hohen und wandeln vereint die ternen Geschlecht
Und die Sonne Homers, siehe! sie lähnt euch auch uns.

83. Befieder, as Flügel. (D. Vol. 43-45, 14:57)
84. Menschlicher - Lust, menschlichen Lebens. Longing for
86. Traum: ein Werk meiner Fantasie. Es, the Thought of
being alone in the world. (D. Vol. 43-45, 14:57).
87. Schauderns belongs to meich.
88. Stürze - hirnb. It vanished as the light caught my
notice & noticed me from des thoughts. (K. und K. 286).
89. from intercourse with nature, from her altar he takes new,
91. The poet later calls man "Erde der Veränderung." Although
man's changes auf wavers, Nature remains the same (K. 4:273).
94. Nature firm in honoring divine law; zügig in contrast
To man's disorderly emotion. (C. 2:18).
195-6. Nature is the same in manhood as in childhood. (X. 103)
198. The same Nature reigns all living on earth. (D. Vol. 43-45, 14:57).
200. The sun appears as friendly toward us as she affixed
To the SIECIAN poet Homer 3,000 years ago. (H. und H. 2:18).
Die Vorte des Glaubens.

This poem was written in May or June, 1797. Schiller had already written Das Reiterlied for Fallenstein's Lagen, which he sent to Körner, April 8, 1833-43. (p. 8).

Kant has maintained that, for freedom of will, virtue, immortality of the soul and the existence of God, no proofs are possible, but our own nature necessarily call forth these feelings. The poet speaks of the words - die Vorte - not the knowledge-Wissen of belief.

(W. III, 68).

Schiller omitted the term immortality and suggests only three requisities of human worth, but in the thought of the Divine Being it contains that of immortality.

(D. Vol. 43-45, 17; 10).

These three words are so deeply rooted in the consciousness of all mankind, that philosophy may not rob them from the heart and need not explain them.
The poem may be divided into, Introduction, Theme, and Conclusion. The introduction tells of the origin, source, and value of the three words. Then each term is treated separately, the most important being reserved for the last. Freedom (Freiheit) is shown in the activity and strength, implied in the separate words, and in the use of the consonant r.

Virtue (Tugend) has a softened, gentle treatment, reminding one of the sweetness and charm of Virtue.

In the fourth stanza God represents the union of strength and gentleness, a powerful, sustaining, ruling, calming spirit.

In the last stanza, the thought of the first stanza is repeated, in a slightly modified form, thus adding to the teaching of the poem, as the thought is driven in and clinched.
Drei Worte nennt ich auch, inhaltsschw 
Sie gehon von Munde zu Munde, 
Doch stummen sie nicht von außen her; 
Das Herz nur gibt davon Fehde. 
Dem Menschen ist aller Wert geraubt, 
Wenn er nicht mehr an die drei Worte glaubt. 
Denn der Mensch ist frei geschaffen, ist frei, 
Und ward er in Ketten geboren, 
Lasst euch nicht treten des bösen Gehöre, 
Nicht den Werkraum raubenden, Tohren! 
Vor dem Erben, wenn er die Kette reicht, 
Vor dem freien Menschen ergittert nicht!

Note: Das nicht Worte because the import not the words is meant.
Drei- Freiheit des Willens, Freiheit, and Gott: The ideas are hochwichtige. (U. III. 70.)
2. allverbreitet. (VIII. 70.) Commonly used, supposed to be known and understood. (St. und B. 219)
3. Der Glaube, contrasted with Schauer.
4. Der Glaube distinguishes man from the world of dumb brutes. (St. und B. 219.)
5. Ist frei. The repetition strengthens the idea.
6. Freiheit, the voice of will. (B. u. B. 43-45. 10, 16: 110)
8. As soon as man has knowledge of his freedom, he is inwardly free.
9. The able connects with the word Freiheit only: dissoluteness and want of free.
10. Even the thoughtful, the partial misuse the word. The French Revolution preceding this poem only a few years, the sordid of thought the fire. (St. und B. 221)
11. nicht does not belong with dem Erben. (St. und B. 221)
3. Inward is not an impossibility. (P. 245)

Virtue is a working toward the rules of reason, not an inclination for duty. (Opt. Vol. 3-27; 15, 16, 111).

15. There is always room for improvement. (P. 245)

17. 1 Cor. 1:19. "Und den Verstandt der Verständigen will ich verwerfen.

The impulse of the heart causes the noblest deed. (H. and B. 224)


20. das Wanken des menschlichen contrasted with heiligen Willen. (H. and B. 224)

21. Human minds change with knowledge and experience.

22. Gedanke, God as the highest intelligence. (Opt. 294 or if considered as objective—the highest idea of which man is capable. (Y. III 71).

24. A comforting thought adds to lead up to the conclusion.

25-30. A repetition of the thought of the first stanzas, but it is stated as an admonition and appeal. (Opt. 224).

26. ·Stanzin = fort ·stängen. (Opt. 3-27; 15, 16, 111).

27. U omitted with inversion. (Jacques, 171).

29-30. Originally, in Musenalmanach 1795 as in stanzas 1. (Y. III 71).
Die Kraniche des Ibykus

Die Kraniche des Ibykus was begun August 11, 1797, finished the 16th, sent to Goethe the 18th, with a request for criticisms.

Schiller received a reply with some suggestions, August 22nd, and made some changes at once.

June 26, 1797, Schiller sent Goethe a balade as companion piece for his "Crane", so we find that Goethe contemplated writing a poem on the subject.

(Corr. with B. 265)

Schiller visited Goethe from July 11-18, when the friends apparently discussed writing on the subject, and the 16th, Goethe wrote to Sütterlin for information.

(V. 58)

July 19th, a short time before his journey to the South, Goethe wrote to Schiller, hoping that the Cranes might soon follow him (Corr. with B. 247), which shows Schiller's intention to write such a poem.

August 17th, Schiller sent the poem saying that he had found greater difficulties than he anticipated. He considered that the points of greatest importance were, 1) getting a contine
ity into the narrative, 2) getting the proper state of mind for the effect. Corr. with 9, 274 1.  

The material for this ballad was found in the Grecian proverb, "Die Kränche des Ibykus", - (D Vol. 41-42; 12, 13 : 38). 

In an article under the word Ibycus, Suidas, the Byzantine lexicographer, of the tenth century, observed that Ibycus was born in Rhegium. From there he went to Samos in the time of Croesus, 560 B.C. He invented the Sambuca, a triangular harp. Seven books of his, in Doric, are extant. Overtaken by robbers in the desert, he said that the cranes, flying above him, would be his avengers. He was murdered. One of the robbers, afterward, seeing some cranes in the city, shouted, "Such da; die Rächer des Ibykus." Some one heard this and noted what was said. The deed was confessed and the murderers were punished.  

Antipater Sidonius said, in a Greek epigram, the translation of which is, "Robbers killed thee, O Ibycus, whilst thou homeless wandered along a lonely way of the seashore. Thou thou shalt bitterly call to the cranes which were flying by thee, to be witnesses of the terrible deed. Not in vain didst thou cry.
Through the birds' cry, the gods avenged the murder in the land of Ibykus. O horde of greedy robbers do ye not fear the wrath of heaven? Even Aegisthus the murderer of the holy singer did not escape the avenging glance of the black robed Eumenides.

Plutarch, in his essay on Garrulity, writes of how the murderers of Ibykus, who were sitting in the theatre, chanced to see some cranes lying over, and whispered laughingly to each other about the avengers of Ibykus. The people sitting near them, heard the remark and reported it to the magistrate, whereupon the guilty ones were convicted and executed. The punishment was brought upon them, — not by the cranes, but by their loquacity, which acted as one of the Eumenides.

Walker, in a treatise on the Cranes of Ibykus, gave a list of sayings concerning the discovery of a murderer, and related the story of the ravens of the sacred Meirobad, in which the murderer is discovered in the same way as in "Ibykus", only ravens are instrumental.

Grimm's Tales and Chamiesso's Fairy Stories give a number of popular supersti-
The story of Iphigenia belongs to the popular beliefs, and Schiller, in arranging his material, wished to show divine justice, controlling punishment. In beauty of language and painting of scenery, this poem is only excelled by Schiller's Faust, and equalled by Goethe's Faust, Dr. Fischer.

The poem is composed of three parts, stanzae one to six, the murder of the singer's seven to eleven, the discovery made by the murderers; eleven to twenty-three; discovery of the murder.

The thought is expressed in a most interesting manner. Schiller especially emphasized the inner meaning of the poem.

He gave to poetry a two-fold mission, to cause the murderer to betray his crime, and the audience to understand the conditions. Marvelous or supernatural elements are discarded, the cranes appear naturally, the gods act in the heart, not with outward manifestations. By Goethe's kindly criticisms, the poem was made the splendid masterpiece as we now have it.
1. Isthmian was one of the four great Greekian festivals. The name was taken from Corinth, Isthmus, where it was held in honor of Poseidon, as his temple was situated on the lowest part of the Isthmus. A theatre was near by. The season of the solemnities was distinguished by general rejoicings. - Smith's Dictionary of Greek and Roman Antiquities.

2. Corinth had at one time 30,000 inhabitants, and previous to its fall (446 B.C.) was prominent as center of commerce and art. Johnson, 114. It was destroyed by Memnon. Caesar rebuilt it. Was scarcely a hundred live in its ruins (H. and B., 132). Landgrave, Isthmus of Corinth. Universal for Landgrave. 144.

3. - All Greekian festivities were merry -- especially the Isthmian. (B. Vol. 41-42, 12, 13: 45).

4. Ibykis -- a lyric poet who lived 720 B.C. and led a wandering musician's life. Some fragments of his song still exist. H. B. 132. Göttsaund - Singers were considered to be in close relation to the gods. (H. and B. 132).


6. With this line -- (D. and K. 276).

7. Rhegium, In lower Italy on the way from Messina. Now called Reggio.
10. Aftrocorinth, a conical mountain in the southern part of
Corinth with a castle 2,500 feet high. (A. and D. 133).
11. Poseidon = Neptune, brother of Zeus, god of the sea. When he
travels over the sea with his raging horses, the sea is smooth
until he strikes it with his trident when it rages and roars, the
horse and the king are sacred to him. (A. Vol. 41-42, 12, 13: 48; A. of D. 133)
Lichtenhain. It really lay to the East of Corinth and not on the
way of a traveler coming from the Port on the Corinthian Gulf to the
West. — Johnson, 115.
13. Nothing living near him, so the cranes are noticed. (Hand D. 133)
15. In October the cranes go South. (T. Vol. 41-42, 12, 13: 57).
16. The cranes fly over Cyprus as well as over the theatre, coming
as a natural phenomenon. They need not be the same flock.
The accident constitutes the omen, the remarkable. Johnson
15.
17. Zeichen, of importance with Greeks as well as Romans.
The appearance of large birds, messengers of gods, important. The
appearance, after prayer, of the birds, or at a solemn glance is
a good omen. The ringer has had a pious shudder. WILL D. 134.
Mein Los, es ist dem Euren gleich. 
Von fern her kommen wir gezogen
Und finden um ein wörtlich Dach —
Soli und der Gattliche gewogen,
Der von dem Fremdling wehrt die Ehe!

Und munter fördert er die Schritte
Und sieht sich in des Waldes Mitte;
Da sperren auf gedrangten Steng
Zwei Mörder plötzlich seinen Weg.

Zum Kampfe muß er sich bereiten,
Doch bald erntet füllt die Hand,
Sie hat der Leier zarte Saiten,
Doch nie des Bögens Kraft gepannt.

Er ruft die Menschen an, die Götter,
Sein Heben dringt zu seinem Netter;
Wie weit er auch die Stimme schickt,
Nichts Lebenses wird hier erblitten.

"So muß ich hier verlassen sterben,
AUF fremdem Boden, unbehauert,
Durch höheren Hand der Himmel
Wo auch mein Nächter, mir erscheint!"

23. Gastliche, Deus, protector of guests or strangers (DundK 276)
25. munter: Contrast with the appearance of the murderers (K 277)
27. Jedrange, dialectic form, used in Upper Germany = Eng. (L 145)
auf Steg, in a narrow pass - not a bridge - (P.)
28. No cause is given for the murder.
31. It is unusual for a arrow to have had no muscular training.
Apollo saved deadly bow. (B. Vol. 41-42, 12/13: 5-2)
32. Leier, usually had seven strings, which were not placed in a
rounding board, and were struck with a little rod. (H. and D. 54)
33. and is omitted before die Götter. The voice is considered
as a messenger, sent out for help. (H. and D. 54)
34. Refer only to men. (B. Vol. 41-42, 12/13: 5-2)
36. wird erbliebt, unusual for sieht in (B. Vol. 41-42, 12/13: 5-2)
38. unbevaint, for unbestattet im Sinne der Alten. He
Dies without last respects being shown his body. (D. Vol. 41-42, 12/13: 5-2)
Und schwer getroffen stürzt er nieder,
Da rauscht der bräunliche Gefieder;
Er hört, schon tastet er nicht mehr seinen
Die nassen Stimmen jadzahlig tränen.
'Bon euch, ihr bräunliche dort oben,
Wenn keine andre Stimme spricht,
Sei meines Mordes Regen ergeben!'”
Er rüst es, und sein Auge bricht.

Der nadtte Leichnam wird gefunden,
Und bald, ohnehin entstellt von Wunden,
Erleuchtet der Gastfreund in Norwih
Die Züge, die ihm teuer sind.
Und nun ich so dich wiedersuchen,
Und hoffte mit der richte Kranz
Des Sängers Schöfe zu unwinden,
Bestraft von seinen Ruhmes Glanz.”

Und jammernnd hören's alle Gäste,
Herzumacht bei Poseidons Feite.
Ganz Griechenland ergreift der Schmerz,
Verloren hat ihn jedes Herz.
Und stürzend brängt sich zum arithmen
Das Boll, es fordert seine Rat.
Zu rächen des Erschlagenen Mannen,
Zu führen mit des Mörders Blut.

43. Cranes utte a loud - almost deafening cry. (D Vol. 7, 82, 1213: 52)
45. Otherwise no one can hear of their quaint. (D Vol. 41-42, 12, 13: 53)
48. is in apposition with the direct quotation.
50. abgleich - Wunden, limits die Züge although grammatically as limits Gastfreund. (A. und D, 54).
The immediate discovery of the body adds to the Continuity of the narrative. (Johnson, 116).
51. Gastfreund = friend showing hospitality. The Greeks consider this a religious and sacred duty. (A. und D, 57).
54. Tzicher: the pine was used, but in the time of Pindar the xy (D).
56. The fame of the conqueror would reflect on the Gastfreund. (A. 82 D, 54).
61. arithmen, the highest magistrate is certain ancient Greek republics. (Von K, 291).
63. Probe would be: "des Erschlagenen Mannen zu rächen, zu führen mit des Mörders Blut", (A. und D, 184).
63. Mannen: souls of those departed to the lower world, honored as gods. (VIII 47)
Doch wo die Spur, die aus der Menge, 
Der Körner fluten dem Getange, 
Gelöst von der Plebe Recht, 
Den schwarzen Thäter kennlich macht?

Sind's Räuber, die ihn eifrig erschlagen? 
That's neidisch ein verborgner Feind? 
Nur Helios vermag's zu sagen, 
Der alles lessische beacht.

Er geht vielmacht mit freuen Schritte 
Lest eben durch der Grieche Mitte, 
Und während ihn die Nacht jucht, 
Geniesst er seines Kreuzes Frucht, 
Auf ihres eignen Tempels Schwelle 
Zog er vielfacht den Göttern, mengt 
Sich breitz in jene Menschennelle, 
Die dort sich zum Theater drängt.

Denn Bank an Bank gedrängt siten, 
Es brechen fast der Bühne Stüben, 
Herbeigeströft von fern und nah, 
Der Grieche Böller wartend da. 
Dampfdrastend, wie des Meeres Wogen, 
Von Menschen winkelnd, mächt der Bau 
In weiter fets geschweistem Wogen 
Hinaus bis in des Himmels Bau.

67. Participial phrase connected with a minuit contrary to the rules of the grammar. (S. III 47.)

69. The more characteristic hal-jerig was exempt from rule of meter. (E)

71. Helios - the sun god. In the morning he climbs from the bay, during the days he rides through the heavens drawn by horses shooting fire. In the evening he sinks into the Western ocean. During the night he rides about the north back to the ocean. He penetrates into secret places as was appealed to when an ocht was taken. (D. 213)

73. Br. - the murderer.

75. Vielleicht is omitted. (D. Vol. 41-42, 12, 13; 5-31.

80. Theatre: Spectator's part, row of seats in semi-circle, rising one above the other. Orchestra, lower than the stage between the other two parts; Bühne, the inner circle. The theatre would seat 20-30,000 people. It was open to the sky, usually heather stone on the hillside. Schiller had in mind a wooden building (S. 5; 213)

84-88. A beautiful and poetical description.
88. The attention is now given to the audience.

91. Theseus' atid, Athens. Cephalos was the most ancient king of Athens and founder of the citadel. Theseus subsequently became king of Athens. (Johnson, 117). Aulie, a slave of Boreas where Agamemnon gathered his fleet against Troy.

92. Chios, between Thessaly and the Corinthian Bay. It is famous for Mt. Parnassus and the city of Delphi. Spartanerland, Lacocka which has as capital, Sparta.

93. Asia Minor.


96. The chorus was a principal part of Greek drama. In tragedy there were fifteen actors, in comedy twenty-four. The chorus accompanied the actors - warning and advising and filled up the pauses with singing and dancing.

98. The ancient custom was rather, in a spying, greedy, raging manner. (V. I. f). 48.

99. The chorus really remained in the orchestra. (Johnson, 117).

101. The spectators are spellbound and think they see an apparition. (Tr. K. f).
Es steigt das Riesenmasch der Leiber
Hoch über menschlichen hinaus.

Ein schwarzer Mantel schlägt die Lenden,
Sie schwingen in erstenfelssten Händen
Der säädel düsterote Blut,
In ihren Wangen fließt kein Blut;

Und wo die Haare lieblich flattern,
Um Menschenäthern freundlich wehn,
Da zieht man Schlangen hier und Nattern
Die giftgeschwollnen Bäuche blähen.

Und schauerlich, gedreht im Kreise,
Beginnen sie des Hymns Weise,
Der durch das Herz zerreißend bringt,
Die Bände um den Frewler sangt.
Besinnungraubend, herzberthörend
Schall der Erinen Gesang,
Er schallt, des Hörers Mark vernehrend,
Und duldet nicht der Leier Klang:

103. Riesenmasch: accomplished by: hoch Jagdstiefehn (P. 136)
105-112 Aeschylus has represented the Furies as hörribf old women
with hair of snakes, bloody eyes, grimming teeth, the are
dressed in long, black garments with bloody red girdles. There
is nothing more terrible in Greek fable. (A. und D. 140)
112. gedreht, sich dreheind. (P. 136).

117-120 Compare with Plumptre's Translation of Aeschylus,
Eumenides. 317-320: "We raise this chant of madness,

frenzy-working,
The hymn the Erineus love,
Aspest upon the soul, a lyreless strain
That withers offer men's strength."

118 Erinen, a personification of curses pronounced on
a guilty criminal. They punished crimes before death, death.
No prayer, sacrifice nor tears can move them or protect the
guilty one. They dwell in Tartarus, dreadest is god's men. (A. und D.
120. The lyre did not chord with the discordant song of the Furies.
Vohl dem, der frei von Schuld und Fehle
Bewahr' die leidlich reine Seele!
Jhun dürfen wir nicht rächend nahn,
Et wandelt frei des Lebens Bahn.
Doch wehe, wehe, wer verloren
Des Nordes schwere That vollbracht!
Wir heben uns an seine Sohlen,
Das furchtbare Geschlecht der Nacht.

"Und glaubt er flüchend zu entspringen,
Geflügelt sind wir da, die Tschlinge
Jhun wendend um den hüst'gen Fuß,
Dass er zu Boden fallen muss.
So jagen wir ihn, ohn' Ermatten,
Verföhnen kann uns keine Neud*.

121-122. "Not on one who pure hands lifteth
Fell from us any anger,
But his life he pasteth deathless;
But to him who sins like this man,
And his blood stained hands conceal'd,
Witnesses of those who perish,
Coming to exact blood-forfeit,
He appears to work completeness."

125. "Mr. jedem der. (Johnson, 117.

128. "Compare with Eumenides: 131-
O mother who didst bear me, mother might
A terror of the living and the dead,
Hear me, oh hear!"

130-132. Eumenides, 347:
"I, on my victims bring
The crushing force of feet,
Clinks that o'erthrow even those that swiftly run."
This lot the all pervading Destiny
Black spun to hold its ground forevermore

that we should still attend
On him on whom thine rested the guilt of flood,
Of him shed carelessly
Till earth lie over him; nor shall death all free

the song reveals much of the duty of the Turie. It is suitable for them to sing as it is so weird and awful.
Stanza 18: lines 137-144, was the 14th lines 103-112 in the copy sent to Goethe. Following his advice, Schiller inserted four stanzas: lines 9-24, 81-88, 165-112. (Johnson, 119).

Scherz, as if the stillness was oppressive. D. Vol. 41-42, 1213: 62.

The Chorus usually remained during the poetic action. At times as in Ajax it disappeared & reappeared. (A. and D. 141)

Macht, der Vergeltung (Nemesie) (P. 136: 15).

Nemesie - a post-Homeric personification of the moral vindication felt at derangement of moral equilibrium. In restoring normal order she punishes faultlessness by crime. (Harper Ch. 6).
149. unerforschtlich, unergründet, belong to the, D. 41-42, 12, 13, 62.
155. As a tangled skein of thread required an experienced hand to straighten it out, so the tangled threads of man's fate needs a higher power. Virtue conquers. Wrong is condemned (yes, D. 44). The Fates! Clotho held the distaff; Lachesis spun the thread; out Atropos cut it.

I suggest that Schiller add a stanza after the 14th (now the 18th), to show the feeling caused by the chorus. He could then pass from the thought of the gods to the distractions and indifference of the impious; and then let the murderer utter his exclamation and everything would follow naturally and the effect be increased. (Corr. with 8. p. 292.)

155. Stufen may be connected with hört man; or with ref. 155. Schiller finds in the repetition of "Sich da", proof that the words were uttered in rashness caused by surprise. (8. 41-42, 12, 13, 64. Vichoff thinks that conscience was awakened by the song of the Furies, and the cry was uttered in anguish. Schiller however says that the murderer has not been agitated by the scene but had been reminded of his deed. The appearance of the cranes startle him. As he has a seat among the common people he can see the cranes before the fly over the middle of the theatre. From such a height the cry may be heard even if not understood, by all.

(Corr. with 8. p. 300.)
160. schwärzlichem... for schwärzlichem.
161. Kranichseer... an unusually large flock. (B. 41-42, 12, 13; 65)
The cry is a repetition of that of the murderer. (P. 138)
162. Very striking simile showing the spreading of the cry.
(B. 41-42, 12, 13; 65)
176. ... clearer and sounds better before the stage denon.
Attention is first directed to the person to whom the cry was addressed.
169-176. Schiller devotes a second stanza to the impression made by the cry, but omits details of the discovery of the dastard.
This way to the discovery is shown. The poet has finished his work. (Corr. with Boeke p. 30).
179. The terror depicted on their face reveals their guilt.
182. Trial is held on "die Bühne" before "den Richter." (Crylawt 66).
Der Alpenjäger.

Schiller's memorandum for July 5, 1804, states that he then sent Der Alpenjäger to his friend Becker. It was probably sketched and begun, however, at the beginning of the year when in making research for Wilhelm Tell, he found the legend told by Bonstetten, on which the ballad was based. (D 3840, 1176. V, III, 244-245)

An old couple had a disobedient son who would not tend their cattle but wished to go and hunt the chamois. Not long after he lost his way among the icy valleys and fields of snow and thought he would perish. Then the spirit of the mountains appeared and said to him, "The chamois which you are hunting are my herd, why do you chase them?" He then pointed out the path for the hunter who went home and tended the cattle for his parents.

(V, III, 244).

On the preceding find a two-fold thought.

"Nature has realms to which man can..."
trance is a sacrifice. 2) Nature shows her preeminence when man in hostility goes too far against her and her creatures. The spirit of the mountain is nature personified. (A. and D. 47-8) Fleeing into nature's recesses for refuge, the chamois earns protection. The hunter pursuing the frightened creature is reminded of his limitations. The spirit of the mountain is introduced at the moment that the chamois has done its utmost and sees death before and behind (D. 38-40, 11. 77).

The idea of the Higher Power is found in the writings of St. Hubert, a zealous hunter who went hunting on Good Friday. He aimed his bow at a deer, but a gleaming crucifix appeared between its antlers and frightened the man from his purpose. The idea weighed upon his mind and he finally sought solace in a cloister, as a monk. (A. 8 D. 48)

The event illustrates the hunter's delight in the chase - neither his mother's pleading nor danger nor compassion can swerve him from his purpose - only a command from a higher power can influence him. - (P. 103) - The aim in the hunt is
to show skill, and to brave danger is more of a charm than to obtain booty. Nature has an aim in creating and maintaining, and while she gives to man abundantly, she does not want her rights infringed upon and shows her ability to protect her own.

Grinmstells of a chamois hunter, who pursued his prey to the summit of a high cliff, where a dwarf suddenly confronted him, asking why he was stealing his herds and condemning him for it. The hunter begged pardon, pleading that he did not know the herd belonged to him, and received forgiveness. The dwarf promised that, if he would not disturb his creatures, a chamois should be hung at his door once a week for his use. The promise was kept, but after a time the longing for the chase was so powerful that, seeking everything, the hunter yielded to the desire and met death. (H. and D. 48 V. III. 245).

The poet, not being concerned with the result of the Berggeist's visit, omits the conclusion. He has brought out the teaching he desired to impress and any additional thought would have weakened
The story.

The poem is rich in feeling. The mother's care for the son is sharply contrasted with his love for the chase. The zeal with which he pursues the chamois is reflected in the selection of words. The loving protection of the mountain spirit gives a higher subliming thought, especially since it follows the heartlessnes of the hunter to whom the chamois turns, in vain, her pleading glance.

A conversation between mother and son. She raises the question of the Alpine hunt as soon as he meets her.

1. Das Lämmllein für die Lämmllein, die Schafe für die Schafherde—singular for plural, a part for the whole. (St. i. 5. 49).

2. von der Krause Blüten, not von blühendem Grase; the flowers are hidden in the grass. The Alpine pastures feature countless herds on these green meadows in the summer months. (Z. & D. 49).

3. Rummern; Bucht.

5. gehen jagen — the infinitive with no object is used in certain phrases dependent upon some verb of motion. (Brandt Grumm).
She gives us the poetical side of shepherd life. (Hunn D. 57)
9. Herds, And shepherds, which pasture on the alpine slopes, 
locken, sie zusammen ruhen. (St und D. 5-9).
8. Usually herdsmen blow only the shepher. (St und D. 59).
Kuhlocken. (P. 104). Each herdsman has a chance from two or 
dreri bells which harmonizes with his pipe. DVA38-40, 11:79. The Swiss 
herdman's call (Kuhreiche) is sometimes merely a call, but 
usually a plaintive, wordless melody of long drawn out notes 
sometimes sung - often played on the alpine horn. The three 
quiet black cows wear the bells when the hinds are taken to 
cuts from the alpine meadow. (Wilhelm Tell. Dürren - 184).
10. Ein- in den Lüstgesang der Hulker mischt sich der 
Zeitungsläute. Lustgesang = Vogelgesang. (Hunn D. 70).
12. In the original siehe instead of Milden. DVA38-40, 11:79.
Roaming on the wild mountain is the shrill of hunting (H 45 D. 41).
13. Comparison of the mountain to their own garden.
14. Biet, a part of the garden, part live, again, used for the 
whole. (St. und D. 57).
17. Diminutives express more clearly his opposition (H und D. 57).
18. The youth constantly grows more anxious to depart.
Und der Knabe ging zu jagen,
Und es triest und reißt ihn fort,
Naflos fort mit blühendem Wagen,
An des Berges fünften Ort;
Vor ihm her mit Windeschnelle
Flieth die sitternde Gazelle.

Auf den Felsen natürliche Krippen
Mettern sie mit leisem Schwing,
Durch den Hitz gepaletter Krippen
Trägt sie der gewagte Sprung;
Aber hinter ihr verwagen
Folgt er mit dem Todesbogen.

19. Knabe = Youth, young man; but boy to the mother. (St. 187)
20. Es shows the obscurity. The hunter has a great passion for
the dangerous sport. (St. und D. 57)
21. A dark ravine. The theme suit inaccessible places (D. 18
35-40, 11: 60).
22. Aazelle means fox hunt by poetic license. (P. 164)
23. A vivid description of the chase. The hard consonants
illustrate the wild mountain scene; steep cliffs
while in stanzas seven the vowel e in verses 41-42 is
expressive of grandeur, greatness, significance. (V. 247)
24. Klettern = the ascent is aided by the crevices (St. 185-40, 11: 60)
Schwing = The chamois springs over a chasm 20 feet
wide. (St. und D. 52)
25. Klipfen = steep, jagged, cliff, rocks. (St. und D. 73).
26. Durch den Berg = over the cliff. (Johnson, 164)
28. The entire poem is rich in imitative words. The
repetition of 5 in 29-30 shows the threatening pursuit
of the hunter. (V. III: 207)
29. Todesbogen = which sent death by its string. The
weapon reminded of middle age but it is used for Geschloeg (St. 57).
Seho auf den schroffen Zinnen
Hängt sie, auf dem höchsten Grat,
Wie die Felsen sassen verbunden
Und verbunden ist der Pfad.
Unter sich die steile Höhe,
Hinter sich des Feindes Nähe.
Mit des Sammers stummem Rufen
Flieht sie zu dem harten Mann,
Nicht umsonst, denn loszubrechen
Legt er schon den Bogen an;
Möglich aus der Felsenpalte
Tritt der Gischt, der Bergesalte.

31. jögo, poetical for jetzt. Zinnen, poetical for a

32. Grat = Spitze (p. 184)
tower, mountain or rock summit. (k. und D. 77)

34. The Canches are at times driven into a fearless-ly

35. The reflexive indicat. expressively her thoughts

36. Der Feindes Nähe = der naher Feind. (k. v. 36-40, 11: 82)

38. Manu, in the eyes of the Canches. (k. 160)

41. der Felsenpalte, not einer. The abject men-

42. der Bergesalte - in opposition with der-

43. He has long ruled in the moun-

44. and appeares in the

45. form of an old man or as a mountain

46. spirit. (k. v. 36-40, 11: 82). The moun-

47. tain people fear him as they do a ghost

48. (k. und 78). There are many popular

49. legends about him. (Joyce, 172).

50. He does not appear until his help is

absolutely needed.
Und mit seinen Götterhänden
Schnürt er das gezäumte Tier.
"Mußt du Tod und Jammer finden,"
Ruft er, "bis heraus zu mir?"
"Nunmehr für alle hat die Erde;
Was verfolgst du meine Herde?"


He does not hold his hands against the hunts, but protectively over the chainsic. (Vol. 30-40, 11: 82).
48. bis herauf zu mir, even into the untold heights of the mountain. And is the inner thought of the poem— that there is a law of nature which is to be ever deified to man. (H. und D. 7)

48. was, for woman.

48. The second thought. Nature has placed barriers to protect her creatures against limitless pursuit (H. und D. 5).

Emphasis is to be placed on was verfolgst du, rather than on meiner.

The conclusion of the poem is omitted, the poet only cares to rephrased the two minor thoughts. (H. und D. 5).
Vocabulary.

Separable verbs are indicated by the asterisk.

A

ab*borgen, to borrow.
aber, but.
ablauen (ie, au), to run down.
ab*mesen (a, e), to measure.
abschüssig, steep, precipitous.
absondern, to separate; sich absondern to seclude one's self, separate.
ab*türzen, to precipitate, rush down.
ab*winden (a, u), to unwind; sich ab*winden, to unwind one's self.
ach, O! ah!
acht*geben (a, e), to pay attention to, give heed to.
Acker (es, er), m., soil.
Adel (es), m., nobleness, nobility.
Adler (−s, −), m., eagle.
Adlung (−v, −e), m., eagles' course.
Aether (−s), m., ether.
Aetherstrahl (−s, −en), m., ethereal flash.
Africa (−s), n., Africa.
Ahn (−s, −en, −en), m., ancestor.
ahmen, to surmise, anticipate.
Akrokorinth (−s), n., the citadel rock south-west of Corinth; tower crowned Corinth.
alle, all.
allein, alone.
Alpenjäger (−s, −), m., Alpine hunter.
sel, as, than; als ob, as if.
alt, old.
Altar (−es, −e), m., altar.
Alter (−s, −), n., age, years, epoch.
Amalthea, Amalthea, a figure in Greek mythology.
Ambloz (−es, −e), m., anvil.
ambrosisch, ambrosial.
An, by; in; by means of; on upon, to.
Amblick (−, −e), m., sight, scene.
Andacht (−, −en), f., devotion.
ander, other, different.
anfallen (ie, a), to assail, invade, suddenly.
Anker (-es, -), m., anchor.
anknüpfen, to tie, join, knit.
ankugen, to take aim.
anmessen, sich, to assume, claim, pretend.
anmelden, to announce.
Anmut (-), f., grace, concord.
anrufen (ie, a), to invoke, implore.
anstieppinnen (a, o), to yoke.
Arabien (-es), m., Arabia.
Arm (-es, -e), m., arm.
arm, poor.
Asien (-es), m., Asia.
Ae (ee, -e), m., bough, branch.
Aue (es) (-, -en), f., meadow.
auch, even.
auf, upon, on, at.
auf* dämern, to dawn, rise with a faint gleam.
auf* brechen, sich, to dissolve, melt.
auf* stehen (a, a), to rise, arise.
auf* turmend, towering.
Auge (-es, -en), n., eye.
Aulis, n., Aulisc.
aus, from, out of.
auseinandern, apart, separated.
ausgießen (o, i), to pour out.
Ausland (e), m., foreign part.
auslösen (o, i), to die, be extinguished.
to put out, extinguish.
auszogen, without, outside.
äußere, outer, interior.
Art (-, "e"), f., ap.

B.
Bacchus, m., god of wine, Bacchus.
Bach (-es, "e"), m., brook.
Bahn (-en), f., pathway, way.
bald, soon
balsamisch, balmy.
Band (-es, "e"), m., chains, fetters.
Bank (-es, "e"), f., bench.
Basalt (-es, "e"), m., basalt.
Bau (-es, "e", or commonly Bauten), m., building, structure.
Bauch (-es, "e"), m., belly.
Bauer (-es, "e"), m., tree.
beben, to quiver, thrill.
Becken (-es, "e"), m., vortex (of a whirlpool
bedeutend, meaning, significant.
Bedeutung (-es, "en"), f., importance, meaning.
bedürftig, needy, poor.
Bett (-es, -e), n., bed, border.
befehlen (a, o), to command, order.
beflügeln, to furnish with wings.
befreundet, friendly.
Begierde (-s, -en), f., eager desire.
begießen (o, e), to water, sprinkle.
beginnen (a, o), to begin, commence.
begleiten, to accompany, escort.
begleiter (-s, -e), m., companion, attendant.
begleitung (-s, -en), f., company.
beglückt, to make happy; to bless.

der Beglückte, happy man, Sir Spaziergang, 139.
beharren, to persevere, persist in.
beharrlich, persistent, constant.
beherrschen, to rule, control.
bei, at.
beleben, to revive, animate.
beleuchtet, animated, active, lively.
beleuchten, to light up, illuminate.
belohnen, to reward, recompense.
bereiten, sich, to prepare, make preparations.
Berg (-es, -e), m., mountain.
bergen (a, o), to conceal, hide.
Bergeralp (m., n.), m., old man of the mountain.
Bergerucke (m., f.), m., mountain ridge.
Bergmann (m., f.), m., miner.
Bergtrümmer, n. pl., mountain fragments, boulder.
bescheinen (i.e., i.e.), to shine upon, illuminate.
bescheren (v., v.), to bestow, present.
beschleichen (i.e., i.e.), to steal upon.
beschranken, to bound, limit, restrict.
besseln, to animate.
beminnungsrauben, to deprive of recollection.
bestehen (bestand, bestanden), to last, endure, exist.
bestrahlen, to shine upon, irradiate.
beßen, to strive.
bergen, sich, to bow.
bevahren, to keep, preserve.
beugen, to agitate, excite.
bewehren, to weep for, lament.
Béghirch (m., f.), m., circle, sphere.
Siehe (m., n.), f., bee.
biéten (s, z), to offer.
Bild (-s, -er), m., image.
bilden, to form.
Bildner (-s, -er), m., sculptor, framer.
bei, even to, up to, until.
Biss (-s, -er), m., bite.
bitter, bitter, sharp.
blähen, to inflate, swell.
blasen (ie, a), to sound.
Blatt (-s, -er), n., leaf, page.
blau, blue. as noun, Francke, 88.
bläulich, bluish.
bleiben (ie, ie), to remain.
bleich, pale, pallid.
blendend, glaring, dazzling.
Blick (-s, -e), m., glance, look.
blicken, to look, glance.
blind, blind.
blinzen, to blink.
Blitzschlag (-s, -e), m., stroke of lightning.
blühen, to blossom.
blühend, blossoming.
Blume (-n), f., flower.
Blümchen (-s, -e), m., floweret.
Blut (-s), n., blood.
Blüte (-, -n), f., blossom.
Boden (-e, -e), m., ground, soil.
Bogen (-e, -e), m., bow.
Böse, bad, evil.
Böserwicht (-e, -e, or -ee), m., villain, culprit.
braun, brown, dark.
brausen, to rage, roar.
brechen (a, 5), to break.
brennen (brannte, gebrannt), to burn.
Brücke (-, -en), f., bridge.
Brust (-, -e), f., breast.
Büse (-n, -e), m., kenave, villain.
Buch (-e, -e), f., beech.
Bühne (-, -e), f., theatre, stage.
Bund (-e, -e), m., union.
bunt, gay.
Bürde (-, -e), f., burden, load.
Bürgerin (-, -en), f., female citizen.
Büste (-e, -e), m., bosom, heart.

Ceres (-), f., Ceres.
Chor (-es, -e), m., chorus, choir.
Cybele (-), f., Cybele.
da, then, there, here, dar before nouns.
Dach (-ee, "er"), n., roof, house.
dahergießen (-g-, gelen), to draw along, attract away.
dahingleiten (i, i), to flow down, glide along.
dahintragen (m, a), to carry away.
dann, then.
dannen, thence.
dar, see da.
darin, there, therein.
dasg, that, in order that.
dauern, to last, endure, keep.
darvon, of that, of it.
Deichsel (-, -n), f., pole (of a carriage), beam.
dein, deine, deiner, thy.
Demeter (-f.), Demeter, Greek goddess of agriculture.
denn, for.
dir, dir, das, die, this, that, who, which.
Dichter (-er, -), m., poet.
Dienergefolge (-er), n., train of servants.
dieselbe, dieselbe, dasselbe, the same.
dieser, diese, diese, this, that.
doch, yet, however.
Dorner (e, e), m., thunder.
dornern, to thunder.
Dorf (e, e), n., village.
dort, there.
dorten, see dort
drängen, to press; sich drängen, to crowd.
dräumern, out there.
drehen, to twist, turn.
drei, three.
dreimal, thrice, three times.
dreist, boldly, daringly.
dringen (a, u), to penetrate, force one's way.
Dryade (-e, -en), f., Dryad.
du, thou.
Duft (e, e), m., scent, fragrance.
düften, to exhale fragrance.
düftend, fragrant.
dulden, to permit, to remain, suffer.
dumpfbrausend, hollow sounding.
dunkel, dark.
durch, through.
durchbrechen, to break through, burst.
durchdringen (a, u), to press through.
hierce, hemtrate.
durchkriezen, to cross.
durchrennen, to run through.
dürfen (dürfte, gedurft) to be permitted.
durftig, thirsty.
düster, dark.
düsterrot, dark red.

E.
eben, just, even.
ehren, bragen.
Ehre (-, -e), f., honor.
ehren, to honor, severe.
Eiche (-, -e), f., oak.
eifernd, zealous, rivalling.
eigen, own, peculiar, same.
Eigentum (-e, -er), n., property, possession.

Ein, a, an.
Einfalt (-), f., simplicity.
einmal, once, one.
einnehmen (a, e), to embrace, receive.
einsam, lonely, secluded.
einschließen (e, e), to lock, enclose, confine.
Eintracht (-), f., agreement, unity, harmony.
eintraten (a, e), to enter.
in*ziehen (gezogen), to enter, come in.
inzig, single, one.
eisern, iron, hard.
eitel, vain, empty.
Elend (-e), n., misery, distress.
entfanger (i, a), to receive.
enthorn*blicken, to look up.
enthorn*ranken, to creep upward, climb.
enthorn*steigen (i.e., i.e.), to rise, climb.
enden, endigen, to end, finish.
endlich, final, last, finally.
endlos, endless.
energisch, energetic, efficient.
enge, narrow.
tenblättern, to deprive of leaves.
tenbrennen (entbrannte, entbrannt), to burn.
tendecken, to detect, discover.
tenfahren (i.e., a), to slip out, escape.
tenfleisch, fleshless.
tenfliehen (o, o), to escape, flee.
tenflehen, distant, remote.
tenfrachten, to diemast.
tenrüsten, sick, to become angry.
ten*springen (a, se), to escape, spring.
entstellen, to disfigure, distort.
entweichen (i., i.), to give way, escape, vanish.
entweichen, to profane, desecrate.
entwerfen (a., o.), to draw, sketch.
Entzücken (-ens), n., rapture, delight.
er, he.
erblicken, to see, behold.
Erede (-, -n), f., earth, world.
Erdegrösse (-, -en), f., earthly greatness.
erfinden (a., u.), to find out, invent;
sich erfinden, Spaziergang, 159.
erfreuen, to delight, gladden.
erfrisren (a., o.), to freeze.
ergrössen, to pour forth, effuse; sich er-
grössen, to flow out, empty.
ergrünen, to shine, gleam.
ergrüben (i., i.), to seize, assume.
erheben (i., o.), to raise.
erinnern, pl., furies, Eunomides.
erkennen (erkannte, erkannt), to notice,
recognize.
erle - (-, -n), f., alder, alder-tree.
erlöschen (i., o.), to extinguish.
ermählen, to weary, tire, fatigue,
Ernst, solemn, serious.
Ernst (-es), m., earnestness.
Ernte (-, -e), f., harvest.
erquicken, to refresh, comfort.
erschallen (I, r), to resound.
erscheinen (ie, iie), to appear.
erscheinung (-, -en), f., appearance.
erschlagen (m, a), to clay, kill; as noun, die Grüneklee, b.]
erreifen, to ripe after, to obtain by.
sighing.
erstaunen, to be astonished.
erstehen (a, v.), to fade, die.
erstönen, to resound, ring.
erwachen, to awake.
erwärmen, to grow warm.
erwürgen, to strangle.
erzittern to tremble violently.
e, it.
ewig, perpetual, eternal, always.

F

Fackel, (-), m., f., torch.
Faden (-s, -e), m., thread.
fallen (feld, a), to fall.
Falte (−, −n), f., fold, crease.
Farbe (−, −n), f., color, hue.
Fassen, to grasp, seize.
Fäst, almost.
Fäun (−en, −en), m., faun.
Fäust (−, −e), f., fist.
Fehl (−e), m., fault, failing.
Feierlich, solemnly.
Feig, cowardly.
Feil, for sale, rental.
Feind (−es, −e), m., enemy.
Feld (−es, −es), n., field, meadow.
Fels, see Felsen.
Felsenbruch (−es, −e), m., quarry.
Felsen (−e, −), m., rock.
Felsenkraft (−, −e), f., rugged strength.
Felsenrieg (−es, −e), m., cleft in the rock.
Felsenpelle (−es, −e), m., cleft of a rock.
Felsig, rocky.
Fenster (−e, −), n., window.
Fern, distant, remote, far.
Ferne (−, −n), f., distance.
Fernhin, far off, remote.
Fessel (−, −n), f., chain, fetter.
Fest (−es, −e), n., feast, festival.
Freude, festive, splendid.
feurig, fiery, ardent.
Fichte (-, -n), f., pine tree.
Fichtenhain (-es, -e), m., pine grove or wood.
finden (a, u), to find.
finster, gloomy, dark.
Flamme (-, -n), f., flame.
flattern, to wave, hang loose.
flechten (a, e), to weave.
flehen (-s), m., prayer.
flehen, to pray.
fleisz (-es), m., industry, labor.
fliegen (o, e), to fly, soar.
fliessen (o, e), to flee.
fliessen (o, e), to flow, rush.
Flor (-s, -e), m., veil.
Flöz (-es, -e), m., raft.
Flotte (-, -e), f., fleet.
flichen, to course, swear.
Flucht (-, -en), f., flight.
flüchtig, flying, hasty.
Flüchtling (-e, -e), m., deserter, refugee.
Flügel (-s, -), m., wing.
Flur (-, -en), floor, field, land, meadow.
Flut (-, -en), f., stream, water.
fluten, to rise, crowd.
forder, see fordern.
folgen, to follow.
fördern, to call for, desire.
fördern, to advance.
forschen, to search, inquire.
fort, forth; fort und fort, on and on, die Kraniche 135-
förtern (i, ie), to carry away.
förtern (i, ie), to drive away.
Frage (-, -n), f., question.
fragen, to ask, question.
frisch, bold, shameless.
frei, free.
Freiheit (-, -en), f., liberty, freedom.
fremd, strange, foreign.
fremdling (-es, -e), m., stranger.
Freude (-, -en), f., joy, pleasure.
freudig, joyous, cheerful.
freund (-es, -e), m., friend.
freundlich, friendly.
frevel (-es, -e), m., crime.
frevler (-es, -e), m., offender, evil-doer.
friedlich, peaceful.
frisch, fresh.
froh, gayly, happily, happy.
fröhlich, joyous, gay.
fröhlichkeit, to exult, triumph.
fröhnen, to toil, drudge, labor as a sacr.
frömmig, innocent, honest, trusted.
Frucht (−, "e"), f., fruit.
fruchtlos, useless.
früh, early.
Frühling (−e, −e), m., spring.
fühlen, to feel.
fülle (−), f., plenty, abundance.
Funke (m) (−e, −n), m., spark.
für, for.
furcht (−), f., fear, dread.
furchtbar, frightful, dreadful.
fürchten, to fear.
fürchterlich, frightful, terrible.
Fuss (−e, −e), m., foot.

gabe (−, −n), f., gift.
gäh, jäh, rapid, sudden, steep.
gähnling, jähling, abruptly, precipitously.
gähnend, yawning.
ganz, all.
Garn (-es, -e), n., yarn, thread.
Garten (-e, -n), m., garden.
Gast (-es, -e), m., guest.
Gastfreund (-es, -e), m., host.
gastlich, hospitable, as noun, die Kran-
ische, 23.
gaukeln, to deceive, play tricks.
Gazelle (-es, -e), gazelle.
gebären (a, o), to nurture, breed, bring
forth.
Gebäude (-es, -e), (Gebäude, -s), n., building,
structure.
Gebein (-es, -e), n., limbs, bones.
geben (a, e), to give; sich geben, to give
leave, consent.
Gebilde (-es, -e), n., image, form.
Gebirge (-es, -e), n., mountain chain.
Gebüsch (-es, -e), n., thicket, bushes.
Gedanke (-ns, -n), m., thought
gedenken (gedachte, gedacht), to remem-
ber, think of.
gedränge see gedrängt.
Gedränge (-es, -e), n., crowd, throng.
gedrängt, crowded.
Gefangene (-en, -en), m., prisoners.
Gefängnis (-es, -e), n., prison.
Gefieder (-s), n., plumage.
Gefilde (-s, -er), n., fields, plains.
geflügelt, winged.
Gefühl (-es, -e), n., feeling.
Geheimnis (-ses, -se), n., secrecy, secret place, secret.
geheimnisvoll, mysterious, secret.
gehen (ging, gegangen) to go.
Geist (-ses, -er), m., spirit.
Geisterweise (-es, -en), f., manner or custom of spirits.
Geisterwürde (-es, -en), f., dignity of spirits.
geändert, raised.
Geläute (-ses), n., ringing or peel of bells.
Geliebte (-es, -en), f., lady-love, sweetheart.
Gemach (-es, -er), m., room, apartment.
Genie (-s), m., genius.
Genießen (o, o), to enjoy.
gern, gladly, fain.
Gesang (-ses, -e), n., song.
geschäftig, busy.
Geschäume (-s), foam.
Geschenk (-ses, -e), n., present, gift.
Geschlecht (-es, -er), m., race.
Geschrei (-s), n., criee, clamor.
Geschwader (-s, -s), n., squadron.
geschwind, quick.
gesellig, social, sociable.
Gesetz (-es, -e), n., law.
Gespenst (-es, -es), n., apparition, spectre.
Gespräch (-es, -e), n., talk, conversation.
Gestalt (-er, -en), f. form.
Gestehen (gestanden, gestanden), to confess, own, admit.
Geröwe (-es), n., din, uproar.
getreu, true, faithful.
Gewalt (-es, -en), f., power.
Gewerbe (-es, -s), n., trade, business.
Gewimmel (-es), n., crowd, throng.
Gewirr (-es), n., confusion.
Gewölk (-es), n., clouds, mass of clouds.
Giesbach (-es, "e"), m., mountain torrent.
Giftnessel (geschneller, "e"), m., swollen by poison.
Gigantenschritt (-es, -e), m., step or stride of a giant.
Gipfel (-es, -s), m., summit, top.
Gitter (-es, -s), n., trellis, lattice.
Glanz (-es), m., brightness, glitter.
Glänzen, to shine, sparkle.
Glaube (-es, -n), m., belief, faith.
Glauben, to believe.
Gleich, immediately, like.
Gleiche (-), f., evenness, equality.
Glocke (-es, -n), f., bell.
Glück (-es), m., happiness.
Glücklich, happy.
Glühen, to glow.
Glot (-es, -n), f., glow.
Golde, to gild.
Golde, golden, happy.
Gott (-es, -er), m., God.
Götterbote (-es, -n), m., divine messenger.
Hermes or Mercury.
Götterfreund (-es, -er), m., friend of the gods.
Götterfunke (-es, -n), m., divine spark.
Götterhand (-es, -er), f., divine hand.
Gottheit (-es, -er), f., deity, divinity.
Göttlich, divine.
Grab (-es, -er), m., grave.
Gram (-es), m., sorrow, grief.
Gras (-es, -er), m., grass.
Grat (-es, -er), m., ridge.
Grau, grayish, grizzly.
Grausen, to fill with dread, to feel hor-
Grauen (-s), n., horror, dread.
Grauer, dismal.
Griech, Greek.
Griechenland (-ee, "er), n., Greece.
Grun, green; as noun, Spaziergang, 14.
Grunder (-ee, "e), m., ground, soil.
Gruenen, to become green; to be verdant.
Gruendend, verdant.
Gruenlich, greenish.
Gruizen, to greet.
Gruzy (-ee, "e), m., torrent.
Gut (-e, "er), n., blessing, gift, good.
Gut, besser, best, friendly, good; as noun, Spaziergang, 120.

Haar (-e, -e), n., hair.
Haben (hatte, gehabt), to have.
Halten (ie, a), to hold.
Hammer (-e, "e), m., hammer.
Hand (-e, "e), f., hand.
Hangen (ie, a), to hang.
Harmonie (-e, "en), f., harmony.
Hart, cruel.
Hassen, to hate; as noun, Spaziergang, 131.
Haupt (−ss, −ser), n., head, summit.
Haus (−es, −er), n., house, race.
Hebel (−es, −er), m., lever.
heben (−e, −e), to lift, sich heben, to rise.
Hecke (−e, −e), f., hedge.
Heerzug (−es, −er), m., march.
heften, to fasten, attach.
hellig, sacred.
heimlich, native.
heiß, hot, burning.
heiter, clear, bright.
Held (−en, −en), m., hero, champion.
Heliōs, m., Sun god, sun.
hemmen, to hinder, check, stop.
her, here.
herab*stürzen, to fall down.
heran führen, to lead up, bring.
herauf, up.
heraus*stürzen, to rush out.
herbei*bringen (brachte, gebracht), to bring here, bring.
herbei*strömen, to stream hither.
Herbst (−es, −er), m., autumn.
Herde (−e, −e), f., herd.
herein*blicken, to look in.
Hermes, m., Hermes; see Götterbote.
herrlich, glorious
Derrech(-e, -e), m., ruler, commander
herr*stammen, to come
hervor, forth, out
hervor*treten (a, e), to step forth
Herz(-ens, -en), w., heart
Herz*blößen, to deceive the heart
Heulen, to howl
Hier, here
Himmel (-e, -e), m., heaven, sky
Himmelsflamme (-, -n), f., blaze or flame of heaven
Himmelwärts, heavenward
Hin, there
Hinab*blicken, to look down
Hinabstürzen, to fall down
Hinab*-tauchen, sich, to plunge down, disappear
Hinauf, up
Hinauf*blicken, to glance upward
Hinaus, out
Hin*rücken (-e, -e), to drag away
Hinter, behind, after
Hintergrund (-es, -e), m., background
Hinweg*werfen (a, e), to fling or throw down.
Airt (ərn, ərə; m., herdsman.
hoch, höher, höchst, high.
hoffen, to expect.
hoffnungslos, hopeless.
Höhe (-n, -n), f., height.
hohl, decayed.
Horn (-es), m., scorn.
Homer (-s), m., Homer.
hörchen, to listen.
hören, to hear.
Hörer (-s, -er), m., hearer.
Horner (-er, -er), m., horn.
huldigen, to do homage, swear allegiance.
hupfen, to jump.
hütten, to tend, protect.
Hütte (-n, -n), f., cottage.

I.

Ibykus, m., Ibykus.
ich, I.
ihr, pl., you.
immer, ever, always.
inn, in, into.
inhaltschwer, full of meaning, significant, pregnant.
Innere, n., heart.

Insel (-, -e), f., island, isle.

Ionisch, Dorisch, Ionian, Ionic.

irdisch, earthly, human; as noun in pl.: -irdische, n., earthly things, worldliness.

Irie (-e), f., Irie.

irren, to wander, be deceived.

jagen, to hunt.

jäh, suddenly.

Jahr (-es, -e), n., year.

jahrelang, for years, for ages.

jahrelang, for years, for ages.

jahresthundert (-s, -e), n., century.

jahresthundert, for centuries.

Jammer (-s), m., distress.

Jammern, to lament.

jeder, jede, jedes, each.

jeglicher, jegliche, jegliches, every, each.

jener, jene, jenes, that, yonder.

jetzt, now.

jetzt, now.

Joch (-es, -e), n., pl. supports or props (of a timber bridge).

Jubel (-es, -), m., loud rejoicing, festi-
Jugend (-), f., youth.
jugendlich, youthful.
Jüngling (-es, -e) youth man, youth.

Kahn (-e, -e), m., boat.
kalt, cold
Kampf (-es, -e), m., contest.
karg, sparing, poor
Kaufmann (-er, pl. Kaufleute), m., merchant, tradesman.
kaum, scarcely, hardly
Kein (-es, -e), m., bud.
keimen, to sprout.
kein, no, not any
Kiel (-e, -e), m., calyx
kennlich, knowable, distinguishable
Kern (-es, -e), m., kernel.
Kette (-, -n), f., chain, slavery.
Kind (-es, -er), m., child.
kindlich, childlike
Klage (-es, -en), f., complaint, lament.
Klang (-es, -e), m., sound.
Klee (-es), m., clover.
Klettern, to climb.
klimmen (z, t, or awk), to climb.
Kippe (-, -n), f., cliff.
Kluft (-, -i), f., gap, cliff, abyss.
Knabe (-n, -n), m., boy.
Knäuel (-a, -a), m., rope.
kochen, to boil.
Kommen (kam, 5), to come.
König (-s, -c), m., king.
können (konnte, gekonnt), to be able, have power.
Korknath (-a), m., Corinthus; Korinthus, Latin form.
Körper (-s, -), m., body.
köstlich, dainty.
Kraft (-, -e), f., power, force.
kraftig, strong, powerful.
krähen, to crow.
Krahn (-e, -en, -s, -er, -e), m., crane, derrick.
Kranich (-e, -e), m., crane.
Kranichheer (-e, -i), m., flock of cranes.
Kranichzug (-e, -e), m., flight of cranes, migration of cranes.
Kranz (-e, -e), m., wreath.
Kreatur (-, -en), f., creature.
Kreis (-e, -e), m., sphere, circle.
kreisen, to move in a circle, revolve
Kreislauf (−ee, −e), m., period, revolution, periodical return.
kriegerisch, warlike.
Krone (−, −n), f., top, coronal.
Kühlung (−, −en), f., coolness.
kühn, bold, daring.
Kummer (−e), m., trouble, sorrow.
kund, known, public.
Kunde (−, −n), f., information, news.
Kunst (−, −e), f., art.
künstlich, artful.
Kuppel (−e, −n), f., dome, spire.
kurz, short.
Küste (−, −n), f., coast, shore.

lachen, to refresh.
lächeln, to smile, smile upon one, smile at one.
lachen, to laugh.
laden (−e, −e), to invite.
Lämmlein (−s, −s), n., lambkin.
Lämpchen (−s, −s), n., little lamp.
Land (−ee), n., land, country.
Landesenge (−), f., isthmus.
ländlich, rustic, rural.
Landmann (-en, "er"), m., farmer, countryman.
Landeschaft (-), f., landscape, scenery.
lang, long.
lange, slow.
Laure (-, -n), f., mask.
lassen (ie, a), to let.
Last (-, -en), f., load, burden.
Lästerer (-s, -), m., scold, slanderer.
laubig (laubicht), leafy, leaved.
laufen (ie, au), to run.
Laura (-), f., Laura.
lauschen, to listen to.
laut, loud.
leben, to live.
Leben (-en, -n), m., life.
lebend, living; as noun Stranche, so.
lebendig, quickly.
lebenslänglich, of the lamp of life.
leidig, free.
 leer, empty.
legen, to lay, place, put.
Leiter (-, -n), f., scale (of music).
Leib (-en, -er), m., body.
Leichnam (-ee, -e), m., corpse.
leicht, light.
Leier (-, -m), f., lyre.
leihen (ie, ie) to lend.
Lein (-ee), m., flax
leiten, to lead, conduct.
Lende (-, -n), f., loin.
Lenz (-ee, -e), m., spring.
Lerche (-, -n), f., lark.
lernen, to learn.
licht, light.
Licht (-ee, -er), m., light.
lichen, to clear up, become clear.
richter (-, -), m., light.
liebe (-), f., love, affection.
lieben, to love; as noun, Spaziergang.
liebenswürdig, worthy of love, amiable.
lieblich, sweet, delightful.
lied (-ee, -er), m., song.
liegen (a, i), to lie, recline.
linde (-, -n), f., linden tree.
linie (-, -n), f., line, landmark.
lippe (-, -n), f., lip.
löken, to lure.
löstern, to burn, blaze.
löh, blazing, burning.
Los (-ee, -e), n., lot.
löschen, to extinguish.
lostdrücken, to press
lösren, to loosen.
losringen, to wring loose or off; sich losringen, to extricate one's self.
Löwe (-m, -en), m., lion.
Luft (-e, -e), f., air
Luftschraun (-s, -e), m., atmosphere, air-filled space.
Lüge (-, -n), f., falsehood.
lügen (o, o), to tell a lie, deceive.
Lust (-e, -e), f., pleasure.
lustern, greedy, desirous.
lustig, merry, cheerful, gay.
Lustgesang (-ee, -e), m., pleasure song.

Machen, to make.
Macht (-e, -e), f., power, strength.
mächtig, powerful.
Mädchen (-s, -e), n., girl.
Magnet (-s or -en, -e), m., magnet.
malen, to make May.
majestatisch, majestic.
man, one, they.
man, one, they.
Manen, pt. Manes, departed spirits.
Mann (-es, -er), m., man.
Mantel (-e, -e), m., cloak.
Mark (-es), n., marrow.
Market (-es, -er), m., market.
Mast (-es, -en), m., mast.
Mauer (-e, -n), f., wall.
Meer (-es, -e), n., sea.
mehr, more, longer.
mein, my.
meinen, to allude to, refer to.
Muszel (-e, -e), m., chisel.
Melancholie (-e), f., melancholy.
melden, to announce, inform.
Melodie (-es, -en), f., melody, tune.
Menge (-e, -en), f., crowd.
mengen, sich, to mix.
Mensch (-en, -en), n., person, human being.
Menschengrucht (-e, -e), f., human grave.
Menschenstirn (-es, -en), f., human brow or face.
Menschenwelle (-es, -en), f., human wave.
Menschenhaltend, man sustaining.
Menschheit (-e), f., mankind, humanity.
menschlich, human, humane.
Minerva (-), f., goddess of Wisdom, Minerva.
mischen, to mix, blend, sich mischen, blend.
misbrauch (-ee, "e), m., misuse.
misbrauchen, to misuse, abuse.
mit, with.
Mitte (-), f., middle, midst.
Mörder (-e), m., mould.
Mörderhaus (-ee, "er), m., house of clay.
morden, decaying, moulding.
nössen (möchte, gern, möchten) to be able;
with qem, to like, Kraniche, 178.
Mord (-ee, -e), m., murder.
Mörder (-e, -), m., murderer.
Mörderhand (-ee), f., murderer’s hand.
Mühe (-, -n), f., trouble, care.
Müllciber (-e), m., god of fire, Vulcan.
Mumie (-, -n), f., mummy.
Mund (-ee, -e), m., mouth.
müster, merry, gay.
mürbe, brittle.
müssen (müsste, gemüsst) to be obliged.
Mut (-ee), m., courage, spirit.
Mutter (-, -e), f., mother.
nach, at, in, toward, for, according to.
nachahmen, to imitate.
nachbarlich, neighborly, neighborlike.
nachblicken, to look after.
Nacht (-, -e), f., night.
nacht, bare, naked.
nah, näher, nächst, close, near.
nähe (-), f., presence.
nähren, to approach, draw near.
nähren, sich, to nourish; with von, to live on.
Name (-s, -n), m., name.
nämlich, the same, the very one.
Natter (-, -n), f., adder.
Nature (-, -en), f., nature.
Nebel (-s, -), m., mist, fog.
Nebelfern (-, -m), f., misty or undefined distance.
Nebelschein (-s, -e), m., misty splendor.
nehmen (a, genommen), to take.
neidisch, enviously.
neigen, to bend, incline.
nein, no.
Nelke (-, -n), f., carnation.
nennen (nannte, genannt), mention, speak of, call.
nervig (nervig), sinewy, sinewed.
neu, new.
icht, not, no.
nichtig, empty, void
nichts, nothing.
nie, never.
niede*sinken (a, e), to sink down.
niede*fallen (ie, a), to fall down.
niede*rauschen, to rush down.
niede*reißen (i, i), to tear down, demolish.
niede*steigen (ie, ie), to descend.
niede*stürzen, to throw down; sich
niede*stürzen, to cast one's self down.
niedrig, low.
nimmer, never.
noch, still, yet.
Not (-, -e), f., need, want, necessity.
numidisch, Numidian.
nur, only.

0, oh! 0!
ob, whether.
oben, above
obgleich, though, although.
öde, waste, dreary.
Oelbaum (—ee, —e), m., olive tree
öffnen, to open.
ohne, without.
Ohr (—ee, —en), n., ear.
Olymp (—e), m., Olympus.
ordnen, to arrange, to set in order.
Ort (—ee, —e and —er), place.

Palast (—ee, —e), m., palace.
Pantheon (—e, —e), m., Pantheon.
Pappel (—, —en), f., poplar.
Penaten, pl., f., household gods (of the
Romans), Penates.
Perlenschtut (—, —en), f., pearly or limpid
flood.
Pfad (—ee, —e), m., path.
Pfeil (—ee, —e), m., arrow.
pflanzen, to plant.
Pflanzer (—e, —e), m., planter, settler.
Pflug (—ee, —e), plough.
pflügen, to plough.
Phocis, n., Phocis.
Pilot (-en, -en), m., pilot.
Planct (-en, -en), m., planet.
Planetenuhr (-, -en), f., Planet, timepiece.
plötzlich, suddenly, abruptly.
Pöbel (-s, -), m., rabble.
Pole (-s, -e), m., pole.
Pomp (-se, -e), m., pomp.
Poseidon (-s), m., Neptune, Poseidon.
prächtig, splendid, magnificent.
prahlen, to boast, brag.
prangend, splendid, gaudy.
prüfend, to prove, try, scrutinize.
Prytane (-n, -n), m., prytane.
Pule (-se, -e), m., pulse.
Purpurblut (-n), n., crimson blood.
purpurisch, crimson.

2.
qualen, to worry, torment.
Quellen (-se, -e), m., spring, source.

R
Rache (-), f., revenge, vengeance.
Rächen, to revenge, avenge.
Rächer (-s, -), m., avenger
Rad (-ee, "-er"). m., wheel.
raffen, to sweep.
ragend, distinguished, prominent.
Ranft (-ee, "-e"). m., edge.
rasch, swift.
rascend, ravaging, frantic.
raetlose, restless.
rauben, to rob.
Räuber (-e, -e), m., robber, brigand.
rach, rough.
Raum (-e, ";-e"). m., room.
rauschen, to rush, rattle.
Rebe (-, -n), f., tendril, vine.
Recht (-ee, -e). m., right.
reden, to speak.
Reede (-, -n), f., road, roadstead.
rege, active, industrious; as noun, Spaziergang, 72.
Regel (-, -n), f., rule, principle.
regeln, to regulate, arrange.
regen, sich, to be stirring, active; to stir, move.
regenbogenfarbig, rainbow colored; as noun, Melancholie, 62.
Regenstrom (-e, "-e"). m., torrent.
reich, rich.
Reich (-ee, -e), n., realm.
Reigen (-e, -), m., dance.
reihen, to rank, arrange; sich reihen
to rank one's self.
rein, pure, innocent.
Reis (-see, -ser), n., twig.
reigen (z, i), to drag, pull.
Reiz (-es, -e), m., charm.
reizend, charming.
reiten, sich, to make one's escape.
Ritter (-e, -), m., rescuer, saviour.
Reue (-), f., repentance, penitence.
Reuebränen, pl., f., tears of repentance.
Rhegium (-s), n., Rhegium.
richten, to judge, direct.
Richter (-s, -), m., judge, magistrate.
reichen (z, 5), to scent, perceive, find out.
Riesenmaezg (-ee, -e), m., gigantic size.
Rinne (-, -n), f., channel.
Rippe (-, -n), f., rib.
Risz (-see, -see), m., cliff.
roh, rough.
Rose (-, -n), f., rose.
Rosz (-ee, -e), n., horse.
rot, red.
rötlisch, somewhat red, reddish.
rücken, to move; naher rücken, to approach.
Rücken (-e, -e), m., ridge; rear.
Rückkehr (-e), f., return.
Ruf (-ee, -e), m., fame.
rufen (-ee, -e), to call
ruhen, to rest.
ruhig, peaceful, tranquil, calm.
Ruhm (-e), m., fame, renown.
rühmen, to commend, praise.
rühren, to stir, move, touch.
Rund (-ee), m., circle.

Saat (-e, -en), f., seed.
sagen, to say.
Saite (-e, -en), f., chord, string.
Saitenspiel (-e, -e), m., string-music, string-instrument
sanft, gentle
Sänger (-e, -e), m., singer.
saugen (0, 0), to absorb, imbibe.
saugling (-ee, -e), m., infant, babe.
Säule (-e, -en), f., column, pillar.
säuseln, rustling
sausen, to whiz, rush.
Scene (-, -n), f., scene.

Schaffen (-m, -a), to create.

Schaft (-se, -e), m., shaft.

Schall (-se), m., ring, sound.

schallen (schallte, geschallt), to resound, ring.

Schar (-, -en), f., flock.

Schatten (-se, -), m., shadow.

scheitern, shadowing.

Schauder (-se, -), m., shudder, horror.

scheuern, to shudder, feel dread of.

schaumen, to look at.

schauerlich, horrible, gloomy.

Schaufel (-se, -e), n., stage.

scheiden (iè, iè), to separate.

schenken, to present, give.

schicken, to send.

Schiebe (se, e), n., fate.

scheiben, to hear at, cast sheep's eyes at.

Schiff (-se, -e), n., ship.

Schiff (-se, -e), n., reed.

schimmernd, glimmering.

Schacht (-, -en), f., engagement, battle.

Schlaf (-se), m., sleep.
slats, always, ever.
slitvern, to steer, pilot.
still, quietly, gentle, quiet.
Stille (-), f., silence, quietness.
stimme (-, -en), f., voice.
Stoff (-e, -en), m., material, substance.
stolz, proud.
Stoß (-es, "-es"), m., blow, stroke.
Straflas, guiltless; as noun, melancholy, redemption.
Strahl (-e, -en), m., beam, ray.
stracheln, to stumble, to make a false step.
Stahl (-es), m., steel.
Strahlblick (-es, "-es"), m., radiant glance.
Strahlend, radiant.
Strahlenquelle (-es, "-es"), f., radiant spring.
Strasse (-e, -en), f., way, road.
strafen, to strike.
Streif (-es, "-es"), m., strip of land, patch.
strait (-es, "-es"), m., strife.
strang, stern, severe.
ström (-e, "-es"), stream.
strömen, to flow, gush.
Sprache(-, -en), f., speech, language.
sprechen (a, o), to speak.
springen (a, u), to spring.
Spritzen, to play, spurt.
Spröde, stubborn, cold.
Sprung (-e, -e), m., spring, bound, leap.
Spur (-e, -en), f., track, trail.
Stab (-e, -e), m., staff.
Stadt (-e, -e), f., city.
Stamm (-e, -e), m., race, family.
stammen, to be descended, be a descendant.
Stapel (-e, -e), m.,emporium, mart.
stark, strong; as noun, Melancholie, H7.
Staub (-e, -e), m., dust.
staunen, to be amazed or surprised.
Steig (-e, -e), m., path.
steigen (stand, gestiegen), to stand.
Steig (-e, -e), m., path.
steigen (sie, sie), to rise, ascend.
Stiel, step.
Stein (-e, -en), m., stone.
sterben (-e, -e), to die.
stürblich, mortal.
Sturm (-e, -e), m., storm.
sollen (soleh, gesollt), shall, must.
Sonni (−, −n), f., sun.
Sonnenaufgang (−, −en), f., sunrise, glow.
Sonnenhelle, radiant, bright as the sun.
Sonnenlicht (−en, −er), n., sunlight.
Spalten (Spaltet, gespalten or gespalten), to cleave.
Spannen, to bend.
Sparren (Sparung, scantly, economical.
Sparta (−a, −n), n., Sparta.
Spartanerland (−en, −er), n., Spartan’s land.
Spät, late.
Spaziergang (−en, −er), m., pleasure walk, stroll.
Sperrern, to shut up, block up.
Spiegel (−e, −n), m., mirror.
Spiegelwelle (−en, −en), f., mirror wave, reflecting wave, crystal wave.
Spiele (−en, −er), n., play, sport.
Spielern, to play.
Spindel (−, −n), f., spindle, distaff.
Spinnen (n. a., e), to spin.
sehne (n. -x), f., string (of a bow).
sehnen, to long, yearn; as noun, die Macht des Gesanges, 41.
sein (war, gewesen), to be.
sein, his
seit, since.
selbst, self.
relig, blessed.
seltsam, singular, strange.
senden (sandte, or sendete, gesandt or gesendet), to send, hurl.
sich, himself, herself, itself, themselves.
sicher, safe.
sie, she.
Sieg (-ee, -e), m., victory, triumph.
silberklar, silver clear.
silberquell (-ee, -e), silvery spring.
singen (a, w), to sing.
sinken (a, w), to sink, drop.
sinnend, musing, thinking.
sitte (-, -x), f., custom
sitzen (saez, gesessen), to sit.
sklave (-x, -x), m., slave.
sch, so thus.
sohle (-, -x), f., sole.
schuldbezuñzt, conscious of guilt; as noun, guilty one.
schütteln, to pour, heap.
schützen, to protect.
schwanken, tottering, unsteady.
schwanken, to rock, shake, totter.
Schwarm (-ie, -e), flock.
Schwärmer (-e, -), m., reveller.
schwarz, black.
schwärzlich, blackish.
schweben, to wave, hover.
schweifen, to roam about, curve.
schweigen (-e), m., silence.
schweigen (ie, ie), to be silent.
schweigend, silent.
schwellen (-e, -e), f., threshold.
schwellen (o, o), to swell, heave.
schwer, serious, severe, hard.
schwimmend, floating.
schwimmen (-en), m., spring.
schwingen (a, i), to swing.
schwingen (-es, -e), m., spring.
schwur (-s, -e), oath, curse.
see (-e, -en), f., sea.
schweig., f., soul.
sehen (-a, e), to appear, see.
schlagen (u, a), to strike, beat.
Schlange (-, -en), f., snake, serpent.
Schlangenbild, winding, snake-like.
schlangen, slender.
schleichen (i, i), to crawl, steal.
schleppen, to drag, take with difficulty
Schlinge (-, -e), f., snare, trap.
schlingen (a, -e), to wind, weave, twine.
Schlucht (-, -en), f., hollow, cleft.
Schmack (-), f., disgrace, dishonor.
schmachsend, languishing.
Schmerz (-es, -eas), m., pain, grief
Schmetterling (-es, -e), m., butterfly.
schnell, quickly.
schon, already.
schön, beautiful; as nouns, Melancholie.
  114.
Schranke (-, -en), f., limit.
schrecklich, frightful, dreadful.
schreckenbleich, pale with terror
schreiten (i, i), to stride, step.
schrift (-, -en), f., writing.
schritt (-es, -e), m., step.
schroff, step.
schuld (-es, -e), f., guilt.
Stufe (-, -n), f., step.
stumm, silent, mute.
stumpf, blunt, dull.
Sturm (-es, -e), m., storm, fury.
Stürmen, to storm, rage.
Stürz (-es, -e), m., violent fall, ruin.
stürzen, to fall, throw; sich stürzen, to plunge.
Stütze (-, -en), f., support, prop.
suchen, to seek, search for.
Süd (-es), m., south.
stühnen, to atone for, expiate.
summen, to hum, buzz.
Sünde (-, -en), f., sin, offence.
Sunderin (-, -en), f., sinner.
Süß, sweet
Süphant (-en, -en), m., sycophant.
Szene & Scene.

Tag (-es, -e), m., day.
taggen, to dawn.
Tagewerk (-es, -e), n., daily labor or work.
Takt (-es, -e), m., time, measure.
Talent (-en, -en), n., talent, talented man.
tanzen, to dance.
Tapez (-, -w), f., tapestry.
tauchen, to dip, plunge.
taun, to melt, thaw.
taufend, thousand.
tälen, to share.
Temper (-e, -e), m., temple.
Tipisch (-en, -e), m., carpet.
tier, dear, precious.
Thal (-es, "-es), n., valley.
That (-es, "-es), f., deed.
Thäter (-e, -e), m., doer, culprit.
Theater (-es, -es), n., theatre.
Thesee, m., Thesee.
Thau (-e, -e), m., gate, door.
Thor (-en, -en), m., foot.
Throne (-es, -es), f., tear.
Thron (-es, -es), m., throne.
Thule, Thule.
thun (that, gethan), to do.
tief, deep.
Tiefe (-e, -e), f., depth.
Tier (-es, -es), m., animal, creature.
Tigerin (-en, -en), f., tigress.
Timotheus, m., Timotheus.
Tod (-es, -es), m., death.
Todshöhe (-e, -e), m., fatal bow.
tönen, to sound.
tot, dead; as noun, melancholie, 17.
töten, to kill.
Jahannacht (-, "-e"), f., night of death.
Jahenspeer (-e, -e), m. and n., dead man's lance.
tragen (-e, a), to take, bear, wear.
Trank (-es, "-e"), f., drink.
Traube (-e, -e), f., grape.
Trauerbühne (-e, -n), f., stage, tragic scene.
Trauermien (-e, -e), f., sad look, sorrowful expression.
Trauflieht, familiar, intimate.
Traum (-e, "-e"), m., dream, vision.
triften (a, e), to hit, strike.
Trimmung (-e, -e), f., preparation.
tritze (a, e), to step, come.
true, true, faithful.
Triene (-e, -e), f., fidelity, loyalty.
Tribunal (-ee, -e), n., tribunal.
Tribüne (-e, -e), f., tribute.
trinken (a, e), to drink.
Tröpfchen (-e, -e), m., drop.
striet, in spite of, notwithstanding.
trübe, sad.
trüben, to trouble, cloud.
Trug (-ee), m., deceit, fraud.
trügen (o, o), to deceive, delude.
Trümmern (p. o Trümmer), fragments.
tückisch, spiteful, malicious.
Jugend (-, -en), f., virtue.
füllen, to pile up.
füllen, towering.
Tyrannei (-en, -en), ni., tyrant.

üben, to practice, show.
über, over.
überall, everywhere, throughout.
überraschend, surprising, astonishing.
Ufer (-e, -), ni., shore.
um, about, near, for.
umarmend, embracing.
unfahrgen (i, a), to encircle, surround.
unruhn, dwell.
unvorn, in vain, vainly.
un*walzen, to roll, whirl; sich un*
walzen, revolve.
unwinden (o, oo), to wreath, entwine.
unwandeln, to walk round.
unabschäfr, immeasurable, unbound-
ed.
unbewertet, unwert.

und, and.

unendliche, endless, infinite; as noun, Spanjerang, 145.

unerschliesslich, inescrutable, impenetrable.

unerschliesslich, immeasurable, boundless.

unheilvoller, dreadful.

Ungestüm (-se), m., violence, boisterousness.

unglücklichen, wretched.

Umschuld (-), f., innocence, purity.

unser, our.

unter, beneath, under.

untergraben (m., a.), to destroy, undermine; to be destructive to.

V.

Vaterland (-es, -er), m., country, fatherland.

verändern, to change, vary.

verblenden, to blind, dazzle.

verbergen, secret; as noun, Kraniche, 148.

Verbrechen (-es, -es), n., crime, offence.

verbreiten, to spread; sich, to spread itself.

verbunden, to unite in a league.
verdammnen, to condemn.
verderben (a, o), to perish.
Verderber (-e, -), m., spoiler, destroyer.
Verdienst (-ee, -e), m., service.
verehren, to honor.
vereinigen, to unite, join.
verfolgen, to pursue.
vergiften, to poison.
Vergötterung (-), f., deification
Verhängnis (-ee, -e), m., fate, destiny.
verknüpfen, to unite, connect.
verkünden, to announce, proclaim.
verkündigen, to announce.
verlassen, forsaken.
verlieren (o, o), to lose.
verloren, lost.
vermögen (vermochte, vermocht) to be able.
verneinen, to forbid
Vernunft (-), f., reason, understanding.
Verrat (-e), m., treason.
Versammlen, to assemble, meet.
Verschlingen (a, o), to twist, entangle, tangle; to swallow up, devour.
verschwinden (a, o), to vanish, disappear.
versegen, to dry up.
verseihern, to silence
versehen (a, u), to sink, be swallowed up.
versehnen, to reconcile, propitiate, appease
Verstand (-s), m., meaning, sense.
Verständig, intelligent, weli; as noun
die Worte, 17.
versteilen, secretly, furtive.
verstögen (a, o), to turn away, repel, turn out.
verstummen, to grow dumb or speechless, as noun, Spaziergang, 160.
vertrauen, to trust or confide in, rely on.
vertraulich, familiar.
vertraut, trusty, familiar.
verstummen, to be silent.
Verweichung (a, -en), f., decomposition, putrefaction.
verzagen, desperate.
verzehren, to consume, eat.
vielöach, various, manifold.
völlig, entirely, altogether.
Volk (-s, -er), n., people.
volk, filled.
vollbringen (vollbrachte, vollbracht), to accomplish.

von, on, from, of, by.

vor, before.

vorbeiziehen, to move past, flow (Vorhang (-es, -e), m., curtain.

vornehm, grand, distinguished.

vorüberflehen (o, e), to pass by.

vorüberziehen (zog, gezogen) to move past, leave.

wachen, to watch over.

wachsen (w, a), to grow, increase.

Wächter (-s, -), m., watch, keeper.

wagen, to dare, venture; as noun, Alpenjäger, 21.

Hagen (-es, -), m., chariot.

Wald (-e, -en), f., choice.

Wahn (-s), m., fancy, delusion.

wahr, true, real.

während, while.

Wahrheit (-s, -en), f., truth.

Wald (-es, -er), m., wood.

waltend, having

walten, to rule.

wandeln, to change, wander.
 Wanderer (-e, -), m., traveller.
 wandern, to wander, travel.
 Wange (-e, -n), f., cheek.
 Wangeröte (-), f., flush of the cheek.
 wankeln, to waver.
 wannen, whence.
 Abirne (-), f., warmth, heat.
 warzen, to warn, advise.
 warten, to wait.
 was, why, what.
 wehen, to move.
 Wechsel (-e, -), m., change.
 wechseln, to change.
 wecken, to waken, awaken, rouse.
 Weg (-e, -e), m., way.
 weg, look out!
 weg betrügen (o, o), to cheat out of.
 weh, alas
 wehen, to blow.
 wehren, to prevent, forbid.
 Weib (-e, -e), m., woman.
 weichen, to soften.
 weihen, to consecrate, sanctify.
 weinen, to weep, cry.
 weise, wise, prudent.
 Weise (n, -n), m., sage, philosopher.
Kruis (n), f., melody, strain.
weit, far.
weithin, distant, remote.
Welle (n), f., wave.
Welt (n), f., world.
Weltall (n), m., universe.
Weltgewimmel (n), n., crowding humanity.
wenn, if; when.
wer, who.
werden (ward or wurde, geworden), to become.
werfen (scat, cast), to scatter, cast.
Werk (n), m., work.
Arter (n), m., worth, value.
Wesen (n), n., being.
West (n), m., west wind.
wider, against.
Wiederhall or Wiederhall (n), m., echo, re-echo.
wiederstehen (stand, gestanden) to resist.
wie, as, as if; how.
wieder, again.
wieder*finden (a), to find again.
wiederholen, to repeat.
wügern, to rock, bull; sich wügern, to rock oneself.

wügern (o, o), to weigh.

Wiese (-, -n), f., meadow.

wild, wild.

Wildnis (-, -e), f., wilderness.

Wille (-ne, -n), m., will.

wimmeln, to be crowded, to be filled.

Wimmern, to moan, lament.

Wind (-ee, -e), m., wind.

Windschnelle (-), f., swiftness of the wind.

winken, to beckon, nod.

Wintersturm (-ee, -e), m., winter storm.

wirbeln, to warble.

wirken, to work, weave.

wirklich, really, indeed.

wirtlich, hospitable.

wissen (wusst, gewusst), to know.

wo, where

Woge (-, -m), f., wave, billow.

wogen, to wave, float.

woher, from whence, whence.

wohl, well

Wohnung (-, -en), f., dwelling house.

Wolke (-, -en), f., cloud.
wollen, to wish
wollustvoll, delightful.

woraus, by, out of, whence.
Wort (-er, "-er or -e), n., word.

wuchern, to practice usury.
Wunde (-, -s), f., wound.
Wunder (-s, -), n., wonder, astonishment, miracle.

wundern, to wonder at, be surprised
Wunsch (-es, "-e), m., desire, wish.

Werter (-s, -), m., murderer, destroyer.
Wurzel (-, -s), f., root.

Wüste (-), f., desert, wilderness.
Wut (-), f., rage, madness.

zählen, to count.
Zahn (-s, "-e), m., tooth.

zart, soft, tender.

Zauberei (-s, -), m., charm.
Zeichen (-s, -), n., sign, token.

Zeit (-, -en), f., time.

zerbrechen (a, o), to snap, break to pieces.

zerreissen (i, i), to rend, lacerate.
zerinnen (a, o), to melt, disappear.
zeugen, to witness, testify.
ziehen (zog, gezogen), to withdraw, to attract the public, draw.
zimmer (-er, -e), m., room.
zinke (-s, -en), f., summit.
zine (-es, -en), m., interest.
zirkel (-er, -e), m., circle.
zischen, to hiss, fig.
zittern, to tremble.
zw, to, at, in.
züchtig, proper, discreet.
zufall(-s, -e), m., chance.
zug(-es, -e), m., feature, lineament.
zügel (-es, -e), m., rein.
gunkenkt (-), f., future.
rückbleiben (ist, ist), to remain behind.
rückführen, to lead back.
rückgeben (a, a), to give back, return.
rückkehren, to return, come back.
rücknehmen (a, a), to take back, take away.
gesammeln, together.
gesammeln schwören (o oder u, a), to swear together, conspire.
gesammeln wohnen, dwell or live together.
geschlagen (u, a), to strike.
Zweck (Zeit, e), aim, end.
Zwei, two.
Zweifeln, to doubt.
Zweig (Zeit, e), m., branch.
Zwischen, between.
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