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Spatial dynamics in poetry: A topographical approach to poems by Rilke, Hölderlin and Bachmann

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SPATIAL DYNAMICS IN POETRY:
A TOPOGRAPHICAL APPROACH TO POEMS BY
RILKE, HÖLDERLIN AND BACHMANN

BY

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ABSTRACT

Traditional tropological interpretations, for all they contribute to an understanding of modern lyric poetry, betray a number of limitations. In particular, they impinge upon the dynamics of a poem and restrict its potential for constituting meaning. Therefore, it is the principal purpose of this dissertation to explore and define an alternative understanding of poetic space in modern German lyric poetry. A "scientific-topographical" method of analysis is developed in Chapters I and II. Its critical terminology, derived from the areas of geography and physics, reflects a vibrant and expansive spatial dynamics in poetry and replaces the statically limiting allegorical concern with a full spectrum of implicit meaning.

The project is pursued with a focus on the dynamics of poetically established relationships. Poems by Rilke, Hölderlin and Bachmann provide the textual evidence. The application of the method to Rilke's "Ausgesetzt auf den Bergen des Herzens" in the
third chapter constitutes an exemplary "spatial reading" of the poem, mapping as it does a network of dynamically charged landmarks. Chapter IV follows this example with a detailed presentation of the spatial dynamics in Hölderlin's "Andenken." As the poetic space unfolds here, I discover the lyrical I in an unexpected location, one that has until now been neglected in critical literature. With the analysis of Bachmann's "Böhmen liegt am Meer" in Chapter V the "scientific-topographical" method is most fully vindicated. For, it is here that the dynamic process of "spatialization" practised by the critic finds thematic representation in the creative process practised by the poet. In a concluding chapter I sketch the spatial dynamics in Goethe's "Mächtiges Überraschen". This is a text unlike the earlier three insofar as it has repeatedly permitted a fruitful allegorical treatment. The consideration of this poem is intended to suggest the method's potential for further and broader application.
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Above all, I am indebted to the "pedant" who contributed an abundance of critical insight, unfailing and inestimable support in all matters and proved to be my strength in the worst of times; it is to this semicolon-devotee that I would like to dedicate my "spatial dynamics".
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I. Variations on Space

The following inquiry into the spatial aspects of three poems by Rilke, Hölderlin and Bachmann has been prompted in part by a sense of the growing importance of space as a subject for cross-disciplinary critical study. It is a sense that owes much, on the one hand, to advances in the ever-expanding field of spatial technology during the latter half of the twentieth century, advances that have effectively created a potentially infinite grid of dynamically charged social intercourse. The network of interrelations between places and objects has become increasingly enriched as communication between participating agents has progressed through space and time. The former limitations of both these dimensions have been defied as ever more intricate ramifications come to determine all patterns of exchange throughout the spatial network.

What is perhaps less commonly acknowledged, however, is the extent to which these spatial technological advances have been both accompanied and preceded by other than exclusively physical scientific interest in space; for space has provided, and continues to provide, a lucrative source of exploration for a variety of disciplines. Each of the studies presented in this introduction constitutes an example of the way in which scholars from different disciplines have had recourse to spatial phenomena in advancing their respective fields of research.

The depiction of spaces in nature is of most immediate and obvious consequence to the field of pictorial arts, more precisely landscape painting. As Jantzen puts it in his art-historical study on
the concept of space: "Unter den Bildkünsten ist es zunächst die Malerei, die am sinnfälligsten eine Darstellung des Raumes der künstlerischen oder wissenschaftlichen Betrachtung darbot."¹ He refers to one of the first instances where the German term "Raum" is used as a *terminus technicus* to describe landscape painting: Hagedorn's "Betrachtungen über die Mahlerey" of 1762. Landscape is viewed here "weder nach ihrer topographischen Ordnung noch auf Geltung der perspektivischen Regel oder lediglich nach der illusionistischen Wirkung" but rather -- and this made Hagedorn's contribution so highly innovative -- in order to achieve "eine bestimmte Formung des räumlichen Eindrucks" (10). In separate sections Jantzen presents the various functions that "Raum" can fulfill in the artwork: "Bildtiefe" (13ff.), "Form" (19ff.), "Stil" (26ff.), "Symbol" (39ff.). After considering different methodological approaches he concludes that the term "Raum" in art-history serves first and foremost as a formal device for describing the particular style of an artwork (43). He finally maintains that this formalistic approach lacks the "Dimension des Sinnhaften" (44).

This somewhat simplistic conclusion stands in sharp contrast to the more sophisticated insights of the art critic John Berger. In his essay "The Moment of Cubism" he argues that for Cubist artists space is "part of the continuity of the events within it"; the nature of space is dynamic, for it "reveal[s] processes instead of static

¹Jantzen 5. The following page numbers in brackets refer to this work.
entities".² According to Berger one of the characteristics of Cubist art is the depiction of the "interaction between different aspects of the same event, between empty space and filled space, between structure and movement, between the seer and the thing seen."³

It is this aspect of space that is also Hager's concern in his article "Über Raumbildung in der Architektur und in den darstellenden Künsten". He acknowledges the ordering quality of "Raum" such as its enabling objects and colours to enter into relation with each other since "Dinge können nicht in eine anschauliche Beziehung zueinander treten, ohne daß dabei räumliche Vorstellung entsteht".⁴ However, Hager proceeds beyond this concrete "Wahrnehmungsraum" (631) and postulates that "Raum" is the medium in which it is possible to express "das Eigentliche", i. e. that which is "außer und zwischen den Dingen" (632). In the interpretation of spatial features within a work of art a symbolic language is employed to describe the dynamic relations between the individual objects within the space of the painting: "Raumordnung interpretiert Wirklichkeit" (632). Hager's essay provides the element that his predecessor Jantzen thought to be missing. It is questionable, however, whether the subjectivity of this shifting focus towards the symbolic aspects of space in the artwork does

²Berger, The Moment of Cubism, 23.

³Ibid.

⁴Hager 631. The following page numbers in brackets refer to this article.
still allow for an objective observation of spatial features as Hager claims. The tendency towards a symbolic reading of all artwork prevailing in the scholarship of the 1950s is not necessarily an improvement of Jantzen's strictly historical and formalistic approach.

The realm of philosophy is closely tied up with the evaluation of the space surrounding us. Wohlfarth reflects on the aesthetic implications of "Raum", arguing that the meaning of an artwork, both in the fine arts and in poetry, communicates more than one meaning. He uses the verb "springen"5 to express the dynamic shift from one meaning to another, in analogy to the way in which we see a picture-puzzle6 oscillate between two different meanings: "Ästhetische Erfahrung wird gemacht in einem Sprung." (98). This turning-point enables the onlooker to view the object from a different perspective, both spatial and temporal. The moment we recognize the focal point as the "springende Punkt" (98) "wird der im umgebenden Blickfeld liegende Raum neu determiniert" (98), which means that this "Raum" is being restructured and a new "Raumordnung" generated. As will be seen later, the definition of this aesthetic point of view, this "ästhetisch bedeutende Stelle, der ästhetisch springende Punkt" as "ein sich bewegender Punkt" (99)

5Wohlfarth 97. The following page numbers in brackets refer to this article.

6"Jedes Kunstwerk ist ein Vexierbild. /.../ Das Vexierbild wiederholt im Scherz, was die Kunstwerke im Ernst verüben." Adorno 184f.
will be of some consequence for the context of poetic "spatial dynamics". As we read the words of a poetic text and the spaces between the lines, meaning is created through an oscillation between different points of view. "Dieser Sprung ist der sich unbewußt ständig wiederholende sprachlose Ursprung der Sprache als Sinnschöpfung, als Poiesis." (104).

While Wohlfarth is concerned mainly with two-dimensional art, he quotes Heidegger on the characteristic of plastic art as being a "Verkörperung von Orten, die, eine Gegend öffnend und sie verwahrend, ein Freies um sich versammelt halten". Heidegger's philosophy is also at the heart of Jaszi's elaborate reflections on the word in time and "das Ding" in space and time. Jaszi postulates that the empirical object, in contrast to the work of art, is divided into "Identität" (existence) and appearance. The first is unchangeable, the latter always changing, change being the function by which identity becomes possible. "Veränderung" is at the same time the polar opposite of "Identität"; it depicts the object whose identity we can never see. Instead of talking about "before" and "after", Jaszi rather wants to grasp the relation between identity and change as "gleich" and "anders"; implying that there is no existence before or after change but that the presence in time of an

7Heidegger, "Die Kunst und der Raum." Quoted in Wohlfarth 96 (footnote 13).

8Jaszi, 1963 (1), 4.

object and its position in space are guaranteed only in the change of its appearance. The form -- which in this particular example is the statue of a male -- owes its inner unity to the position of the various parts. If one part were moved, the whole statue's existence would be altered because its appearance is intrinsically tied up with its existence. Whereas in the world of empirical objects, parts can be moved freely because the object is divided into appearance and existence. For example, it does not affect the identity of the empirical object, that is to say of the living being, whether or not it moves a limb: its appearance may change by doing so but not its existence.

Jaszi argues further that even though the statue remains motionless in one position we can actually observe motion and this all the more clearly, the more perfectly the motionless position has been created. The statue is not surrounded by space but is one with it. The empirical object fills a place in space, there is a line where the object stops and space begins. Moreover, Jaszi attributes a movement to the form, called "positionelle Bewegung"\textsuperscript{10}. The form, which he defines as the phenomenon of the aesthetic\textsuperscript{11}, cannot be grasped in the metaphor of an organism. There is no progressive development towards a final goal to take place in the movement of change ("Veränderung"). Each alteration is the inner reorganisation

\textsuperscript{10} Jaszi, 1955, 384 and 387.

\textsuperscript{11} Jaszi, 1955, 389.
of the whole\textsuperscript{12}, and there is a new existence in every new appearance, but they are all equally significant rather than building up towards an ultimate 'perfect' state of the form.

Drawing on the theoretical conditions of atomic physics Jaszi postulates an aesthetics of the word in time and the object in time and space. He attributes change to the medium of time, motion to space.\textsuperscript{13} What the present is to time, the position is to space, namely the identity of the object guaranteed by motion in space.\textsuperscript{14} The object has an unchangeable identity but its appearance is altered in time.\textsuperscript{15} The discovery of the divisibility of the atom brought about a sudden change in the perception of space: the infinite "Teilbarkeit der Teile" suggested the endless expansion of space. One of the main features of the atom is the electron which circles around the atomic nucleus. Jaszi quotes Bragg's \textit{Short History of Science}, on the difficulty of determining the electron's position: "Wir müssen die Vorstellung fahren lassen, daß sich das Ding [das Elektron] zu einem gegebenen Zeitpunkt nur an einer Stelle befinden könnte."\textsuperscript{16} The electron, on the contrary, is all around the

\textsuperscript{12}Jaszi, 1955, 385.


\textsuperscript{14}Jaszi, 1963 (2),170.

\textsuperscript{15}Jaszi, 1963(1), 9.

\textsuperscript{16}Quoted in Jaszi, 1963 (2), 191.
atomic nucleus at the same time, it is nowhere and everywhere. This is a type of motion that cannot be grasped in temporal terms any more because we cannot determine "before" and "after".

Hillebrand's undertaking to examine poetic, philosophical and mathematical space strikes one at first glimpse as interdisciplinary but finally fails to do much more than list main stream ideas on space from the three individual fields of study. He suggests replacing the word "Raum" with "Umwelt", pointing out in particular how suitable this term would be to describe the personal "Erlebniswerte" in Hölderlin's poetry.\textsuperscript{17} It seems rather arbitrary to eliminate the connotations of one term by using another, especially since Hölderlin's poetry communicates on a level independent of the subjective and personal experience of the poet in the world. Statements such as "inneres Erleben und Umwelterfahrung korrespondieren" (434) fail to acknowledge the experience of space as a multi-dimensional phenomenon comprising more than an inner reception of the environment. The close relationship between philosophical investigations of space and poetry is better illustrated in the example of Binswanger's "Räumlichkeit des liebenden Miteinanderseins"\textsuperscript{18}, which he finds in Rilke's credo on

\textsuperscript{17}Hillebrand 428. The following page numbers in brackets refer to this article.

love that enables the lovers to create for each other "unaufhörlich Raum und Weite und Freiheit"\(^\text{19}\).

While the psychological function of space as a harmonizing element has been developed by Bollnow and Bachelard, little attention has been given to another work that combines both philosophical and psychological concerns, namely Schmitz' multivolume *System der Philosophie*. In the section entitled "Der Gefühlsraum" Schmitz distinguishes between "relative Orte"\(^\text{20}\) -- places that relate to each other via coordinates on a graph or on a map -- and the "Phänomen absoluter Ort" (208), which denotes the only place that our consciousness 'knows' when we find ourselves in extreme situations such as fear or severe intoxication. No "räumliche Orientierung" (209) is possible in this place, which has no spatial extension at all. The affected person feels "als sei er aus der Haut gefahren und überall, d. h. soviel wie nirgends an einem lage- und abstandsmäßig bestimmten Ort." (209). Physically he may cling on to his relative location or try to escape from it, while his mind is incapable of denoting the place where he is because mentally he has withdrawn to an absolute place, where the coordinates of "here", "there" or "now", "then" do not apply. An example from psychopathology illustrates this incapability of defining one's present location. The patient answers to the question 'Where are

\(^{19}\)Rilke in a letter of November 4, 1909. Quoted in Hillebrand 461.

\(^{20}\)Schmitz 207. The following page numbers in brackets refer to this section.
you?' with 'Here!', pointing with his foot or hand to the place where he is situated at that moment. "Bei seinem Unvermögen, auch nur die mindeste präzise Erkenntnis oder die mindeste Erinnerung einfließen zu lassen, kommt das 'Ich-Hier-Jetzt' bei ihm sozusagen in nacktem Zustand zur Geltung." (210). The indiscernibility of "absolute und relative Örtlichkeit" (207) in the mind of the patient shows how the point of view can indeed "springen", as Wohlfarth puts it, from one meaning of space to another.

Finally, I would like to draw attention to scholarship in the field of socio-historical studies. One of the most influential books on the social impact of the hitherto historically covered discipline of geography has been Soja's Postmodern Geographies. Soja makes it his objective to deconstruct and recompose the rigidly historical narrative and historicism of conventional theory. What he wants to arrive at instead is a "spatial hermeneutics." The interplay of temporal succession and spatial simultaneity is seen as the "spatio-temporal rhythm of capitalist development". His postmodern geographies are the "most recent products of a sequence of spatialities correlated to eras of capitalist development." Soja defines spatiality as "simultaneously a social product and shaping force in social life." By taking a well-nigh exclusively socio-critical approach to geography Soja's theory lends the science of geography an economical aspect, which has been neglected until recently. A crucial concept in his theory is that of "ontological

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21 Soja 2. The following quotations are from Soja 1-9.
spatiality", or the analysis of the "primordial contextualization of the social being in a multi-layered geography of socially created and differentiated nodal regions nesting around the mobile personal spaces of the human body and settlements." One of the most interesting aspects of Soja's approach is the fusion of space and time, that is simultaneity and sequential succession. He claims that while language can exist only in the linearity of words and sentences -- a view that the following chapters seek to refute -- lateral mappings can achieve a simultaneous view of the connections between places.

Harvey's study on The Condition of Postmodernity focuses with even greater fervor than Soja's on the interdependence between the political-economic process and geographical development. In his chapter "The experience of space and time" Harvey demonstrates admirably how "social theories typically privilege time over space" and that "aesthetic theory is concerned with the 'spatialization' of time."22 As far as language and its written representation is concerned, the question arises for Harvey how adequate the spatializations of the written word are "in the face of the flow of human experience and social changes." According to him, any spatialization -- which is always a fixed representation -- will inhibit the dynamics of this experience: "The written word abstracts properties from the flux of experience and fixes them in spatial form." I take issue with this view below as I argue that the flow of

22 This and the following quotations are from Harvey 201-213.
human experience is not necessarily broken by spatialization. On the contrary, I will demonstrate by means of the simultaneous mapping of poetic space how spatializations of the written word most appropriately match this flow of human experience.

I have already indicated that the principal motivation for the following examination of poems by Rilke, Hölderlin and Bachmann is a sense of the suitability of space for interdisciplinary research. The summary of studies just offered demonstrates the extensive use that has been made of space as a research resource in various academic disciplines. In the first chapter of this dissertation I use it more rigorously, more intensively, by showing how some of the concerns and scientific terminology of geography and physics, in particular, lend themselves to the development of a new literary critical method that would read lyric poetry in terms of its "spatial dynamics". In Chapters 2, 3, and 4 three different occasions are found for the application of this new method, in Rilke's "Ausgesetzt auf den Bergen des Herzens", Hölderlin's "Andenken" and Bachmann's "Böhmen liegt am Meer". Although, taken together, they span a period of over one hundred and fifty years, no attempt is intended at tracing a chronological development, as the order in which the poems are presented clearly indicates. Rather I would begin with Rilke's "Ausgesetzt", the shortest of the three poems, which is perhaps best suited to an exemplary demonstration of the method at work. Hölderlin's "Andenken", the focus of Chapter 3, is a longer text that has been subjected to exhaustive allegorical analysis. While more extensive critical attention is therefore given to the secondary
material on this poem, it will be made plain that the fruits of an allegorical reading may be greatly enriched by a regard for the poem's "spatial dynamics". Chapter 4 offers a new reading of Bachmann's "Böhmen liegt am Meer". This, in a sense, represents a culmination of the thesis: on the one hand it invites a spatial analysis comparable to those in Chapters 2 and 3; on the other hand, in positing the potential infinity of poetic space, it betrays an illuminating correspondence between the poet's thematic concerns and the critic's methodological approach. In the concluding chapter I give some consideration to the method's potential for further application and offer a summary critical evaluation of the method's achievement with reference to Hölderlin, Bachmann and Rilke.
II. Spatial Dynamics

It will be clear from the introduction that a critical inquiry into the significance of space in poetic texts will involve an encounter with a terminology that is unfailingly reminiscent of other disciplines that share similar concerns and have done so for much longer than literary criticism. It is therefore beneficial to familiarize oneself, as I have attempted to do at the outset, with the various ways in which the phenomenon of space has been treated in the natural and social sciences. The author of the poetic text did not use poetic imagery in a creative vacuum but was influenced by the achievements and discoveries of science as well as the thoughts of philosophers and historians.

Walzel was among the first to point out the urgency for a fruitful exchange between the analysis of literature and art history. He viewed poetry as an artwork of words ("Wortkunstwerk") and argued most convincingly that a scholar in one branch of the fine arts could profit significantly from the insights of a scholar in another. Walzel supported the potential "Übertragbarkeit" of one terminology to another, noting, for example, the similarity between the basic tools used in the analysis of a painting and those employed in the interpretation of a poem. Direct comparison of the forms in which space manifests itself within different disciplines is by all means a potentially hazardous enterprise; as will be seen, however, the technical terminology used to describe particular spatial manifestations lends itself to multiple and enlightening applications. Interest in interdisciplinary studies has of course
blossomed since Walzel gave his paper, and there have been attempts in the interim to link up fields of study whose intrinsic relations Walzel himself would not have dared proclaim.

I would like, in the following pages, to give some indication of how much may be gained, not just from other art criticism or analysis, but also from the social and even hard sciences, for a heightened and enhanced appreciation of the literary constitutive function of space. Consider, to begin with, an area which at first sight could scarcely seem further removed from the traditional terrain of the literary critic, namely, that of the physical sciences.

A. Physics
1.) Objective Space

The history of physical scientific concern with space has been documented in a book by Max Jammer, entitled Concepts of Space. As Jammer demonstrates, the debate on space within the physical sciences has been continuously enthralling since antiquity, fraught with controversy and has engaged as its principal participants a gallery of scientific thinkers from Pythagoras, Aristotle and Euclid, through Galileo, Newton and Leibniz, to Faraday, Riemann and Einstein. While this is neither the time nor the place to attempt even a summary of that debate, a number of crucial historic moments in the scientific perception of space may nevertheless be identified, with a view to developing their application to literary criticism.

The debates and different theories on space that have developed over the centuries could be systematized by dividing them
into two main concerns: one is the status of space in relation to the world of objects, the other is the relation between time and space, which is closely linked to the debate on motion.

Galileo, like Aristotle and Phytagoras before him, did not recognize an interdependent relation between time and space. To him, they were heterogeneous and independent entities. He did, however, introduce a connection with the concept of motion by experimenting with falling bodies. The results that Galileo obtained from studying the speed of a moving body both in falling from rest and in moving on a fixed, inclined, plane surface showed that the body moves with uniform velocity. Galileo thought space to be finite, so due to the body's own inertia and the inclined surface of the earth, the direction of this velocity, for Galileo, was circular. (Newton, who conceived of space as stretching infinitely, was to describe this motion as following a straight line.) Extending Galileo's results for a universal theory of uniform motion, Newton assumed the possibility of the existence of a fixed base in relation to which the motion of a falling body takes place\textsuperscript{23} and thus introduced the concept of "absolute motion" for motion relative to such a base. In addition, a method of measuring time is needed in order to measure motion. Newton mentions this problem at the beginning of his work on "classical mechanics", \textit{Principia}\textsuperscript{24},

\textsuperscript{23}Cf. Galileo's experiment of dropping an object from the mast of a ship which is in motion where the dropped object lands at the foot of the mast.

\textsuperscript{24}Newton, \textit{Philosophiae naturalis principia mathematica}, 1687.
distinguishing what he called "absolute time" from such measures of time as would be afforded by any particular examples of motion.

In Newton's theory of the "laws of motion", time and space were viewed in some sort of a relation to each other since space was the cause of the inertial behaviour of bodies, but both were viewed as "absolute" and non-interdependent. His concept assumes that time and space are measured seperately and thus are independent realities. One of Newton's most crucial achievements was indeed the concept of "absolute space", which - in contrast to his predecessors in antiquity (e. g. Aristotle) - provides a basis for viewing space as independent from material objects and stresses the role of space as the independent cause of inertial motion. "Absolute space", as understood by Newton, is space that contains the material world and is the a priori condition for the existence of material objects. This concept makes space superior to the material world whereas, prior to Newton, space was viewed as existing merely in order to be a "place" for material objects, bearing no significance in or of itself; hence the notion of "empty" space, i. e. space not containing any objects, was nonsensical.

It was Leibniz who opposed the concept of "absolute space" at the end of the seventeenth century and in his relational theory of space states: "I will show, how Men come to form to themselves the Notion of Space. They consider that many things exist at once, and they observe in them a certain Order of Co-existence, /.../ This
Order is their Situation or Distance."\textsuperscript{25} What was later to become Faraday's idea that the world of physical objects may be represented as a field, was only possible after Leibniz had resisted the concept of an independent and absolute space untouched by both the objects that it comprises and the time within it in which they move. In Leibniz's universe all events have to be seen in relation to one another. His \textit{relational} theory of space\textsuperscript{26} states that there can be no meaning in saying that a body is here and not there, apart from with reference to the other bodies in the universe.

In the twentieth century, science has progressed far beyond Leibniz's rather\textit{metaphysical} than physical theory of the relational quality of space. Einstein, in his "General Theory of Relativity" (1916)\textsuperscript{27}, argued that both distance, measured in the direction of motion, and time would have to be modified as the velocity of the system varied. The way in which time and space are experienced is frame dependent, meaning that two persons in two different types of motion, e. g. one stationary, the other moving with a certain velocity, view space and time in two different ways. With increased velocity distances seem shorter (space dilation), time spans longer

\textsuperscript{25} \textit{A Collection of Papers which passed between the late learned Mr. Leibnitz and Dr. Clarke}, London, 1717. (Quoted in Jammer 115).

\textsuperscript{26} \textit{Hypothesis Physica Nova}, 1671.

\textsuperscript{27} This differs from the "Special Theory of Relativity" (1905) insofar as it can be applied to observers in all states of motion, whereas the earlier theory was true only for inertial observers.
(time elongation). Thus, both phenomena came to be regarded as relative rather than absolute quantities. Einstein's theory eliminated the requirement for a stationary ether (an elastic medium thought to be present throughout space) and instead postulated that no one single frame of reference could be considered absolute. "It required a severe struggle to arrive at the concept of independent and absolute space. It has required no less strenuous exertions subsequently to overcome this concept - a process which is probably by no means as yet completed,"28 Einstein wrote two years before his death in 1953, at a time when his theory on relativity and thus the judgment of Newtonian physics had been passed. In order to stress that the phenomena of time and space -- though distinguishable from each other -- are interrelated in such a way that they form an inseparable whole, Einstein coined the term "point-event", which refers to both a point in time and an event at a place. It describes simultaneously something that happens at a place (three dimensional space location) as well as the time (fourth dimension) in which it happens. The one time and three space coordinates make up Einstein's four dimensional "space-time" continuum. All "point-events" are determined by all coordinates simultaneously.

In 1912 Einstein wrote to M. Besso: "Recently, I have been working furiously on the gravitation problem. It has now reached a stage in which I am ready with the statics. I know nothing as yet

28Einstein, Foreword, xv.
about the dynamic field, that must follow next. Einstein's "field-theory" provides an appropriate metaphor for better describing the dynamic relation between space (container) and the objects (content) that fill it. He argues that a distinction between the container and its content should be eliminated since it is misleading to think of the one as immobile and static, and the latter as moving and in process. Rather, one has to grasp that container and content are inseparable, in dynamic interrelation at all times. Within this moved/moving "space-time" so called tensors can describe the curvatures in space that form a gravitational field. The indentations in this field, caused by mass and energy, i.e. planets or moving particles, create stress or tension. Tensors are enriched vectors that do not have a two-dimensional restriction but are defined by at least ten coordinates. They are mathematical constructs incorporating a collection of numbers that represent different states of an object or mass at each point in space-time. "Because the tensor refers to some property intrinsic to each point in space, it is independent of any reference frame." It was the fact that the language of tensors could be applied to all reference frames that made it important for Einstein, since he was concerned with how best to represent the effects of mass on the geometric properties of space-time. A tensor-field, for which a tensor is defined at each

29Quoted in Pais 210.

30Mook 298.
point, mathematically describes the stresses that occur on the surface upon which the mass acts and the interconnections between these tensions. This concept once again counters Newtonian insistence on objects in an absolute space and instead argues for their interconnection in the space they themselves constitute. By way of this interconnection the objects could be said to form a dynamic tensor-field, thus providing a potential critical framework for the investigation of poetic "tensions" that constitute the space of the text. Such a framework would serve to dispel the vacuous interpretation of space as a mere static container and call for a view that considers objects in terms of the space in which they relate to one another. That is to say, "Newtonian" stasis gives way to the dynamics of a space-time-container.

An example from German literature of the eighteenth century shows a striking similarity between the non-relational Newtonian physics of the time and a literary theory that was just as far from recognizing the relations between time and space. In his influential aesthetics on the separation of painting and poetry, Laokoon (1766), which was written roughly one century after Leibniz's relationist publications, the German "Aufklärer" Lessing distinguished sharply between "Raumkunstwerk" ("Malerei") and "Zeitkunstwerk" ("Poesie"). It is interesting that Lessing saw a justification for

31 "Wenn es wahr ist, daß die Malerei zu ihren Nachahmungen ganz andere Mittel, oder Zeichen gebraucht als die Poesie; jene nämlich Figuren und Farben in dem Raume, diese aber artikulierte Töne in der Zeit; wenn unstreitig die Zeichen ein bequemes Verhältnis zu dem Bezeichneten haben müssen: So können neben einander geordnete
making a distinction between the two phenomena "Raum" and "Zeit". He neglects the coexistence and simultaneity of space-places and time-events, which Leibniz demonstrated in his criticism of Newton. Leibniz's "campaign" for the interdependence between space and time remained unsuccessful and the absolutist Newtonian world view prevailed throughout the eighteenth century. Lessing, caught in this non-relational stasis, fails to acknowledge Leibniz's insight when he divides art into that which expresses the "nebeneinander" and that which represents the "nacheinander".

Beside the discrepancy between relational and absolutist views on time and space there is the concomitant debate about the significance of the container in relation to its content. Again, it is Leibniz's system, rather than the non-relational absolutes of Newton and Lessing that provides the more appropriate metaphor for describing the interaction between poetic space and and its constituents. When it comes to the textual analysis of the representation of space what is called for is the equivalent of Leibniz's notion of a relational connection between the objects/personae and their containing space. This space-container

Zeichen, auch nur Gegenstände, die neben einander, oder deren Teile nebeneinander existieren, auf einander folgende Zeichen aber auch nur Gegenstände, die auf einander, oder deren Teile auf einander folgen. Gegenstände, die neben einander oder deren Teile nebeneinander existieren, heißen Körper. Folglich sind Körper mit ihren sichtbaren Eigenschaften die eigentlichen Gegenstände der Malerei. Gegenstände, die auf einander, oder deren Teile auf einander folgen, heißen überhaupt Handlungen. Folglich sind Handlungen der eigentliche Gegenstand der Poesie." Lessing 102f.
in a poetic text has hitherto been treated mainly as a textual background function, influencing the personae to act in certain ways. I want to argue for a shift in focus to the manner in which objects and events shape their own space, so that an appreciation of "spatial dynamics" could take the place of the static allegorical interpretation of poetic space. Statements such as the following by Bollnow in his often informative study are in need of revision: "Raum als Spielraum gibt es auch zwischen den Dingen. Raum ist aber auch hier der Spielraum der Bewegung, der Zwischenraum zwischen den Dingen. Er ist nur Raum, insofern er leer ist, d. h. er reicht nur bis an die Oberfläche der Dinge, aber dringt nicht in diese ein."32 His postulating that only a void can constitute space is as misleading as Newton's concept of an absolute space. It is the relation "zwischen den Dingen" that creates space.

2.) Literary Space

While the phenomenon of time has played an important role both in philosophical writings and in the study of literature, the spatial elements of a text were for the most part neglected until the first decades of this century. Critical interest in the literary treatment of space was evoked particularly by Meyer's influential article on "Raum und Zeit in Wilhelm Raabes Erzählkunst" where the significance of both time and space in their text-structuring function was recognized. Meyer established "Raum in der Dichtung"

32Bollnow 37.
for the first time as "ein Gestaltungsmittel sui generis" and raised the question: "Ist der Raum in der Dichtung ein wesentlicher Faktor, ist er, über seine bloße Faktizität hinaus, eine Fügekraft im Zusammenspiel der Kräfte /.../?". However, this inquiry was not extended to the realm of poetry. Similarly, critics who have since attempted to describe the space of a text, have devoted their efforts exclusively to the investigation of spatial concepts in prose writing. It is interesting that the spatial features of poetry are excluded from a critical examination. Ritter's collection of enlightening essays on the subject of space by different authors at different times, is devoted to "Erzählkunst" only. Bachelard in his influential monograph on literary space concerns himself exclusively with the novel. Gradmann's study discusses the spatiality of prose works by Stifter and Kafka in detail, but in his introduction on spatial issues he misrepresents the status of poetry when he claims that the "Bereich des Gedichtes" is more closely related to the "statische Kategorie des Raumes" than to the "Dynamik zeitbestimmter Entwicklung." He also reconfirms a prevailing misconception about the polarity of space and time in regard to their dynamic value. We have been conditioned to think of space as immobile and static, of time as dynamic and in flux. To my

33Meyer, "Raum und Zeit in Wilhelm Raabes Erzählkunst", 629.

34Cf. for example G. Bachelard, M. Blanchot, M. Butor, S. Gradmann, B. Hillebrand, R. Jayne, S. Müller, N. Reichel, A. Ritter, H. Vinçon.

35Gradmann 16.
knowledge there are no critical studies -- concerning either prose or poetry -- which would have made it their point to "redeem" space from its traditionally immobile existence in the shadow of fluctuating time. It has gone unnoticed how dynamic space is created through what happens within the reference frame of a text. Instead, critics have merely observed that there is spatial imagery worth investigating and directed their efforts to distinct analyses of objects and the space they fill.

Gradmann argues that the "'Inhalts'-Raum" of a poem "existiert vielmehr einzig und allein in Korrelation mit der Signifikantenseite, ist vom komplexen Zeichen 'Text' nicht ohne ganz erhebliche Modifikation seines Status lösbar."

The implied distinction here between space as an artistic construct and something to be observed in reality is no doubt crucial. However, it is first of all an insight that is anything but new since allegorical interpretations after Staiger, Killy and Emrich have thrived on the distinction between "dargestellter und realer Raum". Ingarden was one of the first to clarify these terms. More important still is the point concerning the modification of the status of space that Gradmann fails to

36 Gradmann 14.

37 Ingarden 224ff. Cf. esp. "Der dargestellte Raum läßt sich weder in den realen Raum noch in die verschiedenen wahrnehmungsmäßigen Orientierungsräume als ein Stück von ihnen einordnen, und dies auch nicht, wenn die dargestellten Gegenstände ausdrücklich als solche dargestellt werden, die sich in einer bestimmten Gegend des realen Raumes /.../ befinden." Ingarden 236.
develop. He refers to literary space as a "Kunst-Gebilde"\textsuperscript{38}, which it most certainly is. But then, so is every aspect of a "Kunstwerk". Poetic space is not only constituted by the explicit artistic use of spatial imagery but it also inheres in the text as a construct that has no "Korrelation with the Signifikantenseite". The concern in question is not how to separate "realer Raum" from "dargestellter Raum", nor to dissect the allegorical aspects from those to be taken realiter. Instead, what is called for is an investigation of the ways in which poetic space is mapped out by factors other than correspondences to "real" space, factors such as the different types of dynamic space inherent in the textual structure of the poem.

In his monograph \textit{Der erzählte Raum}, with particular reference to M. Jammer and E. Canetti, Reichel argues curiously enough that researchers who want to investigate the relation of language and space have made the mistake "den Raum in seiner Funktion höher einzuschätzen als die Zeit."\textsuperscript{39} Reichel's own concern lies, above all, in the relationship between poetic and social (i. e. historically embedded) space; a relationship, he argues, which only makes sense in the context of time, for, "wo weder Vergangenheit noch Zukunft in der Darstellung eines Raumes aufleuchten, wird in diesem Sinne nichts erzählt: Zeit und Raum geraten aus dem Gleichgewicht."\textsuperscript{40}

\textsuperscript{38}Gradmann 14.

\textsuperscript{39}Reichel 1.

\textsuperscript{40}Reichel 7.
way in which Reichel's spaces become "sozial" is by exposing their historical structure because "nur wer in der Lage ist, die sich in sozialen Räumen manifestierende Zeitlichkeit des Lebens im poetischen Raum zu materialisieren /.../ verfügt souverän über sein Leben." Reichel attributes dynamism only to the time-factor, a misconception shared by many others. His investigations are focused on the historical analysis of spatial representation, rendering space a vehicle for a socio-historical approach to literary criticism: "Soziale Zeit im poetischen Raum" reveals the underlying "soziale Raum." If historical constellations and the manifestation of time in space are the object of interest, the result will be, once again, in line with the misleading conception of a static space that has to "feed" on time in order to acquire a dynamism.

Literary criticism is still imprisoned by the statics of a Newtonian way of looking at space in an absolute way, as if it were "out there" in the empirical world to be represented poetically "in here" in the poetic work. Its constitutive character as a structuring factor has remained largely undeveloped. Criticism that evaluates spatial imagery in a text has focused primarily on those qualities

41Reichel 8.

42Reichel 19.

43Reichel's contrasting argument on this point is flawed above all by the absence of examples of literary criticism that -- in "Vernachlässigung des Zeitfaktors in der Diskussion um die Räumlichkeit" (Reichel 20) -- supposedly give priority to space over time.
imposed by an external reality, that is to say, on the way in which the acting characters shape and are shaped by their spatial environment. In doing so, however, it has neglected the spatial qualities produced by the dynamics inherent in the text. My claim in light of the above, is that one such textimmanent dynamic quality would be the poetic tensor field, which describes the interconnections between various points of tension in the spatial network of the text.

B. Geography

With the breaking up of the Eastern Europe into numerous independent units cartographers have been busy rearranging borders and renaming regions.

"In einem Artikel der New York Times zu diesem Thema taucht Jack Shupe auf, der Chef der kartographischen Abteilung des halbamtlichen Ausschusses für Geographische Namen in Nord-Virginia, USA. 'Am Freitag hat diese Karte noch gestimmt', sagt er, auf eine brandneue Asienkarte tippend, 'am Montag nicht mehr'."\(^{44}\)

As the presentation of Soja and Harvey above reveals, another scientific discipline whose subject is intrinsically related to the idea of poetic space is geography and its branch topography. The selective historical account given below of the different ways in which geographers perceived their field will cast some new light on this relationship, revealing in particular the extent to which the

\(^{44}\)Die Zeit, February 7, 1992.
language or jargon of geography may most usefully be applied to the reading of lyric poetry.

1. The geographic study of "Landschaft" in Germany

As with most other scientific disciplines the vocabulary of geographic science has undergone dramatic changes over the last 200 years. But there is one term that was used then, at the beginning of geographic studies in Germany, and is still used today, not only in German but also translated in the English speaking world, namely the concept of "Landschaft". The term has found its way into literary criticism as well where it has given rise to controversy as to what exactly is implied by an analysis of the "landscape" of a poem. German geographers seem to have enjoyed similarly little consensus concerning the definition of landscape.

An English-speaking geographer writing in 1938 voiced his frustration about such a lack of clarity surrounding the term that its use in a scientific study had become impossible; this owed to German geographers who had "woven such an impenetrable web of mysticism about their 'Landschaft'."\textsuperscript{45} Hellpach put it in his frequently quoted definition like this: "Unter Landschaft verstehen wir den rein sinnlichen Gesamteindruck, der von einem Stück Erdoberfläche und dem dazugehörigen Abschnitt des Himmelsgewölbes in uns erweckt wird."\textsuperscript{46} As late as 1959 Wernli

\textsuperscript{45} Crowe15.

\textsuperscript{46} Hellpach 348.
defined "Landschaft" in semi-mystical terms as follows: "Unter Landschaft kann konsequenterweise nur mehr das absolute landschaftliche Sein verstanden werden. Es ist darum unzweckmäßig, den Landschaftsnamen auch für jede einzelne Interpretation zu verwenden. Er sollte allein zur Bezeichnung des Absoluten dienen."\(^{47}\) In contrast to other designations for a piece of land, such as "Region" or "Gebiet", the term "Landschaft" seems to be less clearly defined and more open to subjective speculation.\(^{48}\)

The geographic use of the term in Germany started with the "fathers" of German geography, A. von Humboldt (1769-1859)\(^{49}\) and C. Ritter (1779-1859), and referred to the appearance of a piece of land. Ritter's monumental work "Vergleichende Geographie"\(^{50}\), which was to include the geographies of the whole world, petered out unfinished in a thicket of detail before it had covered more than Asia and parts of Africa. Humboldt stressed the unity underlying the

\(^{47}\) Wernli 55.

\(^{48}\) For a detailed account of the history of the term in German geography cf. Hartshorne 149ff.


natural phenomena we observe and started to organize his own observations as well as those of his predecessors in systems influenced by Linnaeus' study of natural history. To demonstrate the influence that land-formations have on climate, plant and animal life as well as on man himself, was not a new idea. Kant had already elaborated on the *a priori* considerations that make up the influence of surrounding circumstances on man.⁵¹ Humboldt's achievement was to enforce these principles in a way that produced a lasting effect. He was also the one who first used the word "Landschaft" to refer to the aesthetic character of an area.

A controversial view prevalent in Germany during the 1920s and 1930s was to regard a region as an organic unit or "harmonisches Raumindividuum /.../ im zeitlichen und räumlichen Rhythmus des Zusammenspiels der zahllosen und verschiedenartigen Faktoren."⁵² A region was supposed to be more than merely a sum of individual geographic objects and instead have an inner unity like a biological organism, hence the term "Raumorganismus"⁵³. Troll defines landscape as a "Teil der Erdoberfläche, der nach seinem äußeren Bild und dem Zusammenwirken seiner Erscheinungen sowie

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⁵³ Different instances of the usage of the term (which originated with Ritter) in geographic literature are listed by Hartshorne 257f.
den inneren und äußeren Lagebeziehungen eine Raumeinheit von bestimmtem Charakter bildet."\textsuperscript{54} Due to the respective situation of the units and their relations among one another, a larger structure ("Raumgefüge"\textsuperscript{55}) can be traced: "It is a thing", as Finch writes, "with physical and cultural elements so interwoven as to give individualism to the organism."\textsuperscript{56} Analogous to this "thing" is the lyric poem, for which, as will become apparent in the later chapters, a spatial structure can also be traced.

Lehmann, a contemporary and colleague of Troll, argues for the psychological effect that the physiognomy of a landscape exercises on the spectator. The conscious viewing of landscape becomes a "schöpferisch geistiger Akt der Konstituierung der Landschaft"\textsuperscript{57}, which consequently influences those thoughts and ideas that existed a priori.\textsuperscript{58} Therefore, Troll argues, we do not have just one fixed ideal or conception of landscape handed down to us through socio-historical ideologies, but each generation rather creates its own

\textsuperscript{54} Troll 165.

\textsuperscript{55} Troll 166.

\textsuperscript{56} Finch 114.

\textsuperscript{57} Lehmann 185.

\textsuperscript{58} Simmel writes about the psychological implications of viewing landscape: "So sind die Einheit, die die Landschaft als solche zustande bringt, und die Stimmung, die uns aus ihr entgegenschlägt und mit der wir sie umgreifen, nur nachträgliche Zerlegung ein und desselben Aktes." Simmel 150.
ideal landscape and coins new "objective" values for what landscape ought to consist of. "Der Geist ordnet nach seinem Geschmack und nach seinen Gesetzen das Sichtbare seinem innersten Gefühl unter, /.../ er dichtet das Landschaftsbild um." The difficulty then lies, as Troll continues, in establishing a structure for the images that have been seen and recognized. For, landscape being a spatial construct in which we move, the individual elements change their appearance and seem to shift as we view them from different angles. (This is a phenomenon similar to Einstein's claim that space and direction of the velocity of motion within it change relative to the observer.) Visually we follow the contours that we perceive in the natural environment and proceed to copy them down in the written lines of a map. But in the physical act of following these lines in the natural environment we transform them into movement. It is precisely this link between visually perceived phenomena, their mapping and the inherent dynamic aspect that, on the one hand makes the geographic landscape itself significant, but on the other should have far-reaching implications for the critic who would highlight the spatial dynamics of a poem.

In 1929 the Scandinavian scholar J. G. Granö published his work "Reine Geographie", a description of the earth by portions of its surface, which Hartshorne describes as being "like history /.../ essentially a descriptive science concerned with the description and

interpretation of unique cases, from which no scientific laws can be evolved."\textsuperscript{60} It is a method that compares localities within the same larger region. What is visibly detectable in such a region forms the core of Granö's concept. He postulates that insight may be gained into a variety of phenomena by investigating the relations they enter into with each other to form a unit. In Granö's terms the earth is like a "Mosaik"\textsuperscript{61} of both visible phenomena and those that indicate the sound, smell or feeling of an area. All of these create sensations in the observer but since, according to Granö, material objects alone have spatial extensions, they are to be the sole object of geographic investigation. However, a mosaic cannot be understood through a study of the individual pieces of which it is made up. Instead it is the arrangement as a whole that has to be analysed.

Granö's goal was to cartograph the "Ort des Gegenstandes, nicht sein[en] Erscheinungsraum."\textsuperscript{62} In contrast to the ever changing "Erscheinungskombinationen der Umgebung" it is the objects that persevere in the environment's "Wechsel und Veränderung /.../ die 'Dinge' erfahren ihre Wirklichkeit im Beharren in diesem Zusammenhang."\textsuperscript{63} If one were to differentiate and locate the

\textsuperscript{60} Hartshorne 449.

\textsuperscript{61} Granö, "Geographische Ganzheiten", 297.

\textsuperscript{62} Granö, Reine Geographie,13.

\textsuperscript{63} Granö, Reine Geographie,10.
external phenomena that are influential in shaping the changing environment, Granö argues, an evaluation of their significance could be achieved. Postulating an objectivity that supposedly can be created by finding appropriate ways of measuring various phenomena, Granö suggests that one view the different elements of a geographical region as forming a unity with an underlying order and structure: "Wenn wir auf der Karte /.../ die Orte, wo dieselbe 'Erscheinungsquantität' gleichzeitig auftritt, durch Linien oder 'Erscheinungskurven' verbinden, können wir die quantitativen Veränderungen der Erscheinungen in Raum und Zeit veranschaulichen, sobald wir für die verschiedenen Erscheinungen passende Maße finden." 64 This ideal of measuring the extension of an object in space is reminiscent of Newton's concept of the absolute space, i. e. space that is measured separately and viewed as independent of the objects it contains. Granö considers the various regions separated not according to political or cultural distinctions but in terms of the "real" and "lasting" divisions of natural boundaries and the condition of the terrain. Geography according to this world-view is "die Lehre von den Umgebungen der Menschen und den in bezug auf diese einheitlichen Gebieten." 65 It describes the appearance (i. e. the extension and quantity, not quality) of geographic objects and explains their existence in time and space. 66

64 Granö, Reine Geographie, 13.
65 Granö, Reine Geographie, 35.
66 Granö, Reine Geographie, 41.
Hartshorne, American pioneer in geographic science of the 1930s/1940s and influential scholar for the history of geography, offers a view that differs from this merely quantitative approach. Rather than giving prominence only to facts in the natural environment he points out their relations and naturally given order in reality. His study of The Nature of Geography (1939) fosters the idea that a cartographer's map could be the mirror image of reality. This representation is to be achieved by "accurate, orderly, and rational description and interpretation."\textsuperscript{67} The focus of this approach, however, is on the relations between different phenomena rather than their spatial extension. Hartshorne's theory describes geographic phenomena as "related in terms of relative location."\textsuperscript{68} Description alone is an insufficient criterion for differentiating between places. Instead, the individual elements of an area have to be filtered out and placed in relation to each other.

Hartshorne stressed the importance of the geographic investigation of "all phenomena that are significantly integrated in the area which it [geography] studies."\textsuperscript{69} It is not the areas themselves that affect each other but rather the respective phenomena within the areas. "The area itself is not a phenomenon, any more than a period of history is a phenomenon; it is only an

\textsuperscript{67} Hartshorne 21.

\textsuperscript{68} Hartshorne 283.

\textsuperscript{69} Hartshorne 372.
intellectual framework of phenomena, an abstract concept which does not exist in reality."\textsuperscript{70} Therefore, the relation between places is rather that between "some of the elements of one area and some in another."\textsuperscript{71} These interrelations are similar to those of Leibniz's relational physics, which develops the concept of space out of the relationship between objects. The "here" and "there" of an object in space only makes sense in relation to other bodies in the same space. In much the same way Hartshorne postulates a relation not only between different regions but even more so between the different phenomena that occur in a given area. Both Leibniz and Hartshorne, however, depend too much on the ordinary notion of objects for their concept of space: a given number of objects arranged in a certain way yields space through the relation they share with one another. These ordinary relations between objects, such as the distance from one landmark to the other or the height of a mountain compared to a valley, are not the only way of creating space. In a poetic text spaces come into being through movement between words, lines and passages. Motion within a given area -- performed either by animated beings or, as will be shown, by way of relations between unanimated objects that depend on verbs to "move" them -- maps out spaces that can be documented in geographic language.

\textsuperscript{70} Hartshorne 395.

\textsuperscript{71} Hartshorne 396.
2. "Landschaft" in literature

It could be argued that the above statement about the mysticism surrounding the geographical use of the term "Landschaft" is true for German literature as well. Simmel's philosophical definition of landscape is reminiscent of what geographers attempted to do in their own terms, namely to clarify the extension and boundary of landscape: "Landschaft entsteht, indem ein auf dem Erdboden ausgebreitetes Nebeneinander natürlicher Erscheinungen zu einer besonderen Art von Einheit zusammengefaßt wird, /.../ Der erheblichste Träger dieser Einheit ist wohl das, was man die 'Stimmung' nennt."\textsuperscript{72} That this subjective mood should not be underrated by the observer of a geographical landscape is an insight enjoyed by Hartshorne: "This landscape sensation is not an objective fact outside the observer, but is a fact only in his consciousness and, though there is a similarity in the impressions received by different observers in the same area, it is difficult to minimize the influence of the individual constitution."\textsuperscript{73} Both geography and literature obviously share a sense of the difficulties that arise when it comes to defining what landscape implies for the individual observer. It proves impossible to separate the factual cataloguing of natural phenomena and the subjective impact these have on both the geographer and the poet.

\textsuperscript{72} Simmel 148.

\textsuperscript{73} Hartshorne 277.
In literature, landscape is artificially created and populated by characters whose actions determine how we read the poetic landscape. Traditionally it has had mostly a background function and served to illustrate events, personalities and psychological conditions. Friedemann was the first to point out the affinities between the milieu and its significance for the actions of the characters. According to her, the critic has to determine "durch welche technischen Mittel der Erzähler den Schauplatz der Begebenheit in seine Darstellung verwebt" and how the narrator "will den Raum als gegenwärtigen, von der Darstellung nicht zu trennenden, empfinden lassen."74 A major problem arises at this point: the unspecified interchangeable usage of the two terms "Landschaft" and "Raum" would appear to have led to an increasing opaqueness in the meaning of both; it will be necessary to distinguish more sharply between the two. One of the ambiguities of the meaning of "Landschaft" is the association it evokes of a setting within a decidedly "natural" environment, such as forest, mountains, sea or any other area that corresponds to the implications of "Land" and "ländlich". Thus the diffuse idea of the German "Naturgefühl", the origin and impetus for the phenomenon of "Naturlyrik" during the seventeenth and eighteenth centuries, described the subjective emotions and sensations experienced by the person/poet viewing the landscape.

74 Friedemann 175.
A. Ritter, in the foreword to his volume on *Raum in der Erzählkunst*, regards "Landschaft" and "Raum" as interchangeable: "Landschaft als Umwelt und Lebens-Schauplatz, der Raum im allgemeinen Sinne als Erlebnis-Raum ist eine lebenslange unmittelbare Erfahrung des Menschen."\(^7^5\) An analysis of poetic space in its geographic, socio-historic and psychological aspects seems to entail "by nature" an investigation of the landscape depicted in the text. However, once the textual details of the respective "Natur-" or "Stadtlandschaft" have been isolated and evaluated, they serve merely as background prerequisites illustrating the interaction of characters or providing images for the textual narrative. The term "Raum", on the other hand, implies a three-dimensionality that would do justice to the inherent potential for motion within space. In this sense Ritter would have done well to distinguish between the "Schauplatz" of "Landschaft" -- which carries the restriction of a contemplative, reflective watching ("schauen") - and the "Erlebnis-Raum", indicating real life experience and the (e)motional participation of the perceiving subject. The concept of "poetic landscape" does not allow for a dynamic involvement with the depicted environment since nature in that case is a mere picture. But when the critical focus is directed towards the three-dimensionality of spatial features, the space of the poem starts to

\(^7^5\) Ritter, "Einleitung", 3.
evoke a dynamism of its own. The terms "landscape" and "space" are therefore not used interchangeably in the following chapters but have different associations, which will be taken into account.

In order to distinguish between the two-dimensional, static surface phenomena and the enriched dynamic space-container I propose the terms "dargestellter Raum" and "verräumlichende Darstellung". The first suggests a mimetic depiction of a specific locale (fictional or factual) that could potentially be perceived in an (imaginative or realistic) environment. The standpoint of the subject or lyrical I constitutes the perspective from which the area is perceived. It provides the space within which the interaction between characters or natural events takes place. "Verträumlichende Darstellung," by contrast, represents the spatialization of the text's process. Through specific landmarks it generates a dynamics, mapping out a network of relations. It is always a space within which movement takes place. This motion is determined by a sense of direction, which can point not only to different places within the three-dimensional surrounding space but can also incorporate a time element thus adding process and change to the spatial movement.

76This space can be extended by the time aspect, which adds the Einsteinian fourth dimension.
3. Topography of the text

One definition of topography, noteworthy because it is applicable to other than only geographic science, is given in the eleventh edition (1910) of the *Encyclopedia Britannica*:

> Topography. (Greek: place, to write), a description of a town, district or locality, giving details of its geographical and architectural features. The term is also applied in anatomy to the mapping out of the surface of the human body either according to a division based on the organs or parts lying below certain regions, or on a superficial plotting out of the body by anatomical boundaries and landmarks.\(^{77}\)

The intention expressed here is to describe a region in as much detail as possible. Instead of aiming at an interpretation of the natural features (as is the purpose of geographic science), topography is that branch of research which provides the geographer with the data necessary to construct a map of the environment. Müller's contribution to a topographical "Deutungsmodell" is a most recent and certainly laudable attempt to cartograph the topographical features of a text, but he is prone to abusing the vocabulary when he speaks, for example, of a topography "des Ansehens, der Erwartungen, der Hoffnungen"\(^{78}\). His reasons for referring to the examples of "Verdopplung der Existenz" and "Topographien der Phantastik und der betäubenden Imagination"\(^{79}\) as

\(^{77}\) "Topography", *Encyclopedia Britannica*.

\(^{78}\) Müller, "'Ortsbeschreibung' und 'Landvermessung'", 47.

\(^{79}\) Ibid. 48.
"Kartographie" remain unclear such that if his approach were to be followed, anything and everything could become "Topographie" without distinction.

In an allegorical analysis of poetic space the text's spatial features are not taken at face value but instead interpreted as pieces of a puzzle, which will -- if pieced together in the "correct" way -- produce an account of why the poet used which words to communicate whatever the critic thinks "the message" may be (cf. "dargestellter Raum"). A topography of the text would guard against such a violation of the poetic word by describing what the text says as it moves across the poetic map instead of presenting a static analysis of what the text supposedly means ("verräumlichende Darstellung").

Literary criticism has traditionally been more concerned with the analysis of poetic space than with a description of its constitutional phenomena. A different insight into poetic space may be gained by representing the spatial features of the text with a vocabulary that draws in part on the topographical language of map-making. The discussion of a poetically created space in topographic terminology facilitates a closer investigation of this space in regard to its qualitative aspects. The purpose of a poetic topography does not consist in measuring a space and producing a list that would represent, in the tradition of, say, Granö, only its quantitative extent. Instead, Hartshorne-wise, one can employ the geographical vocabulary to construct a linguistic map of the poetic space.
The benefit of a topographical mapping of the text lies first and foremost in the clarity that a detailed description can provide of what the poem as a self-contained unit says in and of itself. By mapping out the topographical features and the movement of the poetic images within this map, the critic effectively describes the space that "takes place" in the text. The aim is not to provide a critical rendering of the poetic landscape such as the static two-dimensional cartographer's map would do of the natural world. The focus of a poetic map is rather on the dynamic motion and inherent changes within the spatiality of the text. There are several types of spatial indicators to be discerned, which together contribute to what I would call the "spatial dynamics" of the poem. One category is verbs, adverbial phrases and prepositions of place whose intrinsic dynamic quality appears even in the signifying part of the word. Verbs of motion often imply a direction indicating where to or from an object or an agent moves. These movements can be represented by "vectors" or contours traversing between individual lines, passages. If one were to visualize these vectors within the map of the poem, the result would be something like a reticular structure with nodes marking focal points of interest, e. g. recurring images, phrases, metaphors. These "landmarks" constitute another category where the dynamics of the text can be localized since it is from and towards them that motion is directed. Poetic spaces as discussed below should not be confused with the concepts that derive space from the external relations between objects in reality. Instead, I would borrow Einstein's concept of a multi-dimensional "space-time
continuum", which provides an adequate terminology to map out a topography of language that represents the poetically constructed space. An organization of the spatiality of the poem will, then, result in a visualization of the poetic text's non-static quality. While an allegorical analysis pins down the meaning of the poetic word to what it "stands for", the analysis of the spatial dynamics shows how meaning shifts and moves between the topographical landmarks of the poem.

**Preamble to the textual analysis**

While the practical benefits, for the literary critic, of this and the terminology of physics are best illustrated in an examination of individual poems, the criticism of arbitrariness may be levelled at the dual nature of the terminology. Why physics and geography? Why not just one rather than the other? I would argue in response that a number of remarkable correspondences between the two terminologies not only provides a justification for choosing them but also suggests that they might be used to (some) advantage in parallel.

A crucial notion drawn from physics, for example, was that of the Einsteinian "tensor", which may be used to describe points of tension or stress in space, specifically that of the poetic text. A corresponding term from the language of geography would be that of the "landmark", indicating focal points of interest or nodes in the reticular network of the text. Just as the joining of these landmarks constitutes a topographical mapping of the text, so
objects in Einstein's space-time continuum were seen to interconnect in a dynamic tensor-field. Furthermore, each of these (tensor field / topographical mapping) furnishes an appropriate metaphor for what I would call the spatial dynamics of the text. These parallels may be summarized in the form of the following chart:

<table>
<thead>
<tr>
<th>Physics</th>
<th>Geography</th>
</tr>
</thead>
<tbody>
<tr>
<td>tensors</td>
<td>landmarks</td>
</tr>
<tr>
<td>points of tension or stress</td>
<td>spatial indicators/focal points</td>
</tr>
<tr>
<td>interconnections</td>
<td>contours</td>
</tr>
<tr>
<td>tensor-field</td>
<td>topographical mapping</td>
</tr>
</tbody>
</table>

"spatial dynamics"

It is such a spatial dynamics that I would discern at various major instances in the German lyric tradition and to which I would draw attention in the pages ahead.
III. Rilke's "Ausgesetzt auf den Bergen des Herzens"

Rilke wrote this poem in September 1914 in Irschenhausen (Bavaria) where he had met the painter Lulu Albert-Lazard. He dedicated a "Schreibbuch" to her, which comprises a total of 15 poems. One of these is the version of "Ausgesetzt ... " dated September 20, 1914 (listed under "Vollendetes" by Zinn\textsuperscript{80}), which will be discussed below. Another poem in this booklet is a sequel to the earlier version, dated September 22, 1914: "Einmal noch kam zu dem Ausgesetzten ..." (listed under "Widmungen" in the Zinn-edition\textsuperscript{81}). Zinn also includes two fragments that seek to continue "Ausgesetzt ... ", which were never completed.\textsuperscript{82} It seems questionable whether the present poem is correctly classified as "vollendet" since it ends on an ellipsis, suggesting that the poet did not consider the last line to be a definitive end. Furthermore, it is noteworthy that "Einmal noch kam zu dem Ausgesetzten ..." takes up the first line of the earlier "Ausgesetzt ..." as its motto and offers a variation on the theme of how he who is "ausgesetzt auf den Bergen des Herzens" views the surrounding space.

\textsuperscript{80}SW II, 94. Rilke's poems will be quoted according to Sämtliche Werke (SW) edited by Zinn.

\textsuperscript{81}SW II, 220.

\textsuperscript{82}SW II, 424.
1. The scale of the map

I would like to examine the spatialization of the "Berge des Herzens", and the ways in which these mountains may be mapped out in the poem; I would also draw on the sequel where a comparison may be beneficial to this examination.

The poem is not divided into stanzas. But I propose to distinguish three sections and an epilogue, i.e. a thematic break after lines 4, 10 and 14. The three passages, then, would be the following: I.1-4; II. 5-10; III. 11-14; and an epilogue in 14+15. Graphically, the poem forms one single body of 15 lines, none of which has an end rhyme or a poetic metre and all vary in length. Only 3 lines (4, 8, 10) end on a complete sentence. Line 4 ends in a question, line 8 in a statement, line 10 on what might be termed a postponed apposition. All other lines finish on an enjambement, lending the poem a dynamic quality. The lack of a metre's regularity underlines this uncontrolled motion that occurs as the poem moves from foothills and mountains via a mute abyss to peaks and with the last line returns to the beginning ("auf den Bergen des Herzens"), which, however, is no longer the same.

As far as completeness of individual sentences is concerned one feature is particularly striking: lines 1, 4, 5, 6, 8, 9, 10, 13, 14, 15 (i.e. more than half of the poem) have punctuation marks indicating the end of a sentence, yet only lines 4, 8, 10, 13 and 14 actually contain the end of a complete sentence. In lines 1, 5, 6, 9 and 15 we find phrases where the verb is missing. Two of these instances comprise the very adverbial phrase of place which opens
the poem and appears in similar prominent position at the beginning of line 5. In line 6 another adverbial phrase of place ends a sentence; line 9 is a question; and line 15 ends on an ellipsis suggesting that there is no "ending" at all.

Complete and well-rounded sentences are avoided in favour of a mosaic of phrases whose meaning does not rest on the predicate but rather on a collection of nouns and prepositions. Most striking is the opening phrase that recurs in the same structural position in line 5. In line 10 the identical adverbial qualification of place stands as an afterthought, separated from the rest of the clause by a comma, a less striking dividing mark than the period that sets the phrases apart in line 1 and line 5. Possibly the meaning of "ausgesetzt" in line 10 is so closely tied up with "schweigt" in the same line that it seemed appropriate to have them united, albeit loosely, in the one clause. The last line of the poem incorporates part of the opening phrase, which, as the repetitive heart of the poem, appropriately ends the work on "Berge des Herzens".

The "Berge des Herzens", mentioned four times, constitute a major landmark within the space of the poem. The first line sets the origin to which the poem returns twice before finishing with a specific "hier" (15), this time "ungeborgen" rather than "ausgesetzt". Moving away from its starting point (1), the direction of the poem leads back to, what seems to be, the same point: first in a parallel construction (5), then in a postponed apposition (10), finally in an epilogue (15), which alters the phrase by replacing one adverb with another and introducing a specific indication of place. Thus the
recurrent cartographing of "Berge des Herzens" provides a pattern which counters the lack of regularity in form or metre and creates a framework within which the rest of the poem 'falls into space'.

2. Landmarks

In order to establish orientation points on the map I will catalogue different types of landmarks, such as the "Berge des Herzens", that outline the path of the poem. The noun group with its 16 different items is the largest, followed by 13 adverbs and prepositions of place or direction, as well as 10 verbs and 8 adjectives.

a.) Nouns:

To begin with I would like to differentiate between "concrete" and often spatial nouns, and "abstract" nouns. Those belonging to the first category are: "Bergen" (1, 5, 10, 15); "Ortschaft" (2); "Gehöft" (4); Steingrund" (5); "Händen" (6); "Absturz" (7); "Kraut" (8); "Bergtier" (12); "Vogel" (13); "Gipfel" (14); the remaining nouns evoke less descriptive notions: "Herzens" (1, 5, 10, 15); "Worte" (2); "Gefühl" (4); "Wissende" (9); "Bewußtseins" (11); "Verweigerung" (14).

The first group of substantives constitutes the "raw material" for what will be called the poem's topography. They are the substance of a reality in the non-poetic world that could be worked into a mimetic poem outlining a mountain landscape. I would argue, however, that the larger significance of these "Hauptwörter" in Rilke's poem consists in their role as landmarks that map out the
spatial structure underlying the poem rather than in representing the reality of nature through poetic expression. Such representational transformation would have created allegorical tropes. Together with the second group of nouns and in connection with adjectives and prepositions, these "tangible" geographic denotations of landscape-features function as landmarks to direct the reader through the topography of the poem. The nouns represent nodes within the network of relations that oscillate between the individual landmarks.

In the sequence "Einmal noch kam ... " the margins of the map are extended in so far as new landmarks are added: "Täler" (3); "Nacht" (4); "Gebiete" (7); "Tal" (8); "Gesicht" (12). The dynamism of the evoked topography is intensified by such terms as "Atem" (4), "Winde" (4) and "Himmels" (8), together with "Sterne" (9), because we traditionally associate movement with these concepts: "Atem" and "Winde" move about freely and neither boundaries nor landmarks can keep them in place; "Sterne" take their course in the heavens according to laws beyond the control of man; their function is that of moving landmarks.83

In order to appreciate the inherent dynamism in the poem's topography it is helpful to understand the substantives as nodes that are energetically "charged", so to speak, similar to the nodes in the

83 Stars are a frequent figure in Rilke's poetry (cf. especially "Zehnte Duineser Elegie" and "Sonette an Orpheus" [e.g. "Erster Teil, XI" SW I, 737f; "Zweiter Teil, XX" SW I, 764f.]), usually functioning as celestial landmarks for the earthly traveller.
brain's neural network that transmit orders in various directions when a connection is made or synaptic impulse transmitted. However, in much the same way as the existence of the electron and its energy can be experimentally proven but its place not fixed to one position (the electron is in constant movement around the nucleus), these nodes, charged as they are with meaning, are part of a reticular structure that is not static but generates the space for a textual dynamics.

The nouns as "substantiated" landmarks are points of orientation. Both as one encounters them and when one returns to them a few lines later, or at a second reading, they serve as directive signposts like the stars, which are not fixed in one place. Rather they move through space taking a course that must first be mapped or read and only then interpreted. Where these poetic landmarks point to, will be demonstrated below.

b.) Attributes:

Another category is the adjectival attributes: "letzt-" (2, 3); "stummem" (7); "unwissendes" (8); "heilen" (11); "gesicherte" (12); "große" (13); "geborgene" (13); "reine" (14). They are attributive for six of the descriptive and two of the abstract nouns ("Bewußtsein", "Verweigerung"). The first attribute "letzte" describes a place and is taken up promptly in line 3 in the same grammatical position. It is the only attribute that is used twice. The repetitive effect is underlined by the spatial closeness of the two lines in which it appears. Its meaning within the text, however, becomes clear only in relation to other nouns located on the poetic map. Where these
"letzte" places are can be determined only by locating the places that precede them.

As far as the remaining attributes are concerned, the connections between them and their respective nouns do not refer as obviously as "letzt" to a geographical location. The "Absturz" is "stumm", the "Kraut" "unwissend". These are combinations that make little sense outside of the poem. The abstract nouns "Bewuβtsein" and "Verweigerung" are modified by abstract attributes, thus constituting hermetic units that develop their meaning only in relation to the locations of other landmarks. The animals "Bergtier" and "Vogel", finally, carry three qualifications. The "Vogel", described as "groβ", seems tangible, except that its "Kreisen" is so closely tied up with the abstract unit of "reine Verweigerung" that its "Vogel"-identity becomes ambiguous. "Geborgen" and "gesichert" can hardly be regarded as traditional animal characteristics, either.

Once the seemingly naturalistic nouns form a unit with certain attributes, the concrete / abstract distinction becomes increasingly more difficult to define. The terms themselves seem rather inadequate as descriptions of the nouns in this poem. The elements of both noun categories form landmarks on a map that, rather than aspiring to a mimetic depiction of the "real world", represents the dynamic movement of the poem as it traverses the multiple paths and intersections that constitute its poetic space. As will be shown below, readers need to familiarize themselves with the various signs along the way, all of which are equally valid in this topographical system. A differentiation between literal (concrete)
and figurative (abstract) meaning is thereby rendered utterly problematic.
c.) Verbs:

The ten verbs of the poem are: "erkennt" (4); "siehe" (1, 2); "blüht" (6,7); "wissen" (9); "begann" (9); "schweigt" (10); "geht" (11); "wechselt" (13); "weilt" (13); "kreist" (14). It is noteworthy that the first of these does not appear until the end of line 5. The first third of the poem in other words, ends with the one and only verb of that section.

Strictly speaking, only "gehen", "wechsel" and "kreisen" could be called verbs of motion. However, in connection with the adverbial prefixes "auf" and "hervor" the verb "blühen" gains a dynamism that sustains lines 6-8: an "unwissendes Kraut blüht aus stummem Absturz hervor". There is a point of origin as well as a pointer towards something new. The imperative form of "sehen" fulfills a similar purpose: it calls twice upon some other to direct his/her view towards another place. The "du" is asked to view the landscape, from "dort" to a "höher" place, in order to finally merge the external image with an internal one, thus achieving a potential "erkennen". Since this act of recognition is worded as a question ("Erkennst du's?") it remains uncertain whether it is achieved, possibly through rememberance, or whether it remains elusive.\(^{84}\)

\(^{84}\)This view is illustrated in Plato's "Meno" dialogue, where Socrates states: "So a man who does not know has in himself true opinions on a subject without having knowledge. /.../ This knowledge will not come from teaching but from questioning, He will recover it
"Begann" is the only instance where a verb is used in the past tense. Together with the emotional exclamation "Ach", this tense underlines the far removed and long gone beginning of "wissen". The following juxtaposition with "schweigen" in the present tense is intensified by the temporal adverb "nun" referring to the immediate present. He who "schweigt nun", is not passively silent. Thus the translation quoted by Prater\textsuperscript{85} "... is silent ..." for "schweigt nun" could be improved by rendering "schweigen" as "keeping silent", and using the continuous form of the present tense in order to highlight the contrast with the past "begann".

"Wissen", the only instance of an infinitive, is closely associated with the preceding noun "der Wissende" in the same line and "ein unwissendes Kraut" in the previous line. This cerebral terrain is the space for both knowing and innocent, animate and inanimate beings. It is "da" (11) where "manches gesicherte Bergtier wechselt und weilt". These two verbs - referring to characteristic movements of a chamois or ibex crossing and resting for a moment - betray their interrelation also through assonance and alliteration. It is in these lines 11-14 that all those verbs of the poem appear that could traditionally be called verbs of motion. This is also the passage where animate beings enliven the landscape, whereas before we witness the lonely alienation of the lyrical I in an inanimate for himself. /.../ And the spontaneous recovery of knowledge that is in him is recollection, isn't it?" Plato, 371, 85c+d.

\textsuperscript{85}Prater 255.
environment. But as will become clear in the following section, the first ten lines of the poem create an equally dynamic space. They do so by different means, however.

Verbs and their intrinsically motion-filled character are not the major stylistic device to evoke dynamism in this poem. On the contrary, the verb group plays a relatively insignificant role as far as movement across the poetic map is concerned. The spatial dynamics that characterizes the poem owes its sweeping flow to an otherwise easily underestimated category of signifiers, namely adverbs and prepositions of place and direction. These, however, exist only because of the verbs themselves; they cannot stand on their own. To this extent the verbs provide the necessary "ground-conditions" for the abundance of adverbs and prepositions indicating motion in this poem.

d.) Adverbs and prepositions of place and direction:

There are 13 items in this group, and with two exceptions they all communicate locations coupled with a direction: "ausgesetzt auf" (1, 5, 10); "dort" (1); "wie klein" (1, 3); "höher" (2); "unter" (6); "hier" (6); "hervor" (8); "da" (11); "umher" (12); "um" (14); "hier" (15); "singend" (8); "ungeborgen" (15).

For a poem of 15 lines the collection of adverbial phrases concerning place or direction is remarkable. Those two adverbs that do not qualify a place are used in conjunction with a preposition that refers to a direction ("singend hervor") and a location ("ungeborgen, hier"). Thus they acquire a status similar to the combination of "ausgesetzt auf" where the adjective, i. e. a past participle, speaks
of a change of place and requires a preposition of place in order to be linguistically meaningful. The first line begins with this adverbial phrase, constituting a crucial landmark within the space of the poem. It is taken up again in line 5 and line 10. The last line begins with an adverb as well but "ungeborgen, hier" alters the landmark "Berge des Herzens." "Ungeborgen", like "singend", is not on its own descriptive of a place; neither does it point in a direction; but together with "hier", it does denote space.

Prepositions either referring to a specific locale or indicating a direction appear in a good number of lines, all in fact, except lines 3, 4, 9, 12, 13. Even though their effect is more subtle, less obvious, than verbs of motion for communicating movement, the prepositions nevertheless contribute significantly to the all-prevailing dynamism of the poem. The numerous indications of locale and direction evoke a picture of vectors moving in various planes, crossing paths and creating a network of spatial relations. Each preposition and adverb of direction exercises an influence on the word with which it is connected. That word in turn is "energized" with motion resulting in dynamic organisms\textsuperscript{86} that consist of individual spatial constituents. The prepositions are not complete, meaningful semantic units on their own but depend on relating their vectoral qualities to the noun that follows them. Between the

\textsuperscript{86}Cf. "Raumorganismus" (Hartshorne 257), as this was presented in Ch. I.
individual prepositions and adverbs there are energies at work that organize and reorganize the poem as a spatial system in motion.

After mapping out individual landmarks within a given geographical area the topographer can compare the structure of different areas and their function within the "Raumorganismus". The observed phenomena have to be related in terms of their locations. Since all landmarks contribute to the mapping of the investigated area they have to be classified first in terms of their function, then in terms of their relation to each other. Even in the case of inanimate objects a dynamism can be discerned drawing phenomena together or causing them to diverge. "Die Geographie soll aber nicht Wissenschaft von der örtlichen Verteilung der verschiedenen Objekte, sondern von der Erfüllung der Räume sein. Sie ist Raumwissenschaft."\textsuperscript{87} Thus the objects fill their surrounding space, not in a static pattern that remains the same once and for all, but in a dynamic constellation that undergoes constant transformation according to the variable distribution of its objects. Therefore it is the critic's task to map out the characteristic features of the poetic landscape and determine the dynamic interaction between them. In order to better place them, the thematic contexts in which they appear will require some elaboration.

\textsuperscript{87}Granö 40. Quoting A. Hettner \textit{Die Geographie, ihre Geschichte, ihr Wesen und ihre Methode}, Breslau 1927.
3. Thematic places

The poem's first phrase consists of an adverbial qualification of place, which stands out in this prominent position as if to declare the theme that could otherwise have been stated in a title. It is the lyrical I who is addressing somebody in the first line with an imperative. Later on, the mountain theme is developed not merely by means of additional details but also by an expansion of the heart metaphor that qualifies these particular mountains. The first line, then, introduces the reader to something other than a poem of the "Naturlyrik"-genre, and we read on with different expectations from a traditional detailed, naturalistic account of mountain scenery and views.

In lines 2 and 4 another genitive metaphor as well as a surrogate genitive expand the image of the heart's landscape: "Ortschaft der Worte" and "Gehöft von Gefühl". These places are locations within the "Berge des Herzens", the genitival attribute in each case being located within the "Herz". More so than "Berge" the theme of "Herz" requires clarification since it does not fill the space mapped out by the poem but is rather filled by it: "Herz", "Worte" and "Gefühl" denote places within the specificity of this text because of their spatialization by the topographical landmarks "Berge", "Ortschaft" and "Gehöft", respectively. "Worte" and "Gefühl" have become such small entities that they are hardly recognizable (cf. "wie klein dort" [1], "aber wie klein auch" [3]). The possibility of returning to either "Ortschaft" or "Gehöft" is a remote one. The only
landmark close by, the one foundation to be sure of, is the "Steingrund unter den Händen".

In line 5 the adverbial phrase that begins the poem is taken up again, followed this time by an expansion on the theme of "Berge" rather than the "Herz-Worte-Gefühl"-complex contained within it. "Steiigrund", "Absturz", "Kraut" contribute to qualify the mountains on which the poem happens and where the lyrical I finds itself "ausgesetzt". The natural phenomena (i. e. noun landmarks), whose independent meanings seemed so straightforward, not only constitute spatial elements but also define more closely the status of the metaphorical addition that accompanies them. In the same way the naturalistic "Steingrund-Absturz-Kraut"-terrain embeds less descriptive ideas. "Steingrund unter den Händen" (not under the feet) is hardly where it would be expected, for "Grund" is associated with a base on which we stand, a foundation on which to ground ourselves. The sequel to the poem, specifically line 5 of "Einmal noch kam ... ", sheds some light on the unusual placement of "Steingrund". Here "der Ausgesetzte" is described as kneeling, an indication that his hands are on the ground, securing him like the forelegs of an animal - so that he may "umhergehen" like "manches gesicherte Bergtier".

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88Below I will refer to the lyrical I in the male gender because it seems that the two poems "Einmal noch ... " and "Ausgesetzte" are so closely related that the same poetic subject can be assumed in both - even though there is no explicit reference to a lyrical I in either one of the poems.
The theme of the second passage (5-10), however, is not one of security at all but of isolation, due not merely to the alienation from civilization but also to the incapability of expressing this verbally. In line 7 the "Absturz" is described as "stumm", nevertheless it produces a "Kraut" that grows in a state of unspoiled, innocent ignorance. It "blüht /.../ singend hervor", precisely because of its "Unwissenheit", which has no need for "Worte". The landmark of "stummem Absturz" is expanded in the following lines where the innocent but singing herb and the one who, alas, began to know but is now keeping silent, are part of a new image field. Lines 5 through 10 combine natural phenomena that fill the space of the poem with concepts that are derived from an inner space; together they create the topography that constitutes the network underlying the poem.

For the third time the crucial point of orientation -- "Berge des Herzens" -- is repeated in line 10. The passages that intertwine the themes of a mountainous topography of the heart and the location of "Herz, Worte, Gefühl, Wissende" and the ineffability of it all ("schweigt nun") are thus brought to an end. This third passage (11-14) is linked to the adverbial apposition of the previous section ("/.../, ausgesetzt auf den Bergen des Herzens" (10) by an adverb of place that refers back to it. "Da" (11) and what happens there takes place within the "Berge des Herzens" even more so than the first passage, where "Ortschaft der Worte" und "Gehöft von Gefühl" were "dort" and "klein", i. e., far away and not an immediate element of the environment into which the lyrical I is "ausgesetzt". What follows
"Berge des Herzens" (10) and "da" in this last passage is, on the contrary, a description of life in the immediate terrain of the "Berge des Herzens".

Instead of two imperatives, two questions, an emotional exclamation, and a postponed apposition, which provided a diverse syntax in the previous passages, this final section consists of two main-clauses in the indicative and an epilogue. The main landmark of these lines is the peaks' pure denial around which "der große geborgene Vogel kreist". This "reine Verweigerung der Gipfel" structurally resembles the earlier genitive metaphors. Here, however, the genitival noun ("der Gipfel") which qualifies the main noun ("Verweigerung") is the less equivocal of the two terms. In "Berge des Herzens", "Ortschaft der Worte" und "Gehöft von Gefühl" it is the genitival, or surrogate genitival noun that renders the whole term metaphorical. What appears in line 14 is a figurative use of the topographical term "Gipfel" and their "reine Verweigerung" rather than vice versa ("Gipfel der reinen Verweigerung") which would structurally correspond to the previous genitive metaphors.

The transition from an inanimate, desolate landscape to one animated by animals of the ground and of the air is significant because the realm of the human seems to be not far off. The animals impersonate characteristics such as "heilen Bewußtseins" and "geborgen" which would usually be attributed to humans. Signs of a human presence are also apparent in the previous lines: the question in line 4, for example, where a "du" is directly addressed, the mentioning of "Hände" in line 6 and the reference to essentially
human skills in line 9f. ("wissen", "schweigen"). Such instances of anthropomorphizing anticipate the poem's return to the human realm of the lyrical I. The need to account for the unexpected mentioning of an animal, especially after an attribute that is inherent to the *homo sapiens* ("heilen Bewußtseins"), leads into the final line.

The last sentence of the poem reiterates the crucial landmark "Berge des Herzens" but introduces the adjective "ungeborgen" in place of the former "ausgesetzt". Also, a specific reference to the location of the lyrical I is added: "hier". This adverb of place recalls the second section (6ff.) where it indicated the spot on which the lyrical I finds himself with "Steingrund unter den Händen", this also being the place where "ein unwissendes Kraut" emerges singing. The final specification of locale ("hier"), however, stands in contrast to the unspecific ellipsis on which the poem ends.

4. Rilke's allegorical "Seelenlandschaft"

In making the noun compounds (e. g. "Berge des Herzens", "Ortschaft der Worte") as well as the unusual attributive-noun combinations (e. g. "unwissendes Kraut", "gesicherte Bergtier") more accessible, a traditional allegorical reading proves helpful. It is only against such a back-drop that the supplementary and, in some instances, complementary benefits of a topographical-scientific or spatial reading may be best appreciated. This section will therefore demonstrate some of the advantages of such a tropological approach.

The lyrical I does not appear in the first person anywhere. Instead it is expressed implicitly in the questioning of a "du" (4) and
in the addressing of somebody in the imperative (1, 2). This turn towards a supposed other, however, is rather an instance of where the lyrical I finds expression by posing a question to himself. He who feels exposed, far away from civilization ("Ortschaft", "Gehöft") and removed also from creativity within his own heart ("Worte", "Gefühl"), asks himself, as if in need of reassurance of his own existence in the midst of desolation: "Erkennst du's?". It is a question that pleads for confirmation as to whether or not there is any word or feeling or thing out there that may be familiar, may give testimony to the past "wissen", which no longer finds verbal expression. The introductory phrase of the poem is lacking a subject but in the same line the reader can gather from the following sentence that the lyrical I must be the one finding himself "ausgesetzt", since somebody is addressed in the imperative to look in a certain direction. An imperative usually indicates one person addressing another but the situation where the poetic voice would address itself is not uncommon, especially in a text where this may be the only way in which the lyrical I can communicate explicitly. Therefore, rather than referring to himself in the first person, the lyrical I here asks a question of rhetorical value in order to establish a point of reference. There is, of course, no reply because it is the sense of alienated exposure thematized in the poem that leaves the asking voice without answer or reassurance. Stranded on the mountain peaks, the speaker describes to the "du" how far removed he feels from any links with the man-made world. A village, where one may rest or settle down, a farm, where one may
find hospitality and companionship - these fixed points and the associations that go along with them, namely, communication, commitment and sacrificing one's individuality, are far away, down in the valleys or on other distant heights. And for fear of losing contact with these altogether, losing even the memory of it, the lyrical I presses onward in the hope of discovering a familiar trace somewhere in the distance. But there is no answer to this call for remembrance and recognition. Both "Worte" and "Gefühl" seem to be too far away for the speaker to make contact with them again.

At the beginning of line 5 the introductory phrase is repeated. The second mentioning of the isolation focuses on an environment close at hand. The speaker turns toward the ground under his hands. "Grund" is supposed to give security and a stronghold to the feet. One walks or stands on it. However, as established above, the lyrical I is presumably kneeling since it is under his hands that he feels "Steingrund". This noun - the epitome of barrenness - follows the expression "Berge des Herzens" immediately, creating an antagonism between the two opposed concepts of "Herz" and "Steingrund". This is also the only instance in the poem where a part of the body other than the heart is mentioned, namely "Hände". Both "Herz" and "Hände" are essential for the writing of poetry. With nothing but rocks under his hands and barren mountains in his heart -- from where, ideally, the spring of the poetic muse should flow -- the poet cannot help but feel exposed and cast out.

There is no sign of life in this landscape until the searching mind comes across "einiges" that seems to blossom. The "Absturz"
in which the singing herb originates is as "stumm" as the lyrical I recognizes himself to be. The "Kraut" is "unwissend", untainted and of naive innocence - a state to which there is no return once anybody or anything comes into contact with the world of "Ortschaft" and "Gehöft", the world where "Worte" and "Gefühle", human communication and heartache get in the way of pure artistic existence. The lyrical I sees himself in contrast to "ein unwissendes Kraut", which may not have any aesthetic value but in its innocence can sing nevertheless, while the poet's heart remains "stumm". The "Absturz" stands for the infinitely deep and dark abyss within, the vacuum that prevents poetic creativity. When the words are too far away and even feeling is hardly recognizable there is only the option of "schweigen". The ability to "sing", i. e., fulfill the poet's task, is celebrated in the cycle Sonette an Orpheus. There, the poet sees himself in the figure of Orpheus and transforms "die Dinge" into song. Here it is the inanimate "Kraut" that symbolizes the song of "die Dinge" that are not inhibited by knowledge. The poet's work stands in contrast to this pure song. A similar idea is developed in Kleist's "Marionettentheater", where "reine Grazie" can be achieved only by the animal (which is in a state of naive innocence) or by God (who has ultimate and complete knowledge), but not by the human (who has come to know himself and the world partially and incompletely).\(^{89}\) This seems to be the discrepancy with which the lyrical I is struggling here. Alienated from the

\(^{89}\)Kleist 802ff.
"Ortschaft der Worte", which is elementary to the semi-enlightened world of humans, and being nothing but an intruder in the world of the "Dinge", which are "unwissend", the lyrical I cannot but lament his own state of having begun to "wissen", but now being doomed to remain silent.

In line 9 the second and last question of the poem is not directed at the "du" by the lyrical I. He is rather the one who replies. "Aber der Wissende?", the imaginary other is asking. As indicated above, there is no actual "du". However, it is interesting to note how the lyrical I first takes on the role of the inquirer (4), then lets his "other self" ask a question (9); and whereas this prompts a reply, the earlier question had been rhetorical only. The question "Aber der Wissende?" is vague and includes neither a verb nor an indication as to who the "Wissende" is. Nevertheless, the one asked seems to know exactly to whom reference is being made. The answer (9f.) is such that we are given a connection between the unknowing herb and the lyrical I, who began to know but is now keeping silent. This is the only instance in the poem where the lyrical I is referred to in the third person. Its gender is given explicitly as male. These last two lines in what I have identified as the second section of the poem establish the relation between "stummem Absturz", "unwissendes Kraut" and the lyrical I who "schweigt nun". His silence is a consequence of his recognition that knowledge must be limited, an insight that makes the naive and innocent song, practiced by the "unwissende" herb, impossible.
The last passage of the poem thematizes yet another element of that world which is ruled by a harmony only "Unwissenheit" can give: the animals "Bergtier" and "Vogel" as well as their places within this mountain landscape. One of the features unique to the "Bergtier" is its walking about "heilen Bewuβtseins". Again there is the implicit contrast with the lyrical I who is lacking precisely this "healed" frame of mind. The German "heilen" here looks like both the genitival form of the adjective "heil" and the infinitive of the transitive verb "heilen". The term describes a "Bewuβtsein" that is harmonized, healed and "wholly well". This is reminiscent of the innocent "unwissende Kraut" which was introduced by the similar phrase "Hier blüht wohl ... " (6), corresponding to "Da geht wohl ... " (11) with which the "Bergtier" is announced. This animal is one example of "manches" that roams these mountains. This one stands out for being "gesichert", which fits into the semantic field as the preceding "heil" and the following "geborgen" that refers to the "Vogel". All three adjectives evoke associations that stand in pronounced contrast to the all-prevailing sense of "ausgesetzt" associated with the lyrical I. The animals are composed, sheltered and secure, in harmony with their mountainous habitat. Their movements are regular and deliberate. The "Bergtier" crosses and lingers, not "ausgesetzt" but at home in the "Berge des Herzens". The "groβe geborgene Vogel" is circling around the very essence of what makes the lyrical I feel "ausgesetzt": the peaks' pure denial. Once more, the two worlds seem to be divided. There are on the one hand the animals, representing several human features, such as a "wholly
healed" condition of the mind and sheltered "Geborgenheit". On the other hand there is the alienating mountain landscape including the epitome of resistance that the lyrical I encounters in his own heart: "der Gipfel reine Verweigerung". What is implied here is the artistic expression that "verweigert sich" for the poet. The animals symbolize the animated "alive" part of the heart, which is not within reach of the lyrical I. Their place is "da" (11), just as the "Ortschaft der Worte" and "Gehöft von Gefühl" are "dort" (1). The only reality close-by, i.e. "hier" (6), is "Steingrund" and the "Kraut", which blossoms forth "aus stummem Absturz". Therefore it is most appropriate that the last line take up the preposition "hier" again. The concluding sentence finalizes the position of the lyrical I as cast out onto those peaks of pure denial, without shelter. The adjective "ungeborgen" (15) creates a salient antithesis to the previous "geborgen" attributed to the "Vogel". The poem's "conclusion" takes the reader back to the beginning. The introspective landscape scenery in its three parts confirms for the lyrical I that he is indeed "ausgesetzt". "Hier" no other place than the "Steingrund unter den Händen" is within reach of the lyrical I.

When trying to assign meaning to the individual metaphors and symbols of this "Seelenlandschaft", the critic has to remain true to the consistency of the poetic images that make up the mountain landscape. The biographical situation of the poet at the time, (e.g. the hopeful and romantic beginning of a love-affair with a fellow artist, the painter Lulu Albert-Lazard), is by all means of some
interest but should not impinge upon a close reading of the text itself.

The first passage of the poem contains three genitive (or surrogate genitive) metaphors, all of which refer to a place within the "Seelenlandschaft": "Berge des Herzens", "Ortschaft der Worte" and "Gehöft von Gefühl". The setting is dominated by the image of "dem Ausgesetzten, der auf seines Herzens Bergen ringt" (cf. lines 1f. of the sequel "Einmal noch kam..."). While we are witness to a naturalistic mountain-climber struggling, actively and by his own will, with obstacles on his way to the mountain-top, "ausgesetzt" suggests that an act must already have been performed to bring the lyrical I onto the deserted heights of the mountains in the first place. Yet there is no mention of what happened before or of how the "Ausgesetzte" came to be in his alienated locus. The sequel to the poem, however, alludes to the possibility that this present location is not one that was voluntarily chosen. There, phrases such as "einmal noch" (1), "trank den letzten Atem" (3f.), "trank und kniete noch ein Mal" (5f.) evoke associations of a melancholy, last look back to where he, the "Ausgesetzte", came from. And all the while he knows that there is no return to the "Täler" from which the "Duft" (3) now comes to him "einmal noch". Therefore I would argue that the introspection we are witnessing was brought about by some external impetus, which is exercising an "aussetzende" force on the lyrical I.

The places "letzte Ortschaft der Worte" and "letztes Gehöft von Gefühl" are remnants of that past which the "Ausgesetzte" is
viewing from his observation point on the mountains. Reflecting on what is below and far removed, the lyrical I is also evaluating where he has come from. Settlements of verbal commitment and emotional ties have been left behind. Interesting is the distinction between "klein dort" for the "Ortschaft" and "höher, aber wie klein auch" for the "Gehöft". "Worte" and their role as a means of communication have been left even further below than the reality of "Gefühl", which is located "höher", i.e., closer to the high location of the lyrical I, but sufficiently removed to remain small nevertheless. There is a hierarchy of different stages of the heart, reminiscent of Goethe's "Bergschluchten" in Faust II. It is appropriate that the memory of "Worte" and "Gefühl" should be located on different levels. At a time when the poet, whose task it is to sing, is lacking both words and music, the reality of feeling can still be closer to the heart. In order to obtain a sense of the relation that remains between the removed stage of verbal exchange and emotional expression on the one hand and the present state of lonely alienation on the other, the poetic voice asks for an evaluation that would put the different places into perspective.

The second passage does not provide an answer to this plea but instead re-confirms the status quo, which is the unproductive barrenness of isolation. Even though "Steingrund" suggests infertility and even though it is impossible for the poet to write with his hands on the ground, there is nevertheless "einiges" that "blüht" on this ground. Out of the muteness, which reinforces the earlier image of the remoteness of "Worte", a single herb is growing.
The redeeming quality of this particular species is its "unwissende" character. The lyrical I feels a mute abyss within his heart. "Steingrund unter den Händen" literally refers to the ground on which the "Ausgesetzte" is kneeling but it can also be taken to describe the way he feels "im Grunde seines Herzens", and thus he laments "aus tiefstem Herzensgrund", so to speak, his own "schweigen", which is intrinsically bound up with the beginning of knowledge. The "Kraut", by contrast, is in a state of grace that implies naive innocence, and, in turn, facilitates song.

What comes to mind here is the image of the fall from Eden: the "Ausgesetzte" is he "der zu wissen begann", and it is this reference to the past that indicates why "schweigen" is "nun" what he is compelled to do. The inquiry "Aber der Wissende?" comes from someone who seems to be unaware of the change that has happened in the one who is "ausgesetzt". There is no indication as to whether or not "der Wissende" was "singend" when he was still content with his knowing state. But now the poetic voice is lamenting ("Ach") his even having begun to know. The former knowledge now makes a naive and innocent "hervorblühen" and "singen" impossible. The tone of the question, however, suggests that both the "Wissende" and the "unwissende" herb should be on the same level as far as the ability to sing is concerned. "But what about the 'Wissende' and his singing?!", the more than rhetorical question seems to be asking. The reply is a lament for him who entered the state of knowing and indicates that it is not knowledge that spares us from the "schweigende" exposure to inner barrenness. On the contrary, it is
the "Kraut" that sings since it has not fallen from grace and remains in a state of unknowing naivety, whereas the poetic voice is compelled to keep silent because of his fall into the enlightened isolation of self-knowledge.

The third section of the poem retains the imagery of life untainted by initiation into the realm of knowledge and obstruction of creation's innocent song. The two animals "Bergtier" and "Vogel" enjoy a holistic and secure existence. They symbolize that very part of "Bewuβtsein" that remains in touch with "Gefühl" even though its visibility may be reduced to a minuscule speck on the heart's topography. The attributes associated with the animal life within the heart's mountains are thoroughly positive and reassuring. The animals move within the spheres of the ground and the air, earth and heaven. The sight of the "Bergtier" moving about freely, crossing or lingering as it pleases and yet being "gesichert", provides an image of hope within the dreariness of heartfelt alienation. In attempting to identify what kind of "Bergtier" Rilke had in mind, one might compare this reference with a poem (in the Zinn-edition following immediately after "Ausgesetzt ...") that Rilke wrote in December of that same year, called "Vor Weihnachten 1914". In the metaphor of a specific "Bergtier", namely the "Steinbock", it expresses a similar sense of overcoming: "Heißt Herz-sein nicht Bewältigung? / Daβ aus dem Tier-Kreis mir mit einem Sprung / der Steinbock auf mein Herzgebirge spränge."\(^{90}\) Comparing this imagery to the "Bergtier" as

\(^{90}\)SW II, 98.
described above, one cannot but read it as a symbol of hope. However, the use of the subjunctive ("spränge") also suggests that the "Bewältigung" has not taken place yet -- much as in the lines of "Ausgesetzt ...", where the positive attributes of the animals are followed by the epitome of an obstacle to be overcome: "der Gipfel reine Verweigerung".

The bird can be seen circling around the visible manifestation of "Herz-sein" that is not yet "Bewältigung". The peaks' pure denial is the highest point of the "Herzgebirge". The peaks themselves are the anti-climax towards which the view across the mountain landscape has been directed. It is as if the "große geborgene Vogel" cannot land on the "Gipfel" because they stand in contrast to its "geborgene" character. They "verweigern sich" for the bird as a resting place, just as the denial they symbolize is what the lyrical I feels within his heart. However, the animate incarnations of a healed and sheltered mind do hint at the possibility that the denial may be overcome. Perhaps, if the "Vogel" were to transform his "Kreisen" into a decisive landing on the dreaded "Gipfel", these peaks would turn out to be a sheltered resting place for the artistic "Bewußtsein".

The finale consists of a phrase that starts in line 14, is set apart from the previous sentence by a hyphen, and continues through line 15, ending on an ellipsis. This epilogue brings the poem to a close by taking up the crucial metaphor "Berge des Herzens" one more time. However, the associated feeling "hier" is not "ausgesetzt", as it was three times before, but "ungeborgen". Thus it
stands in direct antithesis to the bird's "geborgene" nature of two lines earlier. The path of the gazing eye across the mountain landscape has progressed from a melancholy look back and down into the past, via the present barren location on "Steingrund" where the lyrical I is in the company of the singing "Kraut", and from where it advanced towards a vantage point from which a glimpse of a new reality is possible. It is a reality, to be sure, that is enriched with animated life but is still inhibited by "Verweigerung". Due to this changed outlook it seems appropriate that the end of the poem should take up the thematic refrain only in part, adding references to both the passage of barrenness ("hier") and potential healing ("geborgen"-"ungeborgen"). The influence of "Ortschaft der Worte" and "Gehöft von Gefühl" is present throughout the text in the underlying lack of communication by the lyrical I. This could not be symbolized better than in the ellipsis, which brings the poem to an end where the struggle for "Worte" is anything but resolved.

5. Mapping out the topography

One main aspect of the poem's topography is apparent in the first line, namely that there is a relief. Something or somebody is positioned ("ausgesetzt") on mountains, which are immediately qualified as being of the heart. In order to better clarify the features that determine the character of these mountains, a topographical description of the qualitative details needs be mapped out.
The altitude of the described phenomena is not the same throughout the poetic space. The perspective from which the lyrical I speaks is similar to the one gained by standing on a look-out point that commands a good view of the environment. The view then shifts. It moves away from the location of the speaker on top of the mountains, and towards the "Ortschaft der Worte", located vertically on a lower level; from there it moves still farther towards the "Gehöft von Gefühl", horizontally removed from, and "höher" than, the "Ortschaft" but still below the speaker. As the lyrical I is in the process of visually taking in the surrounding relief, several altitudes are established: the place where the poetic subject is situated; a level that is referred to as the "letzte Ortschaft" presumably down in the valley where human life has settled\(^9\); and, "höher", but far removed nevertheless ("aber wie klein auch"), the place where feeling is found. All three locations function as landmarks that create the poetic space called "Berge des Herzens".

Geographically speaking, a mountain has a foot, a face and a head. All of these terms are originally metaphorical language but have entered everyday speech to such an extent that they are used as part of a scientific terminology. The lyrical I is situated on the mountain-head throughout the poem. The "heady" character of this location is intensified by the use of the cognitive verb "erkennen" that is employed to urge an evaluation of the anything but cerebral

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\(^9\)This notion is confirmed by the explicit mention of "Duft der Täler" which came "[e]inmal noch zu dem Ausgesetzten" in the sequel to "Ausgesetzt ..." cited above.
settlement of "Gefühl". (The two antagonistic terms stand in direct vicinity to each other in line four: "Gehöft von Gefühl. Erkennst du's?") The differentiation between the various levels is established in the first lines and taken up again at various points in the poem while the perspective of the poetic voice remains the same.

The adverbs of place, "dort" (1), "hier" (6, 15) and "da" (11) provide indications as to where the individual lines are set. Once the oscillation between near, farther and far has been emphasized, a more refined understanding of the spatial dynamics of the poem can be gained. In geographical terms we may distinguish between two different kinds of "Wahrnehmungsraum":\(^\text{92}\) that of nearness and that of distance. "Nahumgebung":\(^\text{93}\) is what we are able to perceive with all senses, whereas everything beyond is accessible only through sight. The oscillation between these two "Wahrnehmungsräume" is manifested also in the alternating use of adverbs (esp. "hier", "dort" and "da") that refer to the location of the lyrical I in relation to other places. There is a visual movement originating in the implicit 'here' of the first line (that is, the locale of the lyrical I), towards the farthest point "dort" and back to the immediate environs of "Steingrund" and that which blossoms "hier". The textual transgression between the different planes is indicated rhetorically

\(^{92}\)Lehmann 184.

\(^{93}\)I. e., "intime Welt, in der wir uns immer befinden". Granö. Reine Geographie, 18.
by identical starters to lines 1 and 5 (i.e., "Ausgesetzt auf den Bergen des Herzens.") but as far as the evoked space is concerned, there is no indication of natural boundaries. The lyrical I does not move, even though there appear to be no obstacles in the surrounding space. The course that the view of the lyrical I takes is blocked neither by high peaks ahead nor by deep crevices in the surface nor by unfavourable weather. Instead the eye roams freely, switching focus between "Nah- und Fernumgebung"\textsuperscript{94}. The speaker himself, however, remains physically at his vantage point, which is the top of one mountain.

How does the mapping of the mountainous landscape correspond to the subject's unwillingness or inability to transgress? The direction of the wandering view is neither progressively linear nor circular but rather helical: it starts out (in line 1) and winds its way towards the "Gipfel" (14); thereupon it seemingly re-turns to the origin, as is suggested by the repeated usage of "hier" (6, 15). However, the end point is not identical with the beginning: line 15 is located on the same longitude but not, as it were, on the same latitude as line 6. The lyrical I's view spirals through the "Berge des Herzens" and is raised to a different level, even though the events in the course of the poem do not bespeak a physical change of locale.

However, the ending of the poem does not communicate a true closure; instead it reiterates the subject's alienation, once more in

\textsuperscript{94}Granö. \textit{Reine Geographie}, 18.
unambiguous terms. The lyrical I has not proceeded far enough on its journey to find himself physically removed to a different place. He has caught a glimpse of an alternative mode of existence (cf. "Bergtier" and "Vogel") but is thrown back into his own solitude and 'Ungeborgenheit'. Movement within the various landscape regions is represented by the lyrical I viewing the surrounding landscape. There is no physically realized change of locale. Therefore, the striking dynamics of the poem has to be attributed to this wandering gaze rather than to a journey through the mountains.

The dynamism of the landscape as seen through the eyes of the lyrical I bears a relation to the poet's activity as this is alluded to in the second passage of the poem (6-10). The "Kraut" that blossoms forth singing (8) symbolizes poetic creation as performed by one who finds himself in a state of naive and untainted harmony with Rilke's "Dinge". The space in which the two opposed realities of "singen" and "schweigen" are manifested could appropriately be termed a "melodious landscape". Like a string of notes on a music sheet, forming a melody of low and high notes, the individual scenes take place on various planes. It is possible to extend the musical...

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95 Hamburger (131) reads the poem in such a way that it "noch einmal die Situation des Ich beschwört, das in die Verzweiflung des Gegenüber gestellt ist, gerade weil es sich seines 'Bewußtseins' so gut wie dessen, was außerhalb seiner ist, bewußt ist." It seems to me that there is insufficient textual evidence for a "Gegenüber" to make it such an issue for "Verzweiflung". Apart from that, it is somewhat arbitrary to hint at the poem's expression "heilen Bewußtseins" in this context.
analogy by a comparison of the three settings in the individual passages with the different registers in which music can be set, lending each piece its distinctive character. The act of producing a poem requires a dynamism that is expressed in the "hervorblühen" of the "Kraut", which does so "singend". The lyrical I experiences a creative vacuum as he visually "goes through" the different stages of the mapped out space. The "Ortschaft der Worte" is part of a distant stratum below, a deeply buried layer that cannot be reached under the present circumstances. It seems that singing and motion go as much hand in hand as silence and stasis. The poetic voice is describing itself as both "wissend" and "schweigend" but not singing or moving. As the topographical evolution moves towards the peaks that symbolize "reine Verweigerung", the lyrical I is still caught within his boundaries of speechlessness and physical immobility.

The "stumme Absturz" out of which the herb grows singing is a major "low point" of the poem. There is no indication as to the depth of this abyss or what might be at the bottom of it. However, the "Kraut" has found its way out of it and "blüht ... singend". Are we therefore to assume that there is a stratum below which there is

96Butor thinks of the music analogy in this way: "Le musicien projette sa composition dans l'espace de son papier réglé, l'horizontale devenant le cours du temps, la verticale la détermination des différents instrumentalistes; de même le romancier peut disposer de différents individuelles dans un solide divisé en étages, par exemple un immeuble parisien, les relations verticales entre les différents objets ou événements pouvant être aussi expressives que celles entre la flûte et le violon." Butor 48.
sufficient fertility to bring forth this precious type of herb, whereas on the surface there is mere infertile "Steingrund"? The inaccessibility of "Ortschaft der Worte" for the lyrical I, his pronounced withdrawal into "schweigen" and the lament at having begun to know - all this stands in opposition to the signs of fertility and productivity that the "Kraut" displays. In this consideration of the different types of ground that make the various strata within the "Herzensgrund", a German metaphor mentioned above comes to mind again. "Im Grunde seines Herzens" is a reference to the bottom of something that strictly speaking cannot have one; for "Herz" in this sense is not the biological blood-pump of the human body but rather the symbolic concept of our feelings and emotions. It is an endless and invisible space, the "bottom" of which would be impossible to determine. But metaphorically the term works to communicate something felt within the core of one's being. "Im Grunde seines Herzens" the lyrical I experiences the barrenness contained in the stratum of the "Steingrund", the rocky layer on which he rests his hands. "Hier", however, is also where the "Kraut" can be seen growing. It seems fair to assume that the "stumme Absturz" and the "Steingrund" are geologically similar formations. They are such that they encourage neither language nor intellectual speech but a rather different mode of expression: singing. The ambivalence of this ground is manifested visually in line 5 where "Steingrund" is mentioned directly after "Berge des Herzens", an indication of the spatial closeness and similarity of surface that
encompasses both the elevation and the depth of the heart's mountainous space.

6. Other Rilkean spaces
a) Rilkean space in critical literature

Jayne interprets Rilke's spaces from the premise that they are sustained by an underlying symbolism. He argues that "Rilke's landscape is in some way invested with a 'symbolic' capacity by virtue of its otherness from man."\textsuperscript{97} Rather than providing a close reading of the individual spatial phenomena in Rilke's work, Jayne insists that they are "predetermined by the awareness that they are a medium for the symbolic expression of poetic feeling."\textsuperscript{98} It is questionable whether the creation of spatial phenomena necessarily originates in a wish on Rilke's part to represent a "poetic feeling" in symbolically constructed spaces. After having mapped out the poetic space of the text in the manner demonstrated above, I would argue that the reader observes how the phenomena themselves assume a textimmanent meaning that need not be symbolic of Rilke's "poetic feeling". The topography of the "Berge des Herzens" is first and foremost a manifestation of Rilke's poetically constructed spaces, within which the lyrical I wanders, always alienated from

\textsuperscript{97}Jayne 32.

\textsuperscript{98}Ibid. 37.
the "Dinge", which constitute a realm more true, more pure than that of human life.

A more recent publication attempts to provide a metaphysical interpretation of Rilke's work. Guzzoni's chapter "Vom Wesen des Raumes" postulates three major qualifications for Rilke's space, namely

"einzig, klar und zeitlos zu sein, [...] Als Phänomen ist der Raum weder extensio noch reine Anschauungsform des äußeren Sinnes, weder geometrischer noch physikalischer Raum [...] ob mathematisch vom Punkt- oder physikalisch vom Feldbegriff aus, phänomenal begegnet Raum nur als Ereignis des Zwischen [...]"99

The close relation between "Raum" and "Ereignis", i. e. space and time, is reminiscent of Einstein's space-time continuum and would be a worthwhile consideration for future Rilke-studies. Unfortunately, however, the Heideggerian terminology (which Guzzoni uses in order to create his own phenomenology of unintelligibility) severely impedes the view into Rilkean space. A Heideggerian tour de force such as the following example hardly contributes to fulfilling the book’s promises: "Im Dingen kommt das sonst schlaffe Wesen dieser umgebenden Spannung oder auch ihr Unwesen oder Fehlen wieder zum Schwingen, wobei dessen Weise sowohl in der Reichnis als auch eben von der des Um-Raumes selbst abhängt"100 If the reader were not forced to struggle through the

99 Guzzoni 119.

100 Ibid. 120.
thicket of phenomenological jargon, Guzzoni's study might reveal an important investigation of the relation between Rilke's "Dinge" and their "Raum-Ereignisse". Guzzoni postulates that "Die Erde selbst /.../ nur und immer schon als nach Orten und Stellen ausgezeichnet und je anders rufend [begegnet]." When referring to a "Ding" in relation to its surrounding space, he argues, one should not speak generally of "Ding" but of "Ort oder Stätte, Platz oder Stelle, Gebiet oder Gegend". This suggestion would certainly fit into a topographical approach, but renaming Rilke's own expression is hardly an appropriate means to fostering an understanding of the poetic text. I would argue instead for a topographical description, such as that offered above, of the "Ort oder Stätte" in which the "Ding" is found.

b) "Es winkt zu Fühlung..."

When space is an issue in Rilke scholarship, reference to his concept of "Weltinnenraum" is never far off. The fourth stanza of his poem "Es winkt zu Fühlung ... " reads as follows: "Durch alle Wesen reicht der eine Raum: / Weltinnenraum. Die Vögel fliegen still / durch uns hindurch. O, der ich wachsen will, / ich seh hinaus, und in mir wächst der Baum." In 1943 Günther published the first edition of his monograph Weltinnenraum. Die Dichtung Rainer Maria Rilkes, which was reprinted in 1952 and became a major influence.

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101 Ibid.

102SW II, 93, i. 13f.
on later studies concerning the myth of Rilke's "inner space". Hamburger added further insights from a phenomenological viewpoint. According to her interpretation, Rilke's term "bedeutet nicht Innenraum der Welt oder Weltraum des Innern, sondern die korrelative und als solche subjektive Ganzheit von Welt und Innen, mit Husserl zu reden: das Universum der Gegenstands- und das der Ichpole."\(^{103}\) This is a significant definition because it steers away from a two-dimensional tropological approach. Such a perspective would see "Weltinnenraum" exclusively as a symbolic term that refers either to some "inner space" figuratively containing the whole universe or to an unattainable secret space found at the innermost core of our universe. On the other hand Hamburger introduces the poem as "vielleicht eines der beruhigtsten, ruhevollsten Gedichte Rilkes"\(^{104}\), failing to take note of the tension-filled spatialization.

Interestingly enough the poem was written only a few weeks before "Ausgesetzt auf den Bergen des Herzens".\(^{105}\) The notion that "Weltinnenraum" is the one space that permeates the universe bears a striking similarity to Einstein's field-theory, according to which space and the objects that are part of it (container and content) form a unity that is not to be broken. Rilke here chooses the image of the birds' flight to express an innate dynamism. The moving birds

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\(^{103}\)Hamburger 136.

\(^{104}\)Ibid. 131.

\(^{105}\)Cf. Zinn who dates it August/September 1914. SW II, 890.
are a relating factor in connecting both the surrounding space and the one within by flying "still durch uns hindurch". They represent a dynamic interrelation between the container and its content. "Weltinnenraum" is not a static space-container\textsuperscript{106} whose dimensions can be measured or evaluated. Not even the locations of the objects in this space are definite and unequivocal. The birds that fly "durch uns hindurch" must be coming from somewhere and going towards something, but it is not the progressive aspect of their flight that finds expression here. Instead, all is happening within a dynamic space. The lyrical I is trying to see growth outside himself, only to find that the tree is already growing within.\textsuperscript{107} These seemingly different spaces are all part of the dynamic space-time in which point-events such as "die Vögel fliegen", "hinaussehen", "ich will wachsen", "in mir wächst der Baum" take their place.

I would like to argue further that the energies that come into play within this space-time continuum, for example, the indentations in the space-time field that the birds create when passing "durch uns hindurch", or the tree's growth "in mir", can be

\textsuperscript{106}Jayne demonstrates this misconception throughout his book. "Space is normally conceived of as a 'static' phenomenon. However, the 'inner-space' with which the symbolic figure is identical cannot be conceptually predetermined through recourse to a static physical 'model' /.../" (Jayne 18).

\textsuperscript{107}"Es ist eher der noematische Zusammenhang, in dem nicht unterschieden werden kann, was 'innen' und was 'außen' ist." (Hamburger132)
represented in terms of Einstein's tensor-field, which maps out the
different types of tension for each point in the gravitational field.
The tensors themselves, as discussed above, are independent of any
particular reference frame. Their coordinates do not ascribe fixed,
immobile positions to the objects that constitute the dynamic space
through interconnection with one another. The tensors rather
represent the moved-moving character of the objects and thus also
of space-time itself. One could therefore conceive of the birds'
\textit{"durch uns hindurch}" as the curve of a falling object
traversing through space, affecting the ether of another planet
through gravitational force in such a way that the indentation
becomes a tension-filled point of energetic concentration.
c) \textit{"Wenn etwas mir vom Fenster fällt"}

The force at work in the gravitational field is called \textit{Gesetz
der Schwerkraft} in German. An example of one of the earliest
instances where Rilke thematicizes his concept of \textit{"Schwere"}, which
remained significant throughout his life, is a poem dating from 1901
\textit{"Wenn etwas mir vom Fenster fällt"}\textsuperscript{108}, in the second book of
\textit{Stundenbuch}. Gravitational force is responsible for carrying all
objects ("jeden Ball und jede Beere") \textit{"in den Kern der Welt"}. The
poem describes \textit{"das Gesetz der Schwere"} as something \textit{"gewaltig
wie ein Wind vom Meere"} but not as a violent force; it rather carries
the \textit{"Dinge"} into a focused centre. Humankind ("\textit{wir"}) does not have
the wisdom to surrender to these \textit{"klugen Kräften"}. Instead we

\textsuperscript{108}SW I, 320f.
"drängen / aus einigen Zusammenhängen / in einer Freiheit leeren Raum." According to Rilke's world-view the motion of falling is anything but negative\textsuperscript{109}; it indicates the direction in which the "Dinge" in their unaware and trusting nature are striving. In his essay on the Worpswede landscape and its people (1902) he writes: "Die Landschaft ist bestimmt, sie ist ohne Zufall, und ein jedes fallende Blatt erfüllt, indem es fällt, eines der größten Gesetze des Weltalls."\textsuperscript{110}

In the poem "Wenn etwas mir vom Fenster fällt" it is especially the following lines that indicate the significance of this "Gesetz": Eins muß er wieder können:fallen, / geduldig in der Schwere ruhn, / der sich vermaß, den Vögeln allen / im Fliegen es zuvorzutun.\textsuperscript{111} "Fallen" is singled out as the very act he needs to re-learn. It is not the flying of the angels that he should imitate "Denn auch die Engel fliegen nicht mehr." The upward movement of a bird's or an angel's flight goes contrary to the "Gesetz der Schwere", therefore it is not worth striving for. He who presumed to surpass even the birds in flight, needs to "anfangen wieder wie ein Kind" and let himself be "überwacht / von einer flugbereiten Güte". Another

\textsuperscript{109}Cf. also the last lines of the "Zehnte Duineser Elegie": "Und wir, die ansteigendes Glück / denken, empfänden die Rührung, / die uns beinah bestürzt, / wenn ein Glücklichesfällt." SW I, 726. (Rilke's italics)

\textsuperscript{110}SW V, 25.

\textsuperscript{111}SW I, 320, l. 25-28.
German term that refers to the gravitational force is "Fallkraft". It stresses the power contained in the direction of a falling motion, thus appropriately expressing the potential contained in the ability of "fallen, / geduldig in der Schwere ruhn".

The angels that used to fly now resemble "Trümmern von Vögeln" that "verkümmern". The motion based on the most positive premises for the poet is that of "fallen", because it results from being "klugen Kräften hingeggeben". Rilke's concept of falling as patiently resting "in der Schwere" once again recalls a notion of Einstein's, namely, that Newton's mechanical laws governing gravitation and inertia were not the be all and end all. The physicist devised the mathematical construct of the tensor-field in order to give expression to the dynamic tension inherent in the gravitational field; the poet created his own image of gravitation by elevating the mechanical "Gesetz der Schwere" to a dynamic force that graciously carries all that would allow so "in den Kern der Welt".

d) "Orpheus, Eurydike, Hermes"

In his collection Neue Gedichte Rilke included the poem "Orpheus. Eurydike. Hermes"\textsuperscript{112} of 1904. Its setting in a mountainous landscape foreshadows, with remarkable similarities of topographical detail, the distinctive environment of "Ausgesetzt auf den Bergen des Herzens", written ten years later. The exposition of this earlier poem consists of 15 lines, which map out a "Landschaft" (11) that "der Seelen wunderliches Bergwerk [war]" (1). It is

\textsuperscript{112}SW I, 542-45.
interesting to note how Rilke here uses the term "Seelen", in contrast to "Herz" in the later poem, and refers to a plurality of souls rather than to the one single heart of "Ausgesetzt ... ". Later, a detached but omniscient narrator relates how "der schlanke Mann im blauen Mantel" is impatiently climbing up the path, filled with fearful doubts. The "Gott des Ganges und der weiten Botschaft" (Hermes) as well as the shadow of Eurydike are described, the presentation of "die So-geliebte" taking up most of the second half of the poem. The focus is on the interaction of the characters rather than on the space in which they move. Each of them is described in terms of appearance and mental life. Details of clothes and posture, looks and speech, feelings and fears all create a psychological account of the events. The figure of Hermes is also known as hermes psychopompos the one who leads the souls of the dead into the underworld. "Psychology" in German is "Seelenkunde". These references to "things of the soul" are part of "der Seelen wunderliches Bergwerk".

Although the "Bergwerk" image is not developed in as much detail as the mountains of the heart, lines 7ff. describe a landscape that can be visualized clearly with its rocks, forests, bridges, a pond, meadows and "des einen Weges blasser Streifen". However, as is characteristic of the rhetoric in Neue Gedichte, there are several similes in the poem: "[Seelen] Wie stillen Silbererze gingen sie" (2), "[Blut] schwer wie Porphy" (5), "[Teich] wie Regenwimmel über einer Landschaft " (11), "[des Weges blasser Streifen] wie eine lange Bleiche hingelagt " (14). This stylistic device creates a distance
that does not allow the reader to "see" the landscape with the same unifying view as the features of the "Berge des Herzens". The series of similes, i.e. one thing being like another, stands in contrast to the oscillation of identity between being "themselves" and "the other" all in one, as the numerous genitive metaphors in "Ausgesetzt..." suggest. There, similes are not singled out as such; instead we find metaphors like "Ortschaft der Worte" or "ein unwissendes Kraut" that exist on their own without need of comparison. The space mapped out in the landscape of the "Berge des Herzens" draws the reader into the alienation of the lyrical I 'im Grunde seines Herzens', whereas the account of the three figures making their way through "der Seelen wunderliches Bergwerk" distances the reader from the landscape by making it an environment for the *persona dramatis*. The landscape evoked here seems like an earlier stage on the way to the "Berge des Herzen", where the topography finally is the text.

e) "Zehnte Duineser Elegie"

A later example of Rilke's poetic spatialization is the "Zehnte Duineser Elegie"\(^{113}\), begun in 1912 and finished in 1922 as an epilogue to the cycle of the *Duineser Elegien*. In this elegy, which ends the cycle even though it was not the last one to be completed\(^{114}\), the idea of man's place and "Auftrag" in the world is different from what the preceding elegies communicate. This elegy

\(^{113}\)SW I, 721-26.

\(^{114}\)For an account of the chronology of the *Duineser Elegien* see Fülleborn/Engel.
is no longer a lament on the isolation and alienation of the lonely individual. Here, "an dem Ausgang der grimmigen Einsicht" (1), the theme is rather the "Raum der Rühmung", so closely associated with the "Klage" in Rilke's poetics.\footnote{Cf. Sonette an Orpheus, Erster Teil, VIII. "Nur im Raume der Rühmung darf die Klage / gehen, die Nympe des geweinten Quells,/ ..." (SW I, 735)} The "Zehnte Duineser Elegie" is a hymn of praise to sorrow and pain rather than an elegiac song of mourning. Lines 1 - 15 programmatically state that we waste our pains if "wir sie [Schmerzen] absehn voraus, in die traurige Dauer, / ob sie nicht enden vielleicht" (10f.). If we only look ahead to a point in the future when the duration of the "Schmerzen" will be over, we do not acknowledge them as an ever present reality in our lives. They are characterized as being "nicht nur / Zeit -, sind Stelle, Siedelung, Lager, Boden, Wohnort" (15). Generally speaking, "Schmerzen" would be thought of only as something passing in time; this explicit reference to the spatial location of a phenomenon of such importance to Rilke surely serves to highlight the significance of space in his poetry.\footnote{Krumme thoroughly misreads this passage when he comments on line 15: "Wieder wird die Dauer in Metaphern des Raumes dargestellt." (198).}

Structurally this elegy differs from the rest of the cycle in its narrative character. But the story told here does not have a linear character. There is no progressive development reported. In reading through the poem we are rather confronted with an ever-changing scenery that is not conducive to symbolizing a process; rather it
suggests a network of landmarks. Reading the elegy as "Prozeß der ästhetischen Konstruktion einer Landschaft als Überwindung der gedeuteten Welt" suggests a network of landmarks. Reading the elegy as "Prozeß der ästhetischen Konstruktion einer Landschaft als Überwindung der gedeuteten Welt" seems to be a forced interpretation since there is no textual evidence for even aiming at the overcoming of something. It is precisely the idea of living with what is around us that is thematized.

The various elements of this landscape display a vast array of different metaphors and image-fields, depending on the specific area described. But they are arranged in such a way as to develop a consistent structure. The surface structure of the landscape can be mapped out in four concentric circles: the centre with "Leidstadt" and "Trostmarkt" (16 - 23); the realm of the "Jahrmarkt" (23 - 33) surrounding the inner circle; the third circle is another area of the "Leidstadt", namely the "Vorstadt", an intermediate stage (34 - 40), foreshadowing the character of what is to follow; and lines 41 - 105 map out the final circle, which is, as a counter image to the previous loci, referred to as "Leidland" (88), with the "Berge des Urleids" looming on the horizon (104).

The first three regions are centered around images of urban life and its decadent, false character. Following these impressions of a deceiving, seemingly "deathless" ("Todlos" [35]) existence, the mythos of the "Leidland" unfolds. This land of sorrow and "Klage", but also of the "Quelle der Freude" (99), is located on a different level from the previously evoked urban landscape. However, as

117Wermke 257.
different as the imagery of this mythical account describing the homeland of the "Großes Geschlecht" der "Klagen" (56) may be from the representation of the city, it remains consistent with the suggested topographical model of concentric circles. The journey of the "Jüngling" starts in the "Vorstadt" (41ff.), takes him through the "Landschaft der Klagen" and maps out the different geographic features of the region. The protagonist moves from the grassy plain where he falls in love with "eine junge Klage" (42) to the valley where he meets "der Älteren, eine der Klagen" (54), further into the "weite Landschaft der Klagen" (61) with its flora and fauna of "Tränenbäume und Felder blühender Wehmut" (65), "Tiere der Trauer" (67), and most especially "ein Vogel" (68). The latter's flight "zeichnet" a synaesthetic image, "das schriftliche Bild seines vereinsamten Schreis" (69), expressing an acoustic signal through a visual, graphic image. This represents most clearly the close relation of topos and graphein, place and writing, together forming the topographical language that enables us to express verbally the mapping of the land. The last level of the "Leidland" comprises the "Berge des Ur-Leids" (104), with the "Quelle der Freude" below in the valley. The mythical account of the "Landschaft der Klagen" ends here as the "Jüngling" is climbing into the mountains. However, "am Fuße der Berge" he is embraced by the crying "Klage". In contrast to "Ausgesetzt ..." the reader does not witness what happens at the mountain top. Emotional interaction takes place down in the valley before the "Jüngling" climbs alone into the silent mountainous realm, to the "head" of the mountains. Both the embrace, which
indicates closeness, and the "Klage", or female companion in the valley, have no place in the lonely heights of the "Berge des Ur-Leids". The different latitudes provide, once again, for different experiences.

The dynamism of different types of motion in various directions is as characteristic a feature here as it was shown to be for the earlier, above mentioned poems. Verbal constructions such as "kräuseln sich immer Ränder" (23) and "zappelt von Ziel" (26) in the second circle, i. e., in the "Jahrmarkt" area, point towards a tension-filled space. The effect is similar to that of the numerous adverbs and prepositions in "Ausgesetzt ... ". In the elaborate account of the youth's journey through the land of sorrow it is the spatial elements that are most striking. The question where he comes from or where he is going is not an issue; in other words, his history is not the focus of the account. The emphasis is rather on creating a space in which the personae dramatis can explore different angles and niches rather than acting out a linear account of events. Not only are both "Klage" and "Jüngling" in motion but "Tiere der Trauer" are "weidend" (67) and "ein Vogel ... zieht, flach /.../ fliegender" (68). Even the "Grab-Mal" (74), an inanimate stone monument, seems to participate in this omnipresent dynamism in that it "mondet [...] empor" (73). The textual detail in this topography reveals the elegy as an example of the way in which Rilke's spaces are enriched with movement and a dynamism that manifests itself, as has been seen in "Ausgesetzt ...", in the
spatialization of the relations obtaining between the individual elements of a poem.\(^{118}\)

This chapter has shown ways in which Rilke's poetry, and most especially "Ausgesetzt auf den Bergen des Herzens," creates a dynamic topography, mapping out spaces whose extra-ordinary significance no longer consists solely in their standing "for" an idea or symbolizing some ill-defined authorial intention. For all the advantages of an allegorical analysis, the fruits of same represent but one angel from which to view the sace of a poem. The claim I would make, then, in concluding the present chapter is the following: the spatial dynamics that has been shown to enliven and energize the text of "Ausgesetzt," and of other poems in the Rilkean canon, effectively raises the two-dimensional stasis of allegory to the multi-dimensional motion of the poetic "tensor-field".

\(^{118}\)Wermke's approach fails to do justice to the significance of the individual poetic landscape elements. She traces the representation of the "Leidland", like any other Rilkean landscape, back to the "Landschaftsbilder in ihrer biographischen Reihenfolge". (295) "So wird der 'Weltinnenraum' (SW II, S. 93) als Sehnsuchtsraum vor der spanischen Landschaft verständlich /.../" (284) The communication value of Rilke's spatialization is thus reduced to a decorative addition; a pre-Newtonian space, so to speak, which cannot exist on its own.
IV. Hölderlin's "Andenken"

A. Landmarks

The poem consists of five stanzas, four of twelve lines, and the last of eleven. The length of each line varies greatly, between eight words at the most (58) and instances of only three (1, 6, 17, 19). Words are used sparingly, especially in comparison with the earlier odes and elegies, which contain some of the longest lines in German poetry. In "Andenken", only lines 1, 16, 37 and finally 59 form complete sentences in themselves. Altogether there are 12 punctuation marks indicating the end of a sentence. Since the sentences span several lines, the flow of the poem's rhetoric is reminiscent of the river itself winding through the outskirts of Bordeaux until "zusammen mit der prächtigen / Garonne meerbreit / Ausgehet der Strom." (54-56).

In this first section each stanza will be analysed separately in order to stress the various nodes in the complex network of memory. With a view to providing a critical examination of some of the principal studies on the poem, I then proceed to a more traditional close reading of the text. Finally, in the third section, I offer the spatial reading proper, as it were, mapping out the network constituted by the landmarks that will have been highlighted in the first part of the chapter.

\[119\] Hölderlin's "Andenken" will be quoted according to the Insel edition Band I, 194-96.
1. "Der Nordost wehet"

The first stanza comprises fourteen nouns as against seven verbs ("wehet", "verheißet", "geh", "grüße", "hingehet", "fällt", "hinschauet"), six adjectives ("liebste", "feurigen", "gute", "schöne", "scharfen", "edel"), one preposition of place ("darüber") and three adverbs ("dort", "wo", "tief"). Except for two imperatives all verbs appear in the third person singular. They are conjugated in the present tense, the dynamic presentation of their meaning implying a sense of directed motion for all of them. Inherent in all the verbs is either the idea of explicit movement or, by dint of a separable prefix, that of a direction, e. g. "hingehet", "hinschauet". The dynamism in the verbal constructions is frequently transferred to particular nouns, such as "Nordost", "Fahrt", "Garonne", "Steg", "Bach", "Paar von Eichen und Silberpappeln", which for their part then function as nodes of poetic tension, enriched by the vectoral quality of the adjoining verb.

Of the nouns it is the "Nordost" in the first line that occupies the most prominent position and provides the impetus for the movement that permeates the whole stanza. Following the plain introductory statement (subject - verb) is an emotive one that classifies this particular wind in the superlative as "Der liebste unter den Winden mir". The two reasons for this are given as "weil er feurigen Geist / Und gute Fahrt verheißet den Schiffern." The noun "Fahrt", a derivative of the verb "fahren", evokes movement in and by itself, providing a motion at ground level (in this case on the water) that complements the dynamic nature of the wind. The
lyrical I as it appears in the dative personal pronoun "mir" occupies a rather prominent position at the beginning of the third line. It is part of a postscript, as it were, to the statement of the first line and underlines the subjectivity of the meaning that the "Nordost" holds for the lyrical I. The emotive nature of these lines, evoked through the choice of adjectives, is set off from the remainder of the stanza by the presence of the lyrical I in this appositional phrase.

The first four lines form one sentence, which ends on a fullstop (the first of only ten throughout the poem). What follows is dependent on the following imperative in line 5 with which the wind is addressed. The "Nordost", having been referred to as blowing, undergoes a kind of anthropomorphization in being told to go and greet the beautiful Garonne. The wind's inherently mobile character gains yet another dimension with this sense of direction and purpose. Its destination is to be the Garonne and "die Gärten von Bourdeaux". Even though it is not stated explicitly, the following lines seem to describe the course that the river takes through the garden-like outskirts of the city. As far as the adjectives are concerned, they are most striking for their relative scarcity. Half of the six attributes occur in an area of high concentration (lines 3, 4 and 5), and the remaining three are dispersed across lines 6, 8 and 11. The instances of "liebste", "feurigen" and "gute" are of a more emotional than descriptive quality while the later "schöne", "scharfen" and "edel" are partially constitutive of the segment that maps out the area determined by the course of the Garonne. Lines 6
through 12 thus describe what the anthropomorphized wind might "see" as it is blowing above the river whom it was sent to greet.

Interestingly enough, the nouns of the first four lines take either the definite article or none at all (cf. "feurigen Geist", "gute Fahrt") whereas in the second to last line a noun appears with the indefinite article. Without context one would assume the choice of the definite article to indicate specificity while the indefinite article provides a generally applicable meaning. But in this case the opposite is striking: nouns such as "am Ufer", "der Steg", "den Strom", "der Bach" are not as closely defined as "ein Paar", the attached qualifying phrases specifying these as "von Eichen und Silberpappeln". Introduced by the emphatic "aber", the "Hinschauen" of the pair of trees is like a 'crowning' finish to this first stanza. (The next stanza actually takes up the theme of tree-tops overlooking something.) The evocation of the "Nordost" in the first line, then, triggers a dynamism that is catalysed by the blowing of the wind, which leads in the direction of the motion described. It shifts from above where "der Nordost wehet" down to the sea with which the Schiffer are associated, and into the river, which determines the course of the second half of the stanza. Since the Garonne provides an important orientation line she claims a whole line to herself as she is mentioned for the first time (6), set apart from the previous line and stalling the flow of lines 2 through 5 by ending on a stressed syllable, which renders the first two syllables of the following line unstressed. The elongated sound of "-onne" ends the line on an accentuation that forces a pause at the
mentioning of the name before continuation on to the next line. This underlines the significance of the river for the further course of the poem. The location within the poem where this orientation mark "in flux" is mentioned for the first time is also a prominent one, occurring as it does in the sixth line, that is in the middle of this first stanza. Both the wind and the spatial details along the shore thus seemingly rotate around this axis. What follows is a composition of eight nouns (only two of them with attributes) and three verbs (one with adverb) that map out a multi-directional network of nodal landmarks.

The map that is drawn covers five landmarks ("Ufer", "Steg", "Strom", "Bach", "Paar"), which are interrelated insofar as their respective locations depend on the initial "Dort, wo" that points to the steep shore where the path "hineheth" and into the stream where the brook "tief fällt". The verb that assigns direction to the "Steg" does not state unambiguously how its course runs in relation to "am Ufer" where it is located. The direction of the path could be visualized both parallel with the bank, vertical to it or at any other angle, while the falling of the brook into the stream suggests a definite movement from high above to down below in a more or less vertical direction. The different directions as well as their optional variations suggest the already intricate network of relations mapped out by the landmarks and their inherent dynamic tensions.

The significance of the deictic "Dort, wo" at the beginning of line 8 can scarcely be overestimated. It marks a specific place as starting-point for the movement that is described in lines 8 through
12. Placed at the beginning of both line and sentence, it causes a deliberate pause in the flow of the text, indicating the importance and local specificity of the place that is to be described. The particulars of the shore, the path, the brook and the overlooking pair of trees are all hinged and grammatically dependent on that initial "dort wo". The repetition of "Dort" in line 51 further enhances this significance. The construction there is different insofar as the "wo" that belongs to "dort" is delayed, and removed to the end of the next line; but the similarity indicates an affinity between the first and last stanza of the poem. The designated locations are not the same, but in both instances "die Garonne" as well as "der Strom" are associated with the place mentioned, thus indicating a similarity in perspective. The stress that the pointed "dort" puts on the exact location of both places can be explained only by evaluating the significance of the respective places in relation to each other. Such an evaluation will be offered below, in my discussion of the fifth stanza.

The first stanza ends not on a period but on a semicolon, indicating the continuous dynamism that it has created, and that will now be taken up by the following stanza: A fullstop would bring the river's flowing through the text to a halt. Instead, the dynamic spatialization that has been begun continues unabated, through the semi-colon and into the second stanza.
2. "Noch denket das mir wohl"

The second stanza contains twelve nouns, six verbs, six adjectives, two adverbs of manner, three prepositions of place and two adverbial qualifications of time. The dative personal pronoun, which appears in the first line, indicates the lyrical I and underlines the subjectivity of both the previous lines and of what is to follow. The places described in the first stanza are summarized in "das", while the ensuing "und wie" that connects the first and second line of the stanza also functions as the link between the places mapped out in lines 1 through 12 and those in lines 14ff. In one breath, so to speak, the foregoing and the following are drawn together by the conjunctions "und" and "wie", both grammatically dependent on "denket". In an unusual construction the impressions of the first stanza, represented by "das", are likened, by means of the comparing "wie", to the spaces developed in the lines to come. The remembering act of "noch denket das mir wohl" both entails the foregoing list of things remembered and refers to the content of the following stanza. This sense of "denken", however, seems to be peculiar to Hölderlin. The verb is traditionally not used with an impersonal construction nor does it take a dative object. In addition, the adverb "wohl" does not qualify "denken" in everyday speech. The verb "denket" here does, however, establish a connection with the title "Andenken" even though the preposition "an", which would be expected in the grammatically correct way to express the act of remembering, is missing.
The first noun of this stanza, namely the wide tree-tops, effects a transition from the special kind of trees in the last line of the first stanza to the particular kind of forest, namely elms, of this section. The verb "neigen" that belongs to this noun is one that indicates movement from above downwards, a parallel to line 10 where the "hinschauen" of the noble pair is described as coming from "darüber aber". What the "Ulmwald" shelters with its bending tops is "die Mühl", which together with the reference to a yard evokes images of nature cultivated by humankind, similar to the "Gärten von Bourdeaux". The fig-tree that grows in the yard acquires particular stress through an inversion of subject and adverbial phrase; furthermore it stands in final position in the line and also ends the first sentences in this stanza. (Cf. the first sentence of the first stanza, also four lines in length) Lines 13 through 16 create a sheltered space on the ground, that is to say, at a different level from the realm of the wind mapped out earlier. The detail and yet simultaneous sparingness of the description is reminiscent of the last 5 lines of the previous stanza, further strengthening the argument that the river's flow and the dynamism of the poem are not arrested between lines 12 and 13, that the semicolon at the end of the first stanza is little more than a mere passing gesture to "correct" standards of punctuation.

Line 17 begins with a temporal adverb that qualifies the kind of day when "die braunen Frauen" walk "auf seidnen Boden". The motion they perform, horizontally parallel to the ground surface, is different from the movements previously described. Here, naturally
animated beings are described as walking on the ground, whereas before it was the anthropomorphic wind who was told "geh und grüße". In its contracted form the verb "gehn" is reduced to one syllable and nearly disappears among the various other properties of the sentence: the type of day (17), the moving subject (18), the actual place (19) and the time of year (20). Even though the "earthly" movement of walking with one's feet on the ground is suggested by "gehn", there is a striking sense of a motion different from that created by walking. The pronounced dactylic metre evokes rather a dance-like quality specific to the way in which the women "gehn". The place where this motion is happening, namely "auf seidnen Boden", is doubly stressed: on the one hand through its occupying a whole line for itself, on the other through the emphatic adverb "daselbst" (i. e. "in that very place"), which precedes the place and underlines its specificity. The time at which the women walk is also stated explicitly in two ways: "an Feiertagen" and "zur Märzenzeit". It is even possible to establish the date since reference is made to the equinox (March 21) when night and day are equally long. The detail with which the scenery was mapped out in lines 7 through 12 of the first stanza is carried on through lines 13-21 as well. The topography developed so far provides a meticulous cataloguing of the items in the "dargestellte Raum".

Over night, as it were, the last three lines of the stanza, however, introduce a "VERRÄUMLICHENDE DARSTELLUNG", an entirely different space, which entails a highlighting of the dynamics inherent in the poem's topography. The adjectives in these lines are
suggestive of a realm between heaven and earth where the "gehn" of the women is not merely the "grounded" motion of their feet. The adverbial phrase "an Feiertagen" is stressed by an inversion that shifts the subject of the sentence "die braunen Frauen" to the beginning of the following line, that is, after the main verb "gehn" at the end of line 17. While before qualifications to the nouns were rather scarce (three adjectives only in lines 13-21), the three nouns of the last three lines in the second stanza are all matched by an adjective. The paths are qualified as "langsam", an adjective which ascribes slow motion to traditionally inanimate objects. An association might be made between the "langsame[n] Stege[n]" here and the "Steg" that "hingehet" in line 9 of the first stanza. In any case, it is obviously not the paths that are slow; rather, the subjects that move on them seem to do so in slow motion. Above, "über langsamen Stegen", where it is possibly the "braunen Frauen" who perform their own motion of walking, "eintriegende Lüfte" are hovering. Describing these is an appositional phrase stating that they are heavy of golden dreams. Since they are covering an area similar to the "feurige Geist" that rules where the "Nordost" blows, they bestow -- due also to their motion of "ziehen" -- a dynamism upon the whole scene. The "Lüfte" are reminiscent of the wind mentioned earlier and appropriately enough they finish the second stanza evoking a spatial dynamism similar to the one with which the "Nordost" opened the first. They mobilize the scene, as it were, not expressis verbis but through their omnipresent and ever changing movement that permeates the space of the poem.
What is strongly suggestive about the "Lüfte" is their affinity with sleep, sweet ("goldene") dreams and a lulling atmosphere that they give to the whole scene. The choices of the adjectives "langsamen" and "einwiegende", the adverb "schwer" and the verb "ziehen" create a sense of retardation. In the earlier part of the poem the fiery spirit of the "Nordost" suggested a rather lively spatial dynamics, which will be taken up again implicitly in the activities around the "luftige Spitz" (51). The second stanza -- with its idyllic image of the sheltering forest, the mill and its yard -- is animated by the odor of lulling airs, indicating a "Verräumlichung" that drifts off into a dream-like realm between heaven and earth. However, as at the end of the first stanza, it is worth highlighting that this process does not come to a halt but that, on the contrary, the theme of the lulling breeze is resumed in the "süße Schlummer" (28ff.) of the next stanza.

3. "Es reiche aber"

The third stanza functions as the axis of the poem, incorporating the contemplative spaces of the earlier stanzas and foreshadowing the deeds by men of action. There are eleven nouns, nine verbs, nine adjectives or adverbs and only one preposition of place. The lyrical I appears for the third time in the dative, at the beginning of the stanza's third line (27), the same position it occupied in the first stanza. In line 28, however, the lyrical I actually features for the first and last time in the nominative case as the subject of a clause.
This explicit evocation of the poem's subjective voice is reinforced by the concomitant use of the subjunctive mood in this first sentence that runs from line 25 through 29. The sentence includes three conjugated verbs, all of which are in the subjunctive ("reiche", "ruhen möge", "wär") and represent the only instances in the poem where this mood is employed. The variation in subject from "es" in the main clause to "ich" in the dependent clause, is complemented by a further clash of voices in the unexpected word order that places both the impersonal subject "einer" and the dative pronoun "mir" behind the genitival attribute qualifying the direct object "Becher". Instead of following immediately after it, as would be dictated by traditional rules, "mir einer" is separated from the main verb and thus additionally highlighted at the beginning of the third line. The following construction of auxiliary with infinitive is the sole instance of a verb conjugated in the first person since it is only at this point that the lyrical I appears in the nominative. The third instance of the subjunctive mood, finally, expresses the wishful thinking of how sweet would be "unter Schatten der Schlummer". This longing seems to bear a close relation to the previously evoked golden dreams and "einwiegende Lüfte" that hinted at sweet sleep in a way comparable to the latter subjunctive. The phrase "süß wär unter Schatten der Schlummer" therefore expresses an unrealizable wish, which maintains the dream-like quality of lines 22 - 24.

The affinity between sleep and drunkenness is established in the image of the "Becher" that is "des dunkeln Lichtes voll". The cup
that is sparkling with dark light seems to be hovering in front of the lyrical I in promise of the much longed for rest that intoxication with the drink would bring. But both the acting subject, who is to pass the cup, and the action itself are more than vague. The pronoun "einer" is unqualified and could stand for anybody; the verb "reiche" implies direction towards the receiver but conveys no information concerning the origin of that which is to be passed. A strong sense of tension is created in these lines, whose dynamism lives in the apparent struggle between the yearned after possibility that a motion of "reichen" may take place and the impossibility of this implied from the start by the conjunctivus irrealis.

This stressful ambivalence culminates in the negative that starts line 30 with an alarming emphasis, as if the speaker had woken up from his pleasantly drowsy state and alerted himself just in time to shift his focus away from mortal thoughts such as intoxicated sleep and sweet dreams. The sentence that follows right after the last conditional subjunctive phrase is an indicative statement of hitherto unspoken clarity and firmness. In unambiguous terms apodictic statements are made that judgementally distinguish the good from the bad. Strongly emphasized at the very beginning of the line the "nicht" declares as not good to be "seellos von sterblichen Gedanken". Linguistically the meaning of "seellos" is not as clear as the rigorous tone of the statement would have it. On the one hand it can be taken to mean that the soul is lost by too much concern with mortal thoughts, on the other hand it could mean that it is not good to rid one's soul of
mortal thoughts. Since the sentence that follows declares what in contrast is good, it may be helpful in determining more precisely the quality of this negation.

Thus "Gespräch", unlike the previous "sterblichen Gedanken", is "dach gut". It is followed, however, by a series of ideologically charged concepts: "Herzens Meinung", "Tagen der Lieb" and "Taten". Could these ideas bear a relation to some sort of immortality and also be contrasted with mortal thoughts? Since all of them are mentioned as topics of "Gespräch", it could be argued that in naming the heart's inclination and in listening to the stories of love and heroic deeds they are immortalized in the act of "An(ge)denken". The preceding images, however, of the wine-filled cup and the wishful imagination of sweet forgetfulness in sleep are not in accord with the immortalized memory of that which is "geschehen". Therefore it can be assumed that being "seellos von sterblichen Gedanken" is "nicht gut" because mortal thoughts such as those listed in the subjunctive distract from the sharing of experience, from conversation -- the verbal vehicle of preserving something in memory.

The middle stanza thus establishes a space that is different indeed from the one previously developed. The meditative undertones of the second stanza are at first intensified insofar as lines 25ff. continue the theme of the dance-like, serene lullaby, whose tune sounds through the dactylic metre of the second stanza. But after the decisive swing, indicated loud and clear by the emphatic negative in line 30, both mood and orientation are changed
so that with the fourth stanza the poem moves into the active, or at least anything but contemplative space of the sea.

4. "Wo aber sind die Freunde?"

The fourth stanza has the highest noun count with sixteen; it also contains only eight verbs, three adjectives, one adverb and three prepositions of place. However, in line 37 we find the one and only question of the poem and an interrogative of place that adds a new dimension to the list of prepositions marking a place or direction: instead of indicating a particular direction "wo" opens up an infinite space of possibilities where the friends could be. After the intrinsic goodness of conversation and sharing has been pointed out in the third stanza, the fourth follows up on this with the mention of "Freunde", possibly the very ones with whom an exchange of "sagen" and "hören" (33f.) has taken place. The generic term "Freunde" is specified in supplement to the interrogative, which asks for a particular person by name, together with "dem Gefährten". The latter is not qualified and does not take a possessive pronoun, so that it is unclear whose companion he is; just as it remains open whether the lyrical I -- who does not appear at all -- is in companionship with either one of them.

The question concerning the whereabouts of the friends is not answered directly but instead an indefinite (masculine) pronoun is the subject of a clause stating what some shy away from. Since it follows immediately after the second question-mark the personal pronoun "mancher" would seem to suggest where some of the
"Freunde" have gone. The reply, however, does not answer the question, instead it introduces a different issue, namely, where "mancher" does not go! The place from which some shy away is "die Quelle", but it remains unsaid whether "die Freunde" have ventured there or not.

Following this somewhat cryptic statement about the source is the second half of the sentence, separated from the first by a semicolon. At first sight it has little in common with the preceding concerns about the source. Nevertheless, the adverb "nämlich" does imply a causal relation between "Quelle" and "Meere". The source of a body of water, however, is usually found inland, not in the sea, and it is therefore puzzling that in one sentence both the source and the sea should be thus connected. The meaning of this two-fold sentence could be circumscribed as follows: some (of the friends?) shy away from approaching the source; riches, you must know, begin in the sea. A pressing question confronting the reader at this point, then, is whether the "Quelle" is to be found in the sea, the origin of "Reichtum".

The location "im Meere" occupies a distinct position at the beginning of line 41 and is followed by a fullstop. Interestingly enough, however, the line does not end here but continues with the subject of the following clause. It is a personal pronoun in the third person plural, which could stand for either "die Freunde" or "Bellarmin mit dem Gefährten" or both. In the only traditional simile in the poem ("wie-Vergleich") the unspecified "sie" are compared to painters. Details regarding their activity are given as follows:
gathering of the earth's beauty, involvement in winged war and long lonely living under a ship's mast. The associations that these and earlier references (cf. "Fahrt", "Schiffer") evoke, point towards the life of the mariner. It is striking that, two lines after the sea has been mentioned as the source of riches, the earth should be privileged as a place exhibiting "das Schöne". The source, it would seem, might just as well be found on the mainland as in the sea. The oscillation between land and water in this stanza therefore allows for an unambiguous determination of neither the exact location of "Quelle" nor the whereabouts of the "Freunde" -- especially since it is unclear whether this is in fact the noun that ":[s]ie" replaces in line 41.

They who are like painters gather together what is described in a genitival qualification as "das Schöne der Erd" (43), a construction that is repeated elsewhere in the poem only once in "die Feiertage der Stadt" four lines later. The adjectival noun "das Schöne" is also used earlier to describe the Garonne. Once more, the tight interweaving of the elements of earth and water is established. The vast space of "Meere" that has been opened up, moves adjacent to a generalized, unqualified, comprehensive "Erd". Instead of qualifying either "das Schöne" or "Erd", however, the sentence continues within the image field of the sea and illustrates the kinds of activities in which "[s]ie" engage. The war they do not disdain is called winged, an adjective that acquires its meaning only from the context that evokes associations of sea, mariners, ships and possibly the sails of the same, which might be reminiscent of
wings. The combination here of indulging in beauty and in warfare is remarkable; especially in light of the fact that those who gather beautiful things are likened to painters, a simile that would certainly not evoke immediate associations of martial activities. As will be shown later, this apparent anomaly may be explained by means of a simultaneous spatial mapping.

The most developed aspect of the mariners' life, however, is the long and lonely solitude on board ship. Lines 45 through 48 contain two adjectives with a negative undertone ("einsam" and "entlaubten") and a double negation that features the only other negatives beside the prominent "nicht" at the beginning of line 30. The "entlaubten Mast" is pars pro toto the place where the positively charged "Feiertage", "Saitenspiel" and "Tanz" do not brighten up the night. It is under this leafless, lifeless mast where the special days celebrated on the mainland cannot be experienced. The "Feiertage" in the second stanza are the time when the brown women perform their dance-like movement seeming to float across the silken grounds. In the fourth stanza holidays, music and dance express the longing that they who live under the mast must feel in their daily routine that remains devoid of elements of the extraordinary. The experienced lack is highlighted in the double negation: one "nicht" is placed at the beginning of the clause in an emphatic position immediately following the relative pronoun of place; the other stands at the end of the clause, concluding the entire stanza.

In certain instances, then, the associations evoked by nouns and adjectives in this stanza create connections with previous
landmarks. Variations on themes add new dimensions to already familiar points of orientation. In the first stanza, for example, different manifestations of water are introduced ("Garonne", "Strom", "Bach") and the mention of the "Schiffer" accordingly evokes the idea of navigable waters. It is in the fourth stanza that this element reappears, now under the name of "Meere". Similarly, the motif of the trees, introduced in the first stanza (11f.), then taken up in the "Ulmwald" (15) of the second and "Schatten" (29) of the third, is developed, with the undertone of scarcity appropriate to the fourth in the form of the "entlaubte Mast". And the "Feiertage" that in the second stanza mark a specific time for walking are associated later with the celebrations in the city of which the lonely seafarers are deprived.

The perspective in this fourth stanza is one that directs our view from the sea towards the shore of the mainland, unattainable to those who "wohnen einsam, jahrlang, unter / Dem entlaubten Mast", but at the same time present in memory. The relation between the "Freunde", "Bellarmin mit dem Gefährten", "sie" and the lyrical I, who disappeared after line 28, has yet to be established. If the above mentioned connections between individual landmarks in this fourth and previous stanzas are any indication of an overall relation between the various nodes in the poetic network, it seems reasonable to surmise that the persons in question are all part of the first group of "Schiffer" introduced in the opening lines of the poem. The space in this fourth stanza is different insofar as the topographical concerns are primarily with the richness of the sea.
"Im Meere", however, landmarks cannot be discriminated with the same specificity as "dort, wo am scharfen Ufer" (8) the Garonne marks its way or, indeed, as in the space mapped out in lines 13ff. Thus the fourth stanza may be said to extend its space into the potential infinity of the sea.

5. "Nun aber sind zu Indiern"

The last stanza has twelve nouns but only two adjectives. There are eight verbs, six adverbs ("nun", "dort", "zusammen", "meerbreit", "fleißig", "herab"), and three prepositions indicating direction ("zu", "an" [twice]). The emphatic "aber", which appeared twice in the first stanza (5, 10), once in the second (16), once in the third (25) and once in the fourth (37), is employed three times (49, 56, 59) in this, the shortest of all the stanzas. This frequent occurrence of emphasis points to the confessional character of the last stanza, which ends on a sort of poetic "credo", one of the most frequently quoted lines in German literature.

The first line contains both an adverb of time ("nun") and a preposition of direction ("zu"). No place is stated, however; instead an ethnic group is mentioned, from which the reference to a place has to be drawn if "gegangen zu" is to have a direction. The subject of this first sentence, "die Männer", is a plural form similar to the subject of the first sentence in the fourth stanza, "Freunde". Both are unqualified and the identity of "Männer" is just as unclear as that of "Freunde". If one were to take the "Indier[n]" as inhabitants of India, this could suggest that "die Männer" have to be "Schiffer" in
order to reach their destination. Since the previous stanza
describes the life of the mariners in detail, I take "Schiffer[n]" (4),
"Freunde" (37), "Bellarmin mit dem Gefährten" (37f.) and "Männer"
(50) as each representing the same group of men, namely those who
live their lives as sailors on the sea.

The sentence continues with an adverbial qualification of
place that runs through line 56, consisting of nineteen words. The
stress on the initial adverb "dort" is strikingly reminiscent of its
use in line 8. At this later point, however, the deictic "dort" is
separated from the relative adverb "wo" by an inserted extension,
which consists of two elements. The preposition "an" is used twice,
to indicate two places. The deictic is referring both to a point of
land on the breezy coast, namely, "an der luftigen Spitz", and to a
presumably more serene place further inland "an Traubenbergen".
Both of these adverbial elements are connected with the initial
"dort", which itself is an extension of the main clause. If, however,
everything that follows "dort" is taken to refer back to where the
"Männer" have gone, the meaning of the whole sentence becomes
opaque. What, for instance, is the relation between "Indiern" to
whom the men are said to have gone, and the place that is indicated
as being "Dort an der luftigen Spitz / An Traubenbergen"? The
preposition "zu" implies a direction whereas "an" implies a place;
the local specifications following "an" map out a detailed spatial
segment, which stands in contrast to the vagueness of the direction
"zu Indiern".
The focus, it would seem, is not just on where the men have gone but rather from where they might have begun their journey. Not only does the adverb "dort" point to the wind-swept end of the mainland and to the vineyards within the country, but by extension of the relative adverb "wo" the mountainous vineyards are further pin-pointed at the intersection of the Dordogne and Garonne rivers. The point of concentration is the very place on the shore where the two rivers end as a stream flowing into the sea. The text's movement, therefore, is not directed towards the distant shore of India, as if to trace the course of the "Männer"; rather, the text develops the tension of coming, arriving and departing at a specific point of land, namely, that wind-swept place on the shore where embarking and debarking, confluence and effluence into the sea is constantly "happening". Thus, "an der luftigen Spitz" becomes one of the most tension-filled points in the whole poem.

The Garonne, which was mentioned only once earlier, reappears in this last stanza in a splendid finale where the Dordogne joins with "der prächtgen Garonne" to form a stream. The "Strom" is again a confluence of waters, as in the first stanza where the "Bach" falls into the "Strom". There, however, the Garonne is on her own; here in the fifth stanza, the rivers have joined to form the "Strom" that flows "meerbreit" into the sea. All the manifestations of water that have arisen in the course of the poem -- river, stream and sea -- are developed in this last stanza. The adverb "meerbreit" in line 55 partly echoes the "Meere" of the previous stanza, whereas the naming of the sea as "die See" is new and introduces a different kind
of water space. The life and living space of the "Männer", which had been the focal point of the fourth stanza, are left behind and instead the sea is brought into relation with the mainland. While those who are called "sie" (41) -- and we assume that they are, in summary, friends, mariners and men -- long from their lonely posts for the celebrations and life of the city, the fifth stanza maps out the space through which that longing is projected. More specifically, the last stanza indeed connects the space of the sea with that of the mainland by directing our view from a distant and vague destination back to the origin (possibly the "Quelle") from where the men have come and where the waters that run into the sea have their source.

The first sentence of the stanza ends in line 56 on the appropriate words "ausgehet der Strom", marking the final point of the rivers' journey as the stream ends in the sea. The German verb "ausgehen", however, does not necessarily mean a full stop or the abrupt finish of the motion "gehen". It rather implies the directive towards an end, whose point in time and space cannot be precisely determined. Both the length of the sentence and the pronounced usage of verbs of motion with an implied direction ("sind gegangen", "herab /.../ kommt", "ausgehet") underline the constant and endless movement that the image of water communicates. This effect is further enhanced by the fact that the final punctuation mark of this first sentence occurs in the middle of a line. There is little or no pause between the distinctly descriptive first eight lines and the more philosophical second and last sentence. Coming as it does at the conclusion of the poem and expressing an insight so dear to the
poet, this final phrase, one might reasonably expect, should perhaps occupy a more exposed position on the page. However, in accordance with the characteristic flow of the final stanza, it begins, as it were, in mid-stream and is accommodated by the overriding dynamism of uninterrupted motion.

The sentence starts with an impersonal construction that attributes unexpected action to the sea, referred to here as "die See" for the first time. Instead of being described as a navigable water or as a space of interaction for the "Schiffer" -- the connotations evoked so far in the poem -- it is now called upon as both the source and recipient of memory. The fourth stanza attributed the origin of riches to the sea or "Meer[e]", as it is called there. At the end of the poem it is as if everything said about the sea so far is summed up and then enriched, given a different dimension, by the introduction of the new word "See". The verb pair of "nehmet" and "gibt" is a common phrasing, but it would usually refer to relations between animate beings. Described as taking and giving, the sea acquires an anthropomorphic dimension, similar to the one the "Nordost" and the Garonne were given in the first stanza by verbs such as "verheißet" (4) and "geh aber nun und grüße" (5). The elements are treated as if they had a consciousness of their own and could perform purposeful actions. Noteworthy in terms of the overall unity of the poem and its thematic title is the fact that the element of water -- beside the wind, the most productive image field in the poem -- reiterates the headline. The sea is singled out as the very landmark responsible for the seizing and providing of
memory. In this context, all previous occurrences of sea-related places and motion in between these gain an additional and crucial significance. This is best illustrated by means of the following analogy: as carriers of remembrance all instances of water in the text are emitting an energy that consists of absorbed memories. The Garonne, for example, is enriched with the memory of innumerable places that she has passed on her journey towards the "luftige Spitz", where she joins the Dordogne and flows into the sea. It is here that "Reichtum" begins, that is to say, where "Geist" (3), "Gedanken" (32) and "Gespräch" (33) merge to create the tensor of "Gedächtnis" that embraces all incoming and outgoing vectors. The sea takes in the various waters, including the memories that they bring. The mariners who spend their lives "unter dem entlaubten Mast" find themselves exposed to the dynamics of an energy that is procreated by the infinite vastness of the sea, itself enriched by endless and various sources. Thus, "die See" gives memory by providing the space for sailors to visualize their own memories amid the barrenness of their lonely existence.

Line 58 starts with the conjunction "und", suggesting a construction parallel to that of the previous phrase and emphasizing a connection between the two. The "auch" could be read as an adverb: either qualifying the verb "heftet" (and implying that "die Lieb", besides fixing the eyes, does other things also); or connecting the nouns "die Lieb" and "die See", further indicating a relationship between their respective activities. Love is described as something that intensifies our senses of seeing -- anything. "Auch" would thus
indicate that there is a relation between love's way, on the one hand, which visually fixes its object, and the sea, on the other, with its taking and giving of memory. There is a major difference, however, between the sea's activity of giving and taking, which implies a dynamic exchange of two energies, and "die Lieb"'s narrow focus on its object in a one-way fixation, trying to rend it from the fluctuation and ephemerality of time and space. The theme of love in its transitory character arose once before, in the cerebral middle stanza, where the value of conversation about by-gone days of love is praised. The adverb "fleißig" that is now used to qualify the way in which love is busily keeps the eyes fixed, can have negative connotations in South-German dialect speech (in the sense of "übereifrig"). Especially in Swabia, where Hölderlin spent most of his life, the adjective is used ironically to ridicule and exaggerate someone's, often futile, overly busy activities. Examples of such usage are phrases like: "Mach nur fleißig weiter so!", implying: "...and you will see that it does not lead to anything"; or "Fleißig, fleißig!" as a commentary on a person busily involved in a tedious job, which the commentator considers superfluous or executed in a nit-picking and unnecessarily conscientious manner. The way in which Hölderlin uses the adverb in line 58 does indeed carry a touch of potential irony, especially when the apodictic statement that follows is taken into consideration. The busy activity of fixing one's object of love in order to prevent it from vanishing is rendered redundant by the kind of "preservation" for which poets are responsible. The verb "stiften" can mean to establish or institute in
the sense of founding something; or it can refer to the act of donating monetary or other values; but it is also used in the sense of causing something to happen (cf. "Frieden stiften"). While the first of these three possibilities suggests the laying down of values or goods within the boundaries of an institution -- often in order to preserve something for posterity -- the second refers to the passing action of giving, an action that has the potential to be remembered and preserved but is in itself fleeting. The third possibility, however, embodies both these senses in that it aims at producing a state of affairs that has potential for the future while at the same time pin-pointing the truly dynamic moment of the "happening" itself. Those who "stiften was bleibet" cause a change, making things move and shift position. It is this causal factor in the verb "stiften" that provides the trigger for the dynamism in poetic creation. Thus, strictly speaking, the verb cannot be rendered as mere "instituting" but has to express the different dynamic stages that come into play when "die Dichter stiften" that which is fed from the past, happening in the present and pointing towards the future. I suggest translating the last line into English in the following manner: "What remains, however, the poets will be producing."

The last line of the stanza is a rigorous statement that gives priority to the function of poets over the other "institutions" mentioned before, such as "die See" and "die Liebe". Once again the emphatic "aber" stresses the verb that it qualifies (cf. lines 5, 10, 16, 25, 37, 49, 56). In this case its effect is especially pronounced
because this final statement is unusually brief. Abruptly following the two interrelated "und"-clauses, it carries an air of authority that has no need for explanation or reasoning but rather legitimizes itself. The conjunction "aber" underlines, then, the apodictic character of this eleventh and final line of the stanza, a line that anticipates the poem's ultimate landmark: instead of the twelfth line that completes each of the preceding stanzas this last stanza provides a blank space after the statement that there indeed be something "was bleibet". The reader is left with a "missing" line, as it were -- the "universal landmark". While all previous landmarks formed a network of distinct nodes within the space mapped by the poem, this final tensor heightens the textual tension to such an extent that its implications extend beyond the confines of the map. The space created by this non-existing line is applicable to whatever memory the reader visualizes most strongly at this final point of the poem. Much like the sea that takes and gives memory, the inherent potential of this last landmark is that its content can be universally transformed in accordance with the significance that each of the landmarks and memories has for the reader. There is nothing definite or fixed about it: independent of any time-frame and unconfined by the spatial particulars of the text, it denotes the space that will remain, the universal space that comprises all previous landmarks in that it "nehmet aber und gibt Gedächtnis". Like the sea, vast and ever changing so that fixed landmarks cannot be determined in its realm, the blank space at the end of the poem represents the all-embracing and unconfinable character of the
poets' creation. It is, in short, the space where "Andenken" ends and begins again, in perpetuity.

B. Objects of remembrance
1. The text and its readers

The poem is dated March 1803 and together with other hymns, especially the related "Mnemosyne", constitutes the close of Hölderlin's late work before he withdrew into his inner exile in the "Tübinger Turm" in 1807. It belongs to the group of "Stromhymnen", which form part of the so-called "Vaterländische Gesänge". But "Andenken" serves neither the invocation of the Gods, as do the earlier odes and elegies, nor does it celebrate their epiphany in the manner of the elegy "Brot und Wein" (1800). The socio-national problems thematized in the "Vaterländische Gesänge" are not an issue here either. Instead, their public commitment gives way to a personal exploration of the individual's memories and their emotional qualities.

In Hölderlin's "Andenken" the emotional experience remains as "einmalig-persönliches Erleben vor einem konkret-einmaligen Schauobjekt erhalten."\(^{120}\) In Schiller's poetry, on the other hand, the event is transformed into an allegory or paradigm of mankind's development towards a meaningful end. The picture of nature in this particular poem, however, is atypical of Hölderlin. The mythopoietic, impersonal geography of the previous hymns and their

\(^{120}\) A. Müller 164.
symbolic function have been suspended in favour of the individual, subjective significance that the remembered places carry. Even though the inner movement, which provides the impetus and starting point of the poem's development, is highly stylized, its drift is not towards the philosophical "Totaleindruck" that was the declared objective in Hölderlin's theoretical writings on the poetic procedure. As much as "Andenken" thematizes a consciously reflective process of remembering, it nevertheless focuses on an experience interwoven with emotional and personal impressions. Understandably, then, the poem has been located in the tradition of eighteenth century "Erlebnislyrik" -- a genre, largely determined by Goethe's presuppositions and aesthetic views, whereby a specific experience, usually emotionally charged, is transformed into a poetic creation. The feelings and reflections associated with the event were "verdichtet", so to speak, in "Dichtung". For obvious reasons, the interpretation of works belonging to this genre often rely on biographical details for an understanding of their intensely personal nature; and as will be seen, "Andenken" is no exception. An examination of some of the more informative as well as influential analyses of this poem in particular, and Hölderlin's oeuvre in general, will serve to demonstrate not just this biographical bias but also a common concern to establish the precise whereabouts of the lyrical I as the poem progresses.

121 Über die Verfahrungsweise des poetischen Geistes, Insel II, 607.
Hand in hand with the "Erlebnislyrik" goes the problematic concept of the German "Naturgefühl", which developed around the same time and led to the "Naturanschauung" of the Romantic period—that is to say Hölderlin's own intellectual milieu. While Schiller was trying to create and represent a "naive" state of nature, Hölderlin was striving to re-create the harmonious world of Greek antiquity in nature metaphors. His "Naturgefühl" -- in contrast to that of his contemporaries -- was a dialectic one. He regarded the poet as being not face to face with nature itself but as viewing it out of his own world, which is determined by society, conventions and certain practices of what signifiers are. In his poetological essay "Über die Verfahrensweise des poetischen Geistes" Hölderlin calls on the poet to be at all times "die Summe aller Erfahrungen, seines Wissens, seines Anschauens, seines Denkens, Kunst und Natur wie sie in ihm und außer ihm sich darstellt."\textsuperscript{122} Despite his mythical utopism Hölderlin was well aware of the interdependence between his poetic output and the socio-historic conditions of his time. His interest and emotional involvement in the politics of his time, his enthusiasm for the revolutionary events in France as well as the inevitable disillusion after his stay in Bordeaux\textsuperscript{123}, indicate

\textsuperscript{122}Über die Verfahrensweise des poetischen Geistes, Insel II, 627.

\textsuperscript{123}Cf. for example Hölderlin's letter to Böhlendorff (undated but probably written in November 1802): "/.../ und habe die traurige einsame Erde gesehen, die Hirten des südlichen Frankreichs und einzelne Schönheiten, Männer und Frauen, die in der Angst des patriotischen Zweifels und des Hungers erwachsen sind." Insel II, 945.
how his poetry was influenced by these factors. However, it would be wrong to assume that Hölderlin's representation of nature was politically inspired or in line with the escapism of the bourgeoisie into the natural idyll. Hölderlin's experience of estrangement and lonely isolation from his fellow-beings started years before his mental transformation. During the darkest time -- the critical years between his sudden return in May 1802 from his teaching position in Bordeaux and the year 1807 when the light of insanity surrounded him -- he became increasingly alienated from the world around him, and the poetry of that time bespeaks a growing distance from concern with the signs of the time. "Von ihr vielmehr wendet sich der Dichter ab, er wird nun auch bewußt und mit Absicht zum Fremden in seiner Zeit." 124

One of the most pressing questions to the text concerns the object of remembrance. In accordance with the title one would assume the lyrical I to be thinking back to events or places of the past and recalling them in the act of remembering. It is from this perspective that the poem has been interpreted so far, the main objective being to establish the location of the lyrical I, the direction in which he directs his view and the place where the poem finally ends. Below I offer a critical analysis of some of the more informative studies on the poem, with the focus on those works that have been influential for Hölderlin criticism in general.

124Ueding 701.
2. Critical reception

At the outset the lyrical I is inspired by the wind, the "Nordost", which blows, of course, in south-westerly direction. This would suggest that the lyrical I\textsuperscript{125} is located north-east of the place that is being remembered, presumably Hölderlin's home in Southern Germany. While several critics who have written extensively on the poem (Heidegger, Guardini, Schmidt) as well as others who mention "Andenken" in passing have taken that perspective to be unquestionably the only one imaginable, the issue concerning the locale of the poetic subject has become more complex since the publication of Henrich's monograph on "Andenken". He denies the possibility of a temporal and local retrospective that looks back on Bordeaux. Instead, he argues that it is only at the beginning of the poem that "der Dichter im Zug der klaren, kühlen Luft [steht], die über seine Heimat zum atlantischen Frankreich hin geht. /.../ Insofern bleibt der Dichter zurück."\textsuperscript{126} The first two stanzas are interpreted as a process of "Vergegenwärtigung"\textsuperscript{127} of the way towards the destination. "Und so wie der Wind den Gruß mitführt, 

\textsuperscript{125}It is interesting to note how Henrich does not refer to the poetic voice in impersonal terms but speaks of "der Dichter" or Hölderlin himself throughout the text, one of many such indications of his conviction that we are faced with the poetic document of an authentic personal experience.

\textsuperscript{126}Henrich 91.

\textsuperscript{127}Henrich 92.
geht auch des Dichters Andenken im Wind, der anhält, hin zu den Sphären des Stromes und seines Landes /.../"\(^{128}\)

According to Henrich, the "Dichter" actually follows the northeast wind in his memory as far as the "luftige Spitz", where he bids his friends farewell because he is a poet, not a mariner, and therefore cannot accompany them. The remaining three stanzas contain several images of "Vergegenwärtigung": what Henrich sees as "das Eigentliche und als ein Verwunderliches und wohl auch Tröstliches ausgesprochen" is the confirmation "daß das Land ihn [den Dichter] und sein Andenken weiter zu sich hinziehen kann." The "Dichter" has completed the process of "Vergegenwärtigung" to such a degree that the act of remembrance has actually placed him back into the landscape that is the object of the memory.

One of Henrich's notions is, "Distanz gefährdet das Andenken"\(^{129}\), which seems to be the impetus for locating the lyrical I finally in the landscape around Bordeaux. Before, in the second stanza, the "Ort ist um ihn und birgt ihn aber doch als einen, der dort fremd /.../ ist"\(^{130}\), whereas later the "Dichter" is "zur Adresse seines Grußes versetzt"\(^{131}\), viewing the Garonne flowing through the outskirts of the city and its gardens towards the sea. On these

\(^{128}\)This and the following quotations: Henrich 92.

\(^{129}\)Henrich 92.

\(^{130}\)Henrich 93.

\(^{131}\)Henrich 96.
dogmatic premises Henrich cannot help but overlook indicators that would lead to a location different from the middle of an historically reconstructed greater Bordeaux area.

With the help of details from travel reports by Hölderlin's contemporaries, Henrich reconstructs the city of Bordeaux around 1800 and goes to painstaking efforts in order to demonstrate how the poem gives a faithful geographical and historical documentation of the place. This approach, however, that collects positivistic details with a view to proving the authenticity of the locale, only deepens the gap presented in Chapter 1, between the comparison of space in the "real world" with its representation in the poetic work and the investigation of the space mapped out in the text. Henrich's meticulous account demonstrates great care concerning factual details. He also makes allowances for the problems that arise from the interpretation of a text that cannot be read merely in a linear way. But his own attempt at analysing the poem lacks linearity and consistency to such an extent that it is most difficult to organize conceptually the different parts of his interpretation so as to gain insight into more than the mere geographic surface-structure of the poem. Henrich seems to have modeled the format of his own analysis on what is present "im Gedicht selbst kraft der Polyphonie seines Baues"\textsuperscript{132}, and thus created a labyrinth that is itself too "polyphone" to provide the necessary means for structuring the poem's complexity.

\textsuperscript{132}Henrich 80.
Henrich's cataloguing of the topographical features of Bordeaux and its environs subsequently turns the poem into a sort of a Michelin road-map leading the way from the "Dort" in the first stanza as "Ort eines Übergangs, der noch in der Ordnung der bordelaiser Landschaft einbegriffen bleibt"\textsuperscript{133} to the second "Dort", which points to the "luftigen Spitz" (51). The wind has "ihn [den Dichter] dorthin getragen" where "die einwiegenden Lüfte ziehen"\textsuperscript{134} and therefore the lyrical I is assumed to be situated on the outskirts of Bordeaux ("Gärten"), directing his view towards the sea, where the friends have gone and where the Gironde -- confluence of Garonne and Dordogne -- enters into the Atlantic. In his efforts to demonstrate the authenticity of the landscape, Henrich fixes the meaning of the poem's topographical features to the geography of an actual city and its environs in southwestern France. He reads the poem as a predetermined "Gang" from the German North to the southern French city of Bordeaux. As a result he fails to incorporate the potential for meaning that a textimmanent topography reveals if it is read as more than the mere foil for an "authentic" place. Henrich patently disregards the interdependence of the individual landmarks throughout the poem: "Es soll nicht einmal dem Sinnzusammenhang nachgegangen werden, der aus der Zuordnung der Motive der Eingangsstrophen von 'Andenken' aufgebaut wird."\textsuperscript{135}

\textsuperscript{133}Henrich 52.

\textsuperscript{134}Henrich 96.

\textsuperscript{135}Henrich 95.
Consequently the various motifs form a two-dimensional biographical mosaic that tells in colourful allegories of Hölderlin's stay in Bordeaux and, in passing, of "Tagen der Lieb und Taten, welche geschehen".

In his attempt to do justice to the poetic work, on the one hand, and to match, on the other, the poem's landscape with travel journals of Hölderlin's time\textsuperscript{136}, Henrich contradicts himself in ways such as the following. In the central chapter, entitled "Beobachtungen und Auslegungen", he states that "die Stadt selbst das Thema ist" but that "ihre Motive sich nicht zu selbständigen Bildern verfestigen."\textsuperscript{137} Only a few pages later he is convinced that it would be a mistake "die Konkretion von Hölderlins Erfahrung der Stadt nunmehr gleich auch zum dominanten Motiv seines Gedichtes zu erklären". But at the same time he reiterates that in "diesem Gedicht ist das bestimmte Bild der Stadt am Strom in ihren aufgehoben."\textsuperscript{138} In this manner Henrich fluctuates between stating the overriding importance of the actual places in and around

\textsuperscript{136} He bases his parallels between the poem and the environs of Bordeaux around 1800 on the following accounts of travelers to Bordeaux: F. J. L. Meyer, \textit{Briefe aus der Hauptstadt und dem Innern Frankreichs}. Tübingen: Cotta, 1802; Sophie La Roche, \textit{Journal einer Reise durch Frankreich}. Altenburg, 1787. The parallels also owe to personal visits to the city and its archives. (Cf. Henrich 206).

\textsuperscript{137} Henrich 66.

\textsuperscript{138} Henrich 80.
Bordeaux, including their reconstruction from maps of the old city,\textsuperscript{139} and attempting to incorporate these findings into his analysis of their representation in the poetic text:

Aus der treuen Vergegenwärtigung des Ortes kann und soll die Kraft freikommen, ihn dann auch aus einem Gefüge von sinntragenden Zuordnungen zu begreifen und so als in einem Weltganzen geborgen und damit in eigentliche Dauer gehoben neu aufstehen zu lassen.\textsuperscript{140}

Henrich's thesis rests on the presumption that "der Dichter" does not remain in his hesperic northern home in Germany from where the process of "Vergegenwärtigung" starts, but that he is "geleitet" by the wind "aus dem nordöstlich gelegenen Land"\textsuperscript{141} into the sphere of the mariners with whom the wind has been associated from the very beginning. From this it follows, according to Henrich, that "der Ort, an dem das Gedicht beginnt, ist von Anbeginn schon ein Ort innerhalb des Ganges des 'Andenkens'."\textsuperscript{142}

While Henrich has most definitely compiled a wealth of information concerning the historical and geographical background of the text as well as providing an interpretation that is conclusive from a biographical point of view, he has failed to point out the limitations of such an approach. He seems not to have considered

\textsuperscript{139} Cf. Henrich's "Bildteil" 245ff.

\textsuperscript{140} Henrich 19.

\textsuperscript{141} Henrich 111.

\textsuperscript{142} Henrich 111.
how his account of the "Gang des Andenkens", which the "Dichter" reconstructs as he moves with the poem from one place to the next, is only one possibility of movement within the text. He sees Hölderlin's "Selbstbezug des bedrängten Lebens"\textsuperscript{143} as the master key that unlocks the images of the poem so completely that they become two-dimensional allegories of the poet's Bordeaux experience.

Another important contribution to Hölderlin research is Schmidt's interpretation of "Andenken", which he examines in the context of the poet's other late hymn on the subject of memory, "Mnemosyne". Schmidt provides a consistently structured allegorical analysis of the poem by dissecting the individual images with reference to other poetic works by Hölderlin and also to his theoretical writings. He bases his analysis first and foremost on the Hölderlinian distinction between the three realms of life: "naiv-idyllisch, heroisch, idealisch", as Hölderlin calls them in his poetological essay "Wechsel der Töne."\textsuperscript{144} In accordance with this theoretical differentiation Schmidt points out the "für Hölderlin typische Dreiteiligkeit" of the hymn.\textsuperscript{145} The "Lieb" (58) symbolizes the first, the "See" (57) the second and the "Dichter" (59) the third realm, in which the poem "findet sein Ziel".\textsuperscript{146} In contrast to

\textsuperscript{143}Henrich 97.

\textsuperscript{144}"Wechsel der Töne", \textit{StA} IV 1, 248-50.

\textsuperscript{145}Schmidt, \textit{Hölderlins letzte Hymnen}, 24.

\textsuperscript{146}Schmidt, \textit{Hölderlins letzte Hymnen}, 34 and 46.
Henrich, Schmidt refrains from an interpretation that makes Hölderlin's personal Bordeaux experience central to his argument, although he does give a detailed account of Hölderlin's biographical situation at the time of writing the hymn.

Schmidt's endeavours are concentrated on analysing the poem from a socio-historical point of view that places the poet's output in the context of his time. The potential weakness in all such analyses is that their preoccupation with ideological concerns may do harm to the individual text. Unfortunately, it is a weakness from which Schmidt is not immune. After an informative account of various textual associations, which attempt to explain the poetic terms in the present hymn as well as providing parallels with other poems, Schmidt sets out to work his specific findings into an all-embracing interpretation on the grand scale. It is above all in this conclusion where his statements -- such as "Insofern das Bewuβtsein des Dichters die Form des Absoluten gewonnen hat, dichtet er sub specie aeternitatis, stiftet er Bleibendes."¹⁴⁷ -- assume a dogmatic nature, claiming, as they do, to render poetic images in factual critical language. What happens instead, however, is that the critic constructs an ideological framework into which the poetic work is moulded. When Schmidt postulates that the "Vorstellung von der All-Einheit des Lebens /.../ ist für den Dichter /.../ eine apriorische wenn auch zunächst noch unbewuβte Empfindungsform, die sich dann im Andenken zum vollen Bewuβtsein

¹⁴⁷Schmidt, Hölderlins letzte Hymnen, 40.
entwickelt"\textsuperscript{148}, he is trespassing in a realm, namely the poet's "Empfindungsform", which is beyond the scope of literary criticism. It is also questionable whether Schmidt's conclusive statement about the final lines of "Andenken" is even valid: "Das Höchste -- in der Offenheit des Wunsches oder des idealen Entwurfs -- wird zuletzt erreicht."\textsuperscript{149} Whether or not the final line formulates "das Höchste" should remain open to discussion as much as the question of anything having been "erreicht". The superlative "Höchste" is a reference to the hymn "Der Rhein", which reads "Kann aber ein Mensch auch / Im Gedächtnis doch das Beste behalten, / Und dann erlebt er das Höchste" (200-02); and Schmidt also quotes from the elegy "Brot und Wein" in the context of memory. In spite of this apparent abundance of parallels, however, it is shortsighted at best to conclude from them that for Hölderlin "Erlebnisse aus der Erinnerung" are indeed "'das Höchste', was zu erleben in der gegebenen historischen Situation möglich ist."\textsuperscript{150} While Schmidt displays a general familiarity with Hölderlin's work this seems to have detracted from a deeper concern with the specific text in question. More attention to the individual poetic terms and their references within the space of the poem itself would surely prove

\textsuperscript{148}Schmidt, Hölderlins letzte Hymnen, 40.

\textsuperscript{149}Schmidt, Hölderlins letzte Hymnen, 46.

\textsuperscript{150}Schmidt, Hölderlins letzte Hymnen, 48.
more helpful to an understanding of the particular nature of "Andenken" and of what it is saying.

3. Close reading of the text and commentary

The text starts with a cardinal point, which together with the verb "wehet" is easily recognizable as the name of a wind or the direction from which same is blowing; the actual noun "Wind(en)," however, does not appear until the end of the second line. Immediately following the verb "wehet" that characterizes the wind, there is another qualification that singles out this specific wind, namely as the one favoured by the lyrical I among all winds. This personal and emotive statement at the beginning of the text indicates the subjective nature of the poetic voice. As noted already, two reasons are given for this favouring of the north-east wind: one is its fiery spirit, the other the promise of good travelling for the mariners. The biblical undertones of "feurigen Geist" cannot be overlooked, and in connection with the verb "wehet" one is bound to recall "Der Geist weht, wo er will." The wind evokes positive associations in the favourable effects it has for the "Schiffer," and the first four lines end on this plural noun without establishing who the mariners might be or where the waters are on which they would sail their ships and enjoy "gute Fahrt".151 Once the geographical

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151 Kirchner describes the development in Hölderlin's relationship with the sea and the heroic occupation of the seafarer. Unfortunately his results do not extend beyond biographical parallels and anecdotes. The first draft of the hymn "Kolomb", for example, reads "Wünscht ich der Helden einer zu sein / Und dürfte frei es bekennen,
location of Bordeaux with its important trading port on the Atlantic coast is taken into consideration, some associations can be made; and the naming of the Garonne determines the further course of the stanza. After the wind has been called upon to go (presumably in a south-westerly direction) where the Garonne winds her way through the city of Bordeaux and its outskirts towards the sea, the river in turn becomes central. With the deictic "dort" pointing towards a specific place, the tone of the poem changes from emotionally suggestive to factually descriptive, from hailing the wind's character and its implications to a detailed account of the Garonne's river-bed and its landscape. The almost "tangible" qualifications of external features constitute a remarkable contrast to the earlier invocation of such elusive adjectives as "liebste", "feurigen", "gute", and of the confessional "mir" whose personal experience they are. The shore of the river is described in such matter-of-fact detail

/ so wär es ein Seeheld." (1-3) This is one instance of Hölderlin's idealization of the mariners and their sphere, which had a fascination for him from a young age. (Cf. Kirchner 46ff.) But in the context of "Andenken" it is too generalized a view to see the sea, as Kirchner does, as a symbol for the "Verlangen nach uranfänglichem meerhaftem Beginnen," (ibid. 45) especially in light of the vast variety of symbols that the element of water connotes.

Henrich offers several "real life" correspondences for the occurrence of a "Bach" that "tief fällt" at this particular place "am scharfen Ufer," referring to various eighteenth century sources in the process. Such is the abundance of detailed speculation as to where exactly Hölderlin actually saw the brook falling into the river that one may easily overlook the minimal contributions that all this makes to an understanding of the text two hundred years later.
that the reader can actually visualize the bends and curves that the water makes as well as the scenery on the river bank. The poetic subjectivity of the first seven lines gives way to a representation of the landscape that focuses exclusively on the river's flow. The wind, having been addressed as if it were a human messenger to greet the river, is the implied observer, taking inventory, so to speak, of what can be seen along the way. The stanza ends on a complete sentence but not with a fullstop. The implications described above of the deictic "dort, wo /.../" in line 8 are so far-reaching that the river flows over into the next stanza as if she had not yet exhausted her full potential. As the first stanza ends, the reader is in a position where he / she "hinschauet" together with the trees, as it were, across the river towards the next section, which follows up on the tree-theme.

The first line of the second stanza sums up all that precedes it in a construction that is reminiscent of the theme stated in the title. All preceding impressions are contained in the collective "das", and the adverb "wohl" qualifies the recollection as pleasant. The choice of the peculiar expression "denket das mir" suggests reflection rather than emotional involvement. Instead of the unusual phrasing, which makes "denken" a transitive verb and deprives it of its preposition "an", an alternative construction might have included the word "Erinnerung", something along the lines of "Es ist mir noch gut in Erinnerung." But just as the title of the poem indicates a leaning towards reflection rather than internalization, the memory
of "das" and its implications are fed from a mental rather than an "inner" emotional source.

The construction "und wie" with which the first line continues, might suggest an affinity between the previous details, contained in "das" and the new scene that is about to be introduced. The differences, however, are immediately made apparent: The second stanza describes the human transformation of nature through cultivation (cf. "die Mühl", "Im Hofe"), a landscape that differs significantly from the irregular flow of the river that winds her way according to her own laws. Only a token fig-tree has been left to grow in the cultivated environment of the mill and its yard, a symbol of fertility and successful gardening\textsuperscript{153}. With the first sentence having indicated a change of scenery, the following lines flesh out this shift in new images. Most important is the mention of human activity since it is the first explicit reference to the way in which the landscape is populated. The specific indication of time with which the second sentence begins as well as the changed metre and the drawn out distribution of words across lines 17 through 20 create a magical atmosphere in which the women are a welcome "decoration". The specificity of detail, such as the particular type of day, time of year, as well as the labeling of the women as

\textsuperscript{153}Cf. also the connotations of consciousness and knowledge. Like the tree that is mentioned in the myth of the rise and fall of our ancestors Adam and Eve (Genesis), the fig-tree is strongly associated with human acquisition of knowledge and a turning away from the idyll of untouched Mother Nature.
"braun[...]" corresponds to the first stanza and its account of the layout of the land -- but only in form. The prerequisites of the second stanza originate in a different realm, namely the "naive-idyllic", whereas the first stanza with its reference to the "Schiffer" suggests an outgoing motion.\textsuperscript{154} It is in this idyll with its sheltering woods, its prosperous mill and the women who go for walks on holidays, that reality and dream, present and past, here and there are merged. The key-word "Träumen" (23) casts an air of surrealism over the entire scene, an impression that is underlined by the slow-motion attributed to the "Stege[n]". The separation of day and night reaches an apparent equilibrium on the day that marks the change of seasons from winter to spring. March is also a time for sowing and planting, a time of promise and hope for what the future holds. In a manner similar to the elmwood forest spreading out its branches to enclose the human settlement, the lulling airs create a space that at once embraces and shelters.

Two concepts of crucial significance in the first stanza are not carried over into this second stanza: the "Nordost" and the Garonne. Whereas in the first stanza the north-easterly wind follows the flow of the Garonne towards Bordeaux, where the "Schiffer" would embark on their journey, and thus provides a

\textsuperscript{154}This relates to the active life of heroic deeds, (while the fiery spirit belongs to the "idealische" stage). The three different stages of human growth that Hölderlin defines as "naiv-idyllisch", "heroisch" and "idealisch" are represented in the second, third and fourth stanzas, respectively, but the first and fifth stanzas incorporate all three. Cf. Schmidt's interpretation of the hymn.
potential orientation line for the poem; the second stanza lacks such a directive. At the end of the second stanza we, as readers, find ourselves at a dead end or, at best, in a labyrinth of unearthly dreams ("goldenen Träumen") and on other than firm ground ("seidnen Boden")\textsuperscript{155}. Weighed down by the siren-like airs that have lulled us into forgetfulness it is impossible to say in which direction the text will continue. The course of the river gives way to images that hover between heaven and earth. At the end of the first stanza a strong sense of continuity presses towards what was promised downstream, where the noble pair "hinschauet". With the last line of the second stanza, however, the promise of "feuriger Geist", "gute Fahrt" and the excitement of the elemental presence of wind and water have petered out into dream-laden "Lüfte[n]". The various forms of "gehen" ("hingehet der Steg", "Geh aber nun") have been transformed into the slow-motion of the promenading women. The humming sound of numerous "l"-, "w"- and "m"-consonants intensifies the velvet mildness of the enchanting spring-air that envelopes the scene, creating an atmosphere of harmonious unison between nature, time of year and the people of the land.

Between the second, third and fourth stanzas Santner sees "abrupt transitions" that correspond only to the "associative logic of dreams."\textsuperscript{156} It is certainly true that both the second and the third

\textsuperscript{155}Henrich reads the silken grounds as being the meadows of the Garonne delta flooded by spring rains, which lend them a silky, wave-like appearance. Henrich 80.

\textsuperscript{156}Santner 132.
stanza are imbued with a dream-like quality that is somewhere between sleep and the conscious as well as subconscious wanderings of the mind. However, the transition between the second and third stanza especially is anything but unaccounted for. Dreamy sleep and forgetfulness, thematized at the end of the second stanza, are taken up explicitly in the fifth line of the third stanza with the reference to "Schlummer" (29). Therefore, as I have argued above, the wishful thinking (in the subjunctive mood) of slumber and rest in the shade reflects the previously evoked atmosphere of soothing airs and golden dreams. There is surely more at work between the two stanzas than the mere "logic of dreams". A continued elaboration on the different stages of consciousness occupies all of the middle stanza of the poem. One is therefore justified in assuming that the law governing the inherent structure of stanzas two and three is more consciously devised than Santner suggests.

The cup of dark wine is the vehicle with which the lyrical I wishes to be transported into the realm of sleep and forgetfulness. This longing stands in contrast with the title of the poem, which speaks of reflected remembrance rather than melancholic drifting into days gone by, and certainly not of escape into oblivion. The light emitted by the transparent cup is said to be dark, possibly the poet's way of paying homage to the rich, full-bodied, dark red Bordeaux wine in contrast to the sourer vines of his South German home. The fruit of the vine -- the drinking of which transfigures human kind that it may partake in the sacred cult of Dionysos -- is a
key motif in Hölderlin's oeuvre; and the comparison between the Dionysian cult and the poetic priesthood in the seventh stanza of "Brot und Wein"\textsuperscript{157}, for example, casts some light on the meaning of the third stanza of "Andenken" insofar as it establishes a relation between the cup of wine, the longing for sleep in its untimely impossibility (when alert remembrance is called for) and the most emphatic negation of this in line 30. Neither "des Weingotts Priester" nor the "Dichter" can afford to be overcome by slumber as they carry out their calling to serve and to sing. It is in this context of the wine, sweet slumber and rest that the lyrical I appears for the first and only time in the nominative case, thus underlining the subjective character of the statement. The special status of this middle stanza combined with its content, which differs from that of the rest of the poem, draws attention to the wish to receive the cup

\textsuperscript{157}"Aber sie sind, sagst du, wie des Weingotts heilige Priester, / Welche von Land zu Land zogen in heiliger Nacht." (Insel I, 118.) Neither Schmidt nor Henrich draws attention to the significant simile between the "Dichter" and "des Weingotts Priester" that is evoked here. The "Weingott" Dionysos is celebrated in the eighth stanza of the elegy "Brot und Wein": "Darum singen sie auch mit Ernst, die Sänger, den Weingott / Und nicht eitel erdacht tönnet dem Alten das Lob." In the third stanza of the elegy "Der Wanderer", which pays homage to the wine grown along the Rhine, the holy nature of the grape juice is hailed: "/.../ kein Hügel ist ohne den Weinstock, / Und mit der Traube Laub Mauer und Garten bekränzt, / Und des heiligen Tranks sind voll im Strome die Schiffe" (49-51). Staiger's essay on the theme of wine in Hölderlin's work mentions Bacchus (i.e. Latin for Dionysos) as "Gott[...] der Festlichkeit, der die kalte Erstarrung bricht und Energien verschiedenster Ausprägung entbindet." (Staiger, "Das dunkle Licht" 328.)
of wine. It is full of dark light and scented, both of which are attributes that raise it to a level beyond what Schmidt calls "ein Topos der Idyllen-Dichtung."\textsuperscript{158} I would suggest that the fantasy of how sweet "unter Schatten der Schlummer" would be, rather than showing "eine ferne Verwandtschaft mit der Ruhe der Vollendung, dem göttlichen Frieden"\textsuperscript{159}, bespeaks a striving for the fulfillment of the poetic vocation in the likeness of "des Weingotts Priester."

The stress on the negation in "Nicht ist es gut" (30), which puts an end to this idle rêverie and wishful thinking, cuts into the dancing rhythm of the dactyls. The phrase that immediately follows, "Seellos von sterblichen Gedanken zu sein", has prompted numerous and varied interpretations.\textsuperscript{160} The linguistic ambiguity attaching to "seellos" has already been discussed above. It is perhaps worth considering this further in light of a similar passage from

\textsuperscript{158}Schmidt, Hölderlins letzte Hymnen, 20.

\textsuperscript{159}Schmidt, Hölderlins letzte Hymnen, 21.

\textsuperscript{160}Much of the debate is centred on the precise nature of these mortal thoughts. Heidegger calls them "die Legitimation der sterblichen Erdensöhne", who are capable only of mortal thoughts because they are "dem göttlichen Wesen zu unähnlich". Heidegger, "Andenken", 301. Schmidt labels them as "undichterisch" and one of those unavoidable "Zwänge" which humankind has to endure in their "Unterwerfung unter die Trennungen des Daseins." Schmidt, Hölderlins letzte Hymnen, 22. Henrich sees the poet as lonely because he is not part of the "Feiertag"-activities above. Therefore he turns inside and mourns the "besorgten Gedanken", which "bedrohen, was dem Leben Halt und Bleiben geben könnte, und darum sind sie ungut." Henrich 98.
Hölderlin's *Hyperion* in which the state of intoxication evoked by the overwhelming richness of life relieves the starving soul -- after the mortal thoughts have been put to sleep: "Der Wonnegesang des Frühlings singt meine sterblichen Gedanken in Schlaf. Die Fülle der allebendigen Welt ernährt und sättiget mit Trunkenheit mein darbend Wesen."\(^{161}\) The images used here are strongly reminiscent of the context of the third stanza of "Andenken", where the poetic voice longingly asks for a cup of wine to provide the welcome "Trunkenheit" that would dispel the "sterblichen Gedanken" and give "Fülle" to the starving soul. Sleep is experienced as relief from the anxieties of mortal waking life. If the "sterblichen Gedanken" become too intense, there is a danger of becoming "seellos", i.e. preoccupation with mortal thoughts may lead to a loss of soul. The concern with the unessential, the idle longing for rest, the escape into the sweetness of slumber are "nicht gut" because they are the "sterblichen Gedanken" that render a person "seellos", that is, left without a soul and thus without a spark of the divine.

The negation in lines 30-32 is countered by an affirmation that begins in the same line as the other ends. Starting with the emphatic "doch" -- which functions in the sense of "sondern" -- the affirmative statement lists that which is indeed good, namely a conversation that names those heart-felt emotions, past days of love and deeds that have happened. The etymological affinity between "Gedächtnis" and "Gedanken" as well as "Andenken" exposes

\(^{161}\)Insel I, 297.
the cerebral character of such a "Gespräch"\textsuperscript{162}; but it is above all the memory itself of how good it is to share opinions, thoughts and experiences with somebody else that prompts the note of reconciliation on which the third stanza ends.

It is implied that the partner(s) in this conversation would have to be trustworthy people whom the speaker holds close to his heart. Therefore, the fourth stanza, which begins with an inquiry as to where the friends have gone, follows logically from the previous indulgence in the goodness of togetherness. The idea of a verbal exchange with the "other" leads naturally into a question concerning the whereabouts of potential interlocutors. Unlike previous instances the conjunction "aber" indicates here an actual contrast between the positive memory of inspired exchange and the obvious absence of those with whom this communication used to take place. The lyrical I is apparently alone, wondering where "die Freunde" and "Bellarmin mit dem Gefährten" could be. The statement that follows the inquiry about the friends entails a possibility of their whereabouts; they could have gone "an die Quelle". But some shy

\textsuperscript{162}Santner's thesis that seeks to demonstrate how the "poet has distanced himself from his former vigilance" is not convincing since the nature of this remembrance is indeed a conscious act of reflection (Santner 132). He interprets the phrases such as "Noch denket das mir wohl" above and "gibt Gedächtnis die See" below as a "movement of the mind that is beyond conscious control" (ibid. 134). If Hölderlin had intended the type of memory that cannot be helped because it just "happens to us", as Santner puts it, a different German term, such as "Erinnerung", with its connotations of "Verinnerlichung", would surely have been more appropriate.
away from the source, therefore there is no further speculation as to whether Bellarmin or the companion or indeed the friends might be there. Neither is it clear whether the lyrical I is at the "Quelle". All that the text gives us is a generalized statement,

Henrich bases his interpretation of the source on the assumption that the poet has arrived at the "Quelle" -- the issue whether or not this is identical with the location of Bordeaux becomes increasingly confused as Henrich argues that "der Dichter spricht insofern von dem Ort her, für den sein Gedicht auch eine Huldigung ist." (This and the following quotations from Henrich 100) The critic here views the poet as situated in the city of Bordeaux, the place to which his memory drew him ("er ist zu der Stadt an dem Strom gelangt"), and it is in turning towards the sea that he is facing the source. Thus, for Henrich, to go to the source means not to partake in the "Weg" of the friends but "in der Besinnung auf ihn beim eigenen eigentlichen Tun zu sein." Henrich's reading strikes me as rooted in "Vorentscheidungen" in much the same way as he accuses Heidegger's of being (Henrich 116). Such metaphysically-laden insights as: "So ist der Weg zur Quelle blind ohne eine alle anderen Wege überraschende Erfahrung. Und darum ist er der Weg für den, dessen Weg immer schon der des Andenkens gewesen ist." (Henrich 99) provide this reader with little in the way of help towards an understanding of the text. Instead, one is left with some rather vague idea of why there is in the source "die Möglichkeit", for the first time since the journey began, "den gesamten Gang der Bewegung des Andenkens in sich einzubegreifen." (Henrich 102) Kurz focuses on the "Weg" as well, which he sees as a journey on which the lyrical I has to embark alone, mourning the loss and absence of friends: "Die Wegmetapher als Interpretationsfigur menschlichen Bewußtseins und Strebens setzt einen anfänglichen Verlust voraus, der auszugleichen, einen Mangel, der zu befriedigen ist." (Kurz 45f.) With reference to memory in Hölderlin's work Kurz states that time is "konstituiert im progressiv-regressiven Wechsel der Momente, dessen Einheit und Zusammenhang die 'Erinnerung' als 'Faden' wahrt, indem sie [die Zeit] sich auf die ursprüngliche Einheit bezieht." (Kurz 105) The idea of a process towards fulfillment or of a linear path leading to a destination is a common metaphor used in literary criticism to explain the kind of imagery that appears in Hölderlin's
"Mancher / Trägt Scheue', which gains in meaning from what follows rather than from what precedes it. The second part of the same sentence seems to postulate a contradiction to the concept of "Quelle", for it states that the riches begin in the sea, while we would traditionally associate the source with the beginning rather than with the destination. The one half of the sentence forms a counterpoint to the other half. After the first part one might expect further details on either the nature of the "Quelle" or on the reason why some shy away or perhaps some speculation on those who do have the courage to go. Instead of providing this kind of information, however, the sentence seems to double back on itself and, rather than elaborating on the source, has arrived at the final destination of every water source, the sea; and it is "nämlich" there where the "Reichtum" begins. It is by no means certain that the author intended the "Quelle" to be "im Meere". This is an assumption the reader might make because the beginning of riches and the source seemingly belong together: source and sea are apparently given as congruent points. But since there is no indication given as to the actual location of the source, one could also -- and with equal justification -- take it to originate where most sources do, namely "Andenken". Henrich rightly points to the problem of the linearity of any reading that unfolds in time but he fails to note that the geographical mapping is dependent on a temporal unfolding as well. Following the course of the Garonne in a linear fashion, he neglects those spaces that are created in-between. As will be shown below, it is misleading to read Hölderlin's "Andenken" as a series of linear directions leading us to old Bordeaux. Rather it is to be read spatially, as a dynamically unfolding network of poetic landmarks.
inland. There is, furthermore, good reason to question the association of "Quelle" with "Reichtum".\textsuperscript{164} The adverb "nämlich", which introduces the sea as the origin of "Reichtum", functions not only as an emphatic but also as a contrasting device differentiating between the location of the sea and the previously mentioned source. It could even be read as a causal conjunction meaning "because", thus giving a reason why some shy away from the source: namely because it is in the sea where the riches are to be found. At the source there are none. If one were to assume that the source from which some shy away is in a location altogether different from the sea, then the apparent contradiction source/sea would be resolved. I would maintain that the source is not necessarily to be found only in the sea but belongs to another realm as well. The impersonal tone in which the shying away of some is reported differs from the note struck by "Freunde" and "Gefährte" as well as by the personal pronoun "sie" in line 41. Moreover, "mancher" is a singular pronoun, in contrast to the various plural forms that surround it.\textsuperscript{165}

\textsuperscript{164}Schmidt writes "den volleren Reichtum vermutet man eher in der Weite des Meeres"; he sees a paradox in the verb "beginnet", which communicates less "Reichtum" in the sea than near the source. His argument is that the statement of riches beginning in the sea instead of at the source is "bewußt paradox formuliert, um das Ungewöhnliche der Vorstellung vom volleren Reichtum der Quelle /.../ zu pointieren." Schmidt, Hölderlins letzte Hymnen, 27.

\textsuperscript{165}Further consideration will be given to the relative location of "die Quelle" later in the chapter. It will be shown how a closer evaluation of its whereabouts relies heavily on an understanding of the perspective from which the lyrical I speaks. As will be seen,
The remainder of the stanza, i.e. one sentence starting in line 41 and running through to line 48, begins in the same line where the previous sentence ended. Thus the adverbial qualification "im Meere" and the subject of the following sentence "sie" together form the content of line 41. From this it follows that "sie" are most likely mariners or seafarers, and hence the description of their activities for the rest of the stanza. But the proximity of the pronoun (or lack of same) to various nouns both plural and singular\textsuperscript{166} has prompted several attempts at precise identification. The comparison "wie Maler" has been the starting-point for a number of these, the artist being interpreted by some as a simile for the poet.\textsuperscript{167} This, however, confines Hölderlin's poetry to a merely mimetic art-form, similar to the German "Landschaftsmalerei" of the eighteenth century. Strongly reminiscent of Lessing's categories, such

\textsuperscript{166}Beißner's commentary on the poem in the \textit{Stuttgarter Ausgabe} (StA II, 2, 804) points out a misprint in line 38 dating back to the first printing of Hölderlin's manuscript. According to Beißner the "Gefährten" should be plural (i.e. "mit den Gefährten"), thus alluding to Homer's \textit{Odyssee} and Odysseus' companions. Anderle's reading of the "Gefährten" is a different one altogether; he assumes that they are "der in Bordeaux erfahrene Menschenschlag", which Hölderlin had a chance to study in detail when he lived near the port. (Anderle 47)

\textsuperscript{167}For Böschenstein, for example, the poet is a "Maler in treuer, beschreibender Evokation des Schönen." (Böschenstein 12)
interpretations\textsuperscript{168} suggest the kind of Newtonian stasis that reduces
the poetic space to a two-dimensional landscape lacking the
potential of Einstein's four-dimensional space-time continuum and
its concomitant dynamic tensions.

Those who are called "sie" perform three activities: they
gather the earth's beauty together\textsuperscript{169}, they do not disdain winged

\textsuperscript{168}Anderle goes as far as to say that the "Taten der Seefahrer
lassen sich erzählen wie der Maler Dinge und Begebenheiten
aufzeichnet." (Anderle 48) The analogy that the poet "aufzeichnet",
i. e. draws or sketches, might hold true for mimetically descriptive
poetry but it does not apply to Hölderlin, not even to this particular
poem, which may appear at first glance to be a poetic
"Landschaftsskizze". Henrich, for example, mentions that "Maler
reisen mit Skizzenbüchern, und sie bringen die ausgeführten Bilder
ihrer Fahrten an dem Ort ihres selbständigen Wirkens zusammen."
(Henrich 82) Schmidt, by contrast, does not elaborate on the
metaphor of the "Maler" but equates them unquestioningly with the
"Männer" of the final stanza (who in turn, for him, are identical to
the "Freunde") and proceeds to interpret them as men "von der
Sehnsucht nach dem Ganzen und der Erreichung eines letzten Sinnes
getrieben" but who try to acquire "diesen Sinn Stück für Stück."
(Hölderlin's letzte Hymnen, 27f.) Schmidt's judgemental statements
concerning the activity of the "Männer" typically stray too far from
the text and lead to ideological confessions like the following: "Sie
streiben auf ihre, notwendig vergebliche Weise, indem sie bis ans
Ende der Welt gehn, zur "Quelle" eines letzten, Halt und "Bleiben"
gewährenden Sinns." (Hölderlin's letzte Hymnen, 32) There is no
textual reference to the idea that "sie" are striving for the
conclusiveness suggested here. More importantly, however, the
activities of "sie" -- whether they be identical to those of the
"Männer" or not -- have at no point the inherently negative meaning
that Schmidt would attribute to them. On the contrary, a goodly part
of the fourth stanza is devoted to a respectful and admiring
description of their life, strained as it is by hardship and privation.

\textsuperscript{169}Henrich's reflections on Bordeaux as a trading-port are
somewhat misplaced, given that the text never even mentions
war or a lonely life on the sea. Gathering something together suggests an effort to concentrate things of various origins in one place, whereas waging war is rather an expansive activity. The winged war, however, is fought on the sea with the result that it is interspersed with long spells of isolation under the mast of the ship. Significantly, little or no attention has been called to the contrast between these activities by those critics who would relate the "Dichter" with the "Maler". The notion that "sie" do not "verschmähen / Den geflügelten Krieg" is an understatement implying that they actually go out with a wish to engage in warfare by ship.

The mariners' activity is one that happens primarily at sea, where -- as is said explicitly -- neither the festive light of the city brightens the night nor the sound of festive tunes breaks the silence.

"Hafen", merchants or merchandise. He declares categorically that "in diesem Bild [sind] die Messewochen der Handelsstadt aufgenommen und durch die Metapher einer Kunstübung erhöht worden." (Henrich 103. Cf. also 82 and 219f.) Similarly, his thesis regarding the "Frühjahrsmesse" in March, which was an occasion for trading with India, the French Antilles and northern Europe, cannot be substantiated from within the text. This is also true of Anderle's point concerning the living quarters near the port where the poet could reputedly watch "die klassischen Tätigkeiten" such as "Handel" and "Seefahrt". (Anderle 47)

170 Schmidt (Hölderlins letzte Hymnen, 29) refers to a passage in Hölderlin's poem "Archipelag" where the wings are a metaphor for the sails of a ship: "/.../ zu neuen seeligen Inseln / Tragen die Hoffnungen ihn und des Schiffes Flügel." (StA II, 105, 80f.) He also suggests (ibid.) that the metaphor occurred to Hölderlin when he translated the "Antigonä", where it is said about a seafaring merchant: "fähret er aus / In geflügelten sausenden Häußern" (StA V, 219, 349f.)
Instead, they who have devoted themselves to following the sea and waging war live a lonely existence under the barren mast of the ship, which only in memory is reminiscent of the leafy tree that it once used to be. "Sie" are willing to accommodate themselves to this kind of life "jahrlang", possibly because they know that it is in the sea where the beginning of a richness unlike any other can be found. The sea, in this sense, is not the overall final destination but the starting-point for gathering a type of "Reichtum" that originates far from the lights and music of the city's festivals. If there is any affinity between the manner in which the poet applies himself and the existence of the mariner, it is to be found in this silent, solitary and contemplative search for richness amid the infinite sea of life, rather than in the equation of poetry and mimetic painting.

The double negation in lines 46 and 48 indicates emphatically that it is far from the city and civilization, far from brightness and dancing where those who seek the beginning of "Reichtum" have travelled. However, the question that yet remains unanswered is: Why do some shy away from "die Quelle"? Not described by an attribute nor qualified in any way, the term -- in its mysterious simplicity -- is reminiscent of Goethe's so-called "Mütterszene" in the first act of Faust II. There, however, Mephisto attempts to describe some of the features inherent in the mythically secret realm of the Mothers. In "Andenken" it is left completely up to the reader to determine what or where this "Quelle" is. It seems to flare up like a star on the horizon, indicating a promised land or at least a hopeful direction, only to disappear again with the mention
of the sea's open space. As I have already indicated above, the "Quelle", rather than merely forming part of the image-field "Meere", may be understood additionally as a source for something else than the "Reichtum" that begins in the sea. One could argue equally strongly, as I have shown, for locating it on the mainland.\textsuperscript{171}

The fifth stanza begins abruptly in the form of the temporal adverb "nun", followed by an emphatic "aber" underlining the proclamatory effect of this first sentence. The pronounced indication of immediacy in "nun" raises expectations for a present tense statement. Instead we find the sole instance in the poem of a verb expressing a past action, namely that the men "sind gegangen." The fact that the tense of the poem changes so drastically in this one sentence has been insufficiently accounted for in much of the secondary literature.\textsuperscript{172} The conjunction "aber", which has been used

\textsuperscript{171}\textit{It is not necessary to place a value judgement on either one of the two ways, as Schmidt does in order to account for what he sees as a contrast between intensive and extensive. He hinges his interpretation of the "Quelle" on the supposedly different realms of sea and poetry: "Als Ort des Ursprungs bedeutet die Quelle die Nähe zum Wesentlichen, die dem Dichter zukommt, ein Intensivum, während das Meer als Extensivum die Welt mit ihrer Vielfalt einzelner und zerstreuter Gegenstände darstellt." (Hölderlins letzte Hymnen, 28)}

\textsuperscript{172}\textit{Schmidt fails to point out the irregularity of the tense and instead focuses on the question of why the mariners are now called "Männer" and whether or not the place where they have gone is indeed India. (Hölderlins letzte Hymnen, 32) Henrich attributes the present perfect to the idea that the poet has just said his farewell to the departing mariners; but he neglects to elaborate on the singularity of its use at this particular point in the poem. His emphasis on the repetition of the deictic "dort" in line 51 seems to lead him away}
for similar emphasis in previous instances, stresses here, together
with the adverb "Nun", the contrast between what has been said so
far about the mariners' life and that "Now, however" they have gone
to Indians. Both "Nun" and "aber" evoke a pressing immediacy, which
is deceiving because the following line contains the past participle
indicating that what is being reported is over, the men have already
gone. The abrupt beginning of the stanza differs greatly from the
smooth transitions that connect the previous stanzas. Here
something is about to be told that shifts the focus away from the
"Männer" themselves, i. e. the mariners, by stating that they have
gone to the Indians.  

The precise location of the "luftigen Spitz' ", which the men
would have presumably passed on their journey, has prompted
considerable critical interest.  

It seems reasonable to suggest

from a consideration of the switch in tenses. (Henrich 105) Anderle
remarks, "Das 'Nun aber' bindet das Erinnerte an die Gegenwart des
Erinnernden und an die fortlaufende Zeit, die unaufhörlich
Vergangenheit erzeugt." (Anderle 49)

173 Böschenstein reads these as being the Red Indians of the
American West (Böschenstein 14), whereas Schmidt argues that
their destination is India as the "Quellgebiet alles Hohen, alles
erfüllten Lebens, das im Laufe der Geschichte westwärts drang, /.../
von wo es nun /.../ ins hesperische 'Germanien' gelangen soll." (Hölderlin's letzte Hymnen, 31) Schmidt also makes a reference here
to the "kulturstiftende Gott Bacchus" who, in Hölderlin's mythology,
came from India.

174 According to Henrich's investigations, it is the narrow island
located in the Garonne river. However, he also allows for the
possibility that Hölderlin was thinking of that very point of land,
called Bec d'Ambès, where the waters of the Dordogne meet those of
that the breezy point of land indicates that spot where the Gironde -- confluence of the Garonne and Dordogne -- originates and runs as a wide stream towards the sea. Since the term "an der luftigen Spitz" recalls the earlier mention of "Winden" (2) and "Lüfte" (24), the stress would seem to be on the natural elements of water and wind that are meeting "an der luftigen Spitz".175

As the first sentence draws to a close with the image of "meerbreit / Ausgehet der Strom", the rhythm slows down, as if the poem were approaching its end as well. Lines 51 - 56 contain a number of stressed and elongated vowels as well as an "o"-alliteration in line 53. This sense of retardation indicates that the end may be nigh. The verb "ausgehet" implies that something is ending, running out or finishing. With the rivers' flowing into the sea a sense of closure is suggested since this is their destination. Even though their arrival at the sea is not explicitly mentioned, the

the Garonne for the first time. (Henrich 52 and 115) Schmidt argues in line with Beißner's commentary in the Stuttgarter Ausgabe that it is this "schmale Landspitze (Bec d'Ambès) am Zusammenfluß der Garonne und der Dordogne" that Hölderlin had in mind when he linked the departure of the mariners with a specific place. (Hölderlin's letzte Hymnen, 33. Cf. Beißner StA II, 806, 23-25)

175Henrich focuses on the idea that it is "an der luftigen Spitz" where the poet bids his friends, the mariners, farewell. But there is no mentioning of either the poet or of a "ruhige Endgültigkeit des Wegganges" that would justify such an interpretation. (Henrich 51) For the purposes of a close reading it is advisable to remain with the textual imagery suggestive of an affinity between river, wind and sea (that is, explicit textual objects) rather than to speculate about the relation of the poet's destination to that of the mariners.
adverb "meerbreit" evokes such associations, as well as the vastness already foreshadowed by the wide stream of the Gironde.

While the Garonne was described as "schön[e]" before, it is now "mit der prächtgen Garonne" that the Dordogne merges. The gradation is from a simple to a more ornate praise of the river. The second adjective also suggests a grandeur that is fitting for the context of the widened stream flowing majestically towards the sea. The full stop after "Ausgehet der Strom" (56) ends the descriptive section of the poem. In the last four lines the concreteness of the images gives way to a gnomic statement, whose tone is different from the foregoing. Surprisingly, the last section starts in the same line where the previous sentence ends, even though it introduces a new rhetoric altogether, namely an apodictic one. While the poem up to line 56 presents suggestive images that develop into an organic tableau of a landscape, the final sentence strikes a different tone. Instead of generating tangible images, the last lines present a truth-statement without supporting argument or commentary. The impersonal "es"-construction opens up a gap between the poetic voice and the statement made.\textsuperscript{176} The confessional and personal character of the previous scenes is replaced by a rhetorical stepping back, as it were. As a prelude to the finale this gesture announces how the gnomic finale may indeed be read as a philosophical statement of an objective nature.

\textsuperscript{176}This is the case to a greater extent than in line 25 where the impersonal subject "Es" is followed by the dative object "mir", which suggests the subjective involvement of the lyrical I.
This epilogue also contains two more instances of "aber", which have different functions: while the first emphatically underlines the verb "nehmet", the second, i.e. "Was bleibet aber, /.../", connotes an opposition yet stronger than that in the first line of the stanza. The comma that follows calls for a pause in reading, thus further enhancing the contrastive effect. The pointed brevity of the last sentence evokes a striking sense of exclusivity: Hölderlin, the poet, attributes the ability to create that which is eternal to poets alone. He thereby raises the "Dichter" to a realm above and beyond all others represented so far. Legitimized only in and of itself the apodictic final line provides an authoritative finish, overriding all earlier ideas on the possibility of creating a lasting "Andenken". In the terms "See" and "Lieb" two major image-fields are represented with which details from earlier stanzas are intimately associated, but there is only one other explicit reference to the sea, namely "Meere". The use of "See" in this last stanza is both more poetic and more abstract, representing the idea of 'sea' rather than the actual body of water. By extension, then, the use of "Gedächtnis" is most appropriate in a context that condenses the significance of the poetic work into one line.\footnote{Henrich provides an overview of the various connotations that the different German words for memory ("Angedenken", "Erinnerung", "Gedächtnis") imply. (This and the following quotations: Henrich 131ff.) With "Angedenken" he associates "ein bewegtes Befäßtsein", whereas he writes of "Gedächtnis" that "es erschließt, indem es erinnert." "Andenken", on the other hand, does not have the prefix "ge-", which according to Henrich, implies "Abschluß" or "definiter Zustand". He argues, therefore, that "Andenken" is "vor allem ein}
"Gedächtnis" can mean remembrance in a similar way to "Andenken" but it can also refer to the psychological ability of retaining something in one's memory ("ein gutes / schlechtes Gedächtnis haben"), thus it is closely associated with the sphere of the mind and the brain. "Andenken" -- though not as much determined by associations with the 'inner' being as "Erinnerung" -- can designate an object of sentimental value in the sense of "souvenir", a thing through which to recall some past occasion or place. "Gedächtnis", a more technical term, connotes the ability of recollection that is determined by will power and learning rather than by the volatile emotional arbitrariness that determines what does and what does not "in Erinnerung bleiben."

According to the poet, however, there is only one means of creating something "was bleibet", namely poetry.178 The last line

Prozeß, in dem das, auf das Andenken gewendet ist, allererst zu seiner vollen Bestimmtheit hervorgeht." It seems that this very definiteness is what the last sentence with the choice of the word "Gedächtnis" implies, since it expresses those facets of memory, which are accessible to a rational and almost technical characterization. As far as the context of this poem is concerned, the significance of Henrich's reference to Luther's use of the term in the translation of Christ's Last Supper does not help to clarify the choice of the word in the last lines. "Gedächtnis" ist 'heilig'. /.../

Das versteht sich schon daraus, daß Luther mit 'Gedächttnis' die 'Anamnese' in den Einsetzungsworten des Abendmahls aufnahm." (Henrich 131) Since this is neither the elegy "Brot und Wein" nor any of the works in which Christ figures, Henrich's association seems somewhat far fetched.

178Schmidt observes that "Stiftung des Bleibenden" has to be "mehr als nur fixierendes 'Gedächttniß' " and especially "mehr als nur nacherzählendes 'Andenken'." (Hölderlins letzte Hymnen, 37) He
attributes a timeless presence to the language of the poets. It is not "denken" but "dichten" that achieves what the title announces, namely remembrance. This remembrance, however, is not just "verbunden mit dem Wesen der Dichtung", as Henrich puts it, but unfolds and remains exclusively because of "Dichtung".\(^\text{179}\) It is an "An-denken" in the sense of a reflective recollection through which "Dichtung" grows into "was bleibt". The often involuntary surge of remembrance causes images to well up from the subconscious, which reflection transfers onto a different, poetic plane. There, the

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argues further that "'Stiften' des Bleibenden" is "weder Fixierung des in der Realität schon Vorhandenen, noch faktische Neuschöpfung von 'Sein', sondern Darstellung kraft eines höchsten, allumspannenden Bewußtseins." (ibid. 40) Perhaps the potential for a poetic "Neuschöpfung" of some sort should not be ruled out categorically since the poetic word as \textit{tertium non datum quae...} is indeed the unique creation of the individual poet. Heidegger interprets "Dichtung" ontologically in that it is through the naming that "das Dasein des Menschen" is "in einen festen Bezug gebracht und auf einen Grund gestellt", which leads to a most Heideggerian conclusion: "Das Dasein ist Stiftung /.../ im Sinne der festen Gründung des menschlichen Daseins auf seinen Grund." (Heidegger, "Erläuterungen" 39)

\(^\text{179}\)Henrich 186. Henrich claims that Hölderlin succeeds in uniting "Denken" and "Dichtung" since the latter "nicht gegen und neben dem Denken steht"; instead, it supposedly frees the former "zu seinen höchsten Möglichkeiten." (ibid.) The choice of the term "Gedächtnis" -- which Henrich associates with the religiously tainted "andächtig" (ibid. 134) rather than having reference to the psychological realm of memory -- supports the argument for a relation between the "rational" act of "Denken" and the "creative" act of "Dichten". But the final statement of the poem actually expresses an interdependence that makes "Denken" the handmaid of "Dichtung" rather than vice versa.
tangibility of the memories fades again but with the prospect of reappearing in a different shape, as something new, a new beginning in the present. What remains for the critic, however, is to try and determine how this remembrance takes place and what it is that "bleibet" at the end of the poem: the subjective collection of personal impressions that make up a "Bordeaux retrospective"; or a network of places both remembered from far away and visualized in the here and now with their potential for a future signifying power as well.

C. "Andenken" and its spaces in the network of memory

The word "Andenken" implies the reflective movement of a remembering subject as his/her memory circles about the object of remembrance, encompassing both past and present but also pointing towards the future. Hölderlin's poem circles about the landmarks highlighted above and, in doing so, dynamically maps out a three-dimensional space constituted by a network of recollected, interrelated spatial images. In order to further illustrate the dynamics of this mapping I would move to a consideration of the relations obtaining between the various landmarks. One preliminary remark needs be made in advance of this, however, concerning the location of the lyrical I.

The first line introduces one of the two dynamic forces that move the poem, namely the "Nordost" wind and the Garonne river. The wind connects separate places by its highly suggestive character and creates the sense of a space that seems different
from that in which the lyrical I is currently situated. The idea that
the lyrical I might be remembering a far away place comes to mind
mainly because the wind that is hailed in the first four lines is then
told to go somewhere. This seems to imply that the speaker is
situated in an undefined place from where the wind is praised. Since
it is not just any wind but one blowing from the north-east, its
destination must be south-west of the place from which the lyrical I
is experiencing it. This gambling with the four cardinal points,
however, proves to be fruitless as soon as the course of the poem
reaches "die Gärten von Bourdeaux". For, once the scenery of "Dort,
wo /.../" is mapped out, speculation as to whether or not the lyrical I
speaks from southern Germany in remembrance of past times in
southern France becomes of little consequence. Of far greater
moment is the fact that the wind's blowing, like so much of the
movement in this poem, "happens" in the present tense. Once it has
been grasped that the text does not describe a landscape of the past,
I would argue that the lyrical I is not looking back in time or space
at all; rather, it is participating through the present tense in the
spatial dynamics that the network of landmarks procreates. In the
course of the spatial reading of the poem that follows, then, it will
become clear how the perspective from which this spatialization is
presented need not be one that looks from the mainland towards the
sea but can point instead in the opposite direction. The lyrical I
introduces the mariners in connection with the promise that the
"Nordost" holds for them. As has been demonstrated in the above
sections, the theme of the seafarers arises in several different
contexts. The affinity between the poetic voice and the "Männer" whose sphere is the sea becomes more and more intricate as the text moves on till, in the end, it is the sea that is associated with the giving and taking of memory. Quite apart from Hölderlin's biography that betrays a continuous fascination with the heroic activities of seafarers, a strong case can be made for attributing major significance to the realm of the sea in this late work. Therefore, I would propose that the lyrical I finds itself in a position similar to that occupied by the "Schiffer". The seafaring men are out on the high seas, part of a void that stimulates the creative imagination to such an extent that memories are generated and take on living shapes, spatializing that void: remembrance as landmarks "making space". I would argue that the act of poetic creation begins in a void, which is spatialized by images that well up from the vast inner source of memory. From this point of view the analogy between "Maler" and "Dichter" implies more than a mere allegory of two kinds of depicting. The lyrical I has identified itself with the mariners in such a way that the perspective from which the reader observes the spatialization happening is experienced by those who live "unter / Dem entlaubten Mast" out on the open sea. The lyrical I, therefore, is not to be equated with the poet Hölderlin in his south German home day-dreaming of the distant past. Instead, I would read the poem on the following premises. The poetic voice, personalized in the lyrical I, is surrounded by a seemingly infinite space, similar to the vastness of the sea as experienced by the "Schiffer". Connections are made within this time-space container
that holds a potential for creative energy. Points of tension, i.e. landmarks, are interrelated in a textual network. Just as the sea vis-à-vis the seafarer is both absorbing and emitting mental images or the living memories thereof, so the poetic voice is moving within a tensor field, which is both generating and receiving poetic associations. As the poem progresses, the space of the text begins to widen. The Garonne, whose final destination is the sea and which is said to arrive there in the last stanza, is a moving link between the mainland and the sea. The wind -- an element whose most characteristic feature is its inherent motion -- functions as the messenger between the lyrical I, the sea towards which it is directed and the continent from where it originates.

1. The space of the river

While lines 1 through 4 create the mood that is triggered by the blowing of the wind from a particular direction, lines 5ff. provide specific topographical data. The wind points the way towards Bordeaux, greeting the Garonne as it flows through the gardens of the city's outskirts towards the sea. The river for her part maps out the space within which the poem moves once the inner eye of the remembering subject has "reached" that destination, "Dort, wo /.../". In the first stanza the deictic marks the starting place from which the space of the "Gärten" unfolds; in the last stanza it refers to the gale-lashed point of land where the Garonne and Dordogne unite and lead into the sea, the "end-point" of the
poem's journey. In both instances the preposition marks a crucial place on the poetic map.

With the evocation of the river, the poem acquires a quality that is different from the emotional mood of the first four lines. The factual detail of the later lines -- such as the description of the shore as "scharf" and the falling of the brook as "tief" as well as the exact labelling of the trees as "Eichen und Silberpappeln" -- furnishes the fine print of the topographical map, whereas the earlier invocation of the wind spanned a larger, but ill-defined area. Both natural phenomena, wind and river are anthropomorphized in such a way that the space they describe assumes a dynamism of its own: it is energized by the motion of the landmarks that seem to have come to life. Thus the path does not simply lead along the river; it is actually described as going itself in a direction that seems to have a destination ("hingeheht"); similarly, the pair of trees do not merely tower indifferently above the stream but gaze actively, again in a specific direction ("hinschauet"). The dynamics inherent in these two verbs is complemented by the combination of downward and upward movement in "tief fällt" and "darüber aber / Hinschauet". The contrast between deep and high enlarges and animates the two-dimensional linear progression of the river and the path into a three-dimensional space with horizontal and vertical dimensions.

"Die schöne Garonne", "am scharfen Ufer" and "ein edel Paar" are among the scarce instances of qualified nouns that constitute landmarks within the poetic space. The adjectives in these cases
are plain, not excessively descriptive in terms of their imagery. The wording in the second half of this first stanza is restricted to the basic and "factual" detail necessary for introducing the spatial layout. The beginning of the poem was, as we have seen, differently oriented and enriched by three expressive adjectives ("liebste", "feurigen", "gute") as well as by the pronounced subjectivity of the lyrical I in its dative form "mir". Thus, the first stanza, which represents the introduction to the Bordeaux area actually incorporates two strains of textual spatialization. The first sketches in bold imagery a space that is not closely defined but provides a general direction towards the south-west and evokes associations of a place near navigable waters. The "feurige Geist" promised by the wind touches upon a realm different from that suggested by the spatial features of the rest of the poem. It evokes connotations of a mental kind,\textsuperscript{180} which are closely related to the title "Andenken" and to the term "Gedächtnis" in the last lines. It is clear in the first lines that the author is not indulging in the sentimental remembrance of days long gone. Instead, the enthusiasm that has been triggered by the blowing of the wind is the driving force, so to speak, which moves the lyrical I to visualize a whole chain of dynamic images. These begin to form not just a

\textsuperscript{180} Associations can be made with the biblical account of the first Pentecost when the Holy Spirit descended on the peoples of different nations and allowed them to understand each other and speak in "Feuerzungen". (Acts of the Apostles 2, verse 3) The verb "verheißet" fits into this context of religious language as well since it is used in phrases such as "göttliche Verheißung".
three- but now four-dimensional space of the path that the river takes along the elevations and recesses of the bank. Comparable to Einstein's space-time continuum, the fourth dimension here is indeed time, itself a two-fold factor since the title implies associations with the past while the tempus employed in the text itself connotes the present. The development of the text is determined by a concern with constructing a poetic space of immediate current interest, which finds its linguistic expression in the predominant use of the present tense.

2. Bucolic idyll in springtime?

The second stanza begins with an interruption by the lyrical I indicating a return in time to when "das" was not a landmark in memory but a reality. This temporal element, however, is not developed. The adverb "[n]och" at the beginning of the stanza stresses the implications that the preceding stanza has for the present rather than dwelling on the idea of its having passed. The immediacy of the summary "das", which entails everything that has gone before, is manifested in the continued use of the present tense for the remainder of the stanza. The combination of the coordinating conjunction "und" with the next spatializing element "wie" occurring in the same line as the subjective return in time, demonstrates plainly how little there is of melancholic lingering in this remembrance but rather a dynamic forward movement to the creation of new spaces.
The first sentence of the stanza maps out a three-dimensional space that is framed by the wide branches of the elm-forest bending down over the mill and the yard, where they are met by the growth of the fig-tree. The onlooker's view thus moves from the tops of the trees down to the ground and then (since the figtree "wächset" vertically) upward again into an indefinite space that begins where the figtree's top ends. With this image of a sheltered and cultivated locus amoenus a different type of space is established, namely that of human settlement and work. This realm is expanded by a motion different in kind from that of the river or the wind. What the second stanza presents is the added dynamism of travelling human creatures who transform the "flat" map of an apparently tranquil still life into an animated three-dimensional space. The women's walking "[a]n Feiertagen" represents a type of landmark that is comparable to the wind and river insofar as the women's itinerary maps out the area of "seidnen Boden" with its "langsamen Stegen" similar to the way in which the "Nordost" and the Garonne mapped out the lie of the land in the first stanza. The motion that the women perform can be described graphically and is easier to see in its dynamic value than the blowing of the "Nordost" or the flowing of the Garonne. To this extent the women constitute a sort of centrepiece: their "gehn", most easily identifiable as a dynamic element, represents one of the axes of the poem. Once this and various other verbs of motion are singled out it becomes clear that the human presence in this stanza is essentially but another aspect of the general spatial dynamics of the poem. None of the spaces
developed are mere static containers; they are, instead, enriched with a dynamism that springs from the interrelations among and between animate and inanimate objects.

While the central movement of the first stanza has a definite direction that is determined by the course of the wind and the river's meandering, the second stanza, by contrast, lacks such a vector-like movement. A sense of peaceful harmony seems to prevail in this stanza, with its idyllic scenery comprising forest, mill, fields and women on their Sunday walks. This sense is misleading, however, as an inventory of the verbs and adjectives demonstrates: there is no serene dwelling on the spot in these lines but rather the generation of dynamic poetic space by interrelating landmarks. The slow paths and the lulling airs contribute to this not by pressing forward like the Garonne in the first stanza but by emitting an energy of their own. The seemingly idyllic composition of the stanza is interspersed with various points of tension, such as the delicate and unique temporal mark of the equinox and the unearthly quality that envelops the scene through the veil of dreams and lulling breezes. At no point, however, is there a sense of the stillness that might be expected from the initial development of an idyllic country-scene. The last four lines, which at first sight strike us as indeed bringing all movement to a standstill by putting things to sleep, in fact form a transition to one of the most problematic areas of the third stanza and of the poem as a whole, namely the darker side of the seemingly serene idyllic space. The network of the second stanza has been woven with the consistent
intention of communicating the other than earth-bound quality of this space. The underlying tension is not yet fully apparent. Only in light of the third stanza does it become so, as tensors like the equinox, golden dreams and lulling airs achieve their full potential.

3. Tensors of ambivalence

It is at this point, the middle of the poem, that any possibility there may have been of following up on a linear movement through the poem has to be abandoned. While the reader at the end of the second stanza might still reasonably expect to trace the flow of the text in parallel to that of the river, in this central third stanza the tangible security of the river bank and the orienting qualities provided by the wind have been most definitely forsaken. Instead of another station along the river, a completely different setting unfolds. There is no movement of the sort point A to point B in this segment. The stanza functions rather as a landmark in itself showing the way from the seemingly undisturbed peace of life on the mainland to the deprived, yet enviable existence of the men at sea.

The focal point in the first sentence is of course the cup "[d]es dunkeln Lichtes voll". As a source of radiating light, the cup emits rays of energy that permeate the air in an elusive manner similar to the wind in the first stanza and the siren-like dreams with which the immediately preceding stanza ended. Another characteristic of light-rays is their transitoriness: they pass by the human eye in a flash and can, their length depending on the energy of the source, travel infinitely far into space. The "sterblichen Gedanken", too,
emanate from an energy source and take their course through mental space in accordance with laws of motion unaffected by spatial obstacles. Various such emanations -- the "Nordost" wind, airy dreams, dark light and mortal thoughts -- link the first three stanzas through the theme of movement in an ethereal space. This passage of air, light, reflection further enhances our sense of a dynamically enriched poetic space.

Another recurring motif is that of trees, which feature prominently as the "edel Paar von Eichen und Silberpappeln" in the first and as the "Ulmwald" and "Feigenbaum" in the second stanza. Part of the day-dream in which the lyrical I indulges in the third stanza is the fantasy of sleep "unter Schatten". The adjective "süß" that describes this wishful thinking is reminiscent of the idyll presented in the previous stanza. It is this wish in the subjunctive that brings the first sentence of the third stanza to a close. With the emphatic negation "Nicht ist es gut" (30) that follows it -- situated in the middle of both the stanza and of the entire poem -- a spatialization of a different kind begins.

Taking into consideration the various cross-references between this stanza and earlier as well as later points in the poem, I would argue that it functions as a major node, a kind of central generator through which the various points of tension are interrelated. The first five lines point back to the preceding stanzas, where a three-dimensional space is mapped out. This hinges on a fragile equilibrium between on the one hand the tended gardens of Bordeaux and the serene recreation of the strolling
women, and on the other hand the underlying tension communicated by that special point in time, namely the equinox, so suggestive of an unusual energy that fills the air. These impressions and landmarks find an echo in the third stanza, only to be cast aside, however, as mortal concerns that are to be avoided, for "Nicht ist es gut" to lose one's soul in such trivialities. The second half of the stanza then develops the key tensor in the text: the tension between the morbid reflection on petty concerns (such as the wish for slumber and leisure) and the stimulating dynamics of a verbal exchange on life's essentials, such as ideas and beliefs ("Herzens Meinung"), intimate relationships ("Tagen der Lieb") and vita activa ("Taten"). The tension is brought to a head by the significance that is explicitly given to the spoken word as a means of reflection, communication and remembrance. The affirmative statement praising this verbalizing of opinions and experiences foreshadows the final praise of the ultimate word, which is the poet's testimony. Thus the third stanza lays the groundwork for a polarity between the contemplative existence in a space that is structured by definite landmarks, signs of cultivation, and the active life of the mariners in the open and utterly unpredictable space of the sea.

4. Spatializing the origin

The relation between the lyrical I, the "Freunde", "Gefährten" (the "Schiffer[n]" in line 4) and the sea is fully developed in the fourth stanza. The text contains no indication as to where the friends have gone, but one would assume that they have embarked on
their voyage. A new space is evoked, which at first sight seems to stand in opposition to that of the sea, the destination that the text would hitherto have led one to expect. In the sea, as fluid and multifarious as the creative space within which poetry has her "Quelle", no landmarks can be precisely determined. It is nevertheless the realm where "[s]ie" are confronted with the martial challenges that are part of their vocation as well as with the memories of the "other" life on the mainland and the loneliness that comes from missing the celebrations that take place "An Feiertagen". Their activity is also compared with that of painters who gather earthly beauties, presumably by capturing beautiful images in their art. There is an apparent dichotomy between the riches in the sea and the designation of beauty as belonging to the earth; but this is resolved if "[s]ie" are viewed not as looting pirates who gather up their booty after a good war, but as gatherers of memories and images of beautiful things. Again, the opposition between mainland ("Erd") and sea ("Meere") is problematic only if the lyrical I is located on the coast or in Bordeaux, that is to say, on land. The model that places the poem's subjective onlooker off-shore in the open space of the sea, however, prompts a more intricate mapping of the landmark-complex "Meere", among the most significant tensors in the second half of the poem.

After the open question concerning the friends' whereabouts, then, the text directs the reader's view towards the sea. The cryptic statement concerning the source is actually linked to the realm of the "Meere" through the semantic associations between "Quelle" and
the verb "beginnet". The expansive attempt to recover the riches that begin in the sea of the imagination is, however, fraught with danger, (hence the notion of "Scheue"). With the combining of beginning and end, source and sea, the place where "Reichtum" has its origin, "Quelle" can be represented only in terms of an incessant interweaving of spaces. The lyrical I is, finally, part of both the mainland space, as this is mapped out in the first two stanzas, and the sea, as it is developed in the fourth and fifth stanzas. Together they constitute a dynamic organism in which the lyrical I oscillates between imagining in remembrance and participating in the immediate spaces.

As noted already, beside the comparison with painters an activity is mentioned that is intrinsically connected with men who spend their life at sea. It is that of waging winged war. Interestingly enough however, their not disdaining "den geflügelten Krieg" is mentioned in the same line as the other, more peaceful, civilized occupation of the painters, as if to suggest a connection between the two. This is but another indication of how closely related the different tensors are. The associative fusion of seemingly such anomalous, discrete spaces that occurs here is manifested and best understood in the simultaneity of the spatial mappings. "Das Schöne der Erd" becomes as much a part of the sea-space as the winged warfare and the lonely existence that is described in the ensuing lines. There is no comma between the clause concerning the bringing together of "Das Schöne der Erd" and the negation "verschmählen /.../ nicht" that follows it, whereas a
comma does separate the following "und"-clause from the rest of the sentence even though it is dependent on the same verb "verschmähn". This underlines further the associations between apparently distinct textual spaces.

The description of the long and lonely years that "[s]ie" have to endure is conspicuously set apart apart from the previous lines of this stanza's extensive final sentence. While line 43 ends on the coordinating conjunction "und" plus the conjugated verb of the following clause, line 44 ends with the conjunction alone and is additionally set off by the preceding comma. By means of an explicit reference to the second stanza through the term "Feiertage" the fourth stanza ends on a space that is at once familiar but has now merged with a space determined by the sea. The combination of the dark loneliness under the barren mast on the high seas at night with the memory of the holiday celebrations through music and dance on land results in a final "zusammen bringen" of the beautiful things of the earth within the space of the sea.

5. The poets' space

The fourth stanza ended in a sort of timeless rêverie, the vague imagining of unattainable gaiety in city celebrations. The sudden, explicit reference to time at the beginning of the fifth is therefore unexpected. While the adverb "nun" does imply a certain immediacy, it does not necessarily indicate a shift from the thematic space of the sea. If we remain within our topographical
model, which has the lyrical I off-shore looking towards the French mainland, another merging of spaces becomes manifest.

It is clear from the unique use of the present perfect that a departure has happened: the men -- possibly identical with the "Schiffer" and "[s]ie" -- have left. There is no clarification concerning the destination "zu den Indiern", but the point of departure is marked in a most detailed manner. The deictic adverb "Dort" defines the perspective from which we witness this final spatialization. The place it indicates is removed from the standpoint of the speaker: it is somewhere "over there". Since the verb "herab kommen", which describes the movement of the Dordogne, implies a sense of direction from "there" to "here", and since the river's final destination is the sea, there is every justification for locating the lyrical I off-shore as it watches the Dordogne come down from the "Traubenbergen", join the Garonne and end in the sea. The effect of this perspective, then, is an expansion of the sea-space that was developed in the fourth stanza. The speaker directs his gaze from the sea towards the land as the rivers representing the dynamic aspect of garden- and city-space make their way, in confluence and "meerbreit", towards that very element that was called "Meere" in the fourth stanza.

But with the indicator "Dort" and the accompanying "wo", reference is made not only to the fourth but also to the perspective of the first stanza where the garden space had been designated by a similar construction. There it served to locate a specific place on the bank of the Garonne river, here in the last stanza the space is
enlarged as the river becomes "meerbreit". "Dort" now indicates more than just a landmark on the river bank, it opens up the hinterland expanding into the sea. The Garonne and Dordogne join and are transformed into the "Strom" that plunges, like the space of the poem, into the expanse of the sea. The poetic space is enlarged to such an extent that the textual map can no longer provide adequate landmarks. The poem's finale begins with an affirmation of the give and take that is attributed to the vastness of the sea.

However, even the space of the sea, as extensive and incommensurable as it is, constitutes only a spatial particular; that is to say, it is limited. A limitation of another kind is associated with the penultimate line of the poem, linked to the previous clause that precedes it by the adverbial "auch". The verb "heftet" connotes a fixation, which stands in contrast with the fluid exchange that is said to take place in the sea's indefinite space. But in reiterating the realm of "die Lieb", the sentence also reflects back on the points of tension presented by the lyrical I in the second and third stanzas, testimony once more to the mapping of spaces across the text.

The last line of the poem introduces a space that is different from anything that has gone before. It has little or nothing in common with the topographical landmarks that have structured the poem so far. What is evoked here is a space that owes its existence entirely to creative inspiration and is capable of containing all other spaces in the magic of the poetic word. The ephemeral nature of both the actively heroic life that the mariners lead and the ambiguously idyllic existence that is fixated in love and "goldenen
Träumen" are grasped and transcended in the timeless victory of poetic creation. "Was bleibet", then, has already been provided in the form of lines 1 to 58; but more profoundly, there is also a promise of something to come. The present tense would imply that the act of "stiften" is something that is on-going, unfinished. Significant here is the fact that the last stanza consists of only eleven lines unlike the previous four, each of which has twelve. This "missing" line seems to suggest that what remains, provided, as it is, by the poets, is not just the foregoing 59 lines, that is the verbalized text of the poem, but rather something that has to be created anew, again and again. Line 59 of the poem thus not only constitutes the final landmark by attributing ultimate remembrance to the poet's creation; "was bleibet" (namely the missing line) also spatializes the poetic network's final deferring to the potential infinity of the space, the poetic space, that it would contain. Having burst the bounds of the space mapped out in lines 1 to 58, the poem ends (and ends and ends ... ) on a level beyond the topography of the text. "Was bleibet aber, stiften die Dichter" provides the "legend", so to speak, for reading the map.
V. Bachmann's "Böhmen liegt am Meer"

The argument so far has involved a critical analysis of the spatialization of poetic texts. This was accomplished by taking the various landmarks of a poem into consideration and mapping out a topographical network through their interrelations. In contrast to the works discussed above, Bachmann's poem not only lends itself to a spatial analysis but, I would argue, has poetic spatialization as its central theme. While these corresponding thematic and critical concerns of poet and critic on the one hand justify the objective of the present thesis, they also, perhaps paradoxically, render the spatialized reading of a text -- whose theme is spatialization -- more problematic. For, the implicit critical terminology has actually become a thematic concern; and the parallel nature of both the author's poetic and the critic's terminological concerns demands an analytical approach different from that employed in the earlier chapters. Therefore, in order to distinguish between the spatialization of the poetic word as theme and the critical approach to a spatialized reading of same, the following procedure will be adopted: the first part of the chapter traces the poet's thematic concern with the spatialization of the word, the spatial reading itself occupies only the latter part; in it a dynamic network of spatial landmarks is mapped out, highlighting once again the multi-dimensional movement of another poetic tensor-field.
A. The spatialization of the poetic word

The title of the poem sounds as if the country of "Böhmen" had undergone a utopian placing onto the coast of the sea.\textsuperscript{181} Readers familiar with Shakespeare's dramatic oeuvre will detect a reference to the play \textit{A Winter's Tale}. It tells the fantastic story of the jealous king Leontes who, supposing his daughter to be a bastard, wanted to have her exposed in the wilderness. Until the final act of the play he remains unaware of her salvation by the mercy of Antigonus, who "exiled" the princess on to the coast of the kingdom of Bohemia.

As the poem continues, several references to other Shakespeare plays emerge,\textsuperscript{182} but none of them as explicitly and in such apodictic fashion as this statement concerning the poetic placing of "Böhmen". Bachmann assimilates Shakespeare's fairy-tale location of this historic region in the former kingdom of Czechoslovakia. Its borderlines were redefined time and again throughout history; and after having been divided in both 1939 and 1960, it exists today not as a unified state but as a conglomeration

\textsuperscript{181}"Böhmen liegt am Meer" will be quoted according to Bachmann, \textit{Werke}, Band 1, 167f.

\textsuperscript{182}The Shakespeare connection is discussed in some detail by Erich Fried, author of one of the few article-length studies devoted solely to this poem. In calling attention to the numerous allusions to Shakespeare's plays, however, Fried sheds little light on the poem itself. Burger claims, with passing reference to the Shakespeare allusion in the title, that the geographical paradox must, first and foremost, "in Bachmanns Sinn gedeutet werden" (245).
of provinces. The sea was never a natural frontier of Bohemia and by making such a utopian location the title of her poem the author sets the tone for a work that will thematize the uncertainty and indefinability of place.

The poem comprises 24 lines. There are nine spaces separating individual sets of lines, namely following lines 3, 4, 7, 9, 12, 15, 18, 20 and 22. But there are no stanzas to speak of per se. In order to facilitate a systematic reading of the poem, a division into three sections proves helpful. These are as follows: 1) lines 1-12; 2) lines 13-20; 3) lines 21-24. With this distribution in mind, the analysis offered below will proceed by first summarizing each section and then examining the section line by line. The guiding intention throughout is to indicate in this fashion how the spatialization of the poetic word emerges as the central, dominant theme of the poem.

1) The spatialization of "Böhmen"

The first twelve lines of the poem comprise eight conditional clauses, each of which takes up one line (1 through 8). The conjunction "if", which usually accompanies a statement in the conditional, is missing in every instance. All of these conditional sentences bespeak a concern with the possibility of definition. Examples are the naming of the colour green, the intact state of bridges, the precise location of "Böhmen" on the sea and also the identity of the poetic subject. A realm is described that contains both human artefacts and natural phenomena such as "Meer" and
"Land". Within this projected space the lyrical I moves about. It is a realm that can be defined and in which definition appears to be possible. There is a movement detectable from the conditional certainty of the first eight lines to the unconditional one of lines 10 through 12. In this last part the progression towards an end-point has seemingly reached a final stage where knowledge would appear to have been gained. However, the lyrical I's concomitant concern with its identity has an unsettling and undermining effect, permitting the assumption that there is something other than "ruhig" (11) knowledge lurking in the lines to come.

a) Lines 1-4

The first self-sufficient unit, as it were, within this section comprises a set of three lines and one line after and before a space. The first three conditional sentences are structured in parallel fashion: inversion of subject and verb in both clauses with the caesura of a comma in between. With the adverbs "hierorts" and "hier" a space is projected in the first three lines. Line 1 postulates the condition that if, here, houses are green, then the lyrical I will continue entering into one. In other words, if definition (e. g. colour green) is possible, the poetic subject will continue its selection process. Stepping into a house evokes associations of security, which is apparently possible in the realm of "hierorts" where a further condition underlines another aspect of verbal defining: communication of the word.

In the second line the lyrical I postulates a condition for the possibility of walking on good ground: if there are bridges in the
realm of the here, bridges that are "heil" in the sense of whole and well, then the ground is sound enough to walk on. A place where bridges are intact would seem to suggest that connections are indeed possible between two sides split by a river or some other dividing line. The lyrical I's statement concerning the good quality of the ground -- which can be experienced in the realm of "hier" if the bridges are "heil" -- should be read in relation to the previous line and the prerequisite for defining what we make our own (i.e. houses into which we step). If definition is possible and if the bridges are intact enough to connect separate grounds, then the immediate realm of the here becomes habitable and ground is gained, safe and sound for walking.

The bridging element between poet and reader is the word. It is the poet's tool and means of communication, the bridge between inspiration and sharing of same. An example of such an attempt to communicate, undertaken by one of the greatest among poets, is alluded to in the third line. The affirmative reference to Shakespeare's play "Love's Labour's Lost" implies homage to a poet who succeeded, like few before and after him, to build a bridge of communication and community between author and audience. If love's labour is indeed lost, then the lyrical I is happy and takes pleasure in labouring for love and experiencing the loss of that labour. For such experience would be tantamount to a vindication of the poetic word: Shakespeare, the poet, was right; and the conditions for poetry (definition and communication) have thereby been fulfilled.
Bachmann's play on the German title of Shakespeare's comedy ("Verlorene Liebesmüh") turns out to be an innovative way of expressing the German phrase used when a project is regarded as futile: "Hier ist alle Liebesmüh verloren". The adjective "verloren" in this line is used as a predicate, which makes for an unusual grammatical construction, especially with the conjugated verb "verlieren" following in the second half of the clause. Even without recognizing the reference to Shakespeare, the reader would see in the paradoxical phrasing -- namely a suggested enjoyment in wasting one's labours of love -- a third addition to the realm of the "hier(orts)", which has been characterized by a utopian, timeless atmosphere.

The third line sums up the previous two with its own condition, which is both affirmative and unsettling in that it postulates losing "Liebesmüh" in all eternity. In this sense, the third condition is different from the other two, which are life-giving and bespeak creative powers. Albeit only conditionally, line 3, by contrast, negates a fundamental life-experience, that of love and its labours. The conclusion drawn, however, is essentially positive: if both definition and communication are possible, then love has good grounds. It expresses the accepted validity of the poetic word as given in Shakespeare's "Love's Labour's Lost". The unity of place, given by "hierorts" and "hier" of the first two lines, is maintained in the third line as well. Even though the sense of belonging and having a homestead -- as house and good ground would suggest -- is challenged by the readiness to lose all efforts on love,
the first set of lines ends on a positive closure. The loss of love's labours, as I have indicated, amounts to a confirmation of the poetic word, an optimistic outcome entirely in tune with the symbolic hope ("grün") that opened the poem and that helps to define the space ("hier[orts]") through which the lyrical I conditionally moves.

The fourth line consists of another conditional sentence. The lyrical I not only challenges its own identity but furthermore treats the question of "Who am I?" with contempt. As much as the close definition of "Häuser" and "Brücken" was of importance in the preceding lines, here the question concerning the persona of the speaker is turned into a non-issue. The lyrical I refers to himself in the male gender ("einer" and "der", cf. also 23), which, to some degree, guards the reader against the common practice of equating author and lyrical I. 183 "Bin ich's nicht, ist es einer, der ist so gut wie ich": the lyrical I defies the traditional process that the poetic voice usually undergoes in trying to develop a character; and the particularity of the space described in the preceding lines is at the same time considerably undermined by the refusal of the lyrical I to carve out a unique identity.

183 Fried, who bases his heavily biographical study of the poem on the contact he had with Bachmann in London two to three years after she had completed "Böhmen liegt am Meer", chooses to ignore this. For him, the "Ichverlust" in the poem corresponds to Bachmann's own paradoxical sense of "Gescheitertsein" while she rests in an awareness of "Unzerstörtem".
b) Lines 5-8

The next unit within the first section consists of a set of three lines, all of which continue to present conditional phrases, and one line following after a space but constituting only half of the ensuing set of two lines. Its similarity with line 4 would invite a neatly structured parallel with the first four lines, but such regularity is countered by the additional line 9 that would seem to undermine any attempt to argue for consistency. It soon becomes clear, however, that, semantically, line 8 belongs to the former (i.e. 5-8) and line 9 to the latter unit (i.e. 9-12). Therefore, splitting the poem's first section into three units of four lines each, helps to clarify the relations between the individual lines. Lines 5-8 provide further confirmation that the developed space is indeed one of poetic imagination, in which words have boundaries and "Böhmen" lies on the sea.

The mood remains conditional. Like the previous sentences, line 5 also starts with the conjugated verb of the conditional clause. The geographical term "grenzen an" is well suited to a text that starts out by implying that a whole region has been shifted and has received a different border. But in the context of this specific line the verb communicates an unusual meaning: a word is said to border on the lyrical I, who decides to allow this; he lets it border, as if there were a conscious choice involved. This preserves the mellow tone of the earlier lines, where a contented serenity (cf. "heil", "gut", "Liebesmüh", "gern") permeates "hier(orts)". It is within this same realm that both "Wort" and "ich" undergo a subjective
delimitation. Words apparently have limits; that is, they, too, are definable, just like "Häuser" and "Brücken". A boundary determines the limits of all bordering sides to the same extent; therefore, the word that "grenzt an" the lyrical I delimits both the objective verbalized expression and its subjective source.

The following sentence appears, once again, in the conditional mood and is constructed in identical fashion to the lines that precede it. Semantically most significant is the fact that it renders the explicit nature of the statement made in the title conditional: if "Böhmen" still lies on the sea, then the lyrical I reinstates the credibility of the seas in general. This communicates on the one hand a cause for faith in the sea(s) -- as the main clause states -- but on the other hand, its conditional quality also calls attention to the questionable nature of Bohemia's location "am Meer". The seas as a whole obtain credibility only if the sea provides a delimiting factor for the poetic place.

Another characteristic of this sixth line is its referral back to the foregoing line, tying together the pairs "Wort" / "mich" and "Böhmen" / "Meer". "Wort" borders on "mich" similarly to the way in which Bohemia's boundary is provided by the sea. The reference to the verbal creation of poetry as it is made in the first pair finds its spatialized correspondence in the second pair, thus explicitly underlining the poetic nature of "Böhmen" as it is located in the context of this poem. "Böhmen" is one of two crucial "poetic" words in the text. The other is "Meer", which constitutes Bohemia's geographic boundary in much the same way as the lyrical I
determines the limitations of "Wort". The poetic word is spatialized by the lyrical I: a word turns into a place lying on the sea.

In line 7, the pattern of the conditional mood is maintained, but with one variation. The sentence starts with the coordinating conjunction "und", setting this clause apart from the rest. The credibility of "Meere[n]" entails faith, not only in the sea but also in the land, its adjoining complement. Believing in the sea procreates hope for the mainland, which in turn gives the sea definition by determining its limits. The terms "grenzen", "Meer" and "Land", being the thematic focal points of these three lines 5-7, will reappear in the finale of the poem. The hoped for "Land", however, will still be out of reach. The second set of three lines ends on a similarly positive and promising tone to the first, the sense of closure being, if anything, intensified by the "Und" with which line 7 begins.

The inference drawn from "Böhmen" still lying on the sea -- as has been suggested by the title -- is faith in the sea's provision of boundaries; and following from this is the hope for land, that is to say, ground to walk on. In the realm of "hier" as it is conditionally described, a word's limitations are of little consequence, for Bohemia's borders (i.e. the boundaries of the poetic word) are constantly being redefined. Even from one line to the next, from the title to the conditional in line 6, it is uncertain whether the sea constitutes Bohemia's border or not. Boundaries have become a matter of conditional definition and communication instead of being 

faits accomplis given by the geography of the prosaic world.
Line 8, following after a space, invites a comparison with the earlier questioning of identity after the first set of three lines where the possible negation of the lyrical I's individuality led to an equating of "ich" with anybody who is as good as I. The second instance of such a generalization is again suggestive of a similar contempt for individuality. One difference, however, is the shift from the indefinite pronoun "einer" to "jeder", a move from "somebody" to "anybody". This is compounded by the change from "so gut wie" to "soviel wie". The emphasis shifts from the quality of the substitute for "ich", namely anybody, to the quantity of those that can serve as substitute. It is not so much a matter of questioning the identity of self; rather its very value has been lost. Even if the lyrical I should find that it is indeed himself and not some other, that would only mean that anybody else who is as much as "ich" could do just as well. The uniqueness of the individual that had been questioned in line 4 and treated with contempt for its sheer irrelevance, has been turned into an issue that no longer even admits discussion: anybody is as much as I, so that even if the reclaiming of identity were possible ("Bin ich's"), this does not provide a sense of individuality.

The most obvious deviation from the above established structure is the fact that there is an additional line after line 8, which turns out to be the last of the sentences in the conditional. This deviation, as noted already, denies the possibility of a pattern emerging in the spatial lay-out of the poem: the spaces between the
lines that constitute its textimmanent limits are every bit as unpredictable as Bohemia's bordering on the sea.

c) Lines 9-12

The rhetoric of the four lines that finish the first section of the poem differs greatly from that of the preceding eight lines. The lyrical I sets a tone of determined wilfulness in an apodictic staccato of affirmative sentences. Especially after line 12 it seems as if an end-point were reached: ground has been gained and "Böhmen" found. There is the notion of awakened knowledge, providing the conclusive certainty that the conditional had circumscribed. The sense of having found both peace and insight in a fundamental way ("von Grund auf") lends these lines a note of reconciled and contemplative completion on which the poem might well have ended. The driving force towards this apparent end-point seems to be the wish for for self-destruction. On the one hand, the lyrical I betrays contentment without further wishes; on the other, he utters an explicit wish to perish. This contradiction is then invalidated in the lines that follow. The unexpectedly literal meaning of the verb "zugrunde gehen", which would traditionally communicate doom and destruction, points to the paradoxical discovery of the sea "on the ground" as well as the adjacent "Böhmen". The refraction that results from serene contentment on the one side, and striving towards self-destruction on the other, creates a tension that is apparently resolved in the redefining of the terms "zugrund" and "Grund".
The generalization of the identity of the self and its concomitant loss of significance in line 8 gives rise to the ambiguous selflessness of the following line. The self-denying altruism of the first sentence in line 9, however, is not borne out in the ensuing half-line that starts with a strong statement of subjective wilfulness. The wish for "zugrunde gehn" renders the previous pronouncement of self-denial questionable: if there is nothing that the lyrical I wants for himself, then the following sentence seems to contradict this, when it starts on an unambiguous "Ich will". This prompts a reconsideration of the earlier part of the poem that communicated conditional satisfaction and contentment. The sentence "Ich will nichts mehr für mich" can be either the result of a fulfillment of the conditions posed earlier, or it reinforces the loss of ego that has been alluded to in the foregoing line. In order to be selfless, one must have a self to deny. But this self-identity has been continuously dissolved in lines 4 and 8. However, while both those lines communicate a serene carelessness and nonchalance at the idea of the individual's interchangeability, the denial of self and wish for destruction as these are combined in line 9 evoke different associations. The abruptness with which the tone switches is remarkable: suddenly the lyrical I has moved from the acceptance of a conditional loss of ego to a conscious and explicit will to self-destruction.

After having presented nine sentences that communicate ultimately positive, life-affirming conditions -- except for those two lines that render individual identity interchangeable and thus
diminish its value -- the lyrical I abandons any claims for himself. While the poem so far has been about the possibility and preconditions for good ground, an intact network of relations, about hope and faith in sea and land, line 9 defies all these conditions as the lyrical I renounces all striving to achieve these goals. Instead the sole wish is for the destruction of the individual.

As if the switch were not sudden enough, line 10 takes up the word "zugrunde" and interprets it differently from what the reader might have expected. The prepositional adverb is taken literally, to imply a direction, namely "to the ground". As a poetic term it has entered the realm of "hier" and is spatialized by the lyrical I so that it points, most significantly, towards "Meer" and, by extension, "Böhmen". In an act of exceptional refraction the author has actually gone so far as to explain her own poetic creation in no uncertain terms. "Zugrund - das heißt zum Meer", the line states. Through the lyrical I, the poet comments on her trope, clearly defining the way in which she would have it understood by the reader: the metaphorical expression is to be given its literal meaning, a salutary caveat to those who would insist on the overriding validity of an exclusively tropological approach to interpretation.\footnote{184} "Zugrunde gehn" thus

\footnote{184}It is interesting to note the extent to which this caveat is apparently overlooked in the secondary literature on the poem, both in general terms and with specific reference to the "zugrund" metaphor itself. In one of the first studies of the poem, Neumann offers a close reading in traditional tropological style and, in doing so, focuses on the "zugrunde"-"Grund" constellation. Fried, meanwhile, ever true to biographical form, reads "zugrunde" as indicative of the poet's being "erniedrigt" down to the
offers an excellent illustration of the poet's principal thematic preoccupation, namely with the spatialization of the poetic word. The literal reading called for by the poet/lyrical I here corresponds to the spatial one that I have been propounding throughout this dissertation: the theme explored by the poet is inextricably linked with the topographical-scientific method proposed by the critic.

A previous instance of this overlapping of matters concerning both author and reader was when the poetic word ("ein Wort"), bordering on the lyrical I, became spatialized in the place "Böhmen". This second occurrence finds "Böhmen" once again by the sea. The condition, as it was presented in line 6, is now fulfilled: "Böhmen" can be found where "zugrund" is pointing, namely to the sea; thus, it can still be said: "Böhmen liegt am Meer". When the poetic word is spatialized, we find "Böhmen wieder" (10), as in line 5 where the process of spatializing the "Wort" as a place with borders was first exemplified.

The fact that both the sea and "Böhmen" are found where "zugrund" is pointing, lends major significance to this prepositional adverb. The concepts of "Meer" and "Böhmen" and the relations between them constitute one of the central motifs of the text. Now

"Meeresspiegel" (389). In similar fashion, Höller 332 (footnote 13) understands the phrase to mean "den Schmerzen auf den Grund gehen". Potentially at least, anything goes when the tropological method is applied; and the dangerously cavalier and highly subjective quality that it can so easily entail, and against which the poet herself here seems to offer such direct warning, is well illustrated in Burger's surely far-fetched reading of the "Haus" in line 1 as "Haus Österreich" (246).
a further aspect is added with the idea that the two places actually belong in a certain location, namely where "zugrund" is pointing. As is revealed in the following line, this is also the designation for the whereabouts of the lyrical I, who wakes up being "zugrund gerichtet".

Line 11 starts identically to line 10 but instead of being a prepositional adverb, "zugrund" here functions as an adverb qualifying the past participle "gerichtet", a term that has implications of directing or direction on the one hand ("ausrichten / Richtung"), and of judging on the other ("richten"). The sentence expresses, once more, an inherent contradiction: "zugrund gerichtet" being an intrinsically negative term and "ruhig aufwachen" a more peaceful notion. Why, then, is it possible for the lyrical I to state both of these within the same line and sentence? After having been destroyed, condemned to the ground, after having reached the bottom of things -- and there found the sea and "Böhmen" -- the poetic subject finds potential for peace and quiet. The self-imposed annihilation of the ego has resulted in an awakening that promises restfulness. The comparison with the relief of waking up after a nightmare lies close at hand. However, in this case, the nightmare of having been condemned and utterly "floored" continues and -- is turned into a strengthening, life-affirming experience. Not only

\[185\] Cf. expressions such as "on the floor of the ocean" or "at the bottom of the sea", which involve a literal use of "floor" and "bottom", whereas in the poem the traditional metaphorical use of "zugrund" is, as we have noted, taken literally.
does the lyrical I wake up in peace, there is also the sense of enlightened awakening from a state of uncertainty and despair. At the bottom of destruction, salvation is found because the sea, and therewith "Böhmen", are what is "at the bottom" of it all. The spatialization of the poetic word has prepared the ground from which to awaken and attain alertness and insight.

The last line in this third set of three lines, introduces another metaphor derivative of "ground". The expression with which line 12 begins takes up the theme of having reached the bottom of things. Qualifying the kind of knowledge that has been gained, the adverbial phrase "von Grund auf" describes the lyrical I as knowing thoroughly or from bottom to top; however, it remains unclear what the object of knowledge might be.

What is interesting, first of all, about this second ground-metaphor is the fact that this time it functions both as a metaphorical expression, describing knowledge of a fundamental or deeply grounded sort, and as a further continuation of the spatialization of the poetic word, which finds its place "zugrund". Instead of elaborating on the expected meaning of perishing as this is announced in line 9, the first two lines of the new set after the space reinstate the literal meaning of "zugrunde", i.e. as a directive towards the ground. Thus, line 12 combines the literal meaning of ground, as the foundation where the sea is found, with the figurative one, which expresses the thoroughness of deeply founded knowledge and insight.
This new found state of knowing "von Grund auf", however, is lacking an object. In everyday speech the verb "wissen" can be used intransitively, usually in the first person singular present tense, when the speaker is responding to a piece of information with which he or she is already familiar. In the instance of line 12, no context is given that would indicate what the object of knowledge is. The vague arbitrariness of this variable undermines the prevalent sense of fulfilment that has been evoked. The complacent satisfaction that the lyrical I seems to enjoy at the prospect of going "zugrunde" and rediscovering "Böhmen" there, is countered by the opaque nature of the knowledge that apparently has been gained. Also significant is the status of the temporal adverb "jetzt", which stresses the immediacy and, indeed, novelty of the lyrical I knowing now. A discovery of something has occurred as the poetic word has found its place "am Meer"; something that was not present before has now been revealed. But, even though there have been strong indicators as to a sense of completion and closure throughout the text thus far, the crucial factor -- peace at the idea of having found knowledge -- remains metaphorically variable.

Forming the second half of the last line, the final sentence of the first section is introduced by the conjunction "und", similarly to line 7, which gained particular emphasis through this rhetorical upbeat. The position of this second "und"-sentence is already highlighted in that it ends the "zugrunde / Grund" motif. Set apart from the foregoing clause by a comma but not separated through a new line, the short sentence is both part of and a concluding
commentary on the foregoing. Its message is decisive and firm, communicating the lyrical I's certainty and sense of belonging.

The predicate noun "unverloren" is a neologism that underlines the security towards which the lyrical I seems to have been moving. What had been searched for throughout the twelve lines in the careful wording of the conditional, seems to have been found, there is no sense of loss of self any more. The willingness to waste one's labours of love as stated in line 3 has borne fruit. Even though "Liebesmüh" may be "in alle Zeit verloren" the lyrical I is ready and willing to lose it "hier"; and by a reversal of values, similar to that involving "zugrunde", peace has been found in the knowledge of being "unverloren".

B. How the spatialization of the poetic word came into being

The second unit (13-20) comprises eight lines, which are characterized by the predominant use of the imperative mood and tell the tale of how "Böhmen" came to lie on the sea, of how the word came to be spatialized. It is a tale that proves to be a commentary as well on the act of poetic creation. The lyrical I addresses a plurality of others, encouraging them to draw near and be part of the poetic enterprise. When the poetic word is spatialized, it is thus transmitted in various directions. A spatial expansion of the word occurs by dint of the poetic voice's reaching out to others.

With an explicit call to community the lyrical I attempts to gather together people from different places, nations and trades. It
is in community that they are called to share feelings of joy and sadness as the comedies are acted out. Reference to the title is made with the mention of Bohemians. They are the personification of the poetic word, expanding on the "Böhmen"-motive of the first section. The lyrical I continues to favour the Bohemians by challenging other nationalities to become "böhmisch". The second imperative, occurring in line 14, effectively asks: "Don't you want to be spatialized?" For "Böhmisch sein" means precisely that: to be spatialized; to move expansively towards the limits of the "Wort".

Rehearsals for the comedies are "Proben" in which the actor can err by saying the wrong word. The rehearsals for the poet are his or her attempts at finding the fitting word in a poem. The test is passed ("Probe bestanden") when the right word is found and spatialized. Furthermore, the text moves from a preoccupation with the community and common activity to the concerns of the lyrical I with his own "Proben". Those concerns, however, are ultimately with the manner in which the poem comes into being: namely by the lyrical I's both erring and selecting the word fit for spatialization.

The notion of waking up communicated in line 11 is followed by a sense of increased alertness towards "the other", that is towards both people and the surrounding world other than the "hier". By definition the imperative entails a turn towards an other because it addresses somebody. Since the lyrical I's location cannot be determined, it is also hard to say to where ("her") the others are summoned. The lyrical I shifts from a self-absorbed focus on the realm designated in the first section and instead attempts to
construct a place where a variety of people and even objects would assemble in community. This call to community is scarcely surprising in light of the concerns voiced in the preceding section, which were: definition, communication and transmission of the poetic word.

The persons and objects to whom the call is extended have a common denominator: none of them has a home in the sense that was expressed in line 1. Their home changes and is wherever they find themselves at any given moment -- just like Bohemia's location is not to be found in one fixed place but seems to vary within the text itself. The attribute that characterizes the boats appears only in the lines that follow and thus constitutes the first of three enjambements\textsuperscript{186} in the poem, all of which occur in this fourth triplet (13-15). It is appropriate that the adjective "unverankert" -- washed, so to speak, into the next line -- should describe the sense of rootlessness that the preceding terms "Böhmen", "Seefahrer" and "Hafenhuren" communicated.

The call continues in line 14 with the summons to natives of other countries and regions. Both "Illyrer" and "Veroneser" can be read first as further references to Shakespeare's dramas: Illyria being the imaginary country in the comedy "Twelfth Night or What

\textsuperscript{186}The second one, reaching from line 14 to 15, is of a different quality in that it follows after a comma and thus indicates the end of a signifying unit. Strictly speaking, one should note that the third instance spans two triplets, ostensibly connecting them in a way that is unique in the text.
You Will", Verona the scene of action in "Two Gentlemen of Verona". A question, asked rather for rhetorical effect than in expectation of an answer, is put to Illyrians and Veronese: "Don't you want to be Bohemian ?!" The indefinite pronoun "alle" serves to generalize the collective form "Böhmen" and thus suggests more strongly the notion of an all-encompassing community. It is repeated in line 15, where "alle" embraces all the people of Venice, not just Shakespeare's "Merchant". The latter, like the Illyrians of "Twelfth Night" and the two gentlemen of Verona, has been spatialized, given a place, as poetic word; but not only these are summoned: "alle" should heed the call and gather together, "böhmisch" among Bohemians. By becoming Bohemian, those addressed would be spatialized in identical fashion to the poetic word "Böhmen". It would entail an entering into communication with each other via the enacting of comedies. By joining the people of "Böhmen", who by origin are already heir to the poetic space, the "Seefahrer", "Hafenhuren" and "Schiffe" as well as the Illyrians, Veronesians and Venetians -- that is to say, all and everybody -- would partake in the community of the poetic realm.

The Shakespearian note is maintained in the notion of playing comedies, an activity in which the lyrical I does not seem to participate since the imperative "Spielt die Komödien" addresses only the others. The effect of the comedies is described, as could be expected, in terms of amusement: they make us laugh. After this last line of the set of three there is another space but the missing punctuation foreshadows an enjambement bridging the gap. This is the only instance in the poem where a direct connection is made
between two units otherwise separated by a space. Line 16 begins with another "Und", as was the case in lines 7 and 15. An inconsistency in the use of upper case occurs between lines 15 and 16: even though the latter continues the sentence with an additional relative clause, care is taken to indicate the beginning of a new set with the use of a capital letter. In such a context the coordinating conjunction "und" is not normally preceded by a comma; line 14 contradicts this grammatical rule, while line 15 obeys the punctuation laws but presents a capitalized "Und" in the middle of a sentence. Such blatant inconsistency underlines the refraction that may be observed in the transition from line 15 to 16. The second relative clause, dependent on "Komödien", comes as an after-thought, so to speak, an unexpected addition that reduces the notion of a comedy being comical *ad absurdum*. Initiated by the verb "Weinen", the mood changes from a happy and contented sense of presence in the "here" that the lyrical I has been experiencing, to the double-edged idea of pain and error in a seemingly serene setting. The idea of comedies being "zum Weinen" is an attribute out of the ordinary and ostensibly undermines the notion of their providing light-hearted pleasure.

The change heralded by the unexpected key-word "Weinen" is born out in the following lines (16ff.), which thematize the effects that human error generates. In a last imperative the lyrical I calls for those others to err a hundred times. It seems nonsensical to ask somebody to commit errors, as erring is an involuntary and usually undesirable action. There is an almost malicious undertone in this
exhortation by the lyrical I, who draws a parallel with his own trials. The failures that resulted from his erring have been turned into success time and again. The hiatus that interrupts the series of imperatives is the only instance in the poem where the past tense is used. The entire concept of erring and failing tests is therefore described as something of the past, as if it belonged to a different life, a former existence in a place other than "hier". At the same time it is this recollection of subjective experiences that returns the lyrical I, explicitly, to the first person. While the imperative clauses were spoken (13-15) the "ich" did not appear. But the unusual challenge to err evokes personal memories. At this point various motifs come together: "Proben" is reminiscent of Shakespeare's plays and the "Komödien" that are supposed to be played; the imperative continues the mood of the previous unit; and the lyrical I reappears in the first person as the theme of "irren" is developed.

The two temporal adverbs "nie" and "hundertmal" are striking in that they imply both a general and innumerable amount of errors and trials, "hundertmal" being a paraphrase of "always" and thus diametrically opposed to "nie". "[I]rren" and "bestanden" are therefore intrinsically related, one occurring all the time, the other never and yet always. The imagery becomes increasingly inaccessible, almost hermetically sealed. The exemplary model of erring and succeeding, which the lyrical I sets up to be followed, presents a most elusive notion. The strange nature of the command to err, in particular, followed by the paradoxical statement of tests
that were failed and yet "bestanden", creates an impenetrable image that seems to defy interpretation within the current framework.

The switch back to the account in the first person hinges on the idea of erring, which implies a mistake and lost direction. However, since line 12 stated a sense of being "unverloren" in the present, the failures of the past seem to have been invalidated. The term "Proben" expands the theatre image further and also points to the trials the poetic subject has undergone in the past. The contradiction between the two clauses "nie bestand" and "doch hab ich sie bestanden" cannot be resolved from the immediate context of the three lines within which these opposed notions of failure and success are presented. It is only in light of the following lines, 19f., that we can gain some insight into the possible significance of what is the fifth and final triplet.

Thus far the reader has witnessed how "Böhmen" came to lie on the sea, namely through the spatialization of the poetic word. It is the act of poetic creation, which of necessity entails this ever-erring process of spatializing the word, that has effectively been thematized here. The interrelation between the place "Böhmen" and the poetic "Wort" has been pointed out above. There is a parallel in the way in which "Böhmen" and the poetic word "grenzen": both have borders that are fluid and indeterminable according to traditional geography. The two lines following the lyrical I's personal confession of failure establish a third link, one that will prove crucial to our spatial reading below, namely the relation of the lyrical I with "Böhmen" and, again by extension, with the poetic
word. The hypothesis that the lyrical I in the present text is identical with the author, i.e. the creator of the poetic word, can be supported through the assumption that the "Proben" that have been "bestanden" were attempts or rehearsals to find the appropriate word, the right term that prompts both "lachen" and "weinen". There is an identity between "ich" and "Böhmen" in terms of tests that both have "bestanden". Both the lyrical I and "Böhmen" have had their trials, "Böhmen" was moved to the sea as a result and the lyrical I found a place in the sense of being "unverloren".

The term "begnadigt" implies mercy that was bestowed from the outside, an external force that has acted in favour of "Böhmen", to grace it with a place on the sea. This impersonal force that is expressed in the passive construction of line 20 must be the poet, for it was he, Shakespeare, who first moved "Böhmen" to the sea and she, Bachmann, who now continues this relocation by making "Böhmen" the central motif of a new poetic text. Therefore, the elusive statement on passing and not passing the "Proben" can be understood as a commentary on the act of poetic creation, which is accomplished through the trials of spatialization: constantly erring, but also finding one's way through the labyrinthine network of borders and limitations that define the poetic "Wort".

"Böhmen" passed the trials/rehearsals with the result that it was spatialized as the poetic word, lying on the sea. As "Böhmen" borders on "Meer", so too does "Wort" border on "ich". Line 20 states, for the second time in the text (cf. also 10), that the condition of line 6 -- namely if "Böhmen" were still to lie on the sea -- is indeed
fulfilled: "Böhmen [liegt] jetzt am Wasser". There ends the story of how "Böhmen" came to lie on the sea: by an act of mercy on the part of the poet. However, since it is the lyrical I who actively seems to have "bestanden" the trials or "Proben" and who makes this the point of identification with "Böhmen", then the assumption that the lyrical I is the *agens*, the poet who has "begründigt" "Böhmen" onto the shore of the sea, is justified.

C. The infinity of poetic space

Insofar as the title has now, so to speak, been accounted for, it could be argued that line 20 provides a sense of closure: the reader has seen the spatialization of the poetic word unfold, how "Böhmen" came to lie on the water. The last lines of the poem (21-24), however, present a major shift in mood and direction. The lyrical I begins the final unit as the subject of the sentence. Both lines 21 and 22 start with the personal pronoun "ich", the last two lines of the poem being dependent on these two. The emphasis thus given to the poetic subject recalls the focus of the first section, which revolved around the various conditions brought forward by the lyrical I in the first person. Once again it is the situation and mind frame of the poetic subject that constitutes the principal thematic concern. However, the mood is strikingly different from the beginning of the text: the contentment communicated in the calm sense of being "unverloren" has undergone a drastic change towards the feeling of rootlessness and a lack of belonging. The lyrical I has apparently moved from the solid ground ("auf gutem Grund") of the
earlier lines to an alienated and isolated location on the dubious sea. A shift from the hopeful prospect of definition, community and communication to isolation and uncertainty foreshadows the final note of infinity and unlimited alienation.¹⁸⁷

After the spatialization of "Böhmen" onto the sea has been visualized, the lyrical I recalls the corresponding borders imposed by the word. "Ich" still borders on a word; and the text must continue even after the closure of line 20. "Böhmen" has indeed been accounted for, but there is "ein andres Land" onto which the lyrical I borders. This different country stands as an example of the collective "alle" that is mentioned in the following line. The spatialization cannot stop with "Böhmen"; instead, yet another word and another country are called to undergo the same process. The

¹⁸⁷This shift has prompted a broad variation of opinion among critics on the nature of the poem’s concluding lines. Neumann, for example, believes they offer an unadulteratedly hopeful and rosy look into the future. Compounding his exclusively allegorical interpretation of "Böhmen" itself as a kind of utopian ideal, he neglects to give any consideration to the ambiguous undertones contained in such qualifications as "nichts hat /.../ nichts hält" or "nur noch" or, indeed most especially, "Meer, das strittig ist". Burger is similarly selective, forcing the ending into a scheme that would turn all into a positive and optimistic message: "Wird Böhmen ans Meer 'begradiigt' /.../ findet die Dichterin ihren geometrischen Ort zwischen Ost und West, Kontinent und Ozean, Vergessen und Erinnern, auch den lebbaren Kompromiß zwischen Intellekt und Gefühl" (246f.). Fried, by welcome contrast, discovers in these final lines an utterly pessimistic vision that borders on despair and adds, perhaps predictably: "so ähnlich wie in Shakespeares Komödien" (394).
space of the poetic text transcends all borders, it goes beyond the spatialization suggested by the title.

In contrast to line 5 where the limitations of the word were verbalized for the first time in a passive way -- i. e. the lyrical I states a willingness to let it happen if the word should border -- here, at the end of the text, an active statement is made, presenting a situation in which the lyrical I makes a conscious choice to expand beyond the one word of line 5 and the one country of the title. The temporal adverbs "noch" and "immer mehr" convey this continuing process of spatialization and expansion of borders, which has now become a deliberate act on the part of the lyrical I. It is at this point that the possible affinity between poet and poetic subject suggested above is crystallized. From the pool of possible words some pass the test(s) and become "poetic", "Böhmen" being a case in point. The task of the poet is to work on the limits of one word after the other and shape them into the poetic text. This end is achieved gradually, through the hardship of alienation from the firm, familiar ground of one's roots, through the experience of losing that sense of belonging to one specific location.

Lines 21f. thus focus on both the significance of the lyrical I as the agens who moves or "spatializes" and the continuous as well as continual nature of the spatialization process. The restrictedness of the condition as it was formulated earlier has been removed: "Böhmen" does indeed lie on the sea. By the same token the poetic word is no longer restricted to one single word only but becomes unconditionally expanded. The lyrical I in turn, as an
object within the above described realm, becomes uncertain and dispersed. Limitations and borders, which had previously structured the "hier", begin to disappear.

The gap between lines 22 and 23, the last one within the body of the text, is bridged by the comma, which indicates that there is indeed "immer mehr" to follow. What ends the poem are two lines (23f.) dependent on the previous two sentences and foresaking the explicit naming of the lyrical I in the first person altogether. It is only in the third person and in the possessive pronoun "meiner" where the poetic subject still appears. Emphasized in this last couplet are the attributes of the lyrical I that draw together the main motifs of the entire text: "Böhmen"; the sea and country, or mainland; the homelessness and rootlessness of the lyrical I and of all those who do not remain in one place.

The "ich" has disappeared as a separate entity and seems to have identified with "Böhmen" to emerge as "ein Böhme". This abandonment of self is familiar by now, having been raised as a conditional possibility in lines 4 and 8; likewise, the identification with "Böhmen" has been prefigured in the comparison of line 19. Thus, it is not surprising that the last two lines should elaborate on this merging of poetic subject and Bohemian identity. The newly introduced term "Vagant" matches the previous designations of line 13 and communicates the idea of Odyssean wandering, where "trial and error" lead to the sea and the poetic word is spatialized. There is nothing fixed or stable about this personification of continuous movement. He is not supported by anything, and nothing ties him
down. The lyrical I appears in the third person, masculine once again, as was the case in lines 4 and 7. The wish of line 9 seems to have come true: wanting nothing more for himself, the lyrical I now represents himself as having nothing. The dispersal of the "ich" into several personae and nationalities induces the subjective recognition that there is nothing left -- other than the gift of visualizing.

The final resignation of the last line is presented as the only option the lyrical I has left at this point of fragmentation, namely being given the chance at least to see the country of his choice, which will be the next word to undergo spatialization. So far, it remains unspecified, the subjective expression of the poet who is confronted with the choice of words at any given moment in the creative act of writing. The "ich" has described himself as "zugrund gerichtet" and "Böhmen" has been "ans Meer begnadigt"; the last lines designate the lyrical I as "ein Böhme, ein Vagant" and he is "begabt /.../ zu sehen". Unlike the previous attributes of the lyrical I and "Böhmen" respectively, the final participle is not part of a passive construction in the past tense but rather describes the lyrical I's current state of being graced with a vision. It is in the sense of "schauen" that the verb "sehen" can be read here. As the text ends we see, together with the lyrical I, new spatialization unfolding.

The vantage point from which the lyrical I is partaking in this final vision is "vom Meer". If it is on the mainland where the new country can be visualized, then one would assume the sea to be the realm of poetic creativity from where the act of spatialization
takes place. In the last line, the sea -- previously part of the supporting ground -- is now declared as "strittig". Not providing the credibility and foundation with which it was associated hitherto, the sea becomes a debatable, equivocal issue, unsettling the perspective from which the lyrical I sees the mainland. The term "Meer" appears four times immediately preceding the caesura of an Alexandrine line (6, 7, 10, 24). This point, directly before the comma, which splits the Alexandrine in half, is traditionally regarded as the critical, "strittige", point of the line. Therefore, in light of the positions occupied by this word in the text, the sea is not the unambiguously secure place that it appeared to be earlier. The credibility of the seas that seems to have been established in lines 6f. is now countered by the adjective "strittig", which suggests a more controversial quality. Significantly, however, the lyrical I has a vision in spite of the obstructive element that the sea presents in providing an other than reliable vantage point.

Seeing, in the poetic sense, is the observation that takes place before the word to describe the phenomenon is created. The central concern of this thesis has been to demonstrate that a sign of the dynamics at work in the poetic space is manifested in the seeing and describing of the unsettled nature of any given element in that poetic space. The intention has been to show how the perspective from which this seeing takes place is not static but rather undergoing a dynamic process of change. The infinity of the poetic space, which is alluded to in the closing lines of the Bachmann poem
thus exemplifies the potentially endless process of spatialization of
the word as this "takes place" in the creative act of writing.

D. Spatial Reading

The static quality of the verb as it appears in the title of the
poem "Böhmen liegt am Meer" would not augur well for a
demonstration of the text's spatial dynamics. Nevertheless, in
following a similar procedure to that of earlier chapters, I would
take the title as the starting-point for my spatial reading since it
highlights the poem's two principal landmarks, "Böhmen" and "Meer".
In their correspondence to "Ich" and "Wort", they constitute a tensor-
field of relations that underlies the entire text. Their most
characteristic attribute is manifested in their other than fixed
location. Exemplifying the dynamics of the poetic space, they
function as spatially structuring tensors and thus suggest
themselves as a most appropriate starting-point. Yet, as I have
indicated, the static "liegen" would appear to resist such an
approach. This apparent paradox will be resolved in the following
pages.

The two principal landmarks, then, are "sitting" statically in
the title of the poem. "Böhmen" is said to be lying on the sea, a
verb, in its own right, hardly suggestive of dynamic activity.
However, if one has consideration for the spatial lay-out of the
title, "Böhmen liegt am Meer" -- though a complete sentence -- has
the appearance of comparative incompleteness beside the first
Alexandrine lines, which consist of not one but two clauses
separated through a comma. Following the title is an empty space, so to speak, which the poem itself will proceed to fill. Since the statement "Böhmen liegt am Meer" can be said to occupy only part of a line, the title already alludes to the intrinsic concept of the potential infinity of poetic space. The static nature of the verb "liegen" is thus countered by the two, initially absent, verbs of motion ("treten" and "gehen") that follow immediately in the first two lines of the poem. Yet that sense of incompletion remains, for the poem will continue to defy any attempt at discovering a structural pattern: there are units of one, two and three lines, arranged in seemingly arbitrary sequences with no structuring regularity.

The recognition of the infinity of poetic space that occurs in lines 21ff. also coincides with what becomes the repeated overturning of the stasis inherent in the verb "liegt". At the end of line 20 the notion of Bohemia's lying on the sea is worded in much the same way as in the title. The static connotations of the verb are countered once again by the dynamic character of the two lines that follow, which imply the progressive bordering on yet another "Wort" and a different "Land". Thus, even though "liegt" betrays no sense of movement per se, it becomes enriched with same by virtue of the broader context into which it is spatialized. Part of the spatialization to which the reader is made witness in the final four lines therefore shows the apparently static "liegen" unfolding and expanding into the decidedly dynamic "grenzen".
There are, in all, three instances in the text of a statement regarding Bohemia's location on the sea. Each of them (6, 10, 20) includes a temporal adverb, namely "noch", "wieder" and "jetzt". Such a qualification is absent in the title, where Bohemia's lying on the sea is presented as an absolute given. In the context of the actual poem, however, the truth of the statement "Böhmen liegt am Meer" apparently obtains only for a particular point in time. That is to say, the location of "Böhmen" is subject to temporal change: as time changes, so, too, does the location of "Böhmen" from 'still' to 'again' to 'now'. Although the absence of a temporal adverb in the title deprives the statement there of such particularity in time, "Böhmen" may be said to move constantly through the time continuum.

The first temporal adverb, the conditional "noch", communicates a valid restriction concerning the statement about the location in the title: time has progressed through space between the title and line 6, therefore it is not at all certain whether "Böhmen" is still in the same place. As a country it moves: its location is dynamic to such an extent that it cannot be defined absolutely. The question whether or not the "Land" in line 21 is identical with that of line 24 and whether both or one of these is actually "Böhmen", is a matter for debate every bit as "strittig" as the sea itself from which it/they are viewed.

Bohemia's location on the sea is repeatedly mentioned in a dynamic context. In line 6 the conditional is followed by the verbs "glauben an" and "hoffen auf", both requiring a direct object implying
movement, if only in the most general sense, from one point to another; each verb indicates a prospective change of the status quo in that believing in and hoping for something to occur expresses a potential change in present circumstances. Since the verbs are conditionally linked to the location of "Böhmen", this falls under the same categories of possible change. In line 10, the second instance of "Böhmen" and "Meer" appearing together, the sense of direction is even more pronounced. Here the prepositional adjective "zugrund gerichtet", together with the previous adverbial phrase "zugrunde gehen", implies a definite direction towards the ground. The movement suggested by both the adverb and the verbs "gehen" and "richten" respectively exerts a dynamic influence on the location of "Böhmen", which now receives a second coordinate in addition to the sea. The last reference that draws together country and sea is in lines 20f., where the actual shifting of "Böhmen" is stated explicitly, in the passive voice. "Böhmen" has been acted upon and, as a result, now lies on the water. This is the only occasion in the text where the assertive statement of the title is vindicated in other than conditional terms. "Böhmen" is finally said to be on the sea thanks to an act of mercy that had been performed to that effect. The relocating of "Böhmen" onto the sea shore, as it was announced in the title, thus appears to have been completed. The temporal adverb "jetzt", however, qualifies this state of affairs once more as pending certain circumstances: in the present, i. e. now, "Böhmen" does indeed lie on the sea but judging from earlier uncertainties and various dependencies, the reader would do well to demonstrate some
reluctance before concluding that Bohemia's location has at last been set.

The country "Böhmen" has been moved by the author of the poetic text; both the present poem and the Shakespearian drama disregard its geographic location, thereby turning it into an unfixed locus. The evidence in the Bachmann text consolidating the dislocation of "Böhmen" foreshadowed in the title is four-fold. To begin with, the conditional in line 6 contains the possibility that "Böhmen" no longer lies on the sea. The conjunction "wenn" renders its location difficult to judge with certainty. The state of having been "zugrund gerichtet", presented in line 10, leads into the peculiar announcement of finding the country there, that is "zugrund". Unless "Böhmen" is in constant motion and being shifted from one place to another, the idea of 'finding' a country would not be consistent with the context. Interestingly enough, the security felt by the lyrical I in having found the sea "zugrund" and therewith the country "Böhmen", is followed by a change in the semantics of the word. In line 13 it is no longer the country itself that is referred to but its inhabitants. The place undergoes a change, a personification. (The same shift in meaning occurs in line 23 where reference is made to a native of "Böhmen".) A related metamorphosis takes place in line 14 where the adjective "böhmisch" is formed, describing not only the people of "Böhmen" but their generalized identity and characteristics -- in such a manner that we are invited to assume they might be applicable to others as well. Undergoing changes from the name of a country to its
inhabitants to their character, the word "Böhmen" shows a versatility of meaning that matches the unpredictability of its location from one line of text to the next. Thus we see the country as the direct object of an action described for the last time in line 20: the passive voice expresses an act of mercy, with the poet as agens, who -- for the time being at least -- grants "Böhmen" a place on the sea shore. The measure, however, secures this location for the duration of a moment only: once "jetzt" has passed, the country could well be elsewhere again.

The specifically unfixed nature of "Böhmen" and the general dynamic nature of the poem's space are further enhanced by the Odyssean wanderings of the lyrical subject. In the second to last line of the poem the lyrical I refers to himself in the third person as a "Vagant", i.e. wanderer or vagrant but also goliard in the sense of traveling scholar or poet. The sense of rootlessness and searching has been illustrated throughout the text so that the concluding description of the poetic subject as a roaming Bohemian scarcely comes as a surprise. Significant in this regard is also the emphasis on erring that pervades lines 16 through 18. The same sense is most apparent, from the beginning of the poem with its various conditionals concerning the "hier", all the way to the end where an abjuration of possessions and belongings underlines the lyrical I's proceeding characteristically as the homeless wanderer on an odyssey through poetic space.

As a result of the continually changing view-point of the lyrical I, "Böhmen" is imagined, rather than seen, from a constantly
changing perspective. In line 6 it is not in sight yet, its place on the sea being only conditional. In line 10 the lyrical I is certain that it can be found "zugrund", i.e. on the sea, but no direct contact is made. The finale in lines 19f. ending the account of Bohemia's relocating contains no reference to the location of the lyrical I in relation to the country. The following two lines, however, begin with the first person pronoun "Ich" and thereby re-introduce the subjective relation between the poetic subject and "Böhmen". In the last line "Böhmen" is not singled out by name anymore, instead it is subsumed under a generalized "Land". It is still subjectively oriented, however, since it is a country of the lyrical I's personal choice. The closest contact with "Böhmen" is attained, then, at the end of the poem: it can be seen from the sea; it has turned into a visible land. At the same time, however, it has been shifted onto a different plane, for its particularity has been given up in favour of a general applicability. In a word, "Böhmen" has become a variable.

The geographic point itself at which "Böhmen" is said to be located is similarly unspecific. The unfixed nature of the land is appropriately complemented by the unsettled and debatable qualities of the sea. The title presents "Meer" as an unquestioned orientation mark; the last line renders it a problematic notion -- a change or development that is in sense emblematic for the poem as a whole. There are several instances in the text that foreshadow the final qualification of the sea as "strittig". The conditional in line 6 allows as much for the possibility that "Meer" is an unfixed phenomenon as it does for the unfixed nature of "Böhmen". In line 7
the validity of "Meer" as a concept is questioned fundamentally. It is uncertain whether the sea is a reliable coordinate at all. The conditional mood casts an inescapable sense of doubt over the triplet dealing with the sea's credibility. Its geographic location could be anywhere, definition becomes impossible as soon as the entire concept of "Meer" -- which is supposed to provide a port, so to speak, for "Böhmen" -- is rendered questionable and open to doubt. "Zugrund" in line 10 further qualifies the location of the sea. The adverb is defined in terms of the sea: to the ground - that means to the sea. This indication of direction, however, does not provide clear boundaries or coordinates for "Meer" at all. For, where can it actually be found if it is "zugrunde"? To what kind of ground does the explanation refer -- the ground of the sea or of the coast or of Bohemia's countryside? On closer scrutiny the seemingly unambiguous direction contained in the vector "zugrund" turns out to emphasize further the most unsettled and indeterminable nature of "Meer". In line 20 the word appears at the beginning of a line for the first time. In all previous instances, as well as in its fifth and final occurrence, it immediately precedes the caesura. The shift away from the middle of the line graphically underlines how the location of "Meer" cannot be predicted or determined with certainty. In the last line of the text the unsettled nature of the sea as a place of reference is finally stated explicitly in the relative clause on which the poem ends. The view-point of the lyrical I, from which "Böhmen" is seen, is defined for the first time as "vom Meer". But this definition is instantly diluted by the qualifying "strittig", denying us
the necessary map reference with which to establish the precise location of "Böhmen" or indeed to define the limitations of the sea itself. With the three commas that split the final line into a staccato of clauses the reader is left "breathless", unable to determine or predict the ever changing locations of both "Böhmen" and "Meer". The final line attempts to sum up the entire text, affirming the boundless potential of both these landmarks and effectively postulating the infinity of poetic space.

The above considerations have demonstrated the unfixed nature of "Böhmen" and "Meer". Both the country and the water on which it is said to be lying are subject to constant flux. "Böhmen" undergoes various metamorphoses before it is given amnesty, albeit only temporarily, on the water. The results of this reading accommodate themselves well to our thesis on the spatial dynamics that govern poetic texts. However, in order to do full justice to the dynamics generated within the spatial network of a poem, it is necessary to map out the interrelations between various landmarks, specifically here between "Böhmen" and "Meer".

One problem confronts any attempt to draw a vector between the two major landmarks of this particular poem: How can a dynamic mapping be effected when the link between "Böhmen" and "Meer" is the apparently static verb "liegen"? The idea of a vector energizing the two dynamically -- in the manner demonstrated for the poems of Rilke and Hölderlin -- must seem inappropriate in such a context. However, the following reflections on the final statement of the poem suggest a different angle from which the same thesis might be
propounded. The creation of a vector between "Böhmen" and "Meer" is accomplished only in the recognition of "Böhmen" as "Land meiner Wahl", that is to say, in the acknowledgement of its status as a particular field in the potential infinity of the poem's space. "Böhmen" can be understood as representing a particular instance of a "Land meiner Wahl" without excluding its potential for denoting an infinite number of other lands. The vector issues from the lyrical I ("meiner Wahl") and is projected from the sea on to the country. Thus, it is in the end the lyrical I himself who determines the vectoral quality of the relation between "Böhmen" and "Meer". The moment the country is in sight, the various displaced and unsettled landmarks take their place within the map, exposing all the while their dynamically enriched character.

The last line questions the concept of "Meer" and thus also its location, while the specificity of "Böhmen" is exchanged for the subjectivity of some other "Land meiner Wahl". "Böhmen" becomes a particular instance of the country of the lyrical I's choice: rather than designating a particular country it now represents a particular field in the potential infinity of the poem's space. The claim that "Böhmen" lies on the sea is made possible only through the creative act of the poet who 'moved' the country away from its traditional location inland to the shore of the other than precisely determinable sea. The lyrical I's final recognition, however, of "Böhmen" as the country of his own choosing permits another spatialization to unfold. For by casting his selective eye "vom Meer" onto that country
he creates another dynamically charged vector across the poetic tensor-field between "Böhmen" and the sea.
VI. Spatial Dynamics and the Allegorical Approach

Attempts to understand hermetic poetry such as that of Bachmann, Hölderlin and Rilke have hitherto been based on the reduction of a textually represented space -- traditionally manifested as land-, river- or seascape in nature -- to an allegory that "stands for". Such attempts are in many instances demonstrably inadequate: while an allegorical approach may be most useful in the analysis of texts with a strong mimetic element, there is, as I have argued, more to Rilke's "Berge des Herzens" than a mere allegorical representation of the poet's inner "Seelenlandschaft"; the same can be said of the allegorical level at which the river in Hölderlin's river-hymns has been read, namely as representative of the poetic process, the poet's inner journey, or the development of humanity towards whatever the critic happens to view as Hölderlin's "message"; and by a similar token, the widely accepted view of Bachmann's "Böhmen" as a utopian constant neglects the potentially open nature of the poem as suggested by its principal thematic concerns.

There is, most certainly, a place for such interpretation: allegorical exegesis applied to certain parts of certain poems contributes to an appreciation for those levels of meaning that refer to an idea outside the text; nevertheless, what my spatial reading has shown is that such does amount to a compression or reduction of what the poem is actually saying. The traditional tropological terminology appears harshly unequivocal, clear-cut, and above all too static in the face of the complex dynamism, the potential
infinity of a poetic space. Furthermore, it does so because it fails to take account of what I have called the "spatial dynamics" at work in the poem that extend beyond the simplistic one-to-one relation of allegory: there is more that "happens" within the space of the poetic text than can be described or contained by the static "sign x stands for sign y" formula. In examining the "spatial dynamics" of Rilke's "Ausgesetzt", Hölderlin's "Andenken" and Bachmann's "Böhmen" poem, I have endeavoured to shed new critical light on these works as well as to advance an alternative spatial or, more precisely, scientific-topographical method with which to approach lyric poetry.

The choice of these particular three poems for detailed analysis was governed by a concern to demonstrate the versatility of the new method. Therefore, while no attempt was made at tracing a chronological development in the spatial dynamics of the works examined, they were chosen with a view to covering as broad an historical span of time as possible; and, for the same reason, a variety of different types of space was sought; hence the mountains, river and sea of Rilke, Hölderlin and Bachmann, respectively. However, for all these efforts at highlighting the method's versatility, the scope of three even such distinctive poems is necessarily limited. Ultimately, the point is reached at which one proclaims with the lyrical I of Bachmann's poem: "Ich grenz noch an ein Wort und an ein andres Land". It is appropriate, then, to address, if only in outline, the question of the scientific-topographical method's potential for further development with reference to other modern lyric poetry. And, in light of the above reflections on the
relative limitations of tropological approaches, it is worth asking how the method works when applied to poetry that has been subjected largely with unquestioned success to allegorical analysis. In this concluding chapter, therefore, I will first briefly consider one instance of such a poem, namely Goethe's sonnet "Mächtinges Überraschen" of 1807/8.\(^{188}\)

A cursory reading of this poem would alone be sufficient to prompt some inquiry, if only of a more traditional nature, into the dynamics of the space presented. In the two quatrains and the first tercet in particular there is an abundance of dynamically charged images. Ilse Graham even goes so far as to describe what she takes to be the central image of the poem, namely "a fast flowing mountain torrent" as "faceless, elemental force, pure dynamics become audible in time."\(^{189}\) This, however, is of course on a different level from the "spatial dynamics" that I have argued for above in Rilke, Hölderlin and Bachmann. For Graham the dynamic force here is just one of several subjects for allegorical representation in the poem and is unrelated to the spatial dynamics discerned in the poetic networks mapped out in Chapters II, III and IV.

By proceeding in this manner, Graham is placing herself in a strong tradition of allegorical criticism of the poem. The *locus*

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\(^{188}\) The sonnet will be quoted according to the Hamburg edition, *Werke*, Band 1, 294.

\(^{189}\) Graham 58.
classicus for such an approach to the work is perhaps Emil Staiger's summation: "Ein Bild des klassischen Gleichgewichts: Spiegelung des festen Himmels in dem vergänglichen Element, so wie ein gültiges Kunstwerk in dem vergänglichen Stoff die wandellosen Gesetze des Daseins offenbart"\(^{190}\); though Graham herself is capable of similar allegorical flights of fancy: "Over-lifesized, the austere image of one disturbed by Eros in a "Mächtiges Überraschen" and set on damming it back into the interior reservoir of his crativity meets us in these pages".\(^{191}\) It is worth asking at the outset why a poem like "Mächtiges Überraschen" has prompted such a profusion of allegorical interpretation from established critics in the field. First of all, the strong mimetic element in the sonnet, largely absent from the poems discussed in Chapters II, III and IV, seems to invite an allegorical approach. Then, as the quotation from Staiger indicates, the measure calm and control so typically associated with Goethe's high classicism is well-suited to the same control implied by the one-to-one correspondences that allegorical readings would reveal. There is, as it were, a classical comfort for the reader in the security of knowing that "sign x stands for idea y". This sense of absolute control over the text is further enhanced by the choice of

\(^{190}\)Staiger, *Spätzeit*, 304.

\(^{191}\)Graham 56. Cf. Goethe, *Werke* I, 675-77 for further such instances of allegorical interpretation of the poem.
the sonnet form itself, "the hallmark" of which, according to Graham, is the "expression of /.../ intellectual mastery".\textsuperscript{192}

Yet in spite of this, and of the peace and control reached in the final tercet of the poem, there are reasons for doubting the appropriateness of an allegorical approach to the poem. Although Trunz, for example, includes the cycle of the sonnets under the rubric "Die Zeit der Klassik" in his Hamburg edition, there has been substantial debate for some time on the extent to which these poems are a representative product of the poise of Goethe's classical period.\textsuperscript{193} The very fact that this has been called into question, coupled with what is generally acknowledged as Goethe's belief in the evolutionary nature of all organisms, provides a context from which one might legitimately ask whether the movement of the sonnet "Mächtiges Überraschen" is truly arrested. Is there a classical calm in the final tercet, or will "ein neues Leben" bring further "Überraschen"? In mapping out a spatial dynamics, I shall attempt to demonstrate that the "Mächtiges Überraschen" we witness is not a unique occurrence, not a mere "Überraschung", but

\textsuperscript{192}Graham 256 -- though, as she herself acknowledges, in a brief comparison of "Mächtiges Überraschen" with a sonnet spoken by Eugenie in Goethe's Die natürliche Tochter: "The 'dämonisch' which characterises the obstacle in 'Mächtiges Überraschen', in this poem belongs to a formative drive which does not come to rest within the confines of the form it has wrought" (256).

\textsuperscript{193}Cf. Graham's report; Graham 34.
rather, as it were, an exemplar of the endless "Überraschen" that characterizes the poetic tensor-field.

The "Mächtiges Überraschen" of the title is traditionally understood to describe the moment of a sudden encounter between a rushing stream striving for unification with the father ocean and the whirling mountain and wood that follow in the wake of the daimonically inspired mountain-nymph Oreas. The result of this clash is the interruption of the water's flow and its containment in the "weite Schale" of a lake. In other words, the "event" of the title is described in the first two quatrains and the first tercet of the sonnet. The fourteen-line form of the sonnet, however, calls for more; and it is significant, perhaps, that traditional allegorical interpretations of the poem are based on a reading of the final three lines\(^{194}\) -- that is to say, on that part of the poem which bears no relation to the event of the title as this has been represented by the likes of Staiger, Trunz, Kommerell and Graham. For they proceed to interpret the "schwanken" and "ruhen" in the first line of the final tercet in characteristically allegorical linear mode. "Schwanken" is followed in time by "ruhen" apparently arresting the dynamism of the poem and leading to "die reine gesättigte Spiegelung"\(^{195}\), the high classical balance of the final two lines.


\(^{195}\)Kommerell 309.
One of the achievements of the spatial dynamics presented above consists in offering an alternative to such linear readings of lyric poetry. The intent is to replace sequentiality in time with simultaneity in space. Therefore, I propose that the "Mächtiges Überraschen" of the title be read not as an event in time but as a point in space, a tensor where vectors converge and emerge, the powerful intersection of the river's flow, the fall of Oreas and the whirlwind animating mountain and wood. Furthermore, the dynamics inherent in this intersection extends beyond line 11 into the final tercet. The movement of the poem is not arrested: "schwanken" and "ruhen" are to be read not sequentially in time but simultaneously in space. The dynamics of the earlier tensor extends into a larger field of such tensors as a spatial reading of the final two lines will reveal.

Allegorical interpretation of the final two lines has to a large extent been directed by the image of the stars' reflection in the lake below that constitutes "ein neues Leben". The importance of the image is implied by Goethe himself who wrote much later in an often quoted letter to C.J.L. Iken: "Da sich gar manches unserer Erfahrungen nicht rund aussprechen und direkt mitteilen läßt, so habe ich seit langem das Mittel gewählt, durch einander gegenübergestellte und sich gleichsam in einander abspiegelnde Gebilde den geheimen Sinn dem Aufmerkenden zu offenbaren."\textsuperscript{196} I would argue that the image of the reflection calls for a degree of attention even greater than

\textsuperscript{196}Goethe, \textit{Briefe} IV, 250.
that afforded it by allegorical interpretation. Consider for example, the lines of Staiger quoted above, where he speaks of a "Spiegelung des festen Himmels". While, as already noted, this bespeaks once again the comfort, the security and the control so characteristic of allegorical criticism, it betrays an inaccuracy, a lack of attention to spatial detail, that deprives the final lines and, by extension, the entire poem of their true dynamic quality. For it is not the fixed sky that reflects itself in the lake below, it is rather the singularly unfixed "Gestirne" that contemplate themselves in the lapping of the waves.

Since the stars themselves are not "fest", it is worth considering the quality of their reflected image in the lake, for it, too, must be correspondingly unfixed. Moreover, in addition to the rays of light that are emitted from the stars, there are further vectors impinging upon the image in the water: it is anything but a true mirror reflection of the stars in the firmament; the "Wellenschlag" of the lake may be determined by factors such as the wind ("Wirbelwinden"), water currents ("schwilt"), the bottom of the lake ("die weite Schale") or the nature of the lake shore ("Fels"). Thus, I would propose finally that the images of the stars are best described in terms of a tensor-field, expanding and extending the dynamics of the tensor in the second quatrains, and that they are not reflected "allegorically", one to one, on a calm, plane surface.

Throughout this dissertation, in deference to my critical method, I have been careful to avoid such "interpretation". In concerning myself with the spatial dynamics of the poems, I have
chosen instead to remain as faithful as possible to what the poems say rather than to what they mean. In conclusion, I now offer a summary evaluation of the scientific-topographical method: reflections on its function, on what it achieves, and more particularly, on what it tells us about the poems of Hölderlin, Bachmann and Rilke that we did not know already.

One immediately obvious achievement of the method when applied to Hölderlin's "Andenken" consists in its offering a foil against which to expose some of the weaknesses in certain more traditional interpretations of the poem, such as those by Henrich and Schmidt. While there are benefits to be gained from such exposure, they nevertheless constitute what is essentially a negative contribution to an understanding of the poem. Of greater significance are the positive achievements that one might claim for a spatial reading of "Andenken".

First and foremost it discovers a new point of view for the lyrical I in the poem. This discovery is significant not just in its own right but also in terms of the new perspectives it provides from which to view various aspects of the work. The location of the lyrical I out on the sea not only underlines the uncertainty of the poetic subject's vantage point but also establishes an association between the lyrical I and the community of seafarers. Furthermore, it prompts fruitful reconsideration of where the "Quelle" might be.

The investigation of this question is well re-presented beside an examination of the results and new problems arising from the spatial reading of Bachmann's "Böhmen liegt am Meer". For the
achievements of that reading bear a remarkable similarity to what has been demonstrated in the spatial analysis of "Andenken". Again, the lyrical I is discovered on the sea, albeit only temporarily, its location changing throughout the poem; and, as in the spatial reading of "Andenken", this discovery poses new puzzles, offers new perspectives on certain problems and most particularly, in parallel with the controversial whereabouts of the "Quelle", raises the question of "Böhmen's" location. A brief contrastive analysis of the relative locations of the "Quelle" in "Andenken" and "Böhmen" in Bachmann's poem is useful in highlighting further advantages of the spatial method.

One fundamental distinction between the two locations is the following: while Hölderlin's "Quelle" constitutes a universalized spatial reference point, "Böhmen" functions as a particularized spatial variable. In both poems the lyrical I moves through a poetically infinite space. Whereas the movement in "Andenken" is patterned, that in "Böhmen liegt am Meer" is more haphazard, based as it is on the lyrical I's resignation to the vagaries of poetic subjectivity and all that this entails. The movement in Hölderlin, by contrast, is based on a cyclical pattern of departure and return: the third stanza, for example, constituting a tensor where vectors to and from the other stanzas intersect. The spatial dynamics of Bachmann's poem betrays no comparable structural regularity: the less fixed lyrical I resigns himself to the status of "Böhmen" as a variable and to casting one particular vector in contemplating "Land meiner Wahl". In Hölderlin, however, the pattern of to and fro that
marks the spatial dynamics of the poem is actually inherent in the notion of "Quelle" itself -- the source to which one refers and from which one draws.

The spatial reading of Rilke's "Ausgesetzt" demonstrates in exemplary fashion what can be gained from the application of my scientific-topographical method. An analysis of the poem's space produces a paradox, for although the lyrical I is not moving, the poetic space reveals itself to be inherently dynamic. This owes on the one hand to the particular verbs, prepositions and other parts of speech selected by the poet, but more significantly for the purposes of the theoretical foundation I have set, to the interrelations that may be mapped out between these nodal elements or "landmarks". In order to describe the network that such a mapping produces, the notion of a poetic tensor-field -- once again, a term developed from Einsteinian physics -- proves effective; for it best renders the dynamically charged spatial network of the poem. The unfixed nature of the landmarks identified therein -- which, I would claim in passing, accounts for much of the inscrutability that has attached to each of the poems with which I have been concerned -- has crucial implications for any attempt to understand what the poem is saying. The network that the landmarks' interrelations constitute cannot be static (and, by extension, will ultimately resist the approaches of the allegorically-biased critic). Similarly, the interrelations themselves will be dynamically charged, constantly changing as the landmarks link or disperse themselves throughout the space of the poem. The model of the poetic tensor-field provides a most
appropriate means to describing such a network. With it the critic connotes not merely a three-dimensional structure: Einstein-wise she institutes a poetic spatial dynamics.
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