

Scott – Made in Germany



Priv. Doz. Dr. habil. Sigrid Rieuwerts

rieuwerts@uni-mainz.de

Walter Scott's
*Minstrelsy of the
Scottish Border* (1802-30)
As Focus for Literary,
Musical, Historical,
Critical and Cultural
Analysis



Scotland



**Walter Scott
(1771-1832)**

Germany

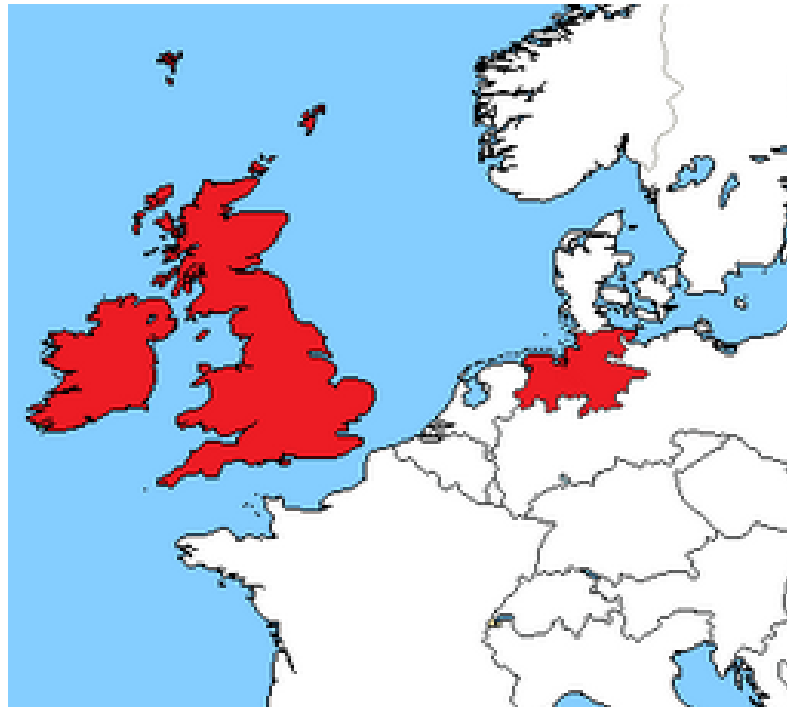


George III
(1738-1820)

King of Great Britain
- and Ireland (from 1801),
- concurrently
Duke and Prince-elector of
Brunswick-Lüneburg;
King of Hanover (from 1814)



George IV
(1762-1830)



Walter Scott
(1771-1832)

German
Drama

1790s:
“German
Mad”

German
Gothic
Poetry

Books
in
German

Germany



**Walter Scott
(1771-1832)**

Scott - “German Mad”

Cultural Transfer

1788 “The Literary Society”

founded by Scott and his friends at the University of Edinburgh (Scott was a law student!)

Scott’s own contributions:

- reflected his antiquarian and historical interests
- on Anglo-Saxon, Norse writings, Icelandic sagas
- Germanic texts and stories

Scott and German Drama

German / British Monarchy

Deteriorating relationship with France

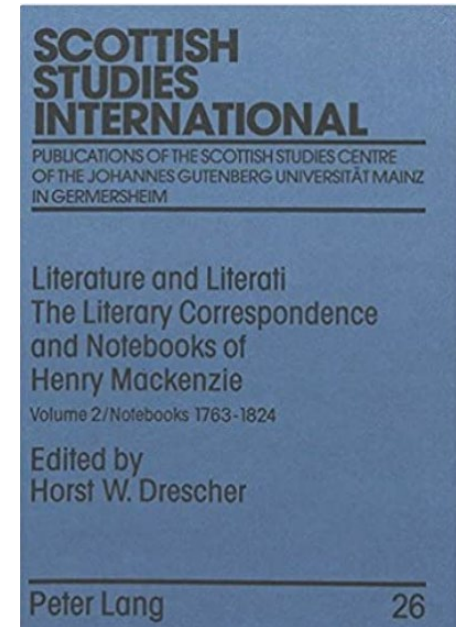
Ardent Tory



1788/ 1790

Henry Mackenzie's Lecture on
German Drama (Royal Society)

German Plays are “bold, forcible, rich”



Great interest in German literature

Scott and German Drama

German Drama – little known

- freshness and spontaneity of feelings
- violence of the passions and terror
- Goethe's *Werther*
- Schiller's *Räuber*
- the German Storm and Stress period
(*Sturm und Drang*)



Mackenzie had no knowledge of German at the time.

His source: *Nouveau Theatre allemand* (1782-85)



1790s:
“German
Mad”

Germany



**Walter Scott
(1771-1832)**



Scott - “German Mad”

“In Edinburgh there are from 10 to 18 men of considerable fortune and influence who understand the German language and read German books with eagerness and express the highest respect for the German compositions they have received.

A **Mr. Willich** taught them the language, but he got in debt and then attached himself to some Ambassador's suite (I believe as physician) and left the place.”
(Rev. MacDonald 1798)

In his German circle: Henry Mackenzie, Dr Baird, Dr McKnight, Alexander Fraser Tytler, Alexander Boswell and others ... Skene and Erskine were also interested in German language and literature.

Scott - “German Mad”

Alexander Boswell (1775-1822)

son of James Boswell of Auchinleck
(Samuel Johnson’s travel companion
in Scotland) and brother to James.



A Scottish poet, antiquary, songwriter, bibliophile, owner of printing press, rich landowner, member of parliament, unionist and Tory

Scott’s close friend when Alexander was also a student of Law at the University of Edinburgh (1793-95) and Leipzig (1796).

Boswell was killed in a duel, one of the last to be fought in Scotland, and one for which everyone attributed responsibility to him, not to his opponent, James Stuart of Dunearn.

Scott - “German Mad”

Scott to Boswell (in June 1797)

“I have very many & most sincere thanks to return you for the German poems with which you have favoured me ...

“To me ... nothing appears more difficult than to preserve the simplicity of the German without bordering upon Bombast. I need only add that my surprise and satisfaction is the more strong when I find a Translation from that language preserve both the force and unaffected ease of the Original. I have not yet attempted the German Tobacco pipe which in the original I admire most sincerely.”



Scott - “German Mad”

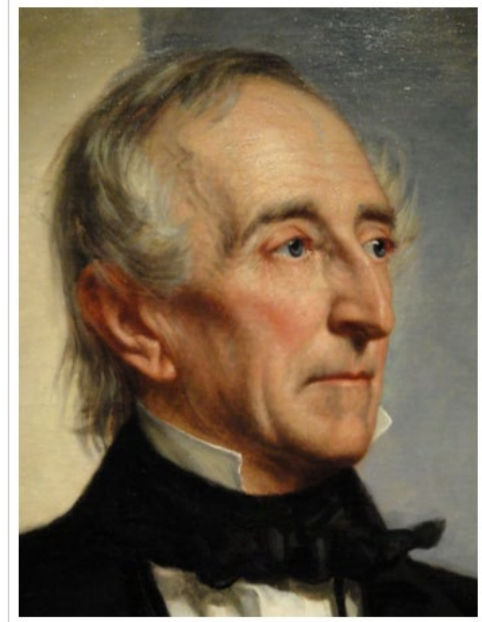
Alexander Fraser Tytler (1747-1813)

Lord Woodhouselee

Scottish advocate, judge, historian, writer, translator, musician, discussed poetry with Robert Burns, was a family friend of Mrs Brown of Falkland and Sir Walter Scott's teacher

1791 “Essay on the Principles of Translation”

1792 Translation of Schiller's *Räuber*



“I would therefore describe a good translation to be, that, in which the merit of the original work is so completely transfused into another language, as to be as distinctly apprehended, and as strongly felt, by a native of the country to which that language belongs, as it is by those who speak the language of the original work.”

Scott - “German Mad”

1792 Scott reflecting on his German lessons
with Dr Willich

“much laughter, little study”

BUT

“knowledge of the German by acquaintance with the
Scottish and Anglo-Saxon dialects”

“little Grammar”

Scott - “German Mad”

Dr A. F. N. Willich

1792 Dr Willich’s Edinburgh German Class

“Letter to the editor on the inadequacy on the existing translations from the German.” (*Monthly Magazine* 1798)

Had attended Immanuel Kant’s lectures and became his first English translator

- Published Kant’s *Elements of the Critical Philosophy* (1798)
- *Life of Kotzebue*
- *Lectures on Diet and Regimen* (1799)
- *Domestic Encyclopaedia* (1802)

Physician to the Saxon Ambassador, **Count von Brühl**

Scott and German Drama

Scott
translates
German
Drama

My attention has been of late considerably turned towards the German Drama, from which with a view solely to my own amusement & to improve in the language I have made several Translations

—Translation of Iffland's Wards, a Drama, in 5 Acts.

Ditto of Steinberg's Otho of Wittelsbach, a Tragedy, (1796–7.) MS. 4to1797.

—Translation of Meier's Wolfred of Stromberg, a Drama of Chivalry, (1797.) MS. 4to.1797.⁵

Iffland's (W.A.) *Die Mündel*, Schauspiel. *Berlin*, 1785.

--
Maier's (Herrn Hofgerichtrath) Fust von Stromberg, Schauspiel etc. 8vo. Mannh. 1787.²

Scott and German Drama

Many of the **plays of Chivalry** contain curious references to the feudal customs of Germany in the middle ages & these I must endeavour to illustrate by suitable notes—The plays I have already translated are the Conspiracy of Fiesco from Schiller, Goetz von Berlishing [sic] from Goethe—Emilia Galotti (unfinished) from Lessing—The Wards from Iffland—Fust von Stromberg—Otho von Wettesbach [sic]—in all Six—of which Fiesco alone has received an English dress & that a very indifferent one—

- “Plays of Chivalry,” knightly dramas or knightly tragedies
- Fascination with Middle Ages
- Plays of Storm and Stress, highly emotional, charged with elevated sentiments, nationalistic, passionate

Scott and German Drama

Otto von Wittelsbach

Steinsberg (1783)

Dr. Willich 1792

Fust von Stromberg

Maier (1782)

1795

Winter of 1796-97

Die Mündel

Iffland (1785)

Die Verschwörung von Fiesco zu Genua

Schiller (1783)

Götz von Berlichingen

Goethe (1773)

Scott and German Drama

Scott failed to
publish them

What I would propose and upon adequate terms
willingly engage in, is **a plan of a *German
Theatre in imitation of the well known
Theatre Allemand*** ... to consist we shall suppose
of 12 Vols Octo each volume comprehending three
plays ... (Scott to Cadell 5 May 1798)

Scott and German Drama

“The House of Aspen” (1799/1800)

**Scott uses
German Play
as model for
his own work**

A full-length Gothic tragedy
based on Veit Weber’s Lesedrama
(closet drama) *Die Heilige Vehme* (1797)

In the 1790s Scott considered himself
principally a dramatist.

Scott and German Drama

**Scott failed to
bring them
on stage**

“The House of Aspen”
offered to theatres in London by Lewis and
Heber — but rejected

“Pray consider the H. of Aspen therefore as
your own property - I am determined never
to make any application”

(Scott to Heber Oct 1800)

Eventually published in
The Keepsake in 1829.

Scott and German Drama

Götz von Berlichingen
by Goethe (1773)

I ...have been rarely so much gratified as by finding that any of my productions have been fortunate enough to attract the attention of Baron von Goethe of whom I have been an admirer ever since the year 1798 when I became a little acquainted with the german language and soon after gave an example at once of my good taste and consummate assurance by an attempt to translate Baron of Goethe's Goetz von Berlichingen, **entirely forgetting that it is necessary not only to be delighted with a work of genius but to be well acquainted with the language in which it is written** before we attempt to communicate its beauty to others. **I still set a value on my early translation** however because it serves at least to show that I know how to select an object of admiration although from the terrible blunders into which I fell from imperfect acquaintance with the language it was plain I had not adopted the best way of expressing my admiration.

(Scott to Goethe July 1827)

Scott and German Drama

“I admire your patience in copying over old Goetz & I am sorry I have given away or lost a translation of Fiesco which is [I] think a finer thing. Some others I have, made at the time

I was German-mad. If you would like to see them I could easily send them up to town but I think they are **in general sad trash** and if you read ever so little german you would see **how inferior they are to the original**. The publication of Goetz was a great aera however in German literature and served completely to free them from the **French** fetters of Unities and Decencies of the scene and gave an impulse to their drama which was unique of its kind since that [time] they have been often stark mad but never I think stupid. They either divert you by taking most brilliant leaps through the hoop or else by tumbling into the custard.”

(Scott to Mrs Hughes Dec.1827)



Harriet von Brühl

(25 Oct 1772- 19 Aug 1853)
(By Sir Henry Raeburn 1795)

Hans Moritz von Brühl

(1736-1809)

“John Maurice”

Count von Bruhl

- Minister and Astronomer from Saxony
- Close friend of Christian Fürchtegott Gellert (1715-69)



Dr Willich was his physician!

Hugh Scott of Harden

(1758 – 1841)

Married in 1795

Scott and German Poetry



Harriet von Brühl
(By Sir Henry Raeburn 1795)

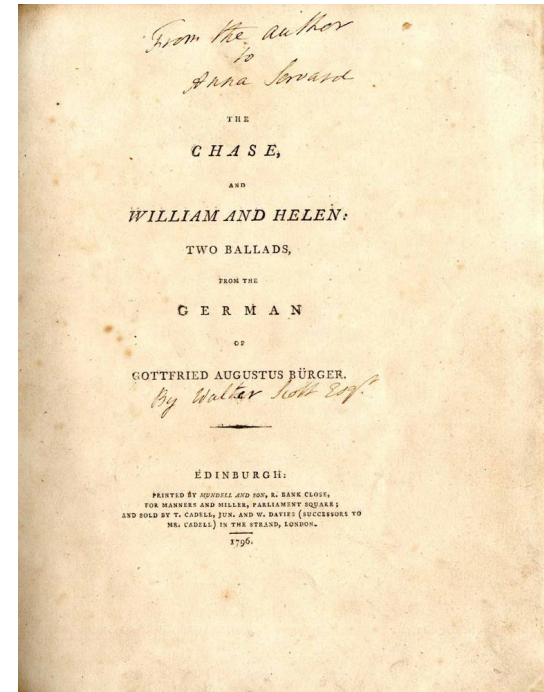
Bürger's (G. A.) Sammtliche Schriften,
herausg. von K. Reinhard. 2 vols.
12 mo. Göttingen, 1796.

German Gothic

Scott and the German Gothic

“by the *request of friends*, to indulge his own vanity, by publishing the **translation of Lenore**”

- William Erskine
- Manners & Miller
- Cadell and Davies



The Chase, and William and Helen: two Ballads, from the German of Gottfried Augustus Bürger. 4to. 3s. 6d. Boards. Cadell and Davies. 1796.

IT is now about twenty years since Bürger's ballad of Lenora has been written: and in all that time, till very lately, it has not been brought before the notice of the English reader; but, as if to make amends for this long neglect, this is now the fifth translation, which in a small space of time has

Scott and Lewis



1792

M. G. Lewis translates German poems and songs during his stay in Weimar, one of the most important German cultural centres at the time. Here he met Herder and Goethe.

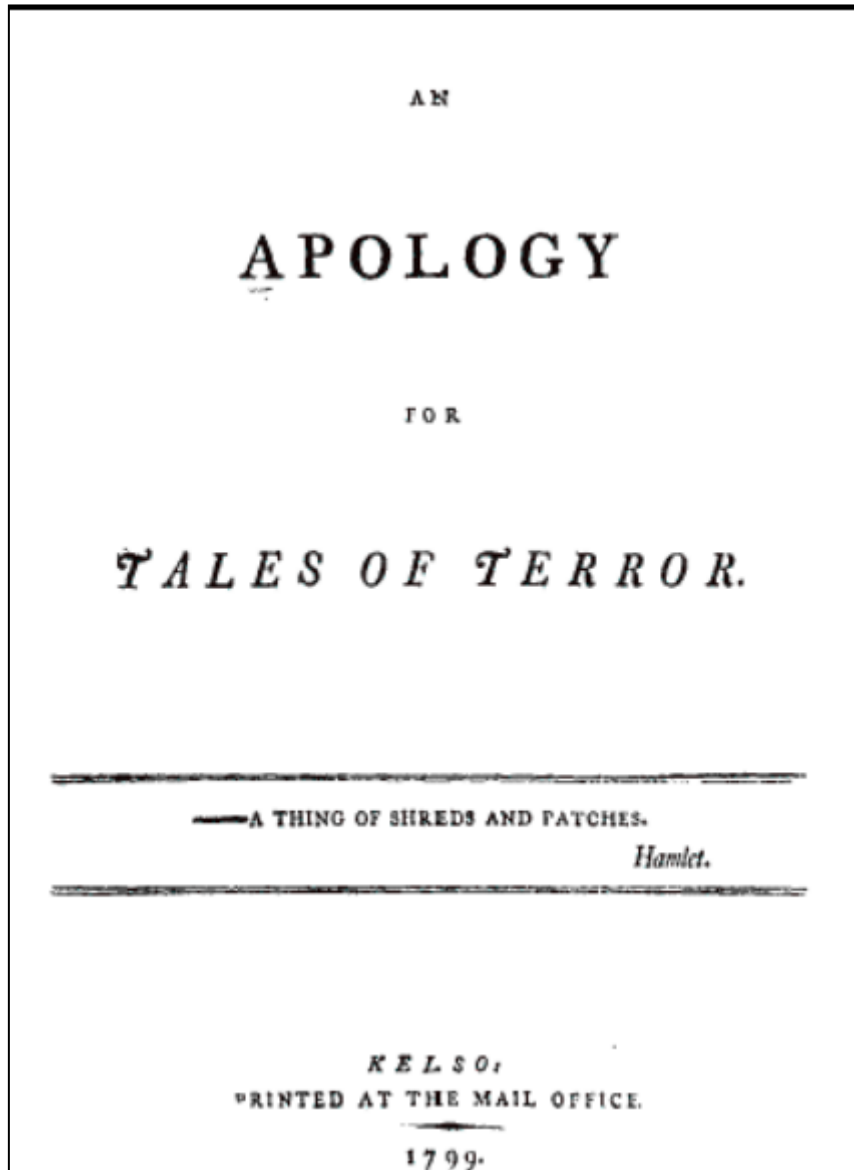
1796

Scott translates German poems and ballads from Bürger and Herder

1798

Lewis invites Scott to contribute to a volume of *Tales of Wonder*

Scott and German Diablerie



M. G. Lewis

Tales of Wonder (1801)

Traditional Ballads, Composed Songs,
Translations, Imitations,
Gothic Ballads

The Eve of Saint John
A Border Ballad

~~Remember~~ ~~Anna~~

Maylho'me

The Baron of ~~Maylho'me~~ rose with day
He spurred his couriers on
Without stop or stay ~~then~~ ^{down} the rocky way
That leads to Brotherstone

II

He went not with the bold Buccleuch
That ~~Butler's~~ ~~brother~~ ~~baron~~ His banner broad to rear
He went not 'gainst the English yew
To lift the Scottish spear.

plate ~~the~~ III.

Yet his ~~steel~~ Jack was braced & his Helmet was lac'd
And his vambrace of proof he wore
And at his saddle girthed ~~by~~ a good ~~steel~~ ^{steel} ~~iron~~ spear
Full of Ten pounds weight & more

Scott and the Border Minstrelsy

1796 Ballad Translations and

Imitations from the German

1799 Apologies for Tales of Terror

1800 The Eve of St John



German tales of “raids and onslaught” -

Scott turned to historical ballads and tales

The spirit of the German ballad -

Scott transfused into the ancient English Ballad

Scott and the German Gothic

While he became familiar with classical authors like Horace and Vergil as well as Pope, Shakespeare, Ossian and Spenser, he admits that his own enthusiasm was

“chiefly awakened by the wonderful and the terrible — the common taste of children, but in which I have remained a child even unto this day” (1: 26).



“I hope you will not omit to pick up a few German books”
(Scott to Erskine in 1796)

Books on the “German gothic”
(ghosts, superstition and witchcraft)

Drama

1790s:
“German
Mad”

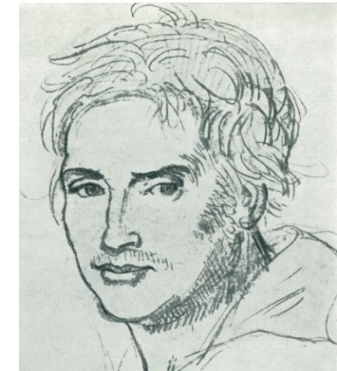
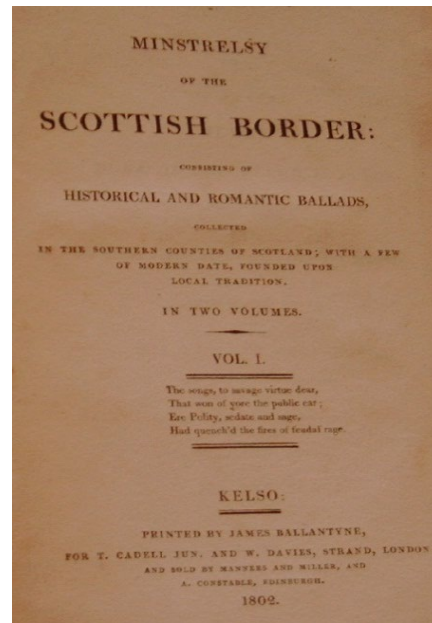
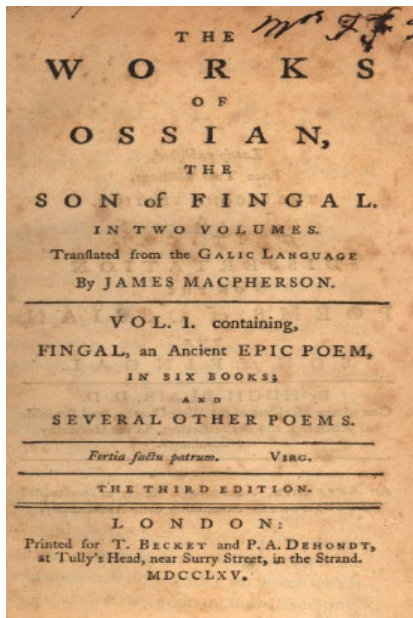
Poetry

Books
in
German

Germany



**Walter Scott
(1771-1832)**

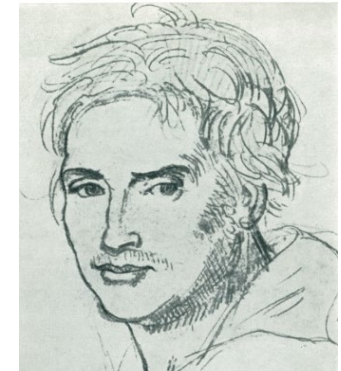
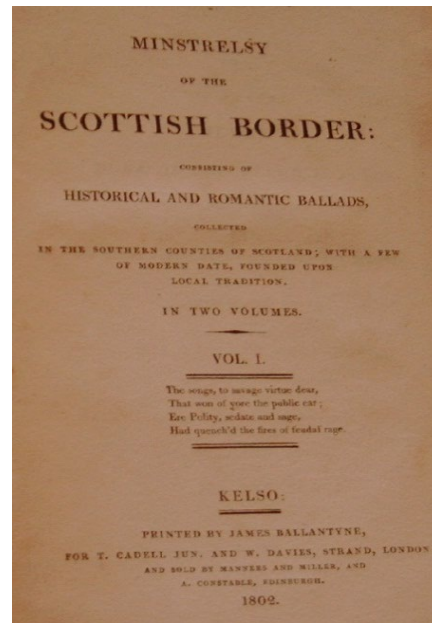
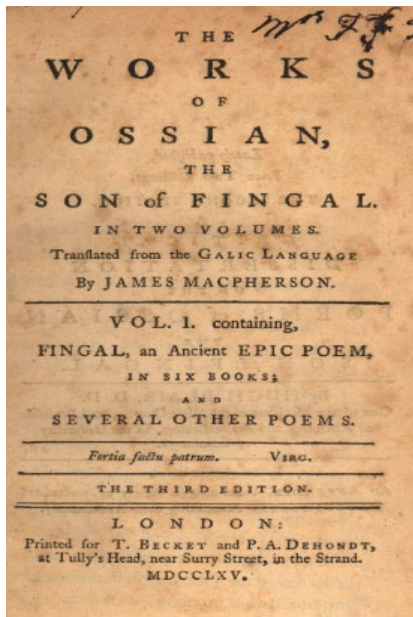


**Achim von Arnim
(1781-1831)**

**Scott, *Minstrelsy of the
Scottish Border* (1802/03)**

“ich will daraus ein Englisch lernen, das kein Mensch verstehen soll, damit ich mich an den Engländern räche, und ihnen beweise, dass sie eigentlich gar keine Sprache reden.”

“From this book, I will learn English in such a way that noone can understand me, thereby taking revenge on the English, proving thereby that they cannot really speak any language.”



Achim von Arnim (1781-1831)

Scott, *Minstrelsy of the Scottish Border* (1802/03)

Henriette Schubart (1769-1831)

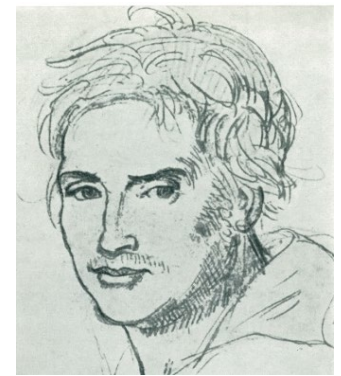
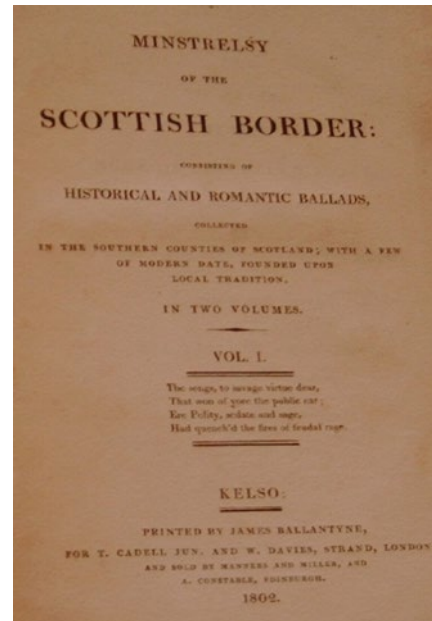
Zeitung für Einsiedler.

Aprilheft

1808.

Mit drei Kupfertafeln.

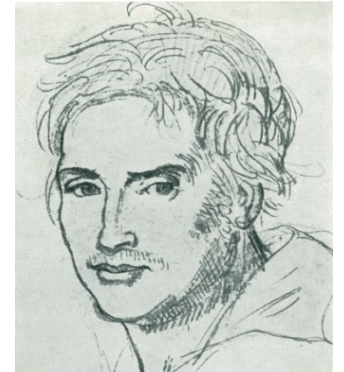
Heidelberg
bei Mayer und Zimmer.



Achim von Arnim
(1781-1831)



Clemens Brentano
(1778-1859)



Brüder Grimm Volkslieder

Aus der Handschriftensammlung der
Universitätsbibliothek Marburg

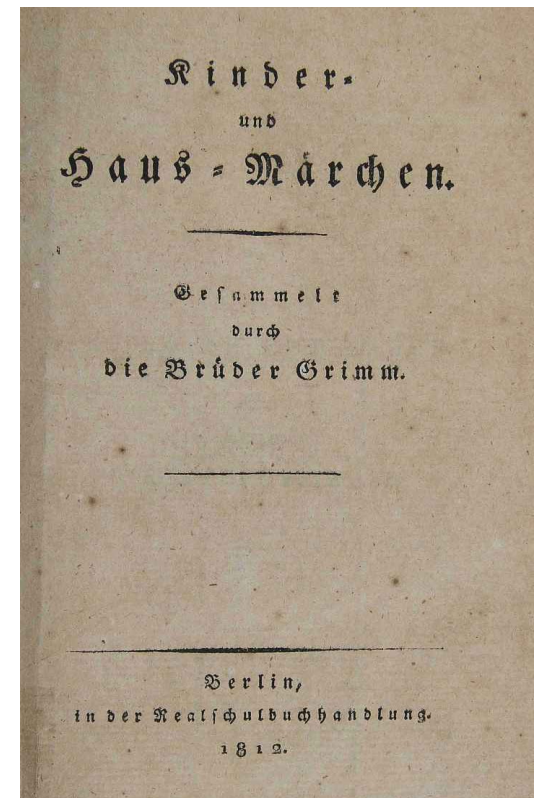
herausgegeben von

Charlotte Oberfeld, Peter Assion, Ludwig Denecke,
Lutz Röhrich und Heinz Rölleke

1
Textband

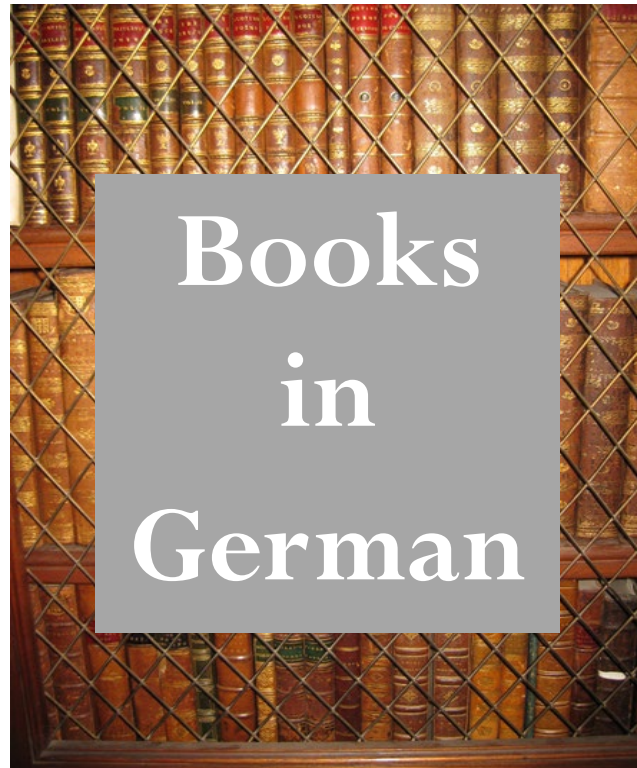
N. G. ELWERT VERLAG MARBURG

**308 folios with
songs of other nations**



- Ballads remained in private hands
- 614 individual manuscripts, now at Marburg
- Published for the first time in 1985

Germany



**Walter Scott
(1771-1832)**

SHELF VII.

Des Knaben Wunderhorn. Alte Deutsche Lieder, ges. von L. A. von Arnim und Clemens Brentano. 3 vols. 8vo. *Heidelb.* 1806–8

Der Helden Buch, herausg. von Fr. Hein. von der Hagen. Vol. 1, 8vo. *Berlin*, 1811

Der Nibelungen Lied, in der Ursprache, &c., herausg. d. von der Hagen, &c. 8vo. *ib.* 1810

The same, with the orthography modernized, and a copious appendix. *With MS. note by Sir W. S.* *ib.* 1801

Eschenburg (J. J.) Denkmäler Altdeutscher Dichtkunst. 8vo. *Bremen*, 1799

Grimm, (Brüder) Altdeutsche Wälder. 3 vols. 8vo. *Cassel*, 1813–16

—— Deutsche Sagen. 2 vols. 8vo. *Berlin*, 1816–18

—— (W. C.) Drei Altschottische Lieder, &c. 8vo. *Heidelb.* 1813

Schiller's *Musen-Almanach* für 1797, 1799, und 1800. 3 vols. 18mo. *Tubingen*.

Alpenrosen, ein Schweizer Almanach, 1820. 18mo. *Leipzig*, 1820

Bürger's (G. A.) *Sammtliche Schriften*, herausg. von K. Reinhard. 2 vols. 12mo. *Götting.* 1796

See *POETICAL WORKS*, vol. iv. p. 59.

Kurt von der Wetterburg, aus den Zeiten der Kreuzzüge. 2 vols. 12mo. *Leipzig*, 1794

Lauretta Pisana, Leben einer Italienischen Buhlerin, &c. 2 vols. 12mo. *ib.* 1795

Cramer, (Carl Gott.) *Leben und Meinungen*, &c., Erasmus Schleichers. 2 vols. 12mo. *ib.* 1795

Büsching und Von der Hagen, *Sammlung Deutscher Volkslieder*, &c. 16mo. *Berlin*, 1807

—— *Melodien zu den Deutschen Liedern.* oblong 16mo.

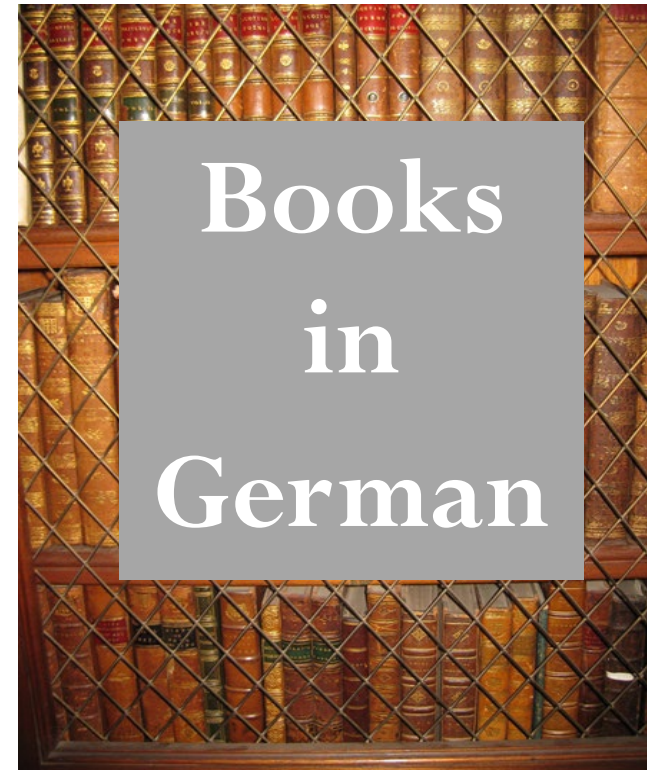
See *Introduction to Tales of the Crusaders.*

Gentz (Fried.) *Maria, Königin von Schottland.* 16mo. *Braunsch.* 1799

Ein Sakvoll Witz, Spass, und Ernst, für Leser vom Geschmack, &c. 12mo. *Frankf.* 1789

SHELF VIII.

Wieland's (C. M.) *Sämmtliche Werke.* Herausg. von Gruber. 36 vols., and Supplement
6 vols.—42 vols. 12mo. *Leipz.* 1794–1801



Jacob Grimm from Cassel to Benecke in Göttingen in April 1810:
Could you please check your catalogue for British authors
and send their books, esp. Walter Scott's Sir Tristrem, at once?

“Wie widerwärtig, dass man aus England keine Bücher in
dieser Zeit haben kann, das Geld sollte mich dabei nicht
reuen. Wissen Sie mir keine Adresse, keinen Weg?”



Georg Friedrich Benecke



Grimm (29) to Scott (43)

Cassel 4 Januar 1814



Verehrter Herr,

Ich nehme mir die Freiheit an Sie diesen Brief zu richten und zu fragen: ob Sie erlauben wollen, dass ich mich inskünftige über verschiedene Gegenstände der altenglischen Literatur von denen ich genauere Auskunft zu haben wünschte, an Ihre Gelehrsamkeit und Güte wenden darf?

Dear Sir,

I am taking the liberty of sending you this letter and to ask you whether you would permit me to profit from your knowledge and benevolence about different topics of old English literature, on which I would like to have some more detailed information?

Grimm to Scott



Mit meinem Studium der altdeutschen und isländischen Poësie und Geschichte handlen **die englischen und schottischen Alterthümer** innig zusammen und es ist gewiss keiner dieser verschiedenen Zweige eines ursprünglich ungespaltenen Baumes, der nicht unerwartet und ungeahndet die Lücke des anderen decken oder Lichter auf ihn werfen könne.

The English and Scottish antiquities are closely related to my study of old German and Icelandic poetry and history, and there is definitely no branch of an originally unsplit tree that could not unexpectedly close the gap of another or shed light on it.

Ms. 808 Bl. 235^r

15,5 x 8; weiß; Wz-Rest F. Soho (... kursiv)
Jacob Grimm

there is a military tradition, that the old scotch
March was meant to express the words:

ding down Tantallon
mak a brig to the bass.

Tantallon was at length „dung down“ and ruyned
by the covenanters

W. Scotts Marmion, notes XCI.XCII.

there is a military tradition, that the old scotch
march was meant to express the words:
ding down Tantallon
mak a brig to the bass.
Tantallon was at length, „dung down“ and ruyned
by the covenanters

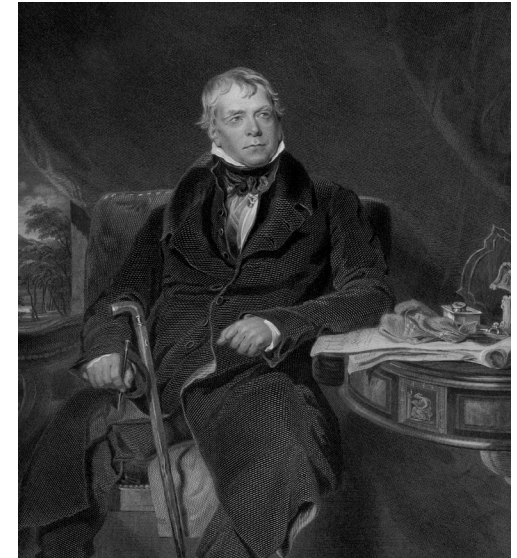
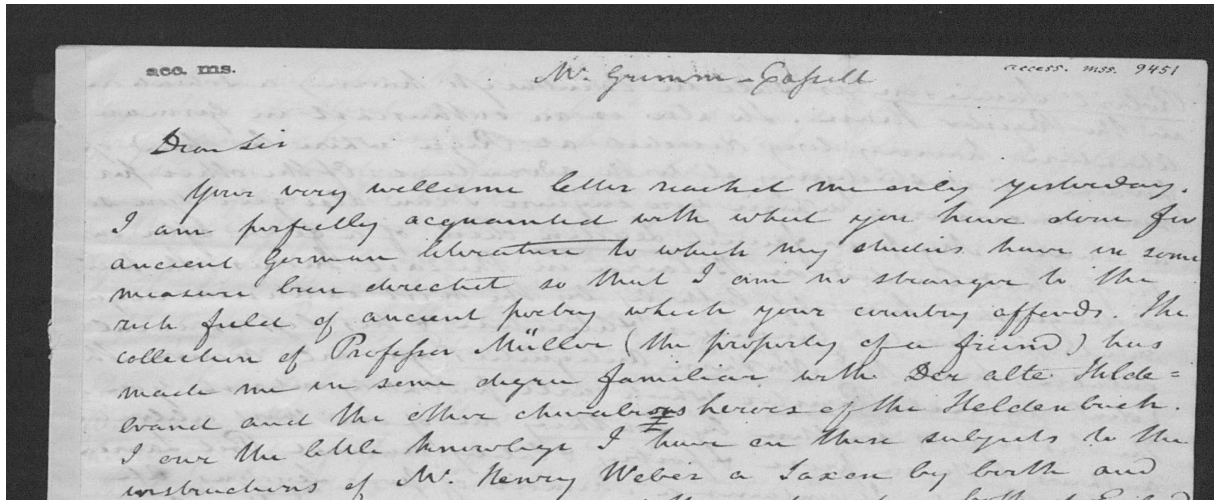
W. Scotts Marmion, notes XCI.XCII.



Published by 1814:

Meistergesang,
Altdänische Lieder,
Kindermärchen,
Altdeutsche Wälder,
Abhandlung,
Altspanische Romanzen
Isländische Edda, Fabeln
(Reinecke Fuchs), ...

Scott to Grimm



“I am no stranger to the rich field of ancient poetry which **your country** affords ...

Walter Scott
(1771-1832)

“I am possessor of a copy of your **Einsiedler**, and was much flattered by finding the Scottish Ballads had been of use to your researches. ...”

Drei
altschottische Lieder
in
Original und Uebersetzung
aus zwei neuen Sammlungen.
Nebst einem
Send schreiben
an
Herrn Professor F. D. Gräter
von
W. C. Grimm.

Angehängt sind Zusätze und Verbesserungen zu den altdänischen
Heldenliedern, Balladen und Märchen.

Heidelberg,
bey Mohr und Zimmer.
1813.



Wilhelm Grimm
(1786-1859)

Scott's Minstrelsy:

“Lord Randal”

“O Gin my love were yon red rose”

Jamieson's Popular Ballads:

“Twa Brothers”

“Sir Oluf and the Elf-kings daughter”

“.... möchte man allgemeiner nicht bloß auf die **Lieder** sondern auch auf die oft viel älteren aber reicheren mündlichen Sagen und **Märchen** achten! ...”





Scott reading Grimm's Märchen



When my family were at the happy age of being auditors of fairy tales I have very often endeavoured to translate to them in such an extempore manner as I could and I was always gratified by the pleasure which the German fictions seemd to convey. In memory of which our old family cat still bears the foreign name of **Hinze** which so often occurs in these little narratives. In a great number of these tales I can perfectly remember the nursery stories of my childhood, some of them distinctly and others **like the memory of a dream.**



Scott'Waverley Novels

It is acknowledged that Scott in the Waverley Novels has occasionally used with admirable effect a suggestion from German drama and romance. Thus the Secret Tribunal of the Vehmgericht in *Anne of Geierstein* (1829) was no doubt due in the first place to Götz von Berlichingen although, of course, he also knew Veit Weber's *Heilige Vehme*; in *Old Mortality* (1816) occurs a detail from Tieck's *Phantasmus*; in *The Monastery* (1820) the White Lady of Avenel is imitated from Fouqué's *Undine*; as Fenella in *Peveril of the Peak* (1825) is derived from Mignon. Scott himself has made a most handsome acknowledgement in the Introductions to various novels of such points as he developed from what was after all often a mere hint in a German poem or romance.

Montague Summers, The Gothic Quest. repr. 2019].

German
Drama

1790s:
“German
Mad”

German
Gothic
Poetry

Books
in
German

Germany



**Walter Scott
(1771-1832)**

Scott – Made in Germany



“It was from German literature that the impulse came, which made for the young antiquary and omnivorous reader a creative writer, supplied the spark which fused the love of history and antiquities with the love of poetry and romance.” (Grierson)

Scott – Made in Germany



Priv. Doz. Dr. habil. Sigrid Rieuwerts

rieuwerts@uni-mainz.de