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Cynthia Boucher

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Goethe's "Suleika"

Cynthia Boucher

Goethe was distraught when, in 1805, his very close companion Friedrich Schiller died. Thereafter, the great poet endured a period of minimal production and struggled to continue his literary pursuits:

> For in the decade after Schiller died, [Goethe] hardly seemed one. Age does not favour lyrical writing: old men are less likely to fall in love, to feel each new spring as a revelation, or in general to suffer the sharp emotions that stimulate the lyric (Reed, 232).

Instead of immediately pursuing lyric poetry as he had once done, Goethe pursued an interest in Orientalism, encouraged by the presence of a growing field of scholarship in Germany and Herder's introduction of Oriental literature into Goethe's poetic vocabulary (Wolff, in Goethe, 1974; Byrne, 368). Herder was well read in the literature of his time, bringing Saadi, Olearius, as well as Indian and Chinese poetry to Goethe's attention. Under his influence, Goethe began to read the Qur'an, which inspired his drama *Mohomet*, and several years later, in 1812, Herder introduced Goethe to the writing of Muhammed Shams ud-Din, a Persian poet who published under the pseudonym Hafiz (Byrne, 368).

Goethe may have originally been attracted to Hafiz due to the nature of his pseudonym, which is a designation for those who have mastered the Qur'an and means 'One Remembering'. He found in the works of Hafiz many parallels to his own life (Byrne,

368). Where Hafiz was honored by the prince Shah Sedshan, Goethe was honored by Karl August, the duke of Saxe-Weimar-Eisenach through an invitation to Weimar. They both lived out their lives of study and pleasure through the most politically and militaristically chaotic times in Asian (for Hafiz) and European (for Goethe) history. Goethe saw further parallels between the war of his time and the war of Hafiz's time:

> Dynastic wars culminated in the campaigns of Timur, as the French Revolutionary Wars had culminated in the campaigns of Napoleon. Hafiz met Timur in person, as Goethe had met Napoleon at Erfurt in 1808. Both conquerors came to grief in winter wars, Timur in China, Napoleon in Russia (Reed, 233).

In an attempt to honor and emulate Hafiz, Goethe began writing poems intended to loosely resemble those of the Persian poet. T.J. Reed notes that Goethe's purpose was to honor Hafiz but he hardly imitates his forms. Reed continues that considering the parallels between their two lives, Goethe did not need to imitate Hafiz in spirit "since it comes as a reminder of his true self" (234).

Despite Goethe's emulation of Hafiz and the Oriental themes that run through the poetry of this time, the story of the *Divan* is not completed solely through Goethe's intellectual pursuits. It is also inspired by love and began even before Goethe had met the woman whose presence would be so integral to the *Divan*. Reed points out that the poem

'Phänomen', written before Goethe met Marianne von Willemer,[1] actually fortells a new love:

Wenn zu der Regenwand	Phoebus on high receives
Phöbus sich gattet,	Rain cloud's embraces;
Gleich steht ein Bogenrand	Rainbow through shadow weaves
Farbig beschattet.	Colourful traces.
Im Nebel gleichen Kreis	Mist shows a circle white,
She ich gezogen;	Likewise compounded,
Zwar ist der Bogen Weiβ,	Likewise with bow of light
Doch Himmelsbogen.	Heaven is rounded.
So sollst du, muntrer Greis,	Gloom need not cloud your sight
Dich nicht betrüben;	Though age increases:
Sind gleich die Haare weiβ,	What though your hair be white,
Doch wirst du lieben.	Love never ceases.

(Translated by Edgar Alfred Bowring)

After Goethe's second trip to visit the Rhine in 1815 he returned a renewed man. He spent the 12 August to the 18 September with the Willemer family, followed by a weekend from 23 to 26 September. During these times Goethe fell in love with Marianne (Byrne, 370). Their love was suppressed because of Marianne's hasty marriage that same September, and due to their considerable age difference of 35 years. This would be forever contained within the *Divan* cycle as it had been a source of inspiration.

[1] Marianne von Willemer, born Marianne Jung, becomes the love object of Goethe's lyric.

Goethe breaks out of the intellectual and emotional rut caused by the death of his friend Schiller nearly a decade earlier. He then begins to produce the work that contains the poem "Suleika," which will become the central historical and music-analytical focus of this article. The first part of this article reviews the history and context of Goethe and his *Divan*, and the second presents an analysis of "Suleika," the poem to the west wind written by Marianne von Willemer and later altered by Goethe. The final portion of the article examines two settings of the poem, by Carl Friedrich Zelter and Franz Schubert, comparing the treatment of the material while keeping Goethe's own ideas about text setting in mind.

History

Goethe had found in Marianne the emotional spark, the love, and the anguish that he needed to produce lyric poetry once again. This time however, the lyric is presented with a strange self-awareness that was not present in his earlier works:

> For the *Divan* is distinctively about love in age. If love was a recurrent theme for Goethe, it was never the same twice—not, as popular legend would have it, an identical force repeatedly switching on an identical poetry….In his maturity he knows a real woman, but their enjoyment is also for him a crowning moment where history, culture and nature meet and enhance each other in conscious fulfillment….The *Divan* too mingles nature with culture. Knowledge and

> awareness—of love, of legendary past lovers, of himself as once more a lover, living the role of an Eastern love-poet, Hatem to Marianne's Suleika—once again enhance pleasure…He feels unease too, at having so little to offer in return for her youth and beauty: 'zu erwidern hav ich nichts' [to answer I have nothing] (Reed, 236).

Goethe places himself and Marianne (who authored several of the poems in the cycle) in the Eastern and Western realms of this cycle by selecting the names of the characters in the *Divan* from an Eastern source, Herbelot's *Bibliothèque Orientale* of 1697, in order to describe the love of two distinctly European people (Byrne, 369). The Eastern roles the couple played "offered total freedom, but only in the imagination." The fulfillment of their desires could only be realized in poetry (Reed, 237). Goethe named the cycle *Divan*, a Persian word taken from Hafiz, meaning 'collection' or more specifically 'a collection of songs' (Byrne, 369). Goethe had a lifelong interest in music, therefore it is not surprising that the title *Divan* is a specific musical reference indicating the possibility of musical setting. This aspect of Goethe's poetry has interesting implications for both the reading of the text and the musical settings given Goethe's expressed opinions about capturing the nuances of the text with music. If Goethe had wanted the poems of the *Divan* to be sung, it is likely that he had expectations concerning the style and method of performance and composition.

During Goethe's lifetime, a change occurred the in method of song setting that shifted the emphasis of song from the text to the music. Composers began to move away from strophic

settings, embracing through-composition and more elaborate musical interpretations. This was not a shift for which Goethe expressed appreciation. It was his preference for the older style of simple strophic settings that drew Goethe to the music of Carl Friedrich Zelter. Being a close friend of Zelter's, Goethe praised his compositions for giving primacy to the text, rather than the melody:

> Meantime our worthy Zelter has cared for the ear, in the higher sense, and through the composition of some songs by Schiller and by me, has really brightened our winter hours. He captures the character of the entire [poem] exquisitely in identically recurring strophes, so that it is again felt in every single part, where others through a so-called through-composition destroy the impression of the whole by not controlling the details (As quoted in Byrne, 12).

The simplicity of the style allowed the performer to interpret the nuances of the text without interference. A description given by Goethe of a rehearsal with the performer Ehlers indicates the extent to which Goethe was dedicated to the strophic forms:

> Ehlers was useful and pleasing in many roles as an actor and singer, and was especially welcome in the latter type of social entertainment, where he really peerlessly performed ballads and other songs of that type with guitar accompaniment with exact attention to the words of the text. He was untiring in studying the most appropriate expression that consists in the singer giving prominence to the different nuances of individual strophes in line with the melody

> and so being able to fulfill the duty of the lyricist and epic poet equally. In this spirit, he agreed when I demanded hours of him in the evening, even right into the small hours of the night, to repeat the same song with all the shades as exactly as possible; by this successful practice he was convinced how reprehensible all so-called through-composition of songs was, through which the general lyrical character is entirely revoked and a false interest in detail is demanded and created (as quoted in Byrne, 12).

Goethe was committed to the strophic setting of poetry until his death. He perhaps did not realize that it was largely the "unprecedented emotional and musical power" of his own poetic works that "inspired the innovations that gave rise to the new form" (Stein, 232). In fact, Mitchell writes that it is because of Goethe that the lied was first invented by the hand of Schubert. She writes the day that Schubert wrote "Gretchen am Spinnrad" to a text from Goethe's *Faust*, is the "birthday of the German Lied." Mitchell continues, writing that although Schubert had written several songs before this, "it was only when [Schubert] tried his hand at Goethe's lyrics that he achieved the creation of a new type of song which lifted this art form at on stroke to a higher level of significance" (64).

"Suleika"

When Goethe published his *Divan*, it contained several poems written by Marianne von Willemer. Her words and his combine to create a

conversation between two lovers, Hatem and Suleika. These names, selected by Goethe from Herbelot's *Bibliothèque Orientale* (1697), are the cloaks under which Goethe can confess his love for Marianne. However, she is not lost to the ideas of Eastern philosophy offered by Goethe. Her love poems, labeled 'Suleika' by Goethe to indicate Marianne's speaking, are pleadings to the east and west winds, respectively in Oriental poetry the messenger of love and the Zephyr. The first poem is optimistic as Suleika receives news of love via the east wind. The second poem is slightly darker. Suleika remains optimistic about love, having met with her lover, but her words are shadowed by the pain of separation, and she pleads with Zephyr the west wind to send a message to her lover. Byrne notes that although "the *Suleika* poems are…not of Goethe's hand, …his influence is naturally felt within these poems" (376). Indeed Goethe had altered the text of Marianne's love poems and included them in this 'collection of songs', but he did not give credit to Marianne for the writing until many years later when she confessed her authorship to a friend.

Marianne was unhappy about the changes that Goethe had made to her poems. She was particularly annoyed by the seemingly unnecessary changes that Goethe made to the fourth stanza of her first Suleika poem, complaining: "Es ist doch nur eine einzige Strophe, die Goethe verändert hat, und ich weiss nicht warum; ich finde die meine wirklich schöner" (as quoted in Boyd, 203).[2] The changes Goethe made to this stanza are marked here:

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[2] It is nevertheless only one strophe, which Goethe altered, and I do not know why; I really find mine more beautiful.

Marianne:	Goethe:
Und mich soll sein leises Flüstern	Und **mir bringt** sein leises Flüstern
Von dem Freunde lieblich grüβen;	Von dem Freunde **tausend Grübe**;
Eh' noch diese Hügel düstern,	Eh, noch diese Hügel düstern,
Sitz ich still zu seinen Füβen.	**Grüβen mich wohl tausend Küβe**.

The alterations in the first and second lines are necessitated by Goethe's complete change of the last line. In Goethe's version, the east wind brings a thousand kisses to the waiting lover, while in Marianne's version the east wind is less active, bringing only whisperings to the lover sitting silently. Boyd suggests that "Perhaps greater metrical smoothness and finer vowel gradation have been attained, but the native restraint has disappeared, the thought has become almost banal, unworthy of the poetess as we know her, and untrue." She continues by writing that it is "with justice Marianne could complain" (203).

In the second Suleika poem, complementary to the first, Goethe's changes do not alter the meaning of the text as much as in the first Suleika poem (Boyd, 204):

Marianne:	Goethe:
Ach, um deine feuchten Schwingen	Ach, um deine feuchten Schwingen
West, wie sehr ich dich beneide:	West, wie sehr ich dich beneide:
Denn du kannst ihm Kunde bringen,	Denn du kannst ihm Kunde bringen,
Was ist in durch die Trennung;	Was ich in **der Trennung leide**.
Die Bewegung deiner Flügel	Die Bewegung deiner Flügel
Weckt im Busen stilles Sehnen,	Weckt im Busen stilles Sehnen,
Blumen, Augen, Wald und Hügel	Blumen, Augen, Wald und Hügel
Stehn bei deinem Hauch in Tränen.	Stehn bei deinem Hauch in Tränen.
Doch dein mildes sanftes Wehen	Doch dein mildes sanftes Wehen
Kühlt die wunden Augenlider;	Kühlt die wunden Augenlider;
Ach für Leid müβt ich vergehen,	Ach für Leid müβt ich vergehen,
Hofft' ich nicht, wir sehn uns wieder.	Hofft ich nicht **zu sehn ihn** wieder.
Geh denn hi zu meinem Lieben,	**Eile denn zu** meinem Leiben,
Spreche sanft zu seinem Herzen;	Spreche sanft zu seinem Herzen;
Doch vermeid, ihn zu betrüben,	Doch vermeid, ihn zu betrüben
Und verschweig ihm meine Schmerzen.	Und **verbirg** ihm meine Schmerzen.
Sag' ihm **nur**, aber sag's bescheiden:	Sag ihm, aber sags bescheiden:
Seine Liebe sei mein Leben;	Seine Liebe sei mein Leben;
Freudiges Gefühl von beiden	Freudiges Gefühl von beiden
Wird mir seine Nähe geben.	Wird mir seine Nähe geben.

Three of the five changes made by Goethe alter the meter of the poem so that each line has eight syllables, but do not greatly effect the meaning. This now simplified repeating eight syllable pattern, along with the quatrain form, goes along with Goethe's ideas about poetry that is meant to be set to music. His poem "To Lina" from *Lieder* serves as an introduction to these ideas. Here, Goethe urges that his poems be sung instead of read in order to both personalize the poetry and breathe life into the words:

An Lina	To Lina
Liebchen, kommen diese Lieder Jemals wieder dir zur Hand,	Should these songs, love, as they fleet, Chance again to reach thy hand,
Sitze beim Klaviere nieder, Wo der Freund sonst bei dir stand.	At the piano take thy seat, Where thy friend was wont to stand!
Laß die Saiten rasch erklingen,	Sweep with finger bold the string,
Und dann sieh ins Buch hinein; Nur nicht lesen! immer singen!	Then the book one moment see: But read not! Do nought but sing!
Und ein jedes Blatt ist dein.	And each page thine own will be!
Ach, wie traurig sieht in Lettern, Schwarz auf weiß, das Lied mich an,	Ah, what grief the song imparts With its letters, black on white,
Das aus deinem Mund vergöttern, Das ein Herz zerreißen kann!	That, when breath'd by thee, our hearts Now can break and now delight!

(Translated by Edgar Alfred Bowring)

Mitchell notes that "the language of music is not weighed down by utilitarian use, and therefore functions as a natural medium for unrepressed artistic utterance" (68). By encouraging his readers to sing the lyric, instead of simply reading it, or perhaps even imagining the speech in one's mind, Goethe encourages his readers to break away from the constraints of speech and experience the poems entirely as expressive renderings. Being more inclined towards strophic settings, Goethe's alterations hint at an attempt to produce text that can easily be set to such music. The meter allows for the text to be set to music, while the music allows the text to break free from speech (via nuance). Additionally, Goethe may have found the text and speech versions of poetry to be entirely lesser forms. When he sent his *West-Östlicher Divan* to Zelter on January 30, 1820, he included a letter with a note indicating that Zelter should 'dress the naked song' if the poetry pleased him. From this, Mitchell concludes that "In Goethe's view, a 'Lied' that remains merely on the printed page is condemned to a shadowy existence" (61).

Two Settings

Altogether, there have been six settings of Marianne's Goethe-altered poem to the west wind: Carl Bank, "Suleikas Song" (op. 7, no. 5); Carl Eberwein, "Suleika"; Felix Mendelssohn, "Suleika" (op. 34, no. 4); Fanny Hensel, "Suleika"; Franz Schubert, "Suleika II" (op. 31, D. 717); and Karl Friedrich Zelter, "Suleika." The following looks at the last two of these six, those by Zelter and Schubert.

The text of "Suleika" concerns love and the space between lovers. The speaker, who takes the place of Marianne, asks the west wind to deliver a message of love to her lover:

Ach, um deine feuchten Schwingen
West, wie sehr ich dich deneide:
Denn du kannst ihm Kunde bringen,
Was ich in der Trennung leide.

Die Bewegung deiner Flügel
Weckt im Busen stilles Sehnen,
Blumen, Augen, Wald und Hügel
Stehn bei deinem Hauch in Tränen

Doch dein mildes sanftes Wehen
Kühlt die wunden Augenlider
Ach Für Leid müβt ich vergehen,
Hofft ich nicht zu sehn ihn wieder.

Eile denn zu meinem Lieben,
Spreche sanft zu seinem Herzen;
Doch vermeid, ihn zu betrüben,
Und verbirg ihm meine Schmerzen.

Sag ihm, aber sags bescheiden:

Ah, West Wind, your most wings gliding
Stir my envious admiration:
For to him you bring this tiding,
How I grieve in separation!

Your wings' motion has such power,
Yearning through my heart it presses;
Hill and forest, field and flower
Fill with tears from your caresses.

Yet your mild and gentle blowing
Soothes and cools my eyelids burning;
I had died from pain so glowing
But for hope of his returning.

Hurry then to meet my lover,
Softly to his heart appealing;
Yet you must not cloud him over,
And my pain must keep concealing.

Tell him, though with modest

	voice:
Seine Liebe sei mein Leben;	That his love is my life's essence,
Freudiges Gefühl von beiden	In them both I shall rejoice
Wird mir seine Nähe geben.	When again I feel his presence.

(Translated by Edgar Alfred Bowring)

In the first stanza Suleika expresses envy of the west wind, whose ability to traverse long distances quickly by way of flight could reunite her with her lover if only she had this power. The power of quick journeying is god-like in this setting. The wings of the west wind suggest Zephyr, the Greek god of the west wind, and as such a power of travel that could never be given to a mortal. The west wind also maintains Goethe and Marianne's disguises as Hatem and Suleika as the east-west voyaging of the wind is maintained despite the fact that the two German poets were physically separated by a space spanning north-south. With east-west space standing in for north-south space, Suleika expresses distress over the distance of separation and, in the second stanza, reflects the wind's envious power to touch many things at once: it seeks messages in Suleika's heart, but also moves through hills, forests, fields, and flowers. By the third stanza, the west wind's power relieves Suleika's distress as she begins to calm herself from the 'burning' of her eyelids, caused by the tears the wind had stirred in her. Here is the true source of the tears: they are tears caused by the sudden hope that a message may be delivered to her lover, but eased at the same time by the coolness of the gentle breeze across her face. Finally, Suleika urges the wind to be off with her message, but not to reveal her pain. Such

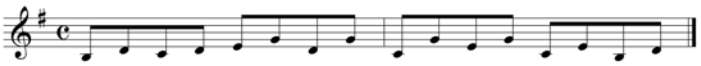
revelation would cause her lover distress, or perhaps scare him further away. If the wind can appeal softly, and with modest voice, Suleika's lover will learn of her devotion to his love and perhaps return. The final two stanzas express a modicum of desperation for Suleika. She wants badly to have her lover know of her dedication, but wants this message delivered in a manner that is completely unlike her pleas and envious words to the west wind. The contradiction between her actual manner and the manner she wishes for addressing her far-off lover compound the anxious and restless nature of her expressed tears and envy.

Musically, the distress and envy are for the most part features of the accompanimental parts. The melodies used by Zelter and Schubert in the setting of "Suleika" have very few similarities, and, with the exception of the final part of Schubert's setting, are expressive but not evocative of the imagery from the poem. However, the accompaniment parts of both works are similar in that they both use arpeggiation. This seems no surprise given the genre of the works, but a closer examination of the contexts reveals that this aspects hold significance in both instances.

Zelter's setting of "Suleika" appears in the collection *Fünfzig Lieder* as song number 24. The accompaniment of this setting employs arpeggiation in all but measures 8-10, which include a cadenza-like figure that calls attention to this important point in each stanza.[3] The only other song of the 50 collected works in *Fünfzig Lieder* that employs this sort of free

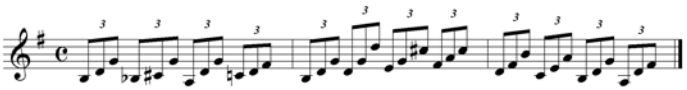
[3] The words that fall on this figure in each stanza are: leide (suffer), Tränen (tears), wieder (return), Schmerzen (pain, suffering), and geben (giving, presence). These are the last words of each stanza.

flowing arpeggiation (instead of the strict contrapuntal style used to fill out chords) is one titled "Ich Denke dein" on a poem by Friederike Brun. The text of this poem conjures images of nature, most predominantly that of waves, banking against the shore. The connection seen between these two uses is in the motion shared by waves and wind, the principle nature image in Marianne's poem. The relatively relaxed use of arpeggiation in "Suleika" suggests the blowing of the wind. There is a subtle rising and falling figure in the eighth note accompanimental figure that weaves throughout the vocal parts (Example 1).



Example 1 Zelter's "Suleika" eighth note figure, mm. 1 – 2

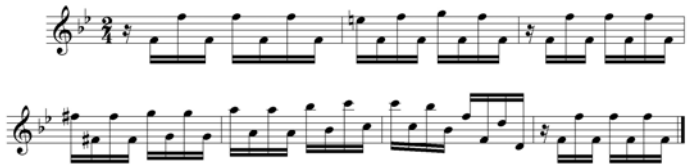
The range here is restricted, but the figure clearly moves on each downbeat in an ascending then descending line: B, C, (d), E, D, C, E, C, B. This wind image projected by a rising and falling accompaniment is also reflected in the final measures of the work. Since Zelter's setting is strophic, these last measures act as a gust of wind between each stanza of text (Example 2).



Example 2 Zelter's "Suleika" triplet figure from mm. 10 – 12

Here again the rising line is emphasized by its placement on the downbeat, while the remainder of the pitches expand the harmony in ascending bursts. Despite the fact that he is known for rather bland settings that rarely evoke the text, highlighting the text in the manner Goethe advocated, Zelter incorporated rising and falling lines that suggest the wind image of Marianne's poem. In this way, the strophic form of Zelter's setting may be thought to aid in the evocation of a continuously and repetitively blowing wind.

Schubert also uses an accompanimental figure that evokes an image of the wind described in the poem. This one is less likely to be contested because of the expectation that Schubert will include this type of imagery. Although both Zelter and Schubert employ figures that may be read in this way, Schubert's wind-like accompaniment is much more elaborate than Zelter's (Example 3).

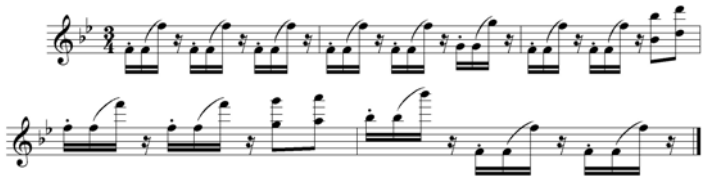


Example 3 Schubert's "Suleika II" wind figure, mm. 3 - 9

Schubert begins with a static octave repeated between two F pitches in the right hand and suggests the wind by moving away from this static state. The effect is of a breeze. A small gust (m. 4) is followed up by a longer, strong wind (mm. 6-7) that abruptly falls off with the last push of air (m. 8) leaving the listener in the same static, windless state as before. This pattern

can be found throughout mm. 1-128 of this work, encompassing the first three stanzas. After this point Schubert's wind becomes agitated, depicting the increased agitation of the poem.

Although Zelter's settings give emphasis to the wind figure at the end of each stanza, necessarily concluding with this more agitated state, Schubert's version sets the entire two final stanzas quite differently than the first three. He retains the wind figure, but here, in increased disturbance, the figures only rise before abruptly halting and returning to the register of origin (Example 4).



Example 4 Schubert's "Suleika II" agitated wind figure, mm. 130 – 131

The tempo here is also faster, adding to the hurried feel of this pattern. Byrne suggests that the tempo indication of the first half of the work *mit Bewegung*[4] is a symbol of love's longing and the mild west wind (381). Following this interpretation, the indication for the final two stanzas, *Etwas geschwinder*, suggests the urgency of longing present in the text and the hurrying of the west wind departing with love's message.

[4] The tempo indication of the first half of the work *mit Bewegung* also appears as *Mässige Bewegung* in some editions.

The depiction of the wind through rising and falling accompanimental figures seems to be the only way that either Zelter or Schubert addresses the oriental theme of this poem. It seems unlikely that either was unaware of the east-west dichotomy, considering the title of Goethe's collection. Schubert additionally set the song to the east wind, "Suleika I," as a companion piece to "Suleika II", also written by Marianne. In "Suleika I" he uses pentatonic inflections to evoke the orient. It seems that the text and the wind figures in his setting of "Suleika II" were thought sufficient for portraying the distance between lovers, disregarding the oriental east-west. This is perhaps because the narrative of the text is quite strong compared to the narrative of the first poem. The second poem indicates action, while the first relies on the reception of a message and its emotional associations.

Since the text is strongly driven by a narrative, most analysts today would consider Schubert's formal setting more appropriate than Zelter's since it incorporates a wider variety of musical material. The strophic form of Zelter's setting gives the same music to each stanza, leaving the singer to nuance the music according to the meaning of the text. However, Schubert's setting is also highly repetitive. In fact, it is the repetitive structure of his setting that makes it an interesting object for analysis while conveying a sense of the single-mindedness of the goal of the speaker.

Firstly, Schubert's setting is quite clearly in two formal parts. Aside from the key and the text, the two sections could almost be considered two separate movements: the first is in two-four time, the second in three-four; the first has flowing accompaniment,

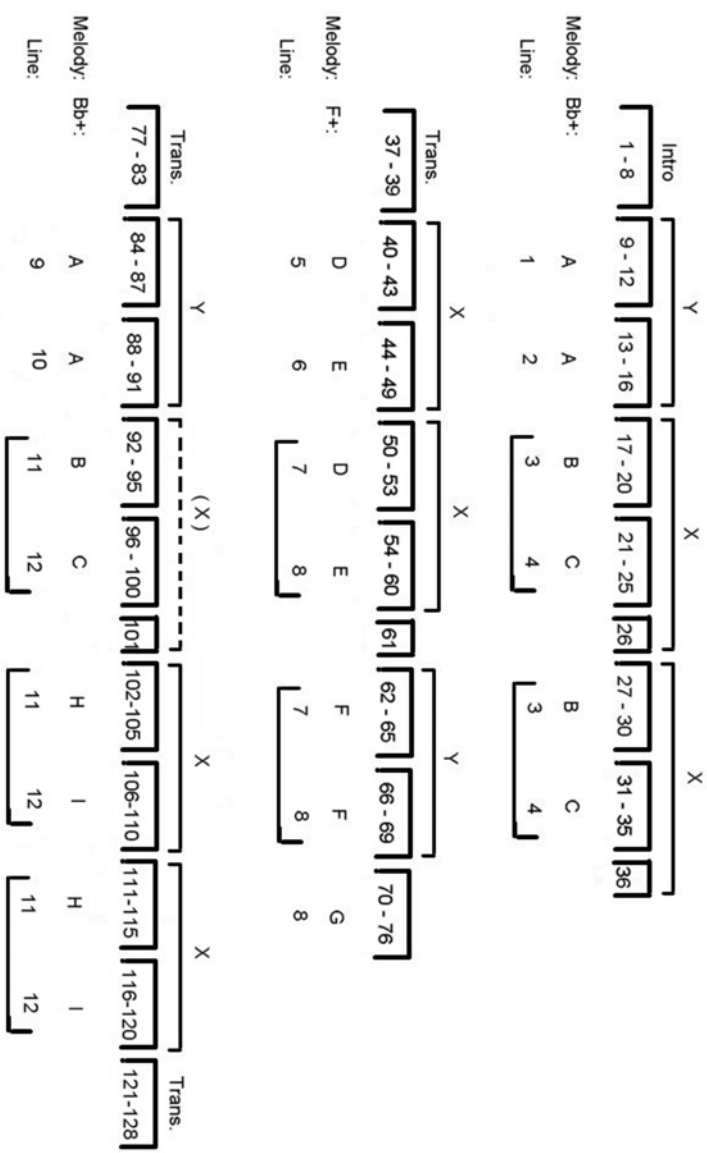
the second jarring; the first maintains metrical unity while the second often juxtaposes six-eight over three-four in the accompaniment with a common eighth note; the second part is in a faster tempo; and there is no melodic continuation. Example 5 shows the structure of the first section (mm. 1-128), with melody and poetic line marked below each group of measures. There are three levels to this diagram, each representing a formal section of the first half. Notice that each formal section contains one stanza of the poem and the harmonic structure of the entire first half is a closed tonic-dominant-tonic form. Schubert uses varying combinations of text and melodic repetition in this part of the song. Repeated, complete lines of text are bracketed below and repetitions of melodic material are bracketed above and labeled by type (single line melodic repetition, Y, or two line melodic repetition, X). In the first section, lines one and two are set to identical music (Y) and, although lines three and four are set to different music, the entire section is repeated immediately after its first statement (X). In the second section, the ideas of structure are retained, but their order is altered. Here Schubert begins by repeating two phrases of music in succession (D and E, marked X on the second level). Since only the last two lines of each stanza are repeated, the text repetition and the melodic repetition do not coincide. Instead, the text repetition falls on a Y type melodic repetition where the same melody (F, in this case) occurs twice.

The relation of level 1 to level 2 is a swap of formal melodic structure. The text pattern stays the same, but the X patterns appear first and are followed by the Y pattern. These structures swap yet again in

the third level, returning to the YXX of the first and creating an overall ABA form for the setting of the first three stanzas. Additionally contributing to the sense of repetitive form, structurally, textually and melodically, the third section returns to the music of the opening as if in da capo form. In fact, the third stanza is completed at the point of the bracketed X which completes lines 11 and 12 as well as the AABC melodic unit of the first section. It is only when this section is complete that the real repetition of two lines of text and two repeated melodies is seen as only the melodic lines H and I occur with a full double statement.

What is interesting about the formal structure of Schubert's setting in relation to Zelter's is that Schubert's internal form of each part of the first section strongly resembles the form of Zelter's setting. This is particularly relevant for Schubert's settings of the first and third stanzas, as the melodic material is repeated to the same melody. Zelter's melody sets the first two lines of each stanza to the same melody transposed up a major second. The final three lines of each stanza are extended by longer durations, a cadenza, and have different profiles than the first two lines. The structure of Schubert's initial statement of the first and third stanzas is almost identical to Zelter's. Additionally, both composers emphasize the turning point of each stanza. For Zelter, this is accomplished by employing a cadenza-like figure on the final line of each stanza and then repeating the entire line. For Schubert it comes in the form of repeating the final two lines of text, and additionally with the same music in the first and third stanzas. Schubert's structure is by no means strophic,

but he does play on the expectation of a completed structure at measure 101 by suggesting a close, but then extending through two more repetitions of the last two lines to conform to his established pattern. The mix-and-match structure of this first section seems almost simultaneously a mischievous jab at, and an admiring nod towards, some older forms that use repetitive structures, such as ternary forms, strophic forms and arias.



Example 5 Schubert's "Suleika II" mm. 1 – 128.

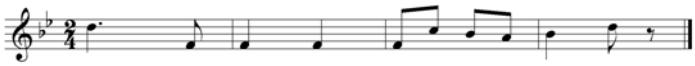
Example 6 Schubert's "Suleika II" mm. 129 – 186.

In the second section of the work (mm. 129-186), Schubert combines aspects of the wind figure with aspects of form. As the text is agitated and the west wind leaves to deliver a message to Suleika's lover, the formal structure begins to disintegrate. Example 6 shows the structure of the second half of the work in the same fashion as the previous diagram. Measures 131 to 146 comprise one X type structure, where two melodies are repeated as well as the repetition of the text (this time in pairs of lines, due to the increased tempo). The two sets of melodies in this section comprise two separate Y type structures where the same melody is repeated twice. The second Y structure contains a different melody that is quite similar to the A melody, as will be discussed in what follows. At measure 151 another repetition of both melody and text occurs with a minor alteration of a minor second transposition (interestingly recalling Zelter's major second transpositional method). At the point of this transposition, the first obvious break from an established formal pattern since it is the first and only directly transposed melody in the entire work, the formal structure breaks apart, fragmenting and lacking in structural melodic repetition. It is as if Suleika is drained from her pleadings calling wistfully after the wind who has already rushed into the distance with her message, the completion of which marks the beginning of fragmentation (m. 155). In Schubert's setting, these last words are for the speaker alone. She speaks to herself, and the fragmented wisps of previous melodies (mm. 172- 184) contribute to this sense of inner hope, pain, and longing.

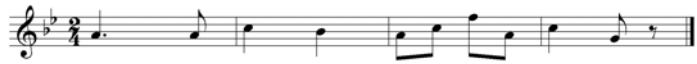
Although not imperative for a formal interpretation of structure, it is interesting to note,

from a standpoint of comparative analysis with a strophic structure, that Schubert's smaller internal forms for each stanza are more repetitive than Zelter's. In fact, where Schubert's melodies are labeled differently in this structural analysis, they are often quite similar, primarily in rhythmic profiles. Consider for example, two melodies from the first half of the song (Example 7 a, b).

7a) Melody A:



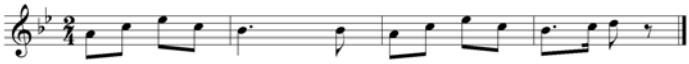
7b) Melody D:



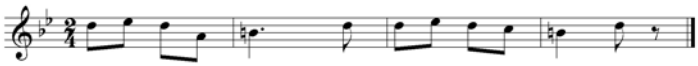
Example 7 Comparison of melodic lines in Schubert's "Suleika II."

The similar profiles of these two melodies create a strong connection between the first lines of the first and second stanzas. Each strophe begins with similar material, bringing it closer to the strophic form that Goethe favored, but still allowing it to retain identity. A similar case could be made for melodies B and H:

8a) Melody B:



8b) Melody H:



Example 8 Comparison of melodic lines in Schubert's "Suleika II."

The rhythmic profiles, and some pitches, connect these two melodies though they seem chronologically distant and possibly formally unimportant. However, in this case both the B and the H melodies begin larger formal X repetitive sections. The H melody is used after the false conclusion at measure 101, drawing a stronger connection to the established formal structural pattern of repeated materials.

Conclusion

To conclude, it is appropriate to return to a consideration of the text analysis presented in the second part of this article. Having shown some similarities between the two compositions, as well as many differences, Goethe's published version of Marianne's poem as a 'song' in the *Divan* shows Goethe's serious musical intention. Marianne's version is a love poem that swaps the north and south of Germany for the east and west of the Orient. Goethe's version conveys an immediacy to this separation, dramatically more suitable, and 'corrects'

the meter of the lines to suit a strophic or repetitive setting. Both composers set the music in such a way that relies on the metrically similar lines. In the case of Zelter, phrases begin and end in the middle of measures and use an accentual pattern that relies on a set number of syllables. Alterations would have to be made to one or more strophes had not each line contained the same feet and meter. In the same way, Schubert's repetitive structure would lose some force if the rhythmic patterns or melodic profiles had to be altered to accommodate the text. Surely Schubert does this elsewhere, but in this work, one of his longest songs with an elaborate framework of important repetition for its dissolution at the ending reflects Suleika's emotional state, the effect would surely lose some force.

In many ways, Schubert seems to have been more attuned to the Oriental themes of Goethe's *Divan* than Zelter. The themes of east and west as dichotomous were only just emerging in literature when Goethe was writing. Similarly in music, the settings of Zelter and Schubert demonstrate not only a new through-composed style, but also an emerging musical interest in Orientalism. Oriental themes can found throughout the arts from the late 18th century. In literature, Goethe was followed by authors such as Ralph Waldo Emerson ("Indian Superstition") and Edgar Allen Poe, whose "Al Aaraaf" is based on stories found in the Qur'an. In music, many composers have taken an interest in Oriental themes and texts. For example, George Friedrich Handel's *Tamerlano* is set in Anatolia and Gilbert and Sullivan's *Mikado* is a comic opera set in Japan. However, by the early 20th century, Orientalism began to be associated

with, not only a dichotomy of East and West, but also with a power relationship of East versus West, where the West was associated with domination and imperialism. By 1978, with the publication of Edward Said's important book *Orientalism*, the dichotomy of East and West seems to have lost its previous inquisitive force in the arts, and gained a level of taboo and awareness of the problems of the West's re-presenting of Eastern culture.

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Abstract

"Goethe's 'Suleika'" addresses Orientalism, a historical shift in musical structure, and the suitability of texts for various musical structures by examining two settings of a poem by Goethe. The article begins by exploring the history of the poem "Suleika," of Goethe's *West-Östlicher Divan*, from its authoring to its eventual musical setting, including notions of an east-west dichotomy and Goethe's expressed concerns about the 'proper' musical setting of poetic text. The article continues to explore two musical settings, one by Franz Schubert and the other by Carl Friedrich Zelter, in order to explore the relationship between these settings and the discussions of text setting and Orientalism presented in the opening discussions.