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## Schubert's *Ganymed* and the Transfiguration of Self in Poem and Music

*Kristina Baron-Woods*

Franz Schubert's Lied *Ganymed* D. 544 (1817) evokes the rapture of a young man about to embark on his first deeply loving, sensually and spiritually encompassing relationship. The myth of Ganymede has been a symbol of male homoerotic love for millennia. The story of Zeus swooping down in the form of an eagle to take the handsome young shepherd he so desired back to Mount Olympus with him is certainly the most famous and enduring of all the myths that treat homoerotic subject matter. It has inspired countless representations in the visual arts, literature, and music. Scholars have interpreted the myth in numerous ways: as a pantheistic celebration of Man's unity with Nature and, therefore, God; as an allegory representing sexual and mental submission; and as a validation of pederastic relationships. Indeed, many scholars believe that the myth was born of necessity for Greek culture; the supreme god's participation in the common practice of pederasty could be seen as divine sanction. In Goethe's poem *Ganymed* (1774) and Schubert's setting of it, the myth functions on both intellectual and sensual levels, representing the ideal balance in ancient Greek pederastic relationships between love and tutelage. This paper explores Goethe and Schubert's understanding of the original Greek myth through an analysis of both poetic images and musical content. Poet and composer approach the

theme of pederasty while composing artworks that resonate within the context of German Romanticism.<sup>1</sup>

Since Greco-Roman antiquity, the love story of Ganymede and Zeus has assumed a narrative of passive love-object desired by mature aggressor. This passiveness is suggested in the early myths by Ovid (*Metamorphoses* 10: 152-161), and Virgil (*Aeneid* 5: 252-257) in which Ganymede is portrayed as frightened, flailing boy being snatched up by a large eagle, and in later derivations of Ganymede's name, which as a common noun in colloquial Middle English, derisively meant a "sexually submissive or kept boy."<sup>2</sup> However, in the ancient Greek culture and language from which the original myth was born, Ganymede's name, *Ganymedes*, means "the joyful stirring of youthful sexual desire." This definition which emphasizes the emergence of active sensual awareness inspires both Goethe and Schubert's portrayals of the Ganymede figure within their respective works. There is no hint of passiveness in their depictions of the mutual love and attraction

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<sup>1</sup> Pederasty is the relationship between a man and a post-pubertal boy, generally under the age of eighteen. In antiquity, these relationships were seen as educative, with the man preparing the boy to assume the offices of adulthood. Lawrence Kramer writes that in Schubert's time most authorities argue that Greek pederasty was nonsexual; however, by 1837, M.H.E. Meier wrote in his *Paederastia* that "the spiritual elements of affection were always mixed with a highly sensual element. Lawrence Kramer, "The Ganymede Complex: Schubert's Songs and the Homoerotic Imagination" *Franz Schubert: Sexuality, Subjectivity, Song* (Cambridge: Cambridge UP, 1998), 118.

<sup>2</sup> *Webster's Dictionary of the English Language* (New York: Lexicon Publications, 1988), 657.

between boy and god. The concept of this idealized *griechische Liebe* [Greek love] is not confined entirely to eroticism, however. Ganymede's bond with the "all-loving Father" moves beyond sensual pleasure to culminate in spiritual union with Zeus and personal enlightenment. Schubert's movement through various rhythmic and melodic motives and ever-shifting tonalities serves as an allegory for the journey and transfiguration of the youth, from a shepherd enjoying the sumptuous pleasures of earthly morning to the embraced and embracing lover of a god.

From the time of its composition in the early nineteenth century, the scholarly reception of Schubert's Lied has varied widely. Many critics do not discuss the homoerotic implications of the work at all, finding a number of alternative readings for both Goethe's poem and Schubert's music. John Reed called Goethe's poem "pantheistic" because of Ganymede's willing surrender to the winds and the clouds rather than to God in person. "Mankind's wanting to be one with nature" is how he interprets the song, writing that the poem "expresses in its purest form the pantheism of Goethe's early nature poetry."<sup>3</sup> Reed describes the scene in a completely non-erotic manner, stating simply that Ganymede is carried up to heaven to become the cup-bearer to the gods. He regards Goethe's text as an embodiment of the poet's belief in the unity and goodness of nature, and of its power to draw man to itself. However, in Schubert's music, particularly in the frequent changes of tonality, Reed admits that the passion is clear,

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<sup>3</sup> John Reed, *The Schubert Song Companion* (Manchester: Manchester University Press, 1985), 245.

writing that the song seems to “move upwards as the pulse quickens...very Schubertian procedures [that] reflect the movement of thought in the poem from sensuous delight to a kind of mystical rapture.” The early twentieth-century scholar Richard Capell also notes sensual elements in the piece, using such terms as “melodious rapture” and “rich and almost amorous contentment” to describe the opening statement in A-flat. This rapture, however, is contained in a piece that is a “paean to the beauty of nature.”<sup>4</sup>

By the late eighteenth century, when Johann Wolfgang von Goethe wrote his poem *Ganymed* celebrating the mythical youth’s stirring of passion, the story of Zeus’s desire for the young shepherd was widely known through its many incarnations from antiquity, the Renaissance, and more recent times. Johann Winckelmann (1717-68), the German archaeologist and art historian, had laid the foundations for Goethe and indeed the whole German Hellenism movement through his writings on the concept of the “noble simplicity and quiet greatness” [*edle Einfalt und stille Grosse*] of classical Greek art.<sup>5</sup> His best-known work, *The History of the Art of Antiquity* (1764), was a seminal text in the neoclassical movement and widely influential in

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<sup>4</sup> Richard Capell, *Schubert’s Songs* (New York: Macmillan, 1928), 132.

<sup>5</sup> Kramer, “The Ganymede Complex,” 117. Winckelmann believed that the cultural supremacy of ancient Greece was linked to its idealization of the beautiful virile youth, identifying the highest beauty in art as that of sculptures of the male body, and suggesting that the Greeks’ sensitivity to beauty derived from the frequent sight of naked young men.

popularizing the art and culture of ancient Greece. Goethe's *Ganymed* comes from a period during which Goethe was writing other poems on similar subjects such as *Prometheus*; evidently Goethe was experiencing a surge of inspiration from the classical sources he greatly admired.

In Goethe's poem, there is no surprise attack on the young Ganymede, the rapacious eagle is not present, and Ganymede's mode of transport is infinitely more benign; here, Zeus sends a cloud to carry the youth who eagerly awaits his fate. It is clear in this poem that the love and attraction between mortal boy and god is entirely mutual. Ganymede chooses to be loved by his admirer as equally as the admirer chooses him. In fact, Ganymede himself calls for the cloud to carry him to the heavens. Goethe's Ganymede is given the choice of who will be the recipient of his love, and he consciously chooses Zeus. *This* Ganymede will not be the passive *eromenos* of Ovid and Virgil's renditions of the story, but a thoroughly modern young man satisfying his desire for erotic friendship. Nicholas Boyle writes that "[Goethe's] Ganymede remains throughout the poem an independent individual whose strength of soul is always equal to that of the surrounding world, never subordinate."<sup>6</sup>

By the time he began work on his Lied *Ganymed*, Schubert had already set a number of Goethe's poems in the period from 1814 to 1816, including *Gretchen am Spinnrade*, *An Mignon*, *Erlkönig*, *Heidenröslein*, and *Jägers Abendlied*. It seemed, in fact,

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<sup>6</sup> Graham Johnson, liner notes, *A Goethe Schubertiad* (Hyperion, 1995), 8.

that Schubert's interest in the poet's work may have been waning somewhat. In late 1816, a friend of Schubert's had attempted to make Goethe aware of the young composer's Goethelieder by sending him a set of them. Goethe did not acknowledge or even open the package of music.<sup>7</sup> Schubert was presumably quite upset by this, having thought of Goethe almost as a surrogate artistic father, and he must have felt Goethe's rejection and disdain of his work palpably. While 1817 is the year in which he began to turn away from Goethe, it is also the year in which he found himself warming to the classically-inspired work of his Viennese friend, Mayrhofer. Johann Mayrhofer (1787-1836) was a student of the Greek classics and is now thought to have been homosexual.<sup>8</sup> Schubert had set a number of Mayrhofer's classical poems in 1817 (*Memnon*, *Antigone und Oedip*, and *Orest auf Tauris*) being very interested in antiquity at this time. Like Schubert, Mayrhofer venerated Goethe and may have brought the *Ganymed* poem to Schubert's attention; as Susan

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<sup>7</sup> In 1825, Schubert himself made an attempt at personal contact with Goethe, sending him printed songs, the work of an accomplished, published composer, not the handwritten copies of the first attempt. The music, published as Opus 19, consisted of *An Swager Kronos*, *An Mignon*, and *Ganymed*. It was printed on special paper with gold lettering, probably at the composer's own expense, and was dedicated to the poet. Goethe wrote down receiving it in his diary but never made further comment, or bothered to acknowledge its receipt to Schubert. From Johnson, *A Goethe Schubertiad*, 10.

<sup>8</sup> Susan Youens, "Schubert and his Poets," *Cambridge Companion to Schubert*, Christopher Gibbs, ed. (Cambridge: Cambridge University Press, 1997), 107. Youens writes that Mayrhofer was likely homosexual, but does not elaborate or give sources for this supposition.

Youens writes, for Schubert, “personal resonances might well cluster about this song of a youth beloved by Zeus.”<sup>9</sup>

Schubert's portrayal of the myth emphasizes a feeling of dualism in its musical forces which could be read either as the duality of the Ganymede and Zeus relationship, in which the young hero's journey to heaven leads both to sexual fulfillment and educative enlightenment, or the contrast between two opposing forces. Lawrence Kramer, in *Sexuality, Subjectivity, Song* (1998), notes feeling a musical pull of forces between the feminine/earthly and the masculine/heavenly, writing that the song embodies the duality of Ganymede's emergence into awareness. Kramer calls these opposing forces the lower *Eros* of male-female love and the higher *Eros* of the male-male love, citing examples in the poem where German grammar, rather than musical elements, supports his claim. He writes that Ganymede has the choice of staying down with the earthy, sensual Beauty [*Schöne*], which in German is a feminine noun, or an upwards impulse towards the transcendent, masculine all-loving Father [*Alliebender Vater*]. He continues to find examples of the parallel opposing forces of nature, highlighting the masculine and feminine, stating that the “lovely morning breeze” [*lieblicher Morgenwind*] would traditionally be personified in the masculine form of a zephyr while the nightingale would mythographically be feminine.<sup>10</sup>

One could argue that while there is indeed a lower and higher *Eros* at work in the poem

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<sup>9</sup> Youens, “Schubert and his Poets,” 107.

<sup>10</sup> Kramer, “The Ganymede Complex,” 121.

exemplified by the earthly and heavenly, these two levels manifest themselves not as feminine and masculine but as the sensual and spiritual. The earthly images represent Ganymede's first level of awakening awareness, that of physical desire; the heavenly images are his transcendent move to spiritual enlightenment. Ganymede recognizes this desire early on in the poem, personifying Spring as his beloved [*Geliebter*], before realizing that he is called by a higher power than the earthly "Infinite Beauty" [*Unendliche Schöne*]. One might also consider the nightingale [*Die Nachtigall*] as representing Zeus seductively calling the boy, taking a bird form, albeit a less threatening one than the eagle of Ovid and Virgil's versions.

Schubert highlights this duality of earth and heaven, sensual and spiritual, from the first bar of the piano introduction. The bass notes could be interpreted as representing the earth; although marked staccato and played lightly, the bass remains a solid, reliable pattern of fifths and octaves, outlining diatonic tonal progressions (Example 1-A). The treble notes represent the pull to heaven, moving in a lyrical and upward sweeping arpeggio figure (Example 1-B). Graham Johnson describes these graceful upward moving phrases as the "sensuous melody of the right hand [underpinned by] the piano's left-hand staccato...there is a spring in the youth's step from the very beginning."<sup>11</sup> Schubert's introduction, while eight bars long and dividing evenly into two four-bar hyper-measures, gives the impression of having missed a bar, so that the pattern

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<sup>11</sup> Johnson, *A Goethe Schubertiad*, 11.

of the ascending A-flat major arpeggio motive comes in a bar before the singer. This gives the impression that the voice is creeping in, not wanting to upset the perfection of the radiant morning.

Example 1: *Ganymed* D. 544 (1817) mm 1-18.<sup>12</sup>

The image shows a page of a musical score for Franz Schubert's "Ganymed" (D. 544). The score is in A-flat major and 3/4 time, marked "Etwas langsam." and "pp". It features a piano accompaniment with a prominent ascending arpeggio motive in the right hand, and a vocal line with German lyrics: "Wie im Mor - gen - glan - ze du rings mich an - glühst, Früh - ling, Ge - lieb - ter!". The score is divided into three systems, with measure numbers 9 and 13 indicated. The piano part consists of a steady eighth-note accompaniment in the left hand and a more complex arpeggiated figure in the right hand.

<sup>12</sup> Franz Schubert, "Ganymed." *Lieder für eine Singstimme mit Pianofortebegleitung, Band 1*, (Frankfurt: C.F. Peters, 1953), 244.

Harmonically, one sees from the outset that the higher, spiritual *Eros* will prevail for Ganymede in the constant pull to distant tonalities. The various tonal images recreate the fresh beauty of the morning and the impulse of desire, ending in the holy sound of the final benediction.<sup>13</sup> At first, the beloved Spring [*Frühling, Geliebter*] keeps Ganymede in the earthly safety of his home key of A-flat, while Infinite Beauty [*Unendliche Schöne*] begins to direct him away, taking him to the distant but related key of C-flat, the first of many harmonic changes that occur on Ganymede's voyage to self-discovery and fulfillment.<sup>14</sup> Ganymede's initial inability to define his yearning and identify its source sends him reeling through a number of tonalities before finally resting in the pastoral calmness of F major for the last third of the piece.

The harmony moves through these tonal centres, never turning back on itself, from A-flat to C-flat to G-flat (which functions enharmonically as F-sharp, the dominant of B which is itself the dominant of E) to the new key signature of E major, and finally modulating to the key of F Major for Ganymede's acceptance in heaven. Johnson writes that in the first page of the song, concealed in the midst of "a bright-eyed hymn to nature, there is a sultry languor

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<sup>13</sup> Matthew Head, "Schubert, Kramer, and Musical Meaning," *Music and Letters* 83 (Oxford: Oxford University Press, 2002), 431-34. Head describes the harmonic movement of the song as a metaphor for the passage to enlightenment that Ganymede must follow: "Particularly relevant to *Ganymed* is the idea of the transfigured self, for which tonal migration in the course [of the song] serves as an allegory."

<sup>14</sup> Refer to Appendix A for a chart of the harmonic analysis.

suggested by the opulence of the rich [flat] keys,” noting the particular effectiveness of the sinuous melody on the words “*lieg ich und schmachte*” deep in the midst of the move to G-flat before the sudden melodic, motivic and harmonic change about to come. (Example 2). The sumptuous flat keys give way to the brighter, more urgent-sounding sharps of E and A major, as Ganymede seeks relief for the burning thirst within his breast [*den brennenden durst meines Busens*].

Example 2: *Ganymed* D. 544, mm 32-46.<sup>15</sup>

The image shows a musical score for Schubert's "Ganymed" D. 544, measures 32-46. The score is presented in three systems, each with a vocal line and a piano accompaniment. The key signature changes from two flats (B-flat and E-flat) to one flat (B-flat) and then to one sharp (F-sharp). The lyrics are: "Daß ich dich far - der mäch - te in die - ser Arm - Ach an dei - nen Bi - sen lieg ich und schmach - te, und der - ste Bu - sen, dein Gras zäh - gen sich an - dein Herz." The piano accompaniment features a prominent, sinuous melody in the right hand and a more rhythmic, chordal accompaniment in the left hand.

<sup>15</sup> Schubert, "Ganymed," 245.

Then symbolically, all accidentals clear as he poses his question, “Ach, wohin? Wohin?” [Where, where?]. The sudden lucidity of C major gives the listener the feeling that they have just been witness to the active revealing of Ganymede’s sexuality and his acceptance of loving and being the beloved. Finally, Schubert adds a B-flat and transforms the C chord into the dominant-seventh of F major, creating a forward thrust as it propels the listener and Ganymede to the holiness of the final key of F major. (Example 3).

Example 3: *Ganymed* D. 544, mm 69-76.<sup>16</sup>

The image shows a musical score for Schubert's "Ganymed" D. 544, measures 69-76. It consists of two systems of music. The first system (measures 69-72) shows a vocal line and piano accompaniment. The key signature is D major. The piano part has a steady eighth-note accompaniment. The vocal line has lyrics: "komm! ich kom-me! ach! wo-hin? wo-hin?". The piano part has dynamic markings: "cresc." at measure 70, "f" at measure 71, and "decresc." at measure 72. The second system (measures 73-76) shows the vocal line and piano accompaniment. The key signature changes to C major at measure 73. The piano part has a dynamic marking of "p" at measure 73 and "cresc." at measure 75. The vocal line has lyrics: "hin? Hin-auf strebt's, hin-auf! hin-".

The chorale texture at the end of the song on *Alliebender Vater* (bars 92-94 and 106-110 in Example 4) when Ganymed has been swept up moves through a traditional hymn-like harmonic progression, and we hear that harmonically and transcendently,

<sup>16</sup> Schubert, “Ganymede,” 246.

Ganymede's journey is complete. As in the original Greek myth where Zeus so loves the mortal Ganymede that he immortalizes him as a constellation so that the two will be together forever, so Schubert's holy sounds reveal the final transfiguration of Ganymede into the spiritual, and not only sensual, partner of the god.

Example 4: *Ganymed* D. 544, mm 90-95.<sup>17</sup>

auf wärts an den Bu - - sen, all - - lie - bender Va - ter! Die

mm 105-121.

Bu - - sen, all - - lie - ben - der Va - - ter, all - - lie - ben - der Va - - ter!

<sup>17</sup> Schubert, "Ganymed," 247.

Scholars such as Lawrence Kramer and Matthew Head agree that the tonal migrations in the Lied serve as an allegory for the journey and transfiguration of the youth from shepherd enjoying the sumptuous pleasures of earthly morning to the embraced and embracing [*Umfangend umfangen*] lover of a god. Head borrows phrases from musicologist Annette Richards as he writes of the young man's "journey into knowledge" as the "initiate/apprentice coming out of ignorance into self-awareness."<sup>18</sup> While Richards is describing the harmonic movement in Beethoven's Choral Fantasy Opus 80, the quote is particularly relevant to Schubert's *Ganymed*. A key change, of course, marks the arrival of Ganymede in heaven to the bosom of the all-loving father, and there is no return to the original key because Ganymede has ascended. A recapitulation back to the original key or a reference to the original melodic motif would be impossible; the transfigured Ganymede cannot possibly return to earth at this point.

One should note just how *right* Schubert's original key feels, and the voice type it necessitates, especially at the beginning of the piece. A brighter and more energetic picture emerges in the original key of A-flat intended for tenor voice than in the key transposed for baritone. Schubert's choice of key for this Lied not only indicates the voice range but also suggests the vocal character needed to portray the emotions. One might argue that Schubert tended to

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<sup>18</sup> Annette Richards, "The Free Fantasia and the Musical Picturesque," *New Perspectives in Music History and Criticism* (Cambridge: Cambridge University Press), 226. In Head, "Schubert, Kramer, and Musical Meaning," 434.

write songs in high ranges because of his own small tenor voice, and also because so many of his songs were originally sung by his friend Johann Michael Vogl, a baritone blessed with a large range. However, the range in this song specifically governs the character required to perform it. Clearly, Schubert intended a bright, youthful, and angelic quality from the voice portraying his amorous and anticipatory young man.

As delightful as Schubert's setting is in its portrayal of youthful emerging desire, comparisons to Hugo Wolf's more openly sensual setting are inevitable. Wolf is often counted as having understood the poem better because his setting is more openly sensual; his *Ganymede* passively languishes, a subordinate to the extraordinary musical forces Wolf creates. In his biography of Wolf from 1907, Ernest Newman writes that Wolf normally avoided setting Goethe poems that had already been set by Schubert if he felt that Schubert had already done so effectively. The *Wilhelm Meister* songs are an exception along with *Prometheus*, *Ganymed*, and *Grenzen der Menschheit*, the three songs that Lawrence Kramer calls the "trilogy of songs about mortal limits."<sup>19</sup> Newman seems to envision Schubert as a merry savant who composed by scribbling down bits of music on menus in Viennese coffeehouses and who failed to understand the subtlety of Goethe's psychopathology. Newman is not alone in setting up a Schubert versus Wolf rivalry: many Wolf scholars believe that Wolf understood Goethe better than

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<sup>19</sup> Lawrence Kramer, "Desire and Decadence: the Wilhelm Meister Songs of Wolf and Schubert," *Nineteenth Century Music* 10 (Berkeley: University of California, 1987), 229.

Schubert, and set his texts with a psychological penetration and intensity that Schubert's versions lack. However, Wolf's mature-sounding Ganymede is already aware of what awaits him and passively surrenders to it; the piece starts and ends in the same key, and there is no transformation for Ganymede as he resignedly accepts his fate. Schubert's youthful version is energetic and bravely open to the discovering the new world to which Zeus brings him. In Schubert, we witness the transformation of the youth's sexuality as a process of change unfolding before our eyes. The lack of highly-charged sensuousness in Schubert's setting has often been counted as a fault, but his Ganymede seems to have been the self-determining boy that Goethe himself envisioned. The two composers chose to approach Goethe's words differently, but it would be preposterous to believe that Schubert was less aware than Wolf of the sensual homoerotic implications of the poem.

Schubert's setting emphasizes the emerging strength of a young man who is beloved by another man and is transfigured by that love. Was Schubert wishing to hide the homoerotic elements of the song, when it had been well known for centuries as a metaphor for homosexual desire? While a discussion of Schubert's sexual preference is not the intention here, having been discussed at length by several notable scholars, I believe that the composer's acuity in casting Ganymede as his own man rather than as a plaything of the gods attests to his clear understanding of the intention of the original myth with its celebration of reciprocal desire. Although scholars may never be able to ascertain whether

Schubert identified with the Ganymede story as he and Goethe portrayed it, his interpretation of the ennobling power of the consummation of homoerotic desire would at least suggest a sympathy with the type of love depicted.

Table: Text Translation and Harmonic Analysis

Ganymed	Ganymede	Tonal Centres
Wie im Morgenglanze Du rings mich anglühst Frühling, Geliebter! Mit tausendfacher Liebeswonne Sich an mein Herze drängt Deiner ewigen Wärme Heilig Gefühl, unendliche Schöne!	How your glow envelops me in the morning radiance, Spring, my beloved! With love's thousandfold joy the hallowed sensation of your eternal warmth floods my heart, infinite beauty!	I  V
Dass ich dich fassen möcht' In diesen Arm!	O that I might clasp you in my arms!	V-I
Ach, an deinem Busen Lieg' ich und schmachte, Und deine Blumen, dein Gras Drängen sich an mein Herz.	Ah, on your breast I lie languishing and your flowers, your grass press close to my heart.	V-I V/V
Du kühlst den brennenden Durst meines Busens,	You cool the burning thirst within my breast,	I/V

Lieblicher Morgenwind! Ruft d'rein die Nachtigall, Liebend nach mir aus dem Nebeltal.	sweet morning breeze, as the nightingale calls tenderly to me from the misty valley.	V-I V I-i
Ich komm', ich komme! Ach, wohin? Wohin?	I come, I come! But whither? Whither?	V F major:
Hinauf! Strebt's hinauf! Es schweben die Wolken Abwärts, Die Wolken Neigen sich der sehrenden Liebe. Mir! Mir! In eurem Schosse Aufwärts! Umfangend umfassen! Aufwärts an deinen Busen, Alliebender Vater!	Upwards! Strive upwards! The clouds drift down, yielding to yearning love, to me, to me! In your lap. Upwards, embracing and embraced! Upwards to your bosom, all-loving Father!	I V-I

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<sup>20</sup> Translation: John Reed. *A Schubert Song Companion*, (Manchester: Manchester University Press), 245.

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## **Abstract**

Schubert's Lied Ganymed D. 544 evokes the rapture of a young man about to embark on his first deeply loving, sensually and spiritually encompassing relationship. The myth of Ganymede has been seen as a symbol of male homoerotic love for millennia, inspiring countless representations in the visual arts, literature, and music. Scholars have read the myth in numerous ways: as a pantheistic celebration of Man's unity with Nature and, therefore, God; as an allegory representing sexual and mental submission; and as a validation of pederastic relationships. Indeed, many scholars believe that the myth was borne of necessity for Greek culture; the supreme god's participation in the common practice of pederasty could be seen as a divine sanction. In Goethe's poem Ganymed of 1774 and Schubert's Lied of 1817, the myth functions on both the intellectual and sensual levels, representing the ideal balance in ancient Greek pederastic relationships of love and tutelage. An analysis of both poetic images and musical content, this paper explores Goethe and Schubert's understanding of the original Greek myth with its theme of pederasty while composing artworks that resonate within the context of German Romanticism. Schubert's movement through the various rhythmic and melodic motives and ever-shifting tonalities serve as an allegory of the journey and transfiguration of the youth, from the shepherd enjoying the sumptuous pleasures of earthly morning to the embraced and embracing lover of a god.

