

The Loreley

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- Wild Hunt and Furious Host
- Illustrated Lexicon of Germanic Deities
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Preface

This article is about the Loreley Phenomenon. It covers various aspects, which can be found in the following outline. As a research and writing project, it was more of an enjoyable side project for the author, as his main interest lies in other topics. But after visiting the Loreley Rock several times, his interest grew enough and he began to research it. However, as the topic was not a priority, it took more than ten years until it reached this publication. Over the years a few books and some postcards were purchased for the project and information from the Internet was saved. Some of those websites have long since disappeared.

There were many writers during and after the Romantic period who used the theme of the Loreley in their prose or poetry. A whole book could be filled with them alone. Only a small selection is presented here, but the most important authors are included.

This also applies to painting and sculpture, and therefore only a selection of these is offered as well, all entirely according to the personal choice of the author.

Many postcards with the Loreley motif were produced in Germany in the 19th and early 20th centuries. It was a time when indirect communication took mainly place by means of letters and postcards, all handwritten of course. But there were probably too many of them, because many of the postcards were never sent, people didn't buy them.

The pictures below include also such postcards, many of which were taken with thanks from the Goethezeitportal, which permits private use and non-commercial use for educational, artistic, cultural and scientific purposes. The corresponding images can be found on the pages:

<http://www.goethezeitportal.de/wissen/topographische-ansichten/orte-kultureller-erinnerung-die-loreley.html>

<http://www.goethezeitportal.de/wissen/topographische-ansichten/orte-kultureller-erinnerung-die-loreley-teil-ii.html>

There are images below which do not really look to be duplicates of the used sources anymore. The author has done (in his view) his best to optimize them with his image processing programs to get the best results.



The Lorelei. From a series of 6 postcards. The original picture shows the first verse at the top right of the German Loreley poem by Heinrich Heine.

The Rhine

One of the rivers with the most shipping traffic in the world is the Rhine. This name is derived from the Indo-European word root *Reinos*, which means to flow and stream. From this, the ancient Greek *rhēō* (to flow) and the Latin *rivus* (river) are said to have emerged, as well as the Proto-Germanic *Rīn*, Old and Middle High German *Rīn*, High German *Rhein*, Dutch *Rijn*, French *Rhin*. The Celts called the river *Rhenos*, the Romans *Rhenus*; the 'h' in the respected names is possibly taken from the Greek.

The Rhine itself also gave its name to the chemical element *rhenum*, which was discovered in 1925.

Its headwaters are in Switzerland, mostly in the canton of Graubünden. It flows into the North Sea with several branches in the Netherlands and is a good 1232 km long. The river is divided into various sections.



In Switzerland, it is called the Alpine Rhine as far as Lake Constance, followed by the High Rhine, Upper Rhine, Middle Rhine and Lower Rhine. It ends with the Delta Rhine, which comprises the three estuaries Waal, Lek and IJssel.



The Hinterrhein (Posterior Rhine) is one of the source rivers of the Rhine and is located in the Swiss canton of Graubünden.

**Gouache over aquatint by Johann Ludwig Bleuler, around 1830
(Museum zu Allerheiligen, Schaffhausen).**

<https://hls-dhs-dss.ch/de/articles/008768/2020-05-19/>

Middle Rhine Valley - Loreley Passage

This article focuses on the Middle Rhine. This section is 130 km long and lies between the cities of Bingen and Bonn. The Middle Rhine river valley is one of the most important cultural landscapes in Germany. "The most beautiful stretch of land in Germany", described the poet Heinrich von Kleist, "on which our great gardener worked visibly con amore, are the banks of the Rhine from Mainz to Koblenz".





Fürstenberg Castle in the Upper Middle Rhine Valley



Aerial image of the Upper Middle Rhine Valley in the area of Sankt Goarshausen with the Lorelei at the the bottom right of the image

Source: https://commons.wikimedia.org/wiki/File:Aerial_image_of_the_Upper_Middle_Rhine_Valley.jpg

In particular, it is about the Upper Middle Rhine Valley section, which has UNESCO World Heritage status and is often referred to as the “Valley of the Loreley”. Having said this, the central theme is already mentioned, as it is about the Loreley.

The name refers to a slate rock face near the village of Sankt Goarshausen. This 132m high rock is located at the deepest and narrowest point of the Middle Rhine and belongs to the German state of Rhineland-Palatinate.

The Loreley Passage used to be one of the most dangerous stretches of the Rhine for shipping. The riverbed, which was still around 300m wide shortly before this passage, is now only 160m wide at the Loreley Rock and even 145m wide at a nearby point. At the Loreley, the Rhine was about 25m deep. This makes it the narrowest and deepest point on its entire navigable section between Basel and Rotterdam. A little further on, the river is usually around 250m wide, but then winds its way through the rock massif in tight bends.

However, the danger to shipping decreased considerably after several rocks on the Loreley site were blown up in the 1930s. At very low water levels, however, the Lorelei Passage is still an increased risk for ships.

The Loreley-Rock

The Loreley Rock is part of the Taunus low mountain range, which in turn is part of the Rhenish Slate Mountains. The formation of this mountain range goes back many millions of years into the history of the earth.



The Rhenish Slate Mountains as a whole, shown schematically.
Source: <https://commons.wikimedia.org/wiki/File:Rsg.png>

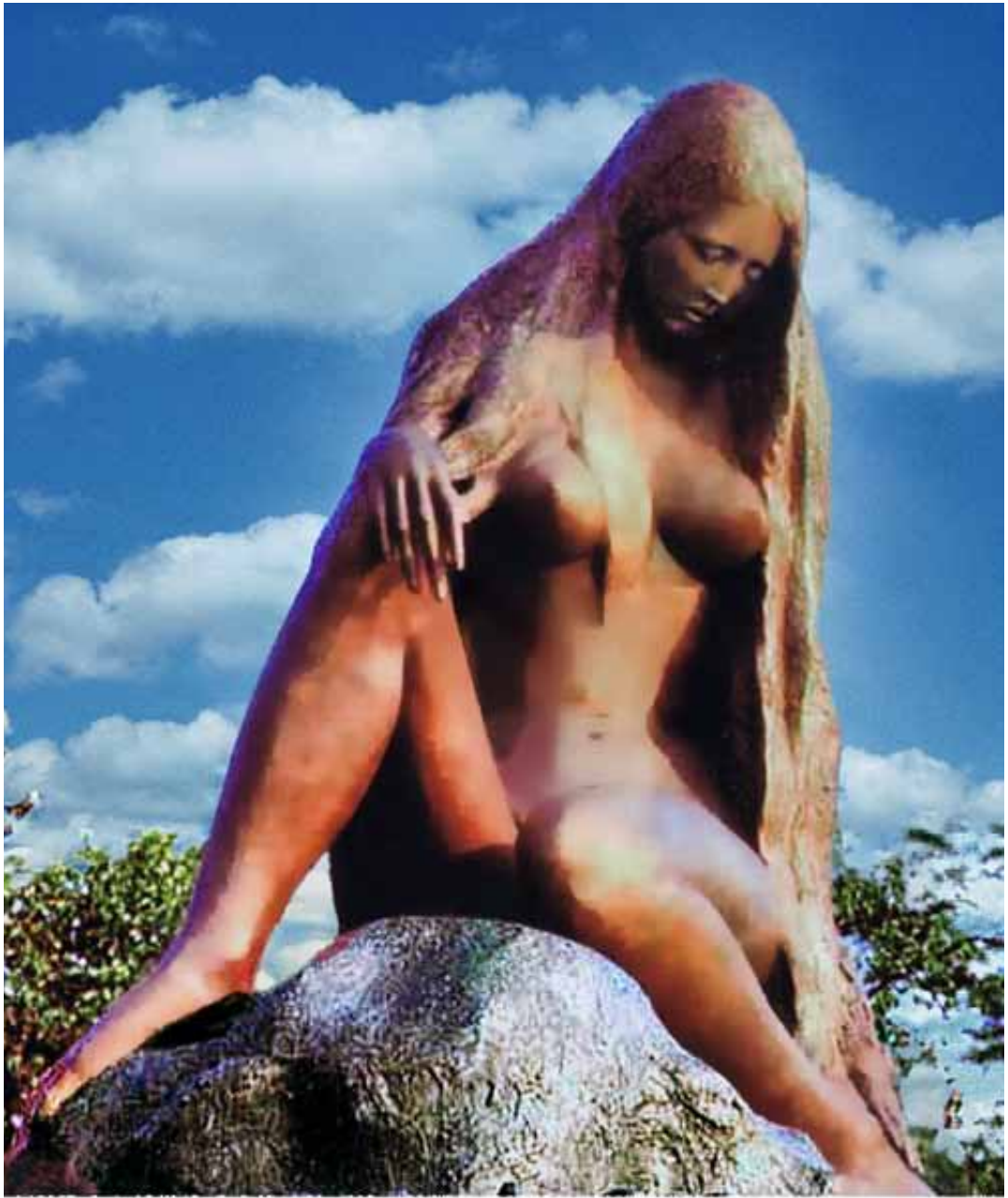
This Rhenish low mountain range in Germany is partly located in the German federal states of North Rhine-Westphalia, Rhineland-Palatinate, Hesse and Saarland. As a geological-geographical unit, however, it extends further into the countries of Luxembourg, France and Belgium and includes the Ardennes.



View of the Rhine and Loreley from the "Maria Ruh" vantage point



The Loreley open-air stage is located on and behind the Loreley cliff



Loreley statue on the tongue of land near the Loreley rock

The Loreley is a rock made of dark clay slate and is located south of the town of Sankt Goarshausen on the eastern right bank of the Rhine. With its height of 132 meters (193.14

m above sea level), it towers high on the inside of the Rhine bend, but also has shallows of up to 100 meters in the middle of the river. This is one of the reasons why this section of the river is still one of the most dangerous stretches of the Rhine for shipping.

The rock is geologically around 4 million years old and has been since several centuries a centre of Rhine romanticism since the 19th century. The view from the top of the rock with the view of the Rhine curves, the nearby villages and the old castles of Katz and Rheinfels has become a magnet for tourists from all over the world.

The Loreley open-air stage was built near the viewpoint at the top of the Loreley rock in 1939 and regularly hosts rock concerts and other major events that also attract many international visitors.

Traces of human habitation have been found in the immediate area dating back to the Stone Age, Bronze Age, Iron Age, Celtic and Roman times. Because the Loreley rock plateau would be an ideal place of worship, many researchers suspect that the rock was a pre-Christian cultplace that has attracted people since time immemorial.

Since the Loreley has enjoyed such international renown, it has also been 'played' to the many visitors. Today, there are three statues of the Loreley on and near the rock. One of these statues has stood at the foot of the rock on a small promontory separating the Loreley harbor from the Rhine since 1983. The bronze sculpture was made by the Russian sculptor Natascha Alexandrova Princess Jusopov, who lives in Paris.

The oldest statue had stood somewhat secluded next to the Berghotel since the end of the 1970s. When the demolition of the hotel was planned, the statue was moved and now stands in a nicer spot with a view of the Rhine and two castles.

Since Spring 2023 a third Loreley figure has been standing on the Loreley cliffs at 132 meters (433 ft.) above the Rhine. It measures 2.20 meters (7.2 ft.) and is made of bronze. It was created by the Berlin sculptor Valerie Otte.

The statue was not placed directly on the edge of the summit, but a fewsteps to the rear. This means that passing ship passengers cannot see it from below.

The simple, realistic depiction with a cool facial expression, the body, including the breasts, clad in inconspicuous clothing is not a delight for all visitors, but it is well suited to today's times.



**Statue of the Loreley by the Italian sculptor Mariano Pinton, 1979
Loreley with a view of the Katz and Maus castles**



Loreley statue created by Valerie Otte

The Name Loreley



The Loreley. Picture postcard - postmark date: 1926-08-09
Publisher: Louis Glaser, Leipzig

In addition to this well-known name, there are several name variants such as Lorelei, Lorelei, Lore Lay, Lore-Ley, Lurley, Lurelei and Lurlei.

The origin of the name Loreley has not yet been fully clarified. This applies in particular to the first part, as the last syllable Ley, also Lei, means stone, rock, slate, Old Saxon *leia*, Late Middle High German *Leie*, Middle Dutch *leye*. The term is probably derived from the Gaulish **lēi*, meaning stone. In the German spelling reform of 1901, the 'y' was replaced by an 'i' in most cases. This is why it is often spelled Lorelei today.

This '-ley' or '-lei' still exists in the Dutch occupational name '*leidekker*' (roofer) and in some parts of Germany it is also called *Leyendecker* instead of *Dachdecker* (roofer).

There are several interpretations of the first part 'Lore-', none of which stands out convincingly.

The Loreley rock used to have various other names, such as Lurinberg, Lurleberg or Lorberg. (German 'berg' is mountain, sometimes also hill)

The expression *Mons Lurlaberc*, which is also read by some as *Mons Lurtaberch*, is said to originate from the lost Fulda annals from the 9th century. In his essay "On the etymology of the name Loreley" from 1984, the researcher Hans Jeske mentions various other old text passages that refer to the Loreley rock:

- Around 1245/ 50, the traveling singer Marner mentions the treasure of the Nibelungs (German: Nibelungenhort), which

"... lit in dem Lurlenberge".

Translated:

lies inside the Lurlen mountain

- In the Ritterpreis ("Knight's musing", a work from 1288–1300) a knight moves "üz Lurlinberge rheinaufwärts".

Translated:

up the Rhine to the Lurlin mountain

- The Kolmarer Meisterliederhs (work called Kolmar Master Songs) (2nd half of the 13th century) contains the following saying:

do hört ich ein cleynes getwerc;

vss dem lorberg er mir gar schier entwurte.

Er sprach: wer ist, der also lut rufft zu mir in den berg?

Translated:

Then I heard a little dwarf

who answered me from inside the Lor Mountain.

He said, who is it calling so loudly to me in the mountain?

A second saying states:

Ich kam zu tal in nyderlant gefarn by kurczer zyt

für das gebirge, da der lorleberg nah inne lyt.

Translated:

I recently traveled to the valley in the low area

because of the mountains where the Lorleberg is located



The Loreley, by Johann Köler (1826-1899)

Jeske goes on to give a number of documented other names dating from 1300 onwards:

- 1301 - Lirley
- 1314 - Lurley
- 1339 - Lorlenberg
- 1395 - (Weingarten) zu Loyrenberg
- 1437 - andern Luyrleyeberge
- 1513 - am Lorleyberge
- 1547 - am Lorleberge
- 1671 - aufder Lorley
- 1435 - am Lurleyfelsen
- 1442 - an dem Lorleyberg
- 1607 - Lourley
- 1645 - Lurleberg
- 1697 - lurleyberg
- 1715 - Lurle - Berg

In one of the interpretations for 'lore-', reference is made to the basic form (lexeme), which is found in dialect dictionaries

- lurelen 'to hum',
- lureln 'to sing quietly to oneself, to hum'
- lörlen 'sound word'

In older times, this could indicate "the mountain where it hums (rustles)", and later, when the syllable 'ley' had established itself instead of mountain, "the rock where it hums (rustles)".

In an additional interpretation based on the previous one, the singing or humming is said to be based on 'echo'. In the past, the rock had so many 'holes' that they produced an echo when shouted or sung; there is talk of "a strong sevenfold echo". The strong echo of the rock was already famous in the 13th century. However, this echo that used to attract many visitors has been lost with the construction of a second railroad tunnel and the widening of the road through blasting work.

One can only guess that the echo may have served as an oracle in pre-Christian times.

According to a folkloric explanation, dwarves who lived inside the rock were responsible for this.

Another explanation refers to the Middle High German 'lure', which means to entice, lure, beguile, seduce, similar to the English 'to lure'.

Other 'interpretations are:

- it could refer to the derivation from the Middle High German word lorren or lurren for "howling" or "screaming". This would then be the "screaming" or "howling rock". In addition to being an acoustic natural phenomenon, the loudly screaming sailors are also brought into play here, shortly before they lost their lives in a shipwreck.



Albert Ludovici (1820-1894), *The Lorelei*, 1870

- The explanation is also sought in the Middle High German *luren* for 'lurking', the 'lurking rock' that promises danger. In Rhenish, however, 'luren' also means simply "to look" or "to peer". Loreley would then simply mean "lurking rock" or "lookout rock". *Luren*, or lurking, can also be connected with an ambush, in which case it would be a rock where people lie in ambush or look out for possible victims to rob.
- There was a popular belief that 'luren=lauern' (lurking) was associated with the dwarf king Laurin and explained the Loreley as a rock once inhabited by dwarves and elves.
- The origin of the Middle High German *lure* for "elf" would also be possible. In this case, the Loreley would be an elven rock. According to legend, elves have been seen dancing on the rock "Lei" on moonlit nights ...
- A lesser known attempt at interpretation is the connection of the word stem *Lor-Lur* with the goddess Holda (Hulda, Frau Holle), and a river goddess Lohra (the name Laura also occurs) is also considered as a possible interpretation, whereby the Loreley plateau is said to have been the headquarters of the Lohra cult.

Clemens Brentano



Clemens Brentano

Despite everything that has been said so far - there are many other beautiful viewpoints and there is much more worth knowing about the rock and its name - the Loreley Rock did not achieve its current worldwide fame as a beautiful and historic natural phenomenon. It is the mythical female figure called Loreley, who found her way into literature, poetry, painting and sculpture, who is responsible for this.

In this context it should be noted that, at least during the 19th century, the public dialogue concerning the Loreley was mainly conducted by men, which also had an impact on the representation of the Loreley as a woman. The picture here by the painter Clemens Brewer from 1867 is a prime example of this, but other artists also painted many almost undressed depictions

of the Loreley. The picture here by the painter Clemens Brewer from 1867 is a prime example of this, but other artists also painted many almost undressed depictions of the Loreley. Apparently the artists of such depictions believed that naked skin expressed female seduction. Fortunately, there were also artists who depicted the Loreley with a beautiful face and dress, which are said to be no less seductive. In addition, it was Heine's poem (see below) that first brought the Loreley to the attention of the general public and for most artists this



The Loreley, by Clemens Bewer (1820-1884)

may have been the reason for their depiction. But in Heine's work, the Loreley though also beautiful, it is her voice that seduces the audience so much that they stop paying attention and drown, and not an almost naked figure.

The only lyrical treatment of the subject in the 19th century found for this work for which a woman is responsible is "Ein Lied von der Lorelei" (A Song of the Loreley)) by Ida Countess of Hahn-Hahn (1843).

Clemens Brentano was born on September 8, 1778 in Ehrenbreitstein, today a district of the German city of Koblenz. After several unsuccessful apprenticeships and studies, he moved to Jena in 1798, where he celebrated his first literary success with the work "Godwi". It is in this book that the figure of Loreley first appears in the poem "Zu Bacharach am Rheine".

Until his death in 1842, Brentano was a driven soul and never stayed in one place for long.

He traveled a lot, such as in the summer of 1802, when he undertook a trip along the Rhine, which "remained in his memory as the most beautiful boyhood memory." He was particularly taken with the Rhine landscape, as he saw "the Rhine as a land of happiness where the unspoiled nature reigns." Brentano was unable to find his way in the society of the time and saw himself as an outsider. This can also be seen in his work.

Researchers agree that this mythical figure Loreley was the brainchild of Clemens Brentano who can be considered a poet from the early Romanticism. He has situated his famous ballad "At Bacharach on the Rhine. (Also called: Lore Lay)", in the Middle Ages and chose the small town of Bacharach as its main setting.

Brentano clearly stated that he had invented the story told in the poem. This can be taken. But we can also assume that he had some inspiration for it. One of these could have been the German jurist and historian Marquard Freher (1565-1614), who reported in his book "Origines Palatinae" from 1612 that forest women and mountain spirits are said to live in the Lurlenberg, teasing skippers and travelers with their echoes.

Another inspiration may have been an old legend that the German historian and author Johann Christian von Stramberg (1785-1868) mentions in his 39-volume work with the abbreviated title "Der Rheinische Antiquarius". This legend tells how Heile, a beautiful young woman from the town of Bacharach, met a man at night, they fell in love and got married. But then Heile discovered that her husband was the most beautiful man according to his upper body, but a fish according to his lower body. Once, when she was standing on a rock, she discovered a castle in the water below her and there was her beloved, beckoning to her. To be with him, she jumped down from the rock and died.

Brentano may also have chosen the first name 'Lore' in the poem because he knew its meaning:

Old High German: 'the lurking one'; Germanic: 'the other', 'the stranger'. The Germanic *lōpra* means, among other things, decoy, bait, ambush and enticement.



Lorelei, 1901, by Charles Edward Halle (1846-1914)

However, there is no uniform 'Loreley legend' that has been handed down, there are only all the references described above and the conjecture of local historians, as, for example, is represented on the website **www.st-goarshausen.de**, for example:

The oldest and simplest version, i.e. in a sense the primordial cell of the legend, will be the one that the old fishermen told themselves when they sat in their boat at night and gazed secretly, transfixed, up at the black, moonlight-shrouded rock face, in whose torn crevices the night winds harped with a soft wail and at whose foot the waves broke in a rushing whirlpool, while the echo repeated every human cry and every bird call—the eagle owl still lived there in those days—seven times over. In other words, a natural phenomenon that did not fail to make an impression on simple minds, especially at this dangerous point in the river."

[...]

We start to ponder and ask about its origins and the much-disputed meaning of the name Loreley.

There are literary poets and other neophytes who claim that the Loreley legend was "invented" by the poet Clemens Brentano. No one had written about it before him, so it was unknown. If only such senselessness would finally stop! It's about the same as if someone wanted to claim that the Kyffhäuser saga was "invented" by Friedrich Rückert because he wrote the poem about the sleeping Barbarossa, who was originally none other than the All-Father Wodan. Brentano may boast a hundred times about being the "inventor" - everyone with insight knows that such folk tales are not "invented".

[...]

.... and similar phenomena can be explained by the fact that old legends were very often buried in the course of time, especially under pressure from the church, and waited for the poetic divining rod to bring them back to light."

If there really was such a thing, then it was not written down in later times. We can therefore only rather airily speculate about this matter.

In this context, there is a question that is often repeated in various forms: what do poets, like Brentano here, refer to when they write a story, a fairy tale? How much is his own invention (according to his own statement, he invented it), how much is folklore and legend, how much is poetic license? From what and where does the poet draw his material? Can all later songs, operas, poems and stories (and there are hundreds of them) simply be traced back to material that was once rhymed together and invented? Or is there, as in so many myths, legends and sagas, a true (often lost) core behind it, the authenticity of which appeals to people?

Sure, these are for the most part rhetoric questions... for the pure questions we do not have satisfying answers.



Helen Stratton's illustration of the Lorelei in *A Book of Myths*, 1915



Loreley painting, around 1872, by Ferdinand Marternsteig. Published in 1924 as a postcard by König's Kunstverlag, Heidelberg, no. 440

It is now time for the famous poem by Clemens Brentano to make the just written things above more clear. It is presented here in an English translation by Baskerville:

Lore Lay

At Bacharach there dwelleth
A sorceress, so fair,
That many a heart unwary
Her beauty did insnare.

She wrought both shame and sorrow
On many a knight around;
For him there was no rescue
Whom her love's fetters bound.

The bishop had her summoned
With spiritual care;
But fain would grant her pardon,
She was so passing fair.

He spoke with pity's accents:
"Poor Lore Lay! O tell,
Who is it hath misled thee
To work thy evil spell?"

"O let me die, Lord Bishop,
Life I no longer prize,
For all rush to destruction
That look upon mine eyes.

"Mine eyes are flaming firebrands
Mine arm a magic wand,
O let the flames consume me!
O break in twain my wand!"

"No, ere I can condemn thee,
Must thou to me disclose,
Why in these flaming firebrands
My heart already glows.

“To strive to break asunder
Thy magic wand were vain;
Then would my heart be broken,
Sweet Lore Lay, in twain.”

“O laugh not thus, Lord Bishop,
The hapless one to scorn;
But pray that God his mercy
May show to the forlorn!

“O I may live no longer,
To love I’ve bade adieu;
Give me the death I yearn for,
For this I came to you.

“My lover he forsook me,
And did my heart betray;
Now dwells he with the stranger,
Far, far from me away.

“Bright eyes so wild yet gentle,
The cheek of red and white,
Soft speech, to form my circle
Of magic charms unite.

“Myself therein must perish,
My heart is rent in twain;
When I behold my image
Oh, I could die of pain.

“Let justice then be done me;
A Christian’s death my lot;
For all is lost and vanished,
Since he is with me not.”

Three knights he summoned:- “Let her
Peace in you convent find;
Go, Lore; be commended
To God thy troubled mind!

“A nun shalt thou be henceforth
A nun in black and white;
And while on earth prepare thee
For death’s eternal flight .”

And now unto the convent
The knights all three repair,
And sorrowful amidst them
Rode Lore Lay the fair.

“Sir knights, I pray ye, let me
This lofty rock ascend;
I long at my love’s castle
A parting look to send;

“The deep Rhine’s flowing billow
I fain once more would see;
Then go unto the convent,
God’s virgin bride to be.”

The craggy rock soars lofty
Its side is steep and rude,
Yet up the height she climbeth
Till on the top she stood.

The knights bound fast their chargers
And left them in the vale;
They climbed the rock, and higher,
And higher still they scale.

The maiden spake: “A vessel
Upon the Rhine I see;
He who therein is standing
My own sweet love shall be;

“My heart beats so serenely,
He must, he must be mine!”
Then o’er the verge reclining,
She plunges in the Rhine.



The Lorelei, around 1850, painting by Theodor Kaufmann (1814 - 1896)



The Lorelei, by Heinrich Pröhle. In: Rhineland's most beautiful legends and stories. For the youth. Berlin, 1886

And all the knights, they perished,
Unable to descend;
No grave there to receive them,
No priest their death to tend.

A few comments on the poem:

- Because she casts a spell over men with her beauty and also plunges them into ruin, she is accused of witchcraft and brought before the bishop. He also falls for her and, despite her own death wish, refuses to send her to the stake. Instead, he orders her to be made a nun.
- The poem does not mention whether the fall from the cliff was deliberate or not. The knights who had followed her up the rock are, for whatever reason, unable to get down on their own and die. Their cries echo her name and this is clearly an allusion to the natural echo at this rock.
- A second version of the poem was first published only in 1933. In the story, it is now the bishop who sent Lore Lay to the monastery, who sails on a ship along the cliff when Lore Lay is standing up there. She recognizes him and throws herself off the rock.
- Other poets and authors were very probably inspired by Brentano's poem. Not only did they know it, but they must also have been familiar with Brentano's fairy tale (see below). Although it was only published after his death, there is evidence that Brentano read out his work to his acquaintances at several opportunities.
- It is therefore not surprising that a few years later the historian and poet Nicolaus Vogt (1756-183) included the Loreley ballad in his collection of Middle Rhine folk tales. Vogt presumably assumed wrongly that Brentano, also a collector of folk tales, had come across a Loreley tale during his research.
- Based on Vogt's publication, the legend then appeared in 1818 in Alois Schreiber's "Handbuch für Reisende am Rhein" (Handbook for Travelers Along the Rhine). There she can be found for the first time as a siren in the story of the maiden on the Lurley. However, Schreiber does not portray her in a completely negative light, as was later the case. She also shows good sides, for example by giving fishermen advice on where they can make a rich catch.
- Vogt's assumption marks the beginning of a long period of speculation. Some find it plausible, others speak of a false assumption. In any case, Brentano himself never confirmed it.
- Brentano could have been inspired by classical mythology. Siren songs, for example, are known from the Odyssey by the ancient Greek poet Homer. "It is not unlikely that in his poem Brentano was referring to the ancient myth of the mountain nymph Echo, who was unhappily in love with Narcissus and in her grief became a rock from which only her voice could echo.

The poem quoted above is not the only time that the Loreley appears in Brentano's works. There is, for example, Brentano's work "New Fairytales from Brentano". These are four stories that Clemens Brentano wrote from 1810 to 1812, but were only published after his death. The Loreley also appears in the book, sometimes in prose, sometimes in poetry. To give just one of these examples... in the fairy tale "The Story of Old Father Rhine and the Miller" the following lines appear:

Those seven archways lead to seven golden doors," said the old Porter, "'and these seven doors touch seven stairs. These seven stairs lead up again till they all meet in a large hall adjoining seven rooms. In this hall, decked with seven crowns, and sitting on seven thrones, is the beautiful Sorceress Loreley, who lives there with her seven daughters. Inside, her castle is of a dazzling splendour; outside, it is only a high, grim rock, and the Rhine rushes roaring all round. The Loreley, you must know, is as wise as she is beautiful, and she is the Keeper of the Niebelungen Gold, hidden deep away in the old Rhine. She listens and watches day and night, and when a boatman or a fisher but utters a cry, she instantly summons her seven daughters to her side, and sevenfold is the cry re-echoed as a sign of her watchfulness.

Joseph von Eichendorff



Joseph von Eichendorff

Joseph Karl Benedikt Freiherr von Eichendorff (1788–1857) was an important poet and writer of German Romanticism. With around five thousand musical settings, he is one of the most frequently set to music and most widely read German-language poets of the Romantic period and is still well-known today as a prose writer. In 1807, he met the aforementioned Clemens Brentano.

In his poem "Waldgespräch" (Forest talk) he deals with the myth of the Loreley, which in 1840 was set to music by the composer Robert Schumann and included in his "Liederkreis" (i.e. twelve settings of poems by Joseph von Eichendorff for voice and piano).



The legend of the Lorelei, 1835, Alfred Rethel (1816-1859) Lithographer J. Dielmann

Forest talk

(Translation by Charles Harvey Genung)

'Tis very late, 'tis growing cold;
Alone thou ridest through the wold?
The way is long, there's none to see,
Ah, lovely maid*, come follow me.

"I know men's false and guileful art,
And grief long since has rent my heart.
I hear the huntsman's bugle there:
Oh fly,—thou know'st me not,—beware!"

So richly is the steed arrayed,

So wondrous fair the youthful maid,
I know thee now—too late to fly!
Thou art the witch, the Lorelei.

Thou know'st me well,—my lonely shrine
Still frowns in silence on the Rhine;
'Tis very late, 'tis growing cold,—
Thou com'st no more from out the wold!

* The original German text reads here 'bride' (Braut)

Short comment...

The poem is about the witch Lorelei and a man, who is not named, who have a conversation in the forest in which the man offers to help the witch at the beginning because he thinks she has lost her way. The witch's mistrust of the man is rooted in her nature as the witch Lorelei. At the beginning, the man does not know that the woman is the witch Lorelei, but soon recognizes her and eventually falls into the clutches of Lorelei himself in the role of the man lost in the forest. It is not clear why Lorelei acts in this way, perhaps because he calls her bride and she sees this as an attempt to win her over in her distress, to seduce her. It also could be interpreted, that his words "come follow me" (German: Ich führ Dich heim, meaning: I'll bring you home, whereby it is unclear whether her or his home is meant) are taken as a threat by her. Then this is a woman reacting because she feels threatened.



Heinrich Heine

Heinrich Heine

Christian Johann Heinrich Heine (1797–1856) was a poet, writer and journalist and is considered one of the most important German authors of the 19th century.

He is also seen as one of the last representatives of Romanticism and at the same time as its overcomer. He made everyday language lyrical, elevated the feuilleton and the travelogue to the level of an art form and gave German literature a hitherto unknown, elegant lightness. Hardly any other German poet has been so frequently translated and set to music. As a critical, politically committed journalist, essayist, satirist and polemicist, Heine was both admired and feared. Banned from publishing in the German Confederation



Loreley, lithograph by Moritz Ulffers, 1866

(a union of sovereign princes and free cities in Germany that existed from 1815 to 1866), he spent the second half of his life in exile in Paris. Anti-Semites and nationalists were hostile towards Heine even after his death due to his Jewish origins and his political stance. His role as an outsider shaped his life, his work and the history of its reception.

A great deal has been published about and by Heine. Heine's poems have become world-famous through many thousands of musical settings. Research counts 8,000 Heine songs written in the Romantic era alone. Composers such as Franz Schubert, Johannes Brahms and Franz Liszt, to name but a few, were inspired by Heine's poetry. Because Heine and Liszt lived in Paris at the same time, the two met there. They met in the salons or at events and Heine attended Liszt's concerts and reported on them in newspapers. As can be seen from one of his letters, the exchange of ideas with Liszt was very important to him.

Below both first the English translation and then the original German text; the latter is also offered, because so many musical settings of the poem are in German.

Lorelei

I cannot divine what it meaneth,
This haunting nameless pain:
A tale of the bygone ages
Keeps brooding through my brain:

The faint air cools in the gloaming,
And peaceful flows the Rhine,
The thirsty summits are drinking
The sunset's flooding wine;

The loveliest maiden is sitting
High-throned in yon blue air,
Her golden jewels are shining,
She combs her golden hair;

She combs with comb that is golden,
And sings a weird refrain
That steeps in a deadly enchantment
The listener's ravished brain:

The doomed in his drifting shallop,
Is tranced with the sad sweet tone,
He sees not the yawing breakers,
He sees but the maid alone:

The pitiless billwos engulf him!-
So perish sailor and bark;
And this, with her baleful singing,
Is the Lorelei's gruesome work.

Translation by Mark Twain (A Tramp Abroad, 1880)

Lied von der Loreley

Ich weiß nicht, was soll es bedeuten,
Daß ich so traurig bin;
Ein Märchen aus alten Zeiten,
Das kommt mir nicht aus dem Sinn.

Die Luft ist kühl und es dunkelt,
Und ruhig fließt der Rhein;
Der Gipfel des Berges funkelt
Im Abendsonnenschein.

Die schönste Jungfrau sitzet
Dort oben wunderbar[;]
Ihr gold'nes Geschmeide blitzet,
Sie kämmt ihr gold'nes Haar.

Sie kämmt es mit gold'nem Kamme,
Und singt ein Lied dabei;
Das hat eine wundersame,
Gewaltige Melodei.

Den Schiffer im kleinen Schiffe
Ergreift es mit wildem Weh;
Er schaut nicht die Felsenriffe,
Er schaut nur hinauf in die Höh'.

Ich glaube, die Wellen verschlingen
Am Ende Schiffer und Kahn;
Und das hat mit ihrem Singen
Die Lore-Ley gethan.

(Buch der Lieder, 1827)



Historical picture postcard - Silcher's Loreley music

Another English translation, somewhat more adapted to modern english::

(Author unknown)

I know not what spell is enchanting,
 That makes me sadly inclined,
 An old strange legend is haunting,
 And will not leave my mind;

The daylight slowly is going,
 And calmly flows the Rhine,
 The mountain's peak is glowing,
 In evening's mellow shine.

The fairest maid is reclining,
 In dazzling beauty there,
 Her gilded raiment is shining,
 She combs her golden hair;



Illustration of "Lore-Ley" from Heine's "Book of Songs", p. 77

With golden comb she's combing,
And as she combs she sings,
Her song amidst the gloaming,
A weird enchantment brings.

The boatman in his bosom,
Feels painful longings stir,
He sees not danger before him,
But gazes up at her;

The waters sure must swallow,
The boat and him ere long,
And thus is seen the power,
Of cruel Loreley's song.

With regard to the central theme of spurned and even condemned love, some see an autobiographical component in this poem. Others see in the poem a confrontation between Heine and Romanticism or Romantic poetry, which is embodied in the Loreley figure. He uses motifs and representational devices from Romanticism and the folk song to ironize them (through accumulation and exaggeration, also through exaggerated pathos) and thus distance himself. The combination of vanity, seductiveness and transience refers to the revival of *vanitas** motifs in Romanticism.

**Vanitas* (Latin: empty appearance, nothingness, vanity; also boasting, failure or futility) is a word for the Judeo-Christian idea of the transience of all earthly things.

The German composer Friedrich Silcher (1789-1860), who is known today mainly for his songs, but who also composed motets, chamber music and two overtures for large orchestra, is known today outside of connoisseurs of music for his setting of Heine's Loreley poem.

In this musical form, created in 1837, it probably contributed decisively to the worldwide fame of Heine's poem and the Loreley in general.

Ida Countess von Hahn



Ida, Countess of Hahn

Ida Hahn-Hahn or Ida Gräfin von Hahn, actually Ida Marie Louise Sophie Friederike Gustave Gräfin von Hahn, sometimes not correctly von Hahn-Hahn (1805–1880), was a German writer, lyricist and also founded a convent. She came from the old Mecklenburg noble family of Hahn, first mentioned in a document in 1230. She herself preferred to use her double name “Countess Hahn-Hahn”.

Although born a countess, she lived in rather poor circumstances with her mother and siblings after her parents divorced. In 1826, at her mother's request, she married her wealthy cousin Count Friedrich Hahn and adopted the double name Hahn-Hahn. After three years, however, her husband divorced her.

After the divorce, she lived with Adolf Baron von Bystram without being married to him, which was very unconventional for the time; a way of life quite in keeping with her freedom instinct and provocative opposition to conventions of marriage, family and society. Her many journeys and changes of location also point to a pronounced urge for freedom.

Because of Hahn-Hahn's portrayal of women, her works were at times classified as dangerous. In 1847, for example, the *North British Review* stated: “... which we strenuously recommend, is for all husbands and fathers in Germany, to commit to the flames the writings of the Countess Ida Hahn Hahn, whenever they find them in the hands of their wives or daughters.” So it seems that her unconventional life, which is also reflected in her literature, caused some discomfort in male-dominated German society.

On the one hand, she was (rightly) criticized for her racist remarks in her work, on the other hand, she also emphasized and urged tolerance with regard to Islam and Judaism.

She wrote many poems, novels and many of her letters were also published and was considered one of the most widely read authors of her time.

She received recognition from famous German authors such as Joseph von Eichendorff and Theodor Fontane. Since 1844, many of her works have been translated into English, French, Italian, Dutch, Polish, Russian, Swedish and Hungarian.

The following poem by the Countess was published in 1843. First the original German text is presented, then, for a better understanding, the rather literal translation, thus, not in rhyme.



Old picture postcard "The Loreley", by Carl Gebhardt (1860-1917)

Ein Lied von der Lorelei

Die Sonnenstrahlen blitzen
Im Scheiden auf den Rhein,
Und Knab' und Schifferin sitzen
Im schwanken Kahn allein.

Sie singet süße Lieder
Und spricht manch' Schmeichelwort,
Sieht dann in's Aug ihm wieder -
Er aber kehrt sich fort.

Denn drüben auf der Klippe
Da steht die Lorelei,
Von ihrer rosigen Lippe
Tönt Wundermelodei.

Um ihre Stirne hangen
Die Locken braun wie Gold,
Die Augen und die Wangen
Wie glühn, wie blühn sie hold.

Als woll' er sie einsaugen
So blickt der Knabe hin,
"O, schau nicht in die Augen!"
Fleht lang die Schifferin!

Da steigen mächtige Klänge
Aus tiefster Brust der Fey.
"O, horch' nicht auf die Sänge
Der falschen Lorelei." -

Der Knabe ruft: "Behende
Führ mich zur Klippe hin." -
"Das wär' ein traurig Ende",
Versetzt die Schifferin.

"Willst Du mich nicht hinfahren,
Find ich den Weg allein,
Und schwimme durch den klaren,
Mir längst vertrauten Rhein." -

“Kannst Du nicht bei mir weilen?
Ich bin dir ja so gut,
Will Alles mit Dir theilen,
Was nie die Lorlei thut.” -

Sie faßte seine Hände
Und sah ihn an so bang
Ob er zu ihr sich wende -
Die Lorlei sang und sang.

“Ich höre sie nur singen,
Seh’ nur das Sonnenlicht
Aus ihren Augen dringen,
Dich - hör’ und seh’ ich nicht.” -

Da fährt sie schweigend, schnelle
Zur Klippe ihn heran,
Und kaum auf sichrer Stelle
Entschwingt er sich dem Kahn.

Er klimmet auf zur Klippe,
Verletzt sich Hand und Fuß,
Wird ihm nur von der Lippe
Der Lorlei holder Gruß.

Sie singt so lockend droben,
Er ist ihr schon ganz nah,
Und endlich, endlich oben -
Weh’ ihm! sie ist nicht da.

Da steht er einsam schauernd,
In Abends letztem Schein,
Und einsam fährt und trauernd
Die Schifferin auf dem Rhein



Old picture postcard "Greetings from the Loreley".

The verse at the top right, translated:

On a high rocky ridge
there sits the Loreley
Lures with her magic eyes
The dreamer always anew.

A song from the Lorelei

The sun's rays flash
In sundawn on the Rhine,
And boy and boatwoman sit
In the swaying boat alone.

She sings sweet songs
And speaks many a flattering word,
Then looks him in the eyes again -
But he turns away.

Because over on the cliff
There stands the Lorelei,
From her rosy lips

Sounds a wonderful melody.

Around her forehead hang
The curls brown as gold,
The eyes and the cheeks
How they glow, how they bloom.

As if he wanted to absorb her
he boy looks up to her,
“Oh, don’t look into her eyes!”
The boatwoman keeps begging!

Then mighty sounds rise
From the fey’s deepest breast.
“O, do not listen to the songs
Of the false Lorelei.” -

The boy calls out: “Quick,
Lead me to the cliff.” -
“That would be a sad end”,
The boatwoman replies.

“Don’t you want to boat me there?
I’ll find the way alone,
And swim through the clear,
Rhine long familiar to me.” -

“Can’t you stay with me?
I am so good to you,
Will share everything with you,
What the Lorlei never will.” -

She took his hands
And looked at him so afraid,
Hoping he would turn to her -
The Lorlei sang and sang.

“I only hear her singing,
See only the sunlight
Coming from herr eyes,
I neither hear nor see you.” -

Silently and quickly she sails
Him towards the cliff,
And hardly at a safe place
He jumps away from the boat.

He climbs up to the cliff,
Injures hands and feet,
Wishing to hear from the lips
The Lorelei's eloquent greeting.

She sings enticingly from above
He is already very close to her,
And at last, at last above -
Alas for him! She is not there.

There he stands, shivering lonely,
In the evening's last glow,
And lonely and mourning sails
The boatwoman on the Rhine.

This poem "Lorelei" differs from the other poems in part because it features a boatwoman, who is clearly unaffected by the Loreley's singing; thus, the element of seduction is here gender-specific.

She tries to make eyes at the young man on her boat by singing sweet nothings to him, but his attention is completely focused on the Loreley, who is singing atop her rock. The boatwoman warns the man about her, but to no avail.

As in the previous poems, there are the familiar motifs of song and beauty. However, there is no mention of the Loreley combing her hair.

The profession of boatwoman is new here; at that time it was probably more of a male domain.

Another new element here is that the man stands disappointed atop the rock gazing back at the boatwoman he has now lost. In Brentano's work, the Loreley stands on the rock and looks down on the Rhine.

Whether the man, now atop the rock, is still captivated by the Loreley remains unsaid; it may be that he is now mourning the real woman he lost.

The death of the seduced man does not exist here.

Julius Wolff



Julius Wolff

Julius Wolff (1834–1910) was a German poet and writer.

Wolff took part in the Franco-Prussian War of 1870/71 as an officer and settled in Berlin as a freelance writer with his family after his return in 1872. Among the works he wrote was the epic romance “Lurlei” from 1894.

The book was widely read in its day but, as with most of his works, it soon fell into obscurity.

Just as an example a small part of the book...

Chapter 17 starts with: (first the German text, then a rather literal translation:

Frühsommer war's im Tale wieder,
Der Wald geschmückt, der Himmel blau,
Im Laube wogt' es auf und nieder,
Und an den Gräsern hing der Tau.
Weit ausgespannte Segel blinkten
Stromauf, stromunter auf dem Rhein,
Die Kränze vor den Schenken winkten,
Und durst'ge Wanderer kehrten ein.
Es war das alte lust'ge Leben
Mit seinem schwärmenden Genuß,
Wie's rauscht und rollt im Land der Reben
Und an dem ewig jungen Fluß.
Nur Heinrich wollte nichts erfreuen,
Nicht Vogellied, nicht Blütenglanz,
Und nichts verschlug, ihn zu zerstreuen,
Nicht Becher oder Kirmestanz.
Ihm wollte Lurlei seit dem Tage
Der Königswahl nicht aus dem Sinn,
Auf Schritt und Tritt trug er die Frage
Mit sich herum: wo war sie hin?
All die unzähligen Geschichten
Von ihrem Nixentum am Rhein,

Die mit ausführlichen Berichten
Todbringend arger Zauberei'n
Das Tal durchschwirrten allerwegen,
Vermochten nicht, sein treues Herz
So aus dem Tiefsten aufzuregen,
Als wie der eine große Schmerz
Seit der Entdeckung an ihm nagte,
Daß Lurlei, die er zwanzig Jahr
Als Bruder nur zu lieben wagte,
Nun doch nicht seine Schwester war.
Zwar lindernd Öl war's auf den Wogen,
Die wild durchstürmten seine Brust,
Daß ihn doch Lurlei nicht betrogen,
Weil sie es selber nicht gewußt.
Doch hätten sie's zur rechten Stunde
Gewußt, daß sie nicht blutsverwandt,
Sie hätten sich zum Lebensbunde
Wohl längst geeint mit Herz und Hand.

Translation:

It was early summer in the valley again,
The forest decorated, the sky blue,
In the bower it waved up and down,
And dew clung to the grasses
Wide-spread sails flashed
Upstream, downstream on the Rhine,
The wreaths waved in front of the taverns,
And thirsty wanderers stopped in.
It was the old pleasurable life
With its rapturous pleasure,
As it rustles and rolls in the land of vines
And by the ever young river.
Only Heinrich found nothing to please,
Not the song of birds, not the glow of flowers,
And nothing could scatter him,
Not a cup or a fair dance.
Lurlei would not leave his mind since the day
Of the king's election,
At every turn he carried the question
Where had she gone?



Picture postcard: The Lore Lay, by T. Welzl, 1917.
Below the first verse of Brentano's poem

All the countless stories
Of her 'mermaiding' on the Rhine,
Which with detailed reports
Death-bringing evil spells
Whirled through the valley everywhere,
Failed to stir his faithful heart
So stirred from the depths,
As the one great pain
Since the discovery gnawed at him,
That Lurlei, whom he had loved for twenty years
Only dared to love as a brother,
Was not his sister after all.
Though it was soothing oil on the waves,
That stormed wildly through his breast,
That Lurlei did not deceive him,
Because they did not know it themselves.
But had they known at the right hour
Had known that they were not related by blood,
They would have united in the bond of life
They would long ago have united heart and hand.

The whole story in a short summary:

In this book, written entirely in poetry, Lurlei appears as the child of a Rhine mermaid who is placed in a fisherman's net by her mother. The fisherman raises her as his child. Her love for the young Count of Katz Castle becomes Lurlei's doom. She takes revenge for the count's breach of faith by throwing him off the cliff. But true to the vow she made to Grandfather Rhine, she must now also taint all the other young men she has ensnared with her singing, so that in the end she becomes an avenging fury, a woman of vengeance who only takes pleasure in killing.

The book certainly has some beauties, but the ending is too bloodthirsty and the image of Father Rhine too repulsive to appeal to the general public at that time.

Erich Kästner



Erich Kästner, ca. 1930

Emil Erich Kästner (1899-1974) was a German writer, publicist, screenwriter and cabaret poet, best known for his humorous, socially critical poems and children's books such as *Emil and the Detectives*.

His journalistic career began during the Weimar Republic with socially critical and anti-militaristic poems, glosses and essays in various renowned periodicals of the time.

After the beginning of the National Socialist dictatorship, he was one of the few intellectual and prominent opponents of National Socialism to remain in Germany, although his works were included on the list of books defamed as "un-German" in May 1933 and were banned in the Nazi regime's territory. Kästner was the only author present at the burning of his books.



Loreley, col. Aquatint by Johann Jakob Tanner

Despite various repressions, he was allowed to continue publishing under a pseudonym; for example, he wrote screenplays for several comedic entertainment films such as *Münchhausen* (1943). He also had income from the publication of his works abroad.

Kästner's poem about the Loreley is not a classic poem about the Loreley, as was the case with the poems presented so far, because the Loreley itself only appears in the first two stanzas. Rather, it is a "socio-critical ballad"

The poem reads, first the original in German, then a non-rhymed translation.

Der Handstand auf der Loreley

(Nach einer wahren Begebenheit)

Die Loreley, bekannt als Fee und Felsen,
ist jener Fleck am Rhein, nicht weit von Bingen,
wo früher Schiffer mit verdrehten Hälsen,
von blonden Haaren schwärmend, untergingen.

Wir wandeln uns. Die Schiffer inbegriffen.
Der Rhein ist reguliert und eingedämmt.
Die Zeit vergeht. Man stirbt nicht mehr beim Schiffern,
bloß weil ein blondes Weib sich dauernd kämmt.

Nichtsdestotrotz geschieht auch heutzutage
noch manches, was der Steinzeit ähnlich sieht.
So alt ist keine deutsche Heldensage,
daß sie nicht doch noch Helden nach sich zieht.

Erst neulich machte auf der Loreley
hoch überm Rhein ein Turner einen Handstand!
Von allen Dampfern tönte Angstgeschrei,
als er kopfüber oben auf der Wand stand.

Er stand, als ob er auf dem Barren stünde.
Mit hohlem Kreuz. Und lustbetonten Zügen.
Man fragte nicht: Was hatte er für Gründe?
Er war ein Held. Das dürfte wohl genügen.

Er stand, verkehrt, im Abendsonnenscheine.
Da trübte Wehmut seinen Turnerblick.
Er dachte an die Loreley von Heine.
Und stürzte ab. Und brach sich das Genick.

Er starb als Held. Man muß ihn nicht beweinen.
Sein Handstand war vom Schicksal überstrahlt.
Ein Augenblick mit zwei gehobnen Beinen
ist nicht zu teuer mit dem Tod bezahlt!

P.S. Eins wäre allerdings noch nachzutragen:
Der Turner hinterließ uns Frau und Kind.
Hinwiederum, man soll sie nicht beklagen.
Weil im Bezirk der Helden und der Sagen
die Überlebenden nicht wichtig sind.

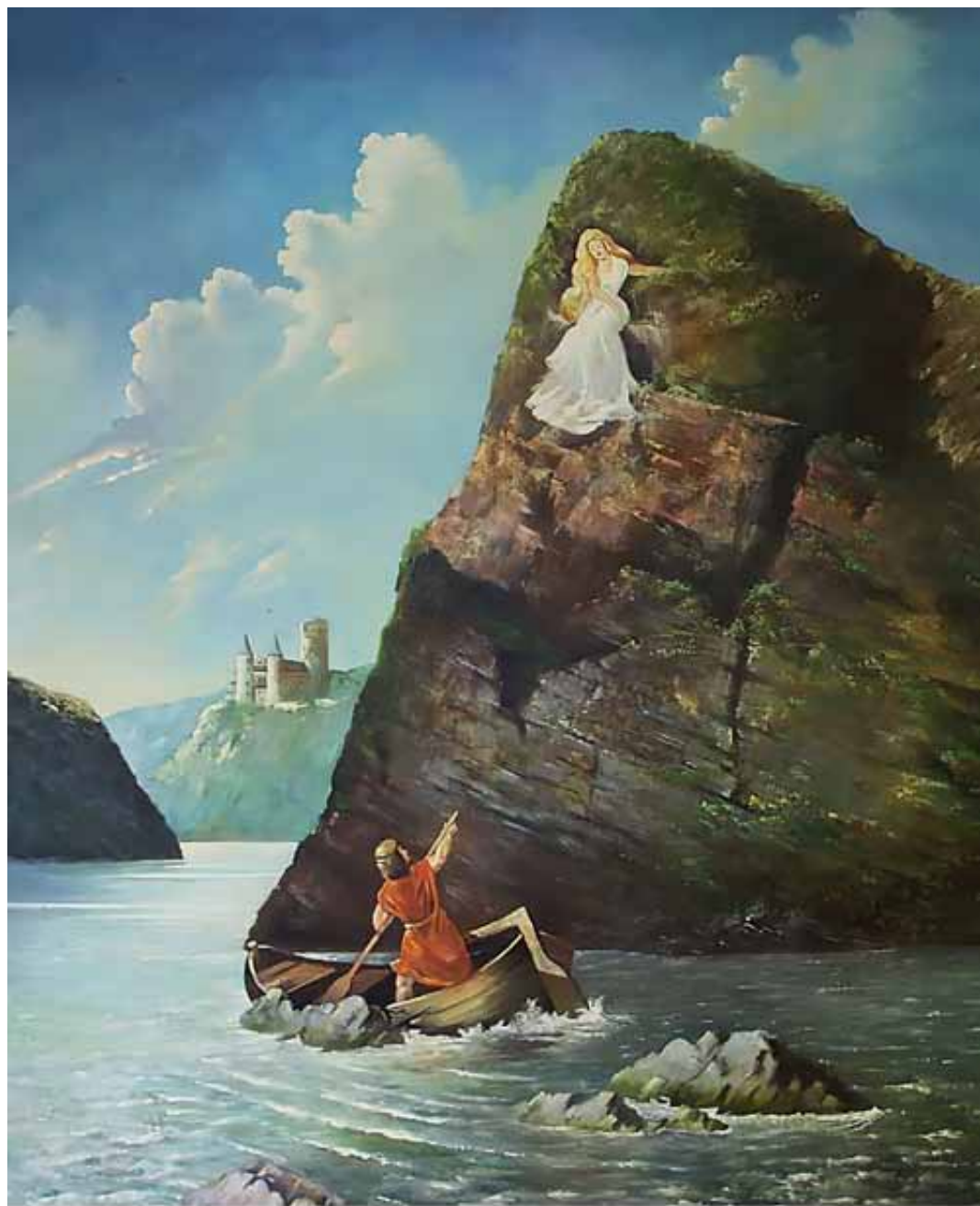


"Lurleiberg", 1817, William Turner (1775–1851)

Translation:

The Handstand on the Lorelei
(Based on a True Story)

The Lorelei, known as the fairy and the stone,
is that spot on the Rhine, not far from Bingen,
where back in the day, sailors with turned heads
sank, day-dreaming about blond hair



The Loreley. Painter unknown. Photo: Lienyuan Lee

We change, and so do the sailors
The Rhine is regulated and dammed up.
Time goes by, people don't die in ships anymore,
just because of some blond's constant combing

All the same, it happens even today
Lots of stuff that looks like it's out of the Stone Age
No German hero saga is so old,
that it doesn't still bring heroes along with it

Just recently, high above the Rhine
a gymnast was doing a handstand on the Lorelei!
There were cries of fear coming from all the steamboats
as he stood headfirst atop the rock face.

He stood, as if he was standing on the bars¹
Standing perfectly straight. And graceful movements.
No one asks: Why did he do that for?
He was a hero. That oughta be reason enough.

He stood, upside down, in the evening sunlight
And then melancholy clouded his gymnast's eye.
He thought about Heine's Lorelei.
And crashed down. And broke his neck.

He died a hero. There's no need to mourn him.
His headstand was determined by destiny.
A moment with two raised legs
isn't paid for too dearly with one's death!

P.S. One thing, however, ought to be mentioned:
The gymnast left behind a wife and child.
But in any case, one shouldn't lament over them.
When it comes to heroes and sagas
the survivors aren't important.

Comments...

Ostensibly, it appears to be a parody of Heinrich Heine's poem "Die Lore-Ley," in which Kästner mainly pokes fun at false romanticism and the nationalist radicalized gymnastics movement. As in Clemens Brentano's ballad Lore-Ley, on which Heine's poem is based, the protagonist himself falls off the cliff.



"Loreley", painting by Wilhelm Kray (1828-1889)



Loreley, O. Lingner, 1895

Kästner, a staunch opponent of National Socialism, criticizes the excessive appreciation and emphasis on everything seen as typically German of his time and the related unreflected, exaggerated heroism. The formal resemblance to the Horst Wessel song can be understood as an ironic reference to the National Socialists' hero worship.

Kästner certainly had a concrete Reason for his poem....

A local gymnastics club bought the Loreley plateau and built not only a farm, but also a sports hall where German heroism could prove itself in the face of the romantic temptation of the surroundings. An accident did indeed happen: a gymnast, in his exuberance, is said to have attempted a handstand on the edge of the cliff. It motivated Kästner to include this oppressive event in the subtitle of his poem with the reference "based on a true story." But Kästner must have known that his criticism of the seductiveness of the hero myth and his disdain for death would not be enough.

Legends about the Loreley

There are several folk tales and fairy tales about the Loreley. But, at least in their written form, none of them date from the time before Clemens Brentano wrote his poem "Zur Bacharach am Rheine". They are therefore all of more recent date. Nevertheless, some are included in works with collections of legends, which also contain older folk tales.

In addition, such tales sometimes suggest that the story in question is ancient, as evidenced by the tale below, which begins with "An infinitely long time ago ...".

Only a few such tales are included here because almost all of them focus on the theme that Brentano and Heine describe in their poems. They are all simply embellished with different details.

The three stories below are translated from German by the author, as they appear in the German version of this article.

Lurlei

Once the devil also sailed on the Rhine and came between the Lurlei rocks; the pass seemed too narrow for him, he wanted to make it wide and either move the opposite rocky colossus from the spot or break it into such chunks that they would block the river completely and make it unnavigable; so he braced his back against the Lurlei rock and lifted and pushed and shook the mountain opposite. It was already beginning to shake when the Lurlei sang. The



Lorelei, woodcut by H Gedan after the picture
by Friedrich Ernst Wolfrom, 1901

devil heard the song and it made him feel strange. He stopped his work and could hardly stand it any longer. He would gladly have chosen and taken the Lurlei as his lover, but he had no power over her, and he was so hot with love that he was steaming. When Lurlei's song fell silent, the devil hurried away; he had already thought that he would have to remain banished to the rock.

But when he was gone, his whole figure, not excepting his tail, was, oh wonder, burned black into the rock face, thus immortalizing his memory in the Lurlei. Afterwards, the devil was very careful not to come near the siren of the Rhine again, and feared that if he was once more captivated by her, he would suffer great disorder and interruption in his business.

But Lurlei still sings in the quiet, calm moonlit nights, still appears on the rocky peak, still waits for redemption. But the lovers who let themselves be beguiled by her have died out; today's world has no time to climb her rock or to approach it in a boat on moonlit nights. The wheels of the swift steamship roar past without stopping, and no more voices of song and legend can be heard through its roar.

Based on the story in Ludwig Bechstein: Deutsches Sagenbuch, 1853.



**The Lorelei. Postcard after the painting by
Nikolai von Astudin, before 1920**



"Lorelei" by Astley David Middleton Cooper (1856 – 1924)

The Legend of the Loreley

The mountain fairy "Loreley" once lived in the former Loreley Cave, which no longer exists today. The voice of the graceful fairy echoed mysteriously in the rocky backdrop. She made countless men's hearts beat faster and tremble in blissful delight. Especially when the craggy walls of the Ley glowed in the evening sun, or the cliffs were reflected in the yellow light of the moon from the swirling salt water at the foot of the grotto formations, her bright figure could be recognized on the mountain peaks. Many a boatman who sought their proximity sank into the tangle of breakers without his body ever being recovered. Only some fishermen from the surroundings seemed to be fond of her. Their nightly catches were so plentiful that after just a few years their prosperity allowed them to swap their poor huts on the Rhine for two and three-storey buildings in the higher class streets of their villages. But those of them who gossiped about their encounters with the beautiful maiden, suddenly lost their hunting luck forever.

However, the favors she bestowed on the gifted remained no secret. The reputation of her graceful beauty spread far beyond the borders of the Middle Rhine region. The young hereditary count of the Palatinate also learned of the wonderful favor bestowed on many a protégé. Seized by an unimaginable longing, the young man secretly left the care of his father's court to win the love of the beautiful Loreley. He was guided to her magical realm by sailors of the same age. As the sunset faded and the first stars twinkled in the sky, the count's boat reached the gigantic gorge below the "Seven Virgins". Under the spell of a wondrous song echoing in the rocky backdrop, they spotted the enchanting appearance of the Loreley above the steepest rock face. The bachelor impetuously drove the oarsmen to land. Now only a few steps separated them from the scree bank. But they all stared upwards. Then their strength on the oars flagged.

The helmsman forgot his duty. The boat swayed down into the valley without a guide. In sudden impatience, the hereditary count jumped off the ship and disappeared into the maelstrom with the cry "O Loreley!"

After the Count Palatine had learned of his son's demise from his returning companions, he ordered his heir to capture his son's corrupter. That same evening, a captain of the count palatine approached the shore of the Loreley with vengeful warriors, who they spotted in the ghostly veils of the steep face. The mountain was soon surrounded and the captain and his boldest men scaled the rocky massif. They spotted the sorceress again on the jutting crest.

"Pagan woman, now you must pay for your misdeeds!" shouted the leader as he blocked the fiend's path to the grotto.

"It's not you to judge me!" cried the distressed woman.

She threw her pearl jewelry into the flood, and her voice shrilled across the water:



Loreley (1899) oil painting by Emil Krupa-Krupinski (1872-1924)

"Father, quickly, quickly!
Send the wild horses to your child!
She wants to ride
on the waves wind!"

Immediately waves rose rock-high like raging beach breakers and carried the fairy away into the gray of the evening vapors until she disappeared. It was deathly quiet above the roaring waves.

The Loreley has not been seen since. Only in the manifold echoes does she mocks the callers on the rock.

The Fairytale of the Loreley

An infinitely long time ago, a king's son and his retinue rode down the Rhine. It had been a hot day when the small group prepared to camp for the night. The young king's son jumped into the waters of the Rhine to cool off. A daughter of the Rhine watched him. You should know that Father Rhine had 5 daughters. He had built a moated castle for each of them. These daughters of the Rhine are not human but mermaids, who are called Lure here. The Lure, who lives here on the great rock, the Layen, was Father Rhine's favorite child. The Lure fell in love with the handsome king's son. She wanted him for herself. So she took him to her moated castle deep at the bottom of the Rhine. The king's companions were very upset and at first did not know what to do. But then they traveled far and wide across the country and told of the young king's son's misfortune.

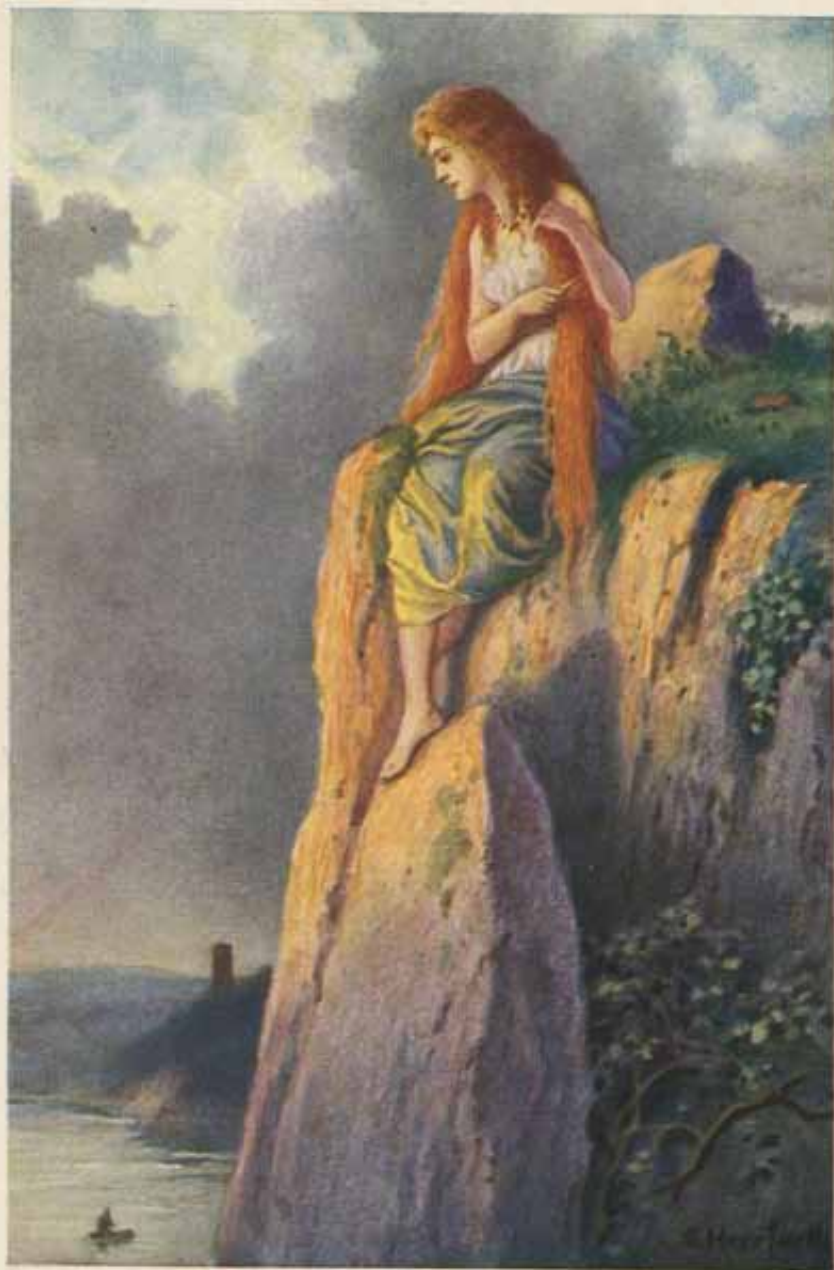
This enraged the followers throughout the land and they marched to the scene of the disaster to free their beloved king's son. Thousands had already come, but more and more armed men appeared and filled the Rhine valley with their threats. They struck the water with their swords and threatened to drain the river and destroy the Lure's moated castle. Father Rhine heard this noise. He hurried over to see what was going on.

When he heard the story, he became very angry. He had a good relationship with the people on the riverbank. The people liked him very much and called him Father with respect.

He patiently carried their boats on his back and was happy when they swam in his waters on hot days to seek cooling. He protected their vineyards from frost with his warm water when cold mists rolled in.

So he ordered his daughter to release the king's son immediately. In tears, the beautiful Lure obeyed her father and released the king's beloved son.

The prince now moved on with his loyal men. But he often looked back furtively, hoping to see the beautiful Lure again. But she had withdrawn, weeping, to her



Ich weiß nicht, was soll es bedeuten

O. Herrfurth

Loreley. Picture postcard from the 19th century

moated castle at the bottom of the Rhine.

Often, however, when the evening sun gilded the landscape, as on the day when she had first seen the beloved king's son bathing, she climbed the steep rock to look out for him. There she combs her long hair with a golden comb, which shimmers like real gold in the evening light. In the pain of her love, she sings a sweet, sore melody that resounds far across the land.

The people who hear the sad love song are moved to tears. And the little rogue, the echo, repeats each note seven times. Yes, the people on the banks of the Rhine are enchanted by these tones and so it can happen that a boatman forgets everything around him and just listens to the song and longs to see the beautiful enchantress.

The skippers forget the danger of the whirlpools because of the sad, sweet song. Many a ship and skipper sank into the Rhine and were never seen again.

But, so the story goes, the beautiful Lure am Layen invites them to her castle. When the king's beloved son returns, they will all return to their loved ones.

Father Rhine, however, smiles at the longing of his favorite daughter and tells the tale of Lureley to the sound of the waves.

You, dear reader, too will be enchanted if you can listen to the song of the beautiful mermaid.

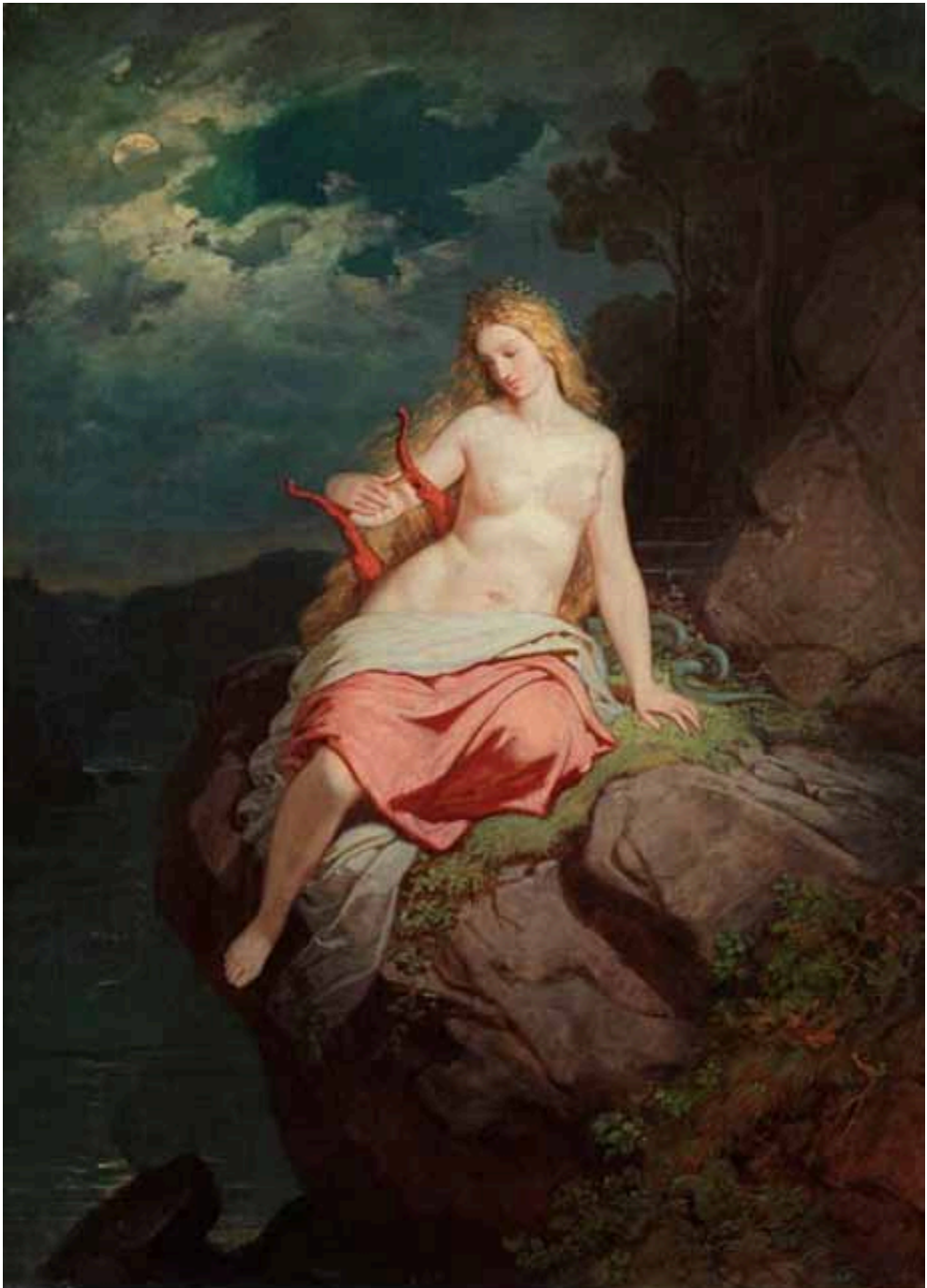
The unfaithful knight

The maiden Loreley was a mortal girl and the daughter of a noble knight whose castle was enthroned on the rock that is still named after the girl. A young, handsome knight wooed the young, beautiful maiden and won her love and her father's consent. The wedding day had already been set and the knight traveled back up the Rhine to his castle to have everything prepared there for the reception of his bride. But the knight did not return, for he was false and unfaithful and was already chasing after another maiden.

Loreley waited in vain for her beloved from the early morning when the appointed day of her marriage dawned. - She looked down from the castle's high balcony upstream. "That may be my beloved," she cried joyfully when she saw the first little boat floating with the current - but her beloved was not on the boat.

"That will be my beloved," she cried at noon, when she saw another daintily decorated vessel, and her heart beat faster, but she was mistaken - her knight was not on the boat again.

"That must be my beloved," she called out fearfully as she spotted the third boat towards sunset. But her knight was not there this time either. Then wild pain seized the maiden's heart, despair confused her senses, and when the moon rose over the



The Loreley, by Philipp von Foltz (1805–1877)

mountains beyond and she saw another boat with only one man in it, she cried out defiantly: "That must be my beloved!" But this time, too, it was not her beloved, but only a poor fisherman who was casting his nets at night.

Then the Loreley, wailing, tore her bridal wreath from her golden curls, threw it into the tide, cursing her faithless lover, and threw herself after it, thus ending her life.

The old father died of misery, and a storm destroyed the castle so that not a stone of it remained visible, but Loreley must walk around as a ghost on the rock, and her song entices the unfaithful sex of men, beguiles their senses and then lets them perish in the whirlpool that arose when Loreley threw herself down into the watery grave.

This re-told story is based on the corresponding tale by Johann Peter Lyser, in *Abendländische Tausend und eine Nacht*, 1838/39

https://www.sagen.at/texte/maerchen/maerchen_deutschland/allgemein/lorelei.html

At closing 1

London

In a former restaurant in London, which even bore her name, she was depicted in a large mural, albeit as a mermaid... The painter must have given his artistic freedom maximum leeway, possibly he was also inspired by a fantasy trilogy in which the Lorelei is actually a mermaid. In any case, the painting was a real visitor magnet.

Ian Beeston wrote in *The Guardian* newspaper in June 2013, retold:

'On a cold, miserable Tuesday evening earlier this year, I stood lonely on Bateman Street in Soho, with a bottle of red wine BYO in my hand and no restaurant in which I could drink it. Because Lorelei, my favorite eatery, had been closed without a warning.

Lorelei wasn't just any restaurant - it had become an important part of my life since I moved to London. I'd had my first dates there, my second and even my third. There were birthday dinners, parties, meetings: countless evenings. As I stood there, I honestly felt like crying. There was a handwritten note on the window:

Notice: The Lorelei is now closed. The Management would like to thank all former and current customers for their support over the years.



**The Lorelei, mural in the restaurant "Lorelei"
21 Bateman Street, Soho, London, England
The restaurant closed in 2013.**

It was a privilege (sic!) to serve you all.

Thanks again. Best wishes from the Management. Feb. 25, 2013.

It was so unceremonial - after eating there for five years, I never got around to saying thank you or goodbye.

It wasn't a special restaurant—the food was good enough, but certainly not gourmet—the puddings with colorful pictures on a plastic card came in plastic bowls directly from the freezer. But the plain, old-fashioned shrimp cocktail was my favorite, and the pizzas were reliably delicious. And thank goodness the place was cheap. I don't think I've ever spent more than £15 per person, always including a decent tip.

But it was about much more than just the food. The couple running it were a lovely, welcoming couple, who spoke little but showing a quiet, unspoken kindness and twinkling eyes.

The room was characterized by two things - an old discolored coffee machine and a huge kitschy mural of the siren the restaurant was named after, filling one



Loreley, 1853, by Karl Ferdinand Sohn (1805-1867)

of the wooden walls and beckoning a sailboat to its doom.

Sometimes I was the only customer—I sat at a table, eating while reading my newspaper, the management sat at another table after serving me, and the also read their papers. At other times, the place was packed with customers of all kinds, from the reasonably poor to the filthy rich, from office workers and birthday parties to debauched, old-fashioned Soho bohemians.

And with the loss of the Lorelei restaurant, a piece of Soho history is disappearing. I dread the day I walk past and see that it's a boring coffee chain or a shiny, chrome-gleaming bar.

And with the loss of Lorelei, a little bit of Soho history vanishes. I dread the day I walk past and it is a bland, chain-owned coffee shop, or a shiny chrome-filled bar.

New York

The Lorelei Fountain, also called the Heinrich Heine Memorial, is a monument on East 161st Street in the Concourse neighborhood of the Bronx, New York City, near the Bronx County Courthouse. It was created by the German sculptor Ernst Herter in Laas, South Tyrol, in 1896, and is made of Italian white marble. The fountain was in 1899 unveiled at its current location. The memorial is dedicated to German poet and writer Heinrich Heine.

Above the fountain bowl in Joyce Kilmer Park, which is bordered by the Grand Concourse, Walton Avenue, 164th Street and 161st Street, rises a life-size figure of Lorelei leaning on a pedestal. The monument stands at the southern end of Joyce Kilmer Park and is located near 161st Street and the Grand Concourse, across from the Bronx County Courthouse. Three mermaids sit in the fountain bowl, which rests on the pedestal supported by three volutes. On the front of the pedestal, between two volutes, is a relief with a profile portrait of Heine. Below it is the poet's signature. The figure on the left side of the relief, symbolizing poetry, sits to the right of the figure symbolizing satire; on the back is a figure signifying melancholy. Between the three figures are three dolphin heads. Next to the Heine portrait is a naked boy in a pointed cap pointing at a dragon with his feather, symbolizing humour. On a third relief, a sphinx embraces "a naked young man with the kiss of death".

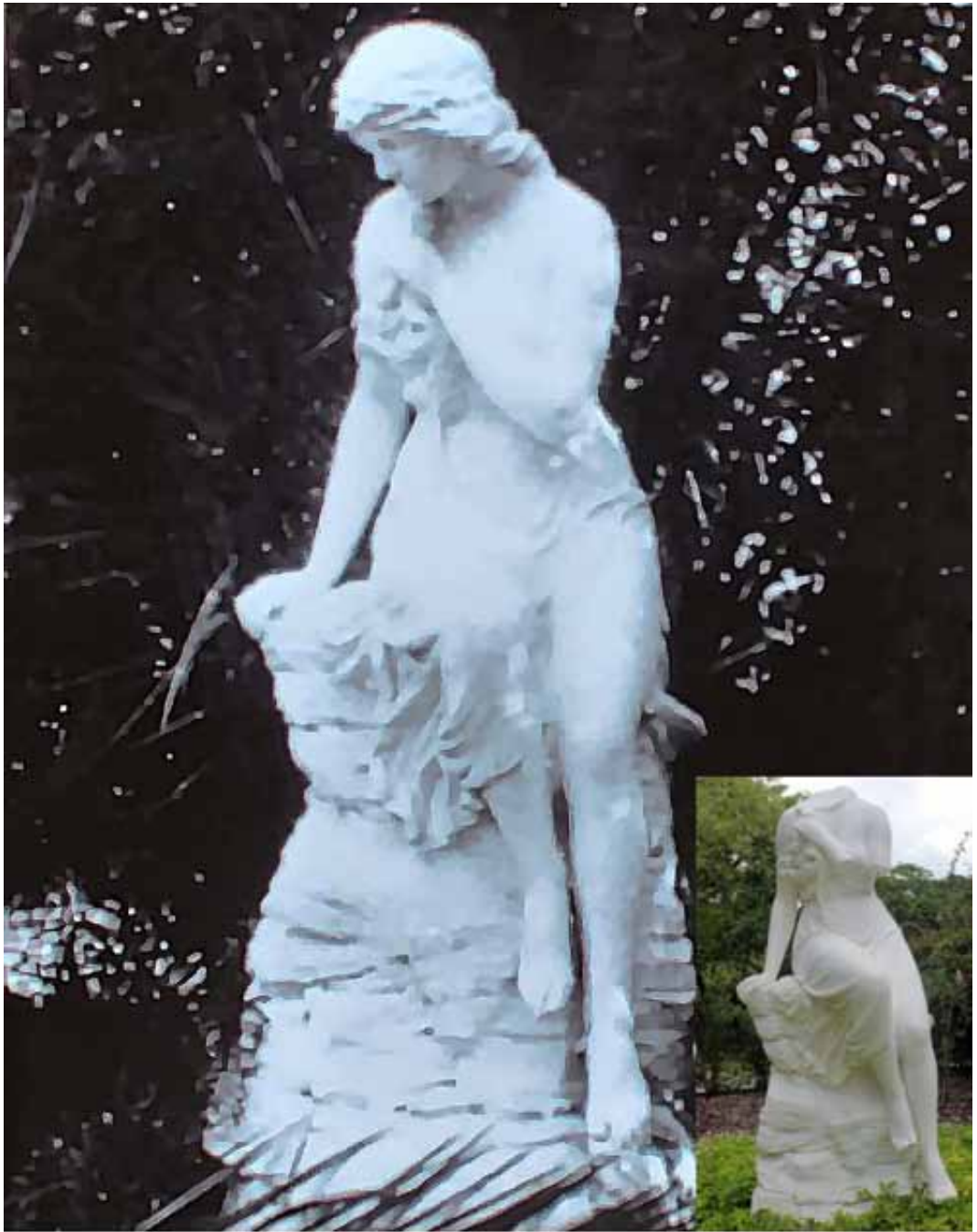
According to Herter's biographer Brigitte Hüfler, the Lorelei is dressed in a non-contemporary garment. She wears a necklace in her cleavage and her embroidered jacket is pulled over her hips.

Fort Myers

In the Berne Davis Hibiscus Garden on Virginia Street in Fort Myers, Florida stands a ca. 140-year-old mermaid Lorelei, sculptured, using Italian marble, in 1880 by the Boston-born



Lorelei Fountain, New York



Loreley-statue in Fort Myers, Florida

Emma Phinney. The statue had before several places but stands since 2014 in this county garden. In 1997 the statue was heavily damaged by vandals, the head, left elbow and two of the toes of her left foot are missing and have never been found again.

Vienna

The Vienna State Opera is one of the most famous opera houses in the world and is located in Vienna's 1st district, Innere Stadt. It was opened on May 25, 1869 with Mozart's Don Juan. The members of the State Opera Orchestra include the Vienna Philharmonic Orchestra. The Vienna State Opera Chorus performs externally as the Vienna State Opera Chorus Concert Association.

As a cultural institution, the Vienna State Opera is the successor to the Vienna Court Opera, which was founded and supported by the Habsburgs. In addition, the Vienna State Opera Orchestra continues the tradition of the Vienna Court Orchestra, which has been documented since 1498. The Court Opera was already a leading European institution and gave many world premieres.

To the right and left of the State Opera is a marble fountain with sculptures by Hanns Gasser, an Austrian sculptor and painter, (1817-1868). The designs were provided by the architects Eduard van der Nüll and August Sicard von Sicardsburg.

Both fountains consist of a round basin with a stepped base, with head masks serving as spouts. The fountain on the left (Music Fountain) shows allegorical figures of joy, dance and frivolity under the crowning allegory of music, while the fountain on the right (Lorelei Fountain) shows allegorical figures of mourning, love and revenge under the crowning Lorelei. Both fountains suffered severe damage during the air raid on March 12, 1945.

The unveiling of the fountain coincided with the opening of the Court Opera on May 25, 1869.

Berlin

There was a Loreley statue in Berlin, created in 1904 by the sculptor Max Klein. At that time it stood at the "Beautiful Fountain" in the columned courtyard (created 1895) in front of the "Alte Nationalgalerie". But it no longer exists.

During the Second World War, the National Gallery building was severely damaged by bombing raids, shelling and ground fighting towards the end of the war. It is still not clear which works of art were destroyed during this time and which were taken to the Soviet Union as looted art. The Museum Island was now in the Soviet sector of Berlin.

From 1992, restoration and renovation work was carried out on the outside of the building. One of the measures was the redesign of the entrance area. On December 2, 2001, the "Alte Nationalgalerie" was the first building on Museum Island to be reopened.



LORELEY



LIEBE



TRAUER



RACHE

Loreley Fountain in Vienna



Former Loreley statue in Berlin
(edited by the author)



Loreley statue by Gustav Kaupert (1845)

Leipzig

The sculptor Gustav Kaupert created a statue of Loreley in 1845 and it stands in the Mendelssohnhaus in Leipzig, at Goldschmidtstraße 12.

The house, a late classicist building dating from 1844, contains the last (and only surviving) private apartment of the composer Felix Mendelssohn Bartholdy.

The complex is surrounded by a historic garden and the second floor of the coach house, which has also been preserved, houses a large chamber music hall.

At the end 2

Musical settings

As mentioned above, a number of old Loreley poems have been set to music. In addition, the Loreley theme was and is generally an inspiration for musicians of many genres. Some examples to listen to are offered below.

Brentano

The beautiful voice of Madeleine Schumacher wonderfully combined with a harp sets Brentano's poem to music:

https://www.youtube.com/watch?v=35tlUs_Bi1w

Bäregässlin (other spellings are BärenGässlin, Baren Gasslin and Bären Gässlin) was an early music ensemble that existed from 1975 to 1985. Their setting of Brentano's poem.... beautiful!

<https://www.youtube.com/watch?v=ZionDW70cSA>

Die Streuner, a medieval band from the German city of Bonn that has existed since 1994, composed their own music to the poem:

<https://www.youtube.com/watch?v=RuM8AFyRMS4>

The Swiss singer Olberich sings and is accompanied by a guitar.

<https://www.youtube.com/watch?v=UIAs8V6bA7g>



Lorelei, 1871, by Carl Bertling (1835–1918)

The singer Tjalva Trall sings her own text, inspired by Brentano's poem. Music composed by M. Sladek:

<https://www.youtube.com/watch?v=qeYDXW4NRYE>

Heine

Silcher's music for Heine's poem has often been recorded by various singers and choirs, and there are also many instrumental versions.

To name just a few links as examples:

From the Flemish Student Codex. The choir sings the song and is accompanied by discreet trumpets. Cantor KVHV II: (Choir)

<https://www.youtube.com/watch?v=yaUJRguJWds>

A classical setting from 1965 with the clear voice of tenor Erich Kunz. He is accompanied by the Vienna State Opera Orchestra conducted by Anton Paulik. It is easy to hear that the recording was taken from an LP.

<https://www.youtube.com/watch?v=N3GkaOWUCGg>

Peter Seiffert sings a beautiful setting from the album "Zum Weinen schön", accompanied only by a harp.

<https://www.youtube.com/watch?v=3DEOjPS5-sI>

The Pagan-folk band from the Munich area sets the poem to music in their medieval style with matching instruments. Very nice to listen to!

<https://www.youtube.com/watch?v=A5B5OfGDMVQ>

Hilde Brun sings with her beautiful voice and accompanies herself on the guitar.

<https://www.youtube.com/watch?v=i9QUFJDItIo>

Elsie Baker sings the song in the English translation by Mark Twain. As the recording dates back to 1912, you can hear a lot of the typical noise of old records. Still very nice!

<https://www.youtube.com/watch?v=f88Pm-WMsXo>

Evi Lancora sings the song in her own beautiful arrangement, accompanied by a guitar:

<https://www.youtube.com/watch?v=C9vdYKYSDnI>

The French singer Mireille Mathieu has included Heine's poem with Silcher's music in her repertoire:

<https://www.youtube.com/watch?v=P-F3prcPC78>



Loreley by Oswald Achenbach (1827–1905)

Franz Liszt

The composer Franz Liszt composed his own music for Heine's poem for soprano and orchestra. It is sung here by the soprano Yelena Dudochkin.

https://www.youtube.com/watch?v=09fHFNYr_QE

Clara Schumann

Clara Schumann composed music for the poem in 1843. It is sung by soprano Barbara Bonney and accompanied by Vladimir Ashkenazy on piano:

<https://www.youtube.com/watch?v=Zc7w4LmCtnQ>

In another setting it is sung by Diana Damrau:

<https://www.youtube.com/watch?v=xxAipBbMzDw>

Felix Mendelssohn Bartholdy

In the summer of 1847, Felix Mendelssohn Bartholdy set about composing an opera. Due to his death at the beginning of November 1847, only a few pieces were created, which were published as a fragment in 1852 and given the opus number 98.

<https://www.youtube.com/watch?v=7H5RtJB336U>

Alfredo Catalani

The opera "Lorelei," composed by Alfredo Catalani, should also be mentioned. This opera was first performed in Turin on Feb. 16, 1890.

A 1993 recording of the entire opera with English subtitles can be heard and seen here:

<https://www.youtube.com/watch?v=RCeWqw3u-0c>

An excerpt from this opera, the "Danza delle Ondine" can be heard here:

<https://www.youtube.com/watch?v=Wn8pCv0fph8>



Front of an opera booklet for the performance of Catalani's opera "Lorelei" in Milan, early 20th century

Pop and Rock

If you haven't heard enough 'Loreley music, here you go. Many musical genres sing about the Loreley, both to Silcher's music and with their own compositions. Examples are:

The German rock band Scorpions sing their own lyrics in English to music they have composed themselves:

<https://www.youtube.com/watch?v=9UrQ8u60-OA>

The American band Blackmore's Night, which mixes rock and folk with medieval Renaissance influences, plays and sings their own Lorelei composition:

<https://www.youtube.com/watch?v=tUhmjmkLnXy>

The Pogues, an English-Irish band, founders of Irish folk-punk (Celtic punk), released a vinyl single in 1989 with their Lorelei song on the A-side.

<https://www.youtube.com/watch?v=boJR79qnNkc>

The American singer Abby Parks sings her own Lorelei lyrics to self-composed music:

<https://www.youtube.com/watch?v=Iz-JuwWb0Eo>

The German pop group Dschinghis Khan also released a Loreley song in 1981, in a German and English version. The link here is the song in English:

<https://www.youtube.com/watch?v=FNuVM0GkkGQ>

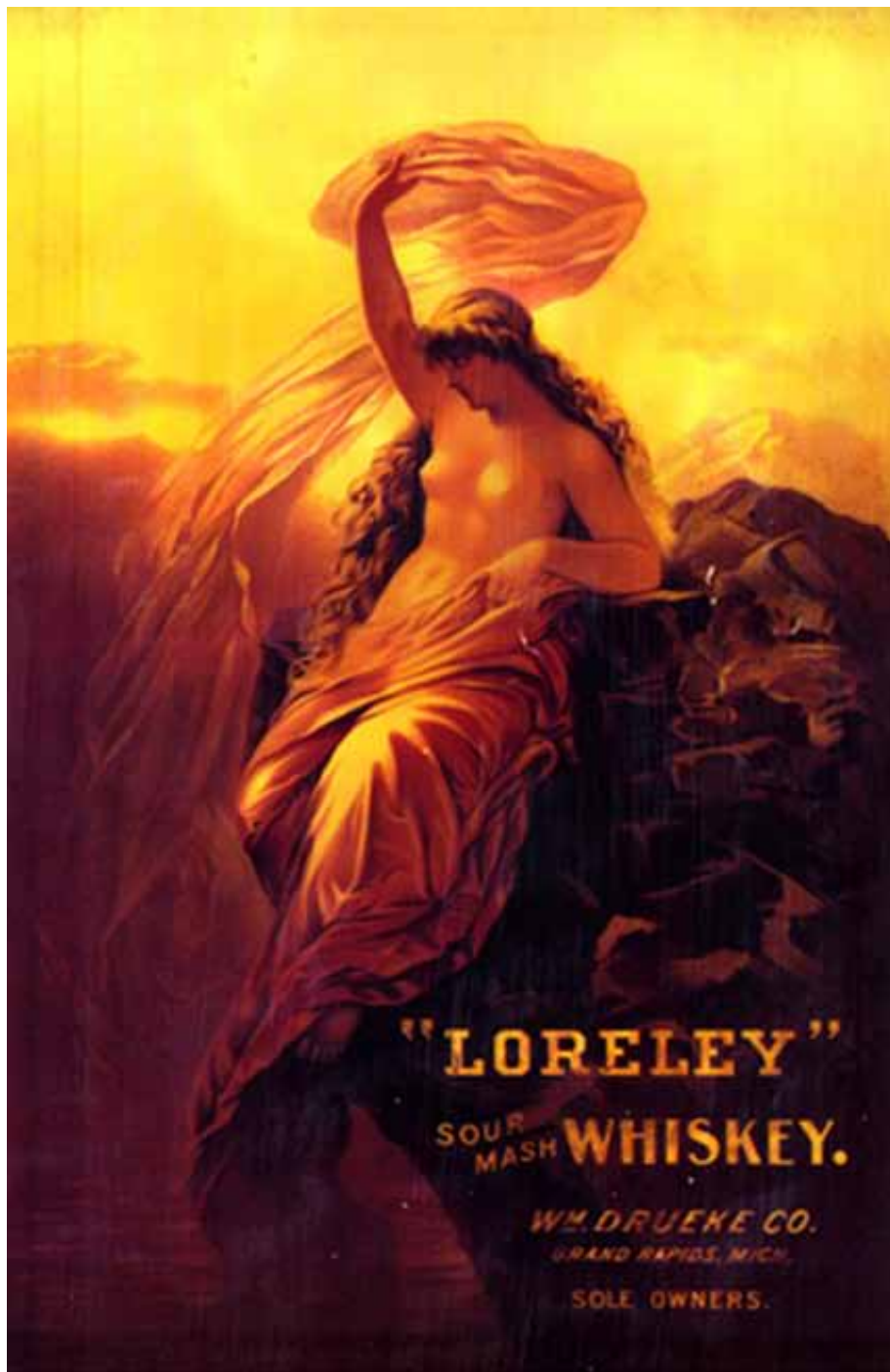
On their 2018 album 10 Thorns (The Thornstar Naked Versions), the rock and metal band "Lord of the Lost" also dedicated a song to the Loreley:

<https://www.youtube.com/watch?v=ai3LrJ2MPsS>

There are many more Lorelei / Loreley songs. Just search for the word on Youtube.



There is also commerce with the Loreley that has nothing to do with the poems or stories, but I have left that out, except for this picture on the next page, just because it is so beautifully colorful.



Loreley Sour Mash Whiskey poster, circa 1897-1910

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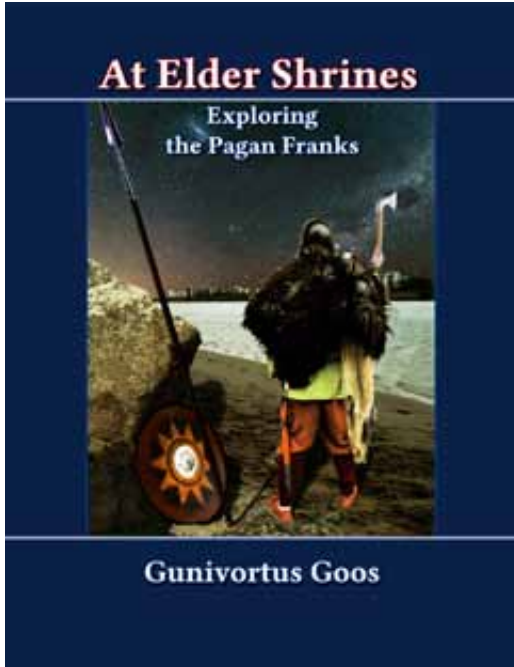
<https://www.loreley-panorama.de/rhein-panorama-restaurant-loreley-legende-loreley-legend-in-st-goar-am-rhein/>

https://www.sagen.at/texte/maerchen/maerchen_deutschland/allgemein/lorelei.html

<https://trepo.tuni.fi/bitstream/handle/10024/124036/DrathenDiana.pdf?sequence=2>

<https://www.theguardian.com/lifeandstyle/wordofmouth/2013/jun/11/bye-lorelei-farewell-favourite-restaurant>

Recommendations



At Elder Shrines

Subtitle: Exploring the Pagan Franks

Author: Gunivortus Goos

Format: Softcover

Pages: 568

Illustrations: 36 maps, illustrated

Dimensions: 8.7 x 6.7 x 1.3 inch

Publication date: 2017

ISBN: 9783744872324

In this book, the peoples of the Franks play the central role, specifically, during the time in which they were pagans. Their name appeared as early as the 3rd century, as Germanic marauding bands from the Lower Rhine who raided Gaul, and precisely there the timeframe of the book begins and, with a few digressions, ends with the baptism of the Frankish

king Clovis.

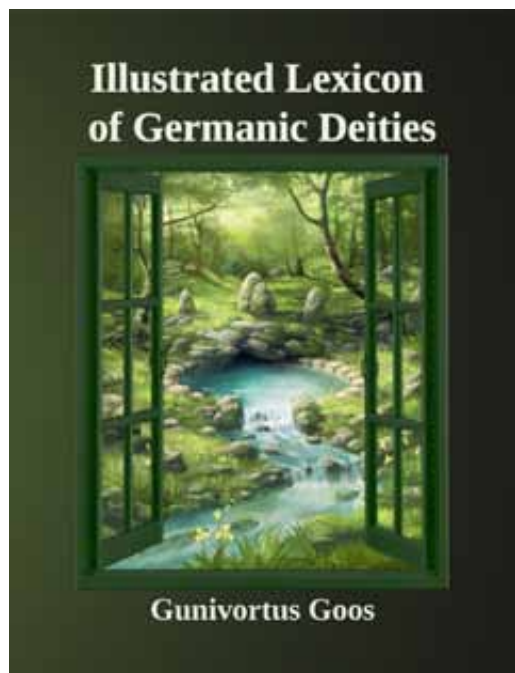
The book leads step-by-step through the time, from the first Frankish warlords with their bands greedy for booty in the partially unprotected and wealthy Gaul, where the people lived in relative peace and prosperity, up to the first great kingdom under the Merovingian king Clovis.

Except for the part with the sources at the end and the preface, this book contains 17 narrative chapters, and each of them is centered around a specific theme. The titles of the chapters point clearly to their contents, such as "Sketching the Last Centuries of the (Western) Roman Empire", "Early Mentions of the Franks", "Paganism, Cults and Deities", "Society and Culture", "The Migration Period", etc.

The text is elucidated by 36 supporting maps and many illustrations.

Can be ordered almost everywhere. The author still has copies in stock which he is happy to sign and sell with a dedication.

Illustrated Lexicon of Germanic Deities



Author: Gunivortus Goos

Format: Softcover

Pages: 344

Illustrations: 126

Dimensions: 17 x 2.2 x 22 cm – 608 g

Publication date: October 10, 2022

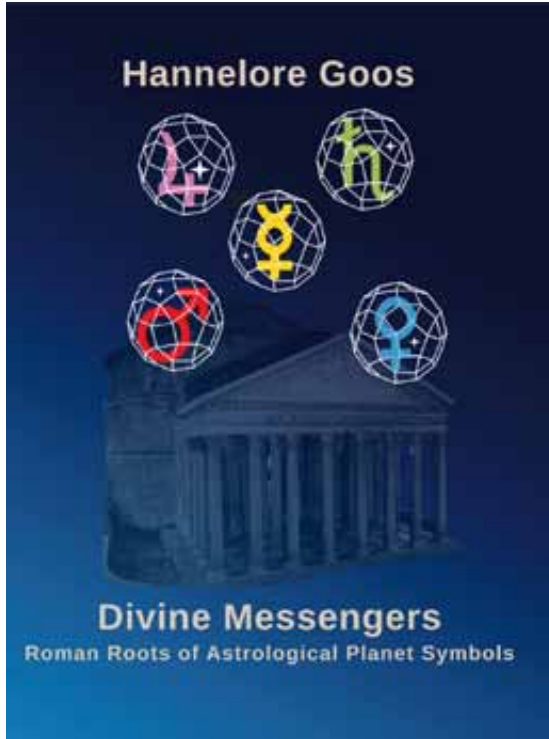
ISBN: 9783756855971

This lexicon of Germanic deities fills a gap in its branch. It introduces goddesses and gods of Germanic peoples in the form of a lexicon. These are names of deities in inscriptions from Roman times, as well as deities from mostly medieval literary works from Iceland and Scandinavia, and goddesses and gods that are mentioned only in sources of later times, where the gathered collection of folk tales from the Renaissance on plays an important role.

The quality of these sources varies greatly, all have their shortcomings and leave many questions unanswered. Regardless, this lexicon tries to explain all this as good as possible ... unambiguously and critically.

The longer introductory chapter plays a central role in classifying and evaluating the provided information about the deities.

Divine Messengers



Subtitle: Roman Roots of Astrological Planet Symbols

Author: Hannelore Goos

Format: Broschiert

Pages: 120

Illustrations: 74

Size: 17 x 22 cm

Published: 22.03.2019

ISBN: 9783741266607

For a long time I wondered why a people who has conquered the largest imperium in Antiquity shouldn't have a religion of its own. Whenever I searched for Roman Deities in common sources I found _Greek_ mythology!

But this is not the truth. The Romans had their own Religion.

So – whom do we address, when we use the names Mercury, Venus, Mars, Jupiter and Saturnus?

In this book the remaining tradition of these deities is described and compared with the content of the equal named astrological symbols.

No prior astrological knowledge required.

Can be ordered almost everywhere. The author still has copies in stock which she is happy to sign and sell with a dedication.

The Secrets of the Mist Witches



Sub-Title: Witte Wieven

Author: Gunivortus Goos

Format: Softcover

Pages: 256

Illustrations: 94 color, 10 gray tones, 7 maps

Dimensions: 170 x 220 x 15mm – 452g

Publication date: March 30, 2022

ISBN: 9783753445823

In times past, many people believed that there were a myriad of mysterious beings between heaven and earth that were considered ‘supernatural’. Among them were the Mist Women, called “Witte Wieven” in Lower Saxon dialect.

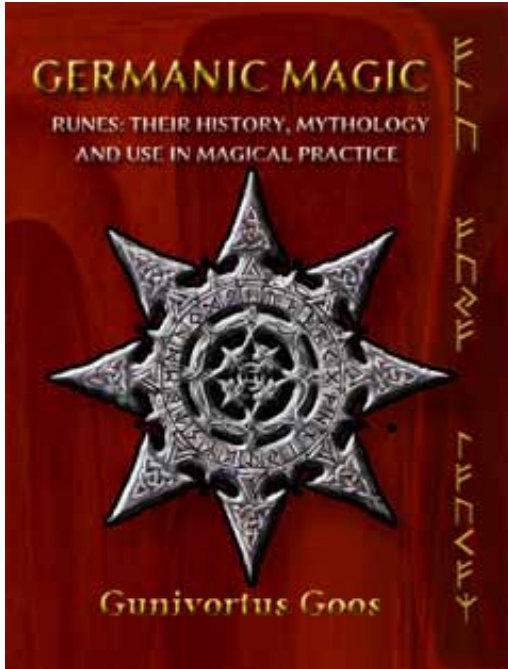
This book is dedicated to these White Misty Women, but in a chapter of its own it also gives due attention to similar beings from other parts of the world.

A possible origin of those White Women,

Fog Women, Fog Witches or Witte Wieven - all names for the same phenomenon—is presented here, and in addition much collected old customs and folk knowledge is offered.

Finally, more than eighty folk tales are narrated. And as a special encore, two longer fictional Mist Witches tales follow. And that's not all, because over eighty illustrations in color, will help to recall the knowledge of the Mist Witches, which has been widely forgotten in many places.

Germanic Magic



Subtitle: Runes: Their History, Mythology and Use in Modern Magical Practice

Author: Gunivortus Goos

Format: Softcover

Pages: 496

Illustrations:

Dimensions: 169 x 221 x 38mm, 1,076g

Publication date: Sept. 27, 2019

ISBN: 9783749497942

The three parts of the book are separated fields and deal with different facets of the runes.

Part 1 gives, among other things, a fair summarizing historical overview, whereby corresponding finds and their possible interpretations are not left out.

Part 2 offers many passages in related mythology and the Norse sagas where runes occur, the corresponding quotes are included.

These two parts form an important foundation for the third part, which deals with the use of runes in modern magical-practical usage.

After decades of study of various western streams and schools of magic and a thorough study of the runes, the author has managed to combine both. The result is a unique modern rune magic, which is presented in the third part of the book.

Can be ordered almost everywhere. The author still has some copies in stock which he is happy to sign and sell with a dedication.

Table of Illustrations

The page numbers before the sources refer to the corresponding pages in the PDF eBook. Illustrations where the source has already been named in the caption are not included here. This also applies to images or image processing by the author.

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