

**THE LYRICAL POEMS  
OF HUGO VON  
HOFMANNSTHAL**

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The lyrical poems of Hugo von Hofmannsthal by Hugo von Hofmannsthal & Charles Wharton Stork

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**HUGO VON HOFMANNSTHAL & CHARLES WHARTON STORK**

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*Translated from the German with an Introduction  
by Charles Wharton Stork*



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## *Preface and Acknowledgments*

The present volume of translations comprises all the contents of Hofmannsthal's *Die Gesammelte Gedichte*, Insel Verlag, Leipsic, 1907 (in my edition), with the exception of *Der Tod des Tizian*, a play. This play, with *Tor und Tod*, has been translated for *The German Classics*, vol. XVII, by Mr. John Heard, Jr., who has also done the prologue on the death of Böcklin here included. Another version of *Tor und Tod* by Elisabeth Walter has appeared with The Gorham Press. *Die Hochzeit der Sobeide*, a longer play, has been done for the Classics, vol. XX, by Professor Bayard Quincy Morgan. Hofmannsthal's most famous play, *Elektra*, translated by Arthur Symons, has been brought out by Brentano.

Of the poems here included, the *Ballade of the Outward Life* has been translated by Margarete Münsterberg in her *Harvest of German Verse*, Appleton. In *German Lyrists of To-day* by Daisy Broicher, Elkin Mathews, London, appear *Early Spring*, *Thy Face* and *The Two*. An article by Elisabeth Walter, entitled *Hugo von Hofmannsthal, an Exponent of Modern Lyricism*, in *The Colonnade* magazine for December, 1916, New York, contains again the *Ballade of the Outward Life* and *The Two* with the third of the *Three Little Songs* and a number of fragments.

Of my own translations *Of Mutability*, *Travel Song* and *Interdependence* appeared in *The German Classics*, vol. XVII, and are here republished by the courtesy of the proprietors, the German Publication Society. The Introduction has been greatly expanded from an article in the *New York Nation* which contained translations of *The Two*, *A Dream of the Higher Magic* and the third of the *Three Little Songs*. They are reproduced here by the courtesy of the proprietors of *The Nation*. Several

other poems, accepted by *Poet Lore*, are included by the kind permission of the publishers. The entire volume is brought out by the kind permission of Herr von Hofmannsthal through his publishers, the Insel Verlag, Leipsic.

✓ These translations aim at being as true to the spirit, more particularly the mood, of the originals as possible. They are fairly literal, the changes being mainly in the order of words in a phrase. Very occasionally whole lines have been transposed. The metres and rhyme-schemes are, with slight exceptions, as nearly identical as possible. As Hofmannsthal's poetry is so notably compressed and full of meaning, it is hoped that these translations, together with the Introduction, may enable some of those who already know him in the original to see even more in his work than they have already done.

CHARLES WHARTON STORK.

"Birdwood," Philadelphia.

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## *INTRODUCTION*

## HOFMANNSTHAL AS A LYRIC POET

The name of Hugo von Hofmannsthal is fairly well known to those who attempt to follow the course of modern literature in Europe. Furthermore, all opera-goers have come in contact with it from the accident that two of Hofmannsthal's plays, *Elektra* and *Der Rosenkavalier*, were set to music by Richard Strauss. His *Elektra* was also acted in New York by Mrs. Patrick Campbell. It may nevertheless be safely said that the peculiar genius of this author is but little appreciated in America, and that the general impression among those who have heard of him is of a colorful, neo-classical dramatist. It is hoped that the present volume may serve to bring out another and deeper aspect of the poet.

Judged by bulk, the lyrics of Hofmannsthal's might well be neglected in a survey of his writings as a whole. He has to his credit some seven or eight long plays, a dozen short plays and two volumes of prose studies. Against these we can set only a small volume entitled *Die Gesammelte Gedichte*, including, apparently, all the poems which the author cares to have preserved. It contains but twenty-three lyrics, the rest of the book consisting of a short play, a dramatic idyll and several prologues written for special occasions. But as the short plays excel the longer in concentrated art, so the lyrics