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LAPP SONGS IN ENGLISH LITERATURE.

ONE of the most distinguished scholars of the seventeenth century was Johan Scheffer. Born at Strassburg in 1621, he became famous for his learning at an early age and in 1648 was appointed professor of law and rhetoric at Upsala. On account of his extensive knowledge and critical acumen he came to be highly esteemed in Sweden, where he inaugurated the study of classical philology and of Swedish literary history¹. Amongst his manifold activities must be mentioned his keen interest in Swedish archæology, which ultimately led him to produce a work that was to have a certain influence on English literature. In 1673 he published at Frankfort a quarto in Latin entitled *Lapponia*. Within a short time it was translated into French, German and Dutch and attracted considerable attention.

Nowhere was its popularity greater than in England. An English version appeared at Oxford in 1674, a second, enlarged edition in London in 1704, and a third, an abridged translation, also in London in 1751. The portion of the *History of Lapland* which was to leave some traces behind in English literature was limited to two Lapp songs which Scheffer obtained from a Laplander called Olaus Matthias. The Frankfort edition gave the Lapp original² and a Latin rendering which runs thus:

No. 1.

Kulnasatz, rangifer meus parvus, properandum nobis iterque porro faciendum, loca uliginosa vasta sunt et cantiones nos deficiunt. Nec tamen tædiosus mihi palus Kaige es, tibi palus Kailvva dico vale. Multæ cogitationes animum meum subeunt, dum per paludem Kaige vehor. Rangifer meus, simus agiles levesque, sic citius absolvemus laborem, eoque veniemus quo destinamus; ibi videbo amicam meam ambulantem. Kulnasatz, rangifer meus, prospice ac vide utrum non cernas eam se lavantem³.

No. 2.

Sol, clarissimum emitte lumen in paludem Orra. Si, enisus in summa picearum cacumina, scirem me visurum Orra paludem, in ea eniterer ut viderem inter quos

¹ Cf. Schück and Warburg, *Illustrerad Svensk Litteraturhistoria*, 2nd ed., Vol. i, pp. 359—361.

² According to J. Qvigstad, the Lapp text of Scheffer is very corrupt. (Cf. R. Bergström's essay in *Nyare bidrag till kännedom om de svenska landsmälen ock svenskt folklif*, ed. J. A. Lundell, Vol. v, Stockholm, 1884—91.)

³ Frankfort edition, p. 283.

amica mea esset flores ; omnes suscinderem frutices recens ibi enatos, omnes ramos præsecarem, hos viventes ramos. Cursum nubium essem secutus, quæ iter suum instituunt versus paludem Orra, si ad te volare possem alis, cornicum alis. Sed mihi desunt alæ, querquedulæ pedesque, anserum pedes plantæve¹ bonæ, quæ deferre me valeant ad te. Satis expectasti diu per tot dies, tot dies tuos optimos, oculis tuis jucundissimis, corde tuo amicissimo. Quod si longissime velles effugere, cito tamen te consequeretur. Quid firmitus validiusve esse potest quam contorti nervi catenæve ferreæ, quæ durissime ligant ? Si amor contorquet caput nostrum, mutat cogitationes et sententias. Puerorum voluntas, voluntas venti ; juvenum cogitationes, longæ cogitationes. Quos si audirem omnes, omnes a via, a via justa declinarem. Unum est consilium quod capiam, ita scio viam rectiorem me reperturum²

The English edition of 1674 omitted this Latin version but reproduced the Lapp original with an English translation. In 1704 only the English was given and in 1751 even this was cast aside. The two songs in their English dress are as follows :

No. 1.

Kulnasatz my Rain-deer
We have a long journey to go ;
The Moor's are vast,
And we must hast,
Our strength I fear
Will fail if we are slow,
And so
Our songs will do.

Kaigè the watery Moor,
Is pleasant unto me,
Though long it be ;
Since it doth to my Mistriss lead,
Whom I adore ;
The Kilwa Moor,
I nere again will tread.

Thoughts fill'd my mind
Whilst I thro Kaigè past.
Swift as the wind,
And my desire,
Winged with impatient fire,
My Rain-deer let us hast.

So shall we quickly end our pleasing pain,
Behold my Mistrisse there,
With decent motion walking ore the Plain.
Kulnasatz my Rain-dèer,
Look yonder, where
She washes in the Lake.
See while she swims,
The waters from her purer limbs
New cleerness take³.

¹ The original has a misprint, ' planæve.'

² Frankfort edition, p. 284.

³ Edition of 1674, pp. 112—113.

No. 2.

With brightest beams let the Sun shine
 On Orra Moor,
 Could I be sure,
 That from the top o'th lofty Pine,
 I Orra Moor might see,
 I to his highest bow would climb,
 And with industrious labor try,
 Thence to descry
 My Mistress, if that there she be.

 Could I but know amidst what Flowers,
 Or in what shade she staies,
 The gaudy Bowers
 With all their verdant pride,
 Their blossomes and their spraies,
 Which make my Mistress disappear;
 And her in Envious darkness hide,
 I from the roots and bed of Earth would tear.

 Upon the raft of clouds I'd ride
 Which unto Orra fly,
 O'th Ravens I would borrow wings,
 And all the feathered In-mates of the sky:
 But wings alas are me denied,
 The Stork and Swan their pinions will not lend,
 There's none who unto Orra brings,
 Or will by that kind conduct me befriend.

 Enough enough thou hast delaied
 So many Summers daies,
 The best of daies that crown the year,
 Which light upon the eielids dart,
 And melting joy upon the heart:
 But since that thou so long hast staied,
 They in unwelcome darkness disappear.
 Yet vainly dost thou me forsake,
 I will pursue and overtake.

 What stronger is then bolts of steel?
 What can more surely bind?
 Love is stronger far then it;
 Upon the Head in triumph she doth sit:
 Fetters the mind,
 And doth controul,
 The thought and soul.

 A youths desire is the desire of wind,
 All his Essaies
 Are long delaies,
 No issue can they find.
 Away fond Counsellors, away,
 No more advice obtrude
 I'll rather prove
 The guidance of blind Love;
 To follow you is certainly to stray:
 One single Counsel tho unwise is good¹.

¹ Edition of 1674, pp. 114—115.

These Lapp songs make their next appearance in the *Spectator*. On April 30, 1712, Steele wrote a paper on love and after some general remarks printed a letter making definite reference to Scheffer's *History of Lapland* and containing a new version of the second Lapp song¹. It runs thus:

Thou rising Sun, whose gladsome Ray
Invites my Fair to Rural Play,
Dispel the Mist, and clear the Skies,
And bring my Orra to my Eyes.

Oh! were I sure my Dear to view,
I'd climb that Pine-Tree's topmost Bough,
Aloft in Air that quivering plays,
And round and round for ever gaze.

My Orra Moor, where art thou laid?
What Wood conceals my sleeping Maid?
Fast by the Roots enrag'd I'll tear
The Trees that hide my promis'd Fair.

Oh! I cou'd ride the Clouds and Skies,
Or on the Raven's Pinions risè:
Ye Storks, ye Swans, a moment stay,
And waft a Lover on his Way.

My Bliss too long my Bride denies,
Apace the wasting Summer flies:
Nor yet the wintry Blasts I fear,
Not Storms or Night shall keep me here.

What may for Strength with Steel compare?
Oh! Love has Fetters stronger far:
By Bolts of Steel are Limbs confin'd,
But cruel Love enchains the Mind.

No longer then perplex thy Breast,
When Thoughts torment, the first are best;
'Tis mad to go, 'tis Death to stay,
Away to Orra, haste away.

This song, a duly conventionalised and glossy adaptation of Scheffer, afforded much pleasure to 'the town' and so on June 16, 1712, Steele wrote a paper for the *Spectator* containing the following version of the first Lapp song²:

Haste, my Rain-Deer, and let us nimbly go
Our am'rous Journey through this dreery Waste;
Haste, my Rain-Deer! still, still, thou art too slow;
Impetuous Love demands the Lightning's Haste.

Around us far the Rushy Moors are spread:
Soon will the Sun withdraw his chearful Ray:
Darkling and tir'd we shall the Marshes tread,
No Lay unsung to cheat the tedious Way.

¹ Paper No. 366. The version has been attributed to Ambrose Phillips. Whoever the writer was, he evidently had only the earlier English version before him, or he could not have taken 'Orra Moor' to be the name of the girl.

² Paper No. 406.

The wat'ry Length of these unjoyous Moors
Does all the flow'ry Meadows pride excel ;
Through these I fly to her my Soul adores ;
Ye flow'ry Meadows, empty Pride, Farewel.

Each Moment from the Charmer I'm confin'd,
My Breast is tortur'd with impatient Fires ;
Fly, my Rain-Deer, fly swifter than the Wind,
Thy tardy Feet wing with my fierce Desires.

Our pleasing Toil will then be soon o'erpaid,
And thou, in Wonder lost, shalt view my Fair,
Admire each Feature of the lovely Maid,
Her artless Charms, her Bloom, her sprightly Air.

But lo ! with graceful Motion there she swims,
Gently moving each ambitious Wave ;
The crowding Waves transported clasp her Limbs :
When, when, oh when, shall I such Freedoms have !

In vain, you envious Streams, so fast you flow,
To hide her from a Lover's ardent Gaze :
From ev'ry Touch you more transparent grow,
And all reveal'd the beauteous Wanton plays.

The popularity enjoyed by these poems is further illustrated by the fact that, in 1739, another version of the second Lapp song appeared in the *Miscellaneous Works* of Mrs Elizabeth Rowe¹. It figures here under the title *A Laplander's song to his mistress* and runs thus :

Shine out, resplendent God of day,
On my fair Orramoor ;
Her charms thy most propitious ray,
And kindest looks allure.

In mountain, vale, or gloomy grove,
I'd climb the tallest tree,
Could I from thence my absent love,
My charming rover see.

I'd venture on a rising cloud,
Aloft in yielding air,
From that exalted station proud,
To view the smiling fair.

Should she in some sequester'd bow'r,
Among the branches hide,
I'd tear off ev'ry leaf and flow'r,
Till she was there descry'd.

From every bird I'd steal a wing
To Orramoor to fly ;
And urg'd by love, would swiftly spring
Along the lightsome sky.

Return, and bless me with thy charms,
While yet the sun displays
His fairest beams, and kindly warms
Us with his vital rays.

¹ Vol. i, p. 92. She evidently follows the *Spectator* version, for she also takes 'Orramoor' to be the name of the girl.

Return before that light be gone,
 In which thou shouldst appear;
 Unwelcome night is hast'ning on
 To darken half the year.

In vain, relentless maid, in vain
 Thou dost a youth forsake,
 Whose love shall quickly o'er the plain,
 Thy savage flight o'ertake.

Should bars of steel my passage stay,
 They could not thee secure;
 I'd thro' enchantments find a way
 To seize my Orramoor.

It is not uninteresting to find this northern influence making itself felt in English literature a generation before Gray's renderings from the Norse. But the chain is not yet complete. A later poet caught something of the romantic spirit underlying Scheffer's Lapp songs, for it was the second of them which inspired Longfellow's poem *My Lost Youth*. At the end of each stanza he makes use of a refrain, varying slightly from strophe to strophe, which at the end of st. 1 runs thus:

And a verse of a Lapland song
 Is haunting my memory still:
 'A boy's will is the wind's will,
 And the thoughts of youth are long, long thoughts.'

Longfellow may have first of all read the song in the *Spectator* and, seeing the reference to Scheffer, gone to the original. But it seems almost more likely that his source was the German version in Herder's *Volkslieder*¹. In any case, there can be no doubt that the ultimate source of his refrain is to be found in the words of *Lapponia*—'puerorum voluntas, voluntas venti; juvenum cogitationes, longæ cogitationes.'

It will perhaps not be out of place to add a few words as to the history of Scheffer's Lapp songs in other literatures. In Germany the popularity of *Lapponia* was considerable. The whole work was translated in 1675 and published at Frankfort on Main and Leipzig under the title *Joanni Schefferi...Lappland; das ist, neue und wahrhafftige Beschreibung von Lappland und dessen Einwohnern*. In particular the account of magic amongst the Lapps seems to have aroused attention. Hence we find a *Kurtzer Bericht von der Lappländer Zauber-Kunst, Hexerey und Wahrsagerey* published in 1674. This book, abridged and translated from Scheffer's *Lapponia* by E. Francisci, again appeared in 1695, 1711, 1717 and 1726. It came to be linked with the story of Dr Faustus and in the 1695 edition of G. R. Widmann's *Das ärgerliche Leben und schreckliche Ende des vielberüchtigten.....Johannis Fausti...*,

¹ See the account of the Lapp songs in Germany which follows.

published at Nürnberg, we find an *Anhang von den Lapponischen Wahrsagerpaucken*, based on E. Francisci.

As for the two Lapp songs, it was the second which proved the more popular. This song was mentioned by the seventeenth century poet Christian Hofmann von Hofmannswaldau, and Daniel Georg Morhof translated it into German. Coming to the eighteenth century we find it referred to by Friedrich von Hagedorn and imitated by Ewald von Kleist under the title of *Lied eines Lappländers*, this being based, according to Sauer, the editor of Kleist's works, on Mrs Rowe's version. The second Lapp song also attracted Herder. He referred to it in his *Auszug aus einem Briefwechsel über Ossian und die Lieder alter Völker* (1773), although at this time he was unacquainted with Scheffer and was relying on Morhof's *Unterricht von der deutschen Sprache und Poesie* (Kiel, 1682). However, when he translated it for the *Volkslieder*, he had read Scheffer's *Lapponia* and quoted several lines from this work. The song appears in the *Volkslieder*, Part II, Book ii, No. 5, under the title *Die Fahrt zur Geliebten*.

The first song was not nearly so well known in Germany. It was, however, translated by Herder in the *Volkslieder*, Part I, Book iii, No. 11, under the title *Ans Renntier*. A later version is that of von Halem in Voss's *Musen Almanach* for 1786 (p. 13). However, if these two Lapp songs have lived on in German literature, it is chiefly due to the renderings of Herder in the *Volkslieder* (1778-79)¹.

In Finland Scheffer's translation of the second Lapp song inspired the poet Frans Michael Franzén. Here and there in his didactic poem *Emili eller en afton i Lappland*, written 1798-1802, we find graceful lyrics, amongst these being *Spring, min snälla ren*, based on the reindeer song given by Scheffer². A generation later comes Runeberg with his *Färden till den älskade*, a translation of Herder's *Die Fahrt zur Geliebten*. Finally mention should be made of the poem *Till rendjuret*, translated from Herder's *Ans Renntier*, and published in the *Fosterländskt Album* edited by Kellgren, Tengström and Tigerstedt (Helsingfors, 1847³).

In France the Lapp songs do not seem to have been so well known as in England and Germany. The French translation of Scheffer's *Lapponia* was made by the Père Augustin Lubin, and was published at

¹ Cf. Kürschner's *Deutsche National-Litteratur, Herders Werke*, I, ii, pp. 40-43.

² Cf. O. Donner, *Lieder der Lappen*, Helsingfors, 1876, and Schück and Warburg, *Illustrerad Svensk Litteraturhistoria*, 2nd ed., Vol. II, p. 554.

³ Cf. R. Bergström's essay, p. 12 (vid. ante).

Paris in 1678 under the title *Histoire de la Laponie*. This version appears, however, to have been unknown to Voltaire when he spoke of the Lapp songs in 1729 in the preface to *Oedipe*. The dramatist is defending the use of rime and contends that it is almost universal. In this connexion he adds 'on trouve dans un des *Spectateurs* de M. Addison une traduction d'une ode laponne rimée, qui est pleine de sentiment.'

Passing to Holland we discover that the Dutch translation of *Lapponia* appeared at Amsterdam in 1682 under the title *Waarachtige en aen-merkenswaerdige historie van Lapland*. The song about the reindeer was translated by E. J. Potgieter in his *Poëzy*, 1827—1874 (II, 24, Haarlem, 1875). His translation, entitled *Laplandsch Liedje*, is, however, based on the Swedish version of Franzén.

Such then is the history of the Lapp songs, and one cannot but feel some astonishment at the vogue which these humble songs of a remote and little-known people enjoyed in so many European countries. Certainly when Scheffer took them down from his Lapp student at Upsala, he could hardly have foreseen that their influence was destined to extend so far¹.

HERBERT WRIGHT.

BANGOR.

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