# The Grammatical Mirror

## PREFACE TO THE SECOND EDITION

The following essay was written in February, 1941 for the journal, *Mass und Wert*, published by Thomas Mann and my friend the publisher Dr. Emil Oprecht. This journal, a place of refuge for the free spirituality of German language authors in dark times, nevertheless, had to suspend its publication soon afterward, since as a result of the occupation of France, the collaboration between Switzerland and the United States, where Thomas Mann had emigrated, was interrupted. Thus much that had been scheduled for future volumes of this periodical remained unpublished at that time. In the year 1943, Emil Oprecht then made the offer to publish my contribution in book form.

This essay points out the novel linguistic constellation as it announced itself, still unnoticed at the time, twenty–three years ago. This is a constellation whose soundness has been confirmed by the structure–change of our consciousness and thereby our reality, a change which is becoming more and more obvious since then.

An extension of the fundamental conception of this paper was carried out in my later publications such as *Ursprung und Gegenwart (Origin and Presence,* 1985*)* for which the discoveries and the research results of other disciplines than the linguistic and the semantic produced additional parallels

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in the last several years. Such parallels as well as confirmations for the assertions of the present paper can be clearly found for the careful reader without further reference, especially in the poetry of the last twenty years, insofar as this poetry didn't fall victim to misunderstanding—that a clever and intellectualized linguistic jigsaw puzzle may be evidence for a "modern" manner of writing and form of expression. Those who are addicted to this playfulness put only their passion for the original *à tout prix* beneath the evidence, and in the meantime missed the originality, thus, more genuinely the creative formation, and for the new consciousness a corresponding contents which they largely miss yet today. Also, this circumstance will, by the reading of the present paper, become clear for those who know how to evaluate it solely as an indication of the fundamental change of the linguistic means of expression which is everywhere necessarily growing, and who consequently ought not utilize my arguments, as it has wrongly and regrettably happened, as a recipe for the fabrication of that formulation–artistique which will today still yield well, here–and–there, as "modern poetry."

Except for some refining and stylistic retouching which in no way change the original sense of my exposition, compared to the first edition, I have only undertaken a text–expansion in that I have attempted to give this second edition a stronger consistency, while I have

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incorporated into the text itself the nine annotations the first edition contained as a text supplement, and I have completed the mere numbering of the chapters by additional intermediate titles. Furthermore, I have inserted two references which make it more precise: the first concerns the use of the initial "and" in the lyric poetry of the Baroque; the other concerns the previously–taken–as–innovative—and hitherto insufficiently interpreted as synthetic––adjective–valuation in the poetry of the Romantic.

Bern, May 1963 J. G.

I. THE SENTENCE AS A SUCCESSION AND AS A PICTURE

In the structure of the sentence, a part of the psychic structure of humankind is reflected. While in the languages of the Occidental peoples, the subject––ultimately the human—plays the leading role, and in every sentence is valued as the exclusive, at least the primary, reference carrier to which everything refers in a succession of one after another. In the Chinese languages the emphasis lies on a more subject–remote syntax which exhibits a Next–to– and With–one–another characteristic of the various elements, whose relationships are among themselves the decisive ones: in the Occidental world everything, is oriented to humankind; in China, each thought intends the entire world, the universe. With us the sentence carries the character of succession and consequence; in China it has the picture characteristic of elements which are arranged one–next–to–another. (Admittedly: in the last decade and a half, thus since 1949, the year of the victory of the Communist Revolution, a conditional change occurred toward the direction of our sentence structuration, a change which was prepared since 1911 by the Marxist–Leninist Ideology, at least in the thought form of China and probably also in the syntactical accentuation of their mode of expression.)

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II. A SUPPLEMENTARY DIGRESSION

That Chinese also contains grammatical elements does not conceal the following antithetical formulation, which on the one hand emphasizes the subject/ego–oriented relatedness of the European, and on the other hand the universal relatedness of the Asiatic. For this World–Relatedness of the Chinese, in contrast to the Ego–Relatedness of the Occidental, perhaps the mention of the Chinese pictograph for the "I," which consists of two crossed halberds would be informative. For one would be inclined, if very cautious, to gather from this word–symbol the militant problematic of the "Ego" for the Chinese, in contrast to the personal Ego–concept of the Western World. This finds perhaps its strongest expression—if it is permitted this once to also bring–the symbolism of the European written character into use––in English, where the "sign" for "Ego" was simplified to a single stroke, the "I." And with this opportunity attention should be called to the situation that a noteworthy relationship exists between the English and the Chinese: while the Chinese–language gradually also picked up other grammatical sign–elements into its original stress on syntactical structure, the English went the reverse route, as it progressively simplified the grammatical element, by attaching more pronounced importance to the

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syntactical nuances of the grammatical structure.

I am entirely aware that the aforementioned application of the symbolism of the European written character could be a barely excusable trifle when it is evaluated from the strictly philological standpoint. It is, however, a different case when it is taken into consideration that in the Greek writing this symbolism was still latently effective: the entire Greek alphabet, thus the total expression of the writeable characters of the (literary–) World, is stretched between both poles, which–are depicted by the emphatically masculine sign for *A* and by the emphatically feminine sign for Ω. When the New Testament speaks of the "A(lpha) and 0(mega) of the world," this means even more than only the beginning and end.

## III. OF THE EUROPEAN LANGUAGES' STRUCTURAL GROUND

The fundamental grammatical structure of the Occidental language has remained the same through the millennia in an astonishing manner. Whatever changes that occurred concerned only the nuances, the growing supple, the loosening up, many times also the impoverishment, which the natural alterations within the particular language bring with them. Neither the value nor the location of the subject has changed: it always remained the fixed point in the structure; nor has the verb lost its characteristics: it remained the motive (*bewegende*). active (*handelnde*) principle; nor has the object varied: it remained the passive (*leidende*). related (*bezogene*) principle; nor has the adjective lost its original value. There was always the "and": the enumeration; always the "like": the comparison; always the "because or for" (*denn*): the consequence (*Folge*), and so forth. Certain subtleties such as the two Greek pluperfect tenses or the Aorist have indeed disappeared, but then others appeared such as, to name only one example, the future subjunctive in Spanish.

Not until the last decade did variations make their appearance in the fundamental structure of the Occidental languages, variations which are extremely informative as to that which occurs in Western consciousness.

I am not examining utterances (*Außerung*) and inferring

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from them their supposed origin. Such a proceeding, which is as yet very popular, is without reliability. The grammar is only a manifestation (*Außerung*) in as far as a mirror can be: it becomes this only through the immediate presence, and this manner of presence can become the immediate answer.

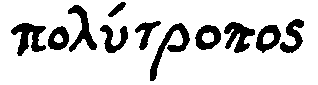
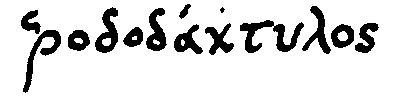
The grammatical alterations, of which I speak, manifesting themselves for a number of decades, begin to shake the fundamental structure of grammar. James Joyce, Gertrude Stein, or the surrealists were only the extreme exponents, and as such yet overdone: they are capable of being helpful, but nevertheless are not yet decisive for the restructuration of consciousness taking place today. But then innovative types of valuation and usage of parts of speech, which are most diverse, can be found by generally recognized authors and poets of European cultural circles. Subject, object, and adjective, the verb, the conjunctions, and other grammatical values are beginning to change with regard to the manner in which they are employed. This change of application becomes most noticeable by the so called lesser parts of speech. That is understandable enough, and parallels of their appearance can be found everywhere. There are always the gestures, regarded as insignificant, which already contain the great upcoming event. In other words: on the periphery the eruption of the shockwaves can be felt most strongly.

IV. THE TRADITIONAL ADJECTIVE USAGE

The adjective is a peripheral part of speech in this sense. According to its derivation, it is accepted that it is supposed to be nothing more than a degenerative form of the genitive. In its usage it has been subjected to a barely noticeable change without, however, at any time losing its basic quality of being an auxiliary adjective.

Classically, it was on the one hand an Epitheton ornans, an ornamental accompanying term, that hardly influenced the very accurately delimited valuation of the substantive. On the other hand it was adjective (=the adjoined) in that it adjoined something to the expression about the subject, by which the subject was modified or made precise, giving rise to that certain objectification of expression which was in accordance with the space–bound vividness of the classical sense of life, and thereby began to dispense with the numinose function of the Epitheton ornans.

The premises on which these arguments rely can be obviously gathered from two examples: on the adorning (of the Odyssey II, 1), and on the modifying (of the Odyssey I, 1). The entire Greek and Latin literature, beginning with Homer until their final post–Christian offshoots, was an example for this. Within the hemispheric, delimited view of life (*Weltbild*) of the



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classical era, the mere attempt to burden a definite object too strongly would have been at that an absurdity, an impossibility, for such a proceeding would have destroyed the equilibrium which was established with so much carefulness. A language which gave rise to such refined and shaded grammatical possibilities, as the Greek had already accomplished, with the mere admission of the auxiliary adjective, more than was necessary. It can be found in the poetry, thus, on the one hand, as decoration, as ornament, as something that neither carried weight nor value; on the other hand as an addition, which, if it concerned Olympus, modified or made precise the mythical–numinose content of the respective statements; it can be found but very rarely in philosophical writings: Plato's style, like the other Greek thinkers, was almost without adjective.

Also, its use did not vary in the Middle Ages until Walther von der Vogelweide and Wolfram von Eschenbach, until Berceo, the Arcipreste de Hita and Jorge Manrique, until Charles d'Orléans. And it did not change with all the early Italians beginning with Francis of Assisi through Jacopone da Todi until Guido Cavalcanti.

With Petrarch it appeared for the first time to be more than merely an antiquated auxiliary adjective. But with the so–called Renaissance, at that moment, when the view of the world underwent a profound change, when the hemispheric, the Greek heaven broke apart, when the sense

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of space expanded owing to the discovery of the perspective, an apparently profound gain was achieved which would compensate the shifting of focus from the earth to the sun––in that moment, the style also logically changed and the adjective gained in content and meaning: it gave the substantive (noun), with which it was connected, perspective. It no longer adorned, it located. It located, inasmuch as every perspectivity is a location: it thus fixed not only the considered, but also the considering. With Shakespeare it even arrived at a somewhat firm, intimate bond with the object, to which it is said to lend a particular property, that oftentimes both the qualitative adjective and noun together form a single concept. Gradually it also found an introduction into philosophy: for this Nietzsche is one of the last and strongest examples. And in the poetry, its more or less successful use began to be conducive to the merit of the individual poets towards a decisive style.

The abrupt new, spiritually distinct occurrence which set in at the beginning of the twentieth century, and manifested itself at first in the dissolution of almost all hitherto–valid evaluations and convictions, also expressed itself very early in the style, and this time, the adjective changed not only its value, but for the first time it changed by its new references, the hitherto–valid basic structure of the sentence. This can be seen as proof that the psychic—and perhaps even more, the spiritual—structure of humankind, whose mirror is indeed,

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up to a certain degree, the grammar, stands to change in concept.

V. OF THE NEW VALUE OF THE ADJECTIVE

In Georg Trakl’s prose poem, "*Dichtungen*," is found “*Offenbarung und Untergang*,” which contains the following sentence:

"*Die Schatten der Ulmen fielen auf mich, das blaue Lachen des Quells und die schwarze Kühle der Nacht*."1

It is not too much to contend when I say that with the use of the adjective as it is presented here, something entirely new emerges. This fundamental newness consists in the fact that here the adjective loses its determining, fixing, and perspectival value, and no longer finds use as an adjoined word, but turns into a combining term, since it no longer refers one–sidedly to the substantive/noun to which it is purely grammatically co–ordinated, but refers yet to a second, with which it at least corresponds in significance. Out of the auxiliary adjective has come a relation word: Its grammatical value has been altered as has the structure of the sentence; a new lineage, a new possibility has interwoven itself into its fabric, has become perceptible, and something receives expression for what previously bore no need.

1"The shadows of the elms fell upon me, *the blue laughter of the spring* *and the black coolness of the night."*

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This indication reflects only the first impression which is identified here. On closer inspection it will be seen that this mirror allows illuminations, elucidations, illustrations to be seen as only a living mirror makes it possible, for it is more than dead glass: the illumination of the eye plays a role as well.

At first glance this sentence of Trakl’s could be evaluated as a solitary phenomena: at best, as a poetic license, at worst as an extended metaphor. That it is, however, a question neither of a poetic caprice, nor of a rhetorical figure of speech is demonstrated by the fact that from an exactly ascertainable time onward, a corresponding use of the adjective can be established not only with Trakl, but with other poets as well; not only in German, but also in other European literatures.

Surely the fact that Trakl made repeated use of a corresponding application of this part of speech speaks against its "accidentalness." In his poem, "*Amen*," from the "*Rosenkranzliedern*," which appeared in the years 1908 to 1912 as all poems cited here, the first stanza is:

*"Verwestes gleitend durch die morsche Stube;*

*Schatten an gelben Tapeten; in dunkeln Spiegln wölbt*

*Sich unserer Hande elfbeinerne Traurigkeit." 2*

2 “Rotted gliding through the decayed room;

Shadows on gilded tapestries; in dark mirrors arches

*Ivory–like sadness of our hands*."

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And the first stanza of the poem, "*Abendländisches Lied*," concludes with the sentence:

".,.*0, der uralte Ton des Heimchens,*

*Blut blühend am Opferstein*

*Und der Schrei des einsamen Vogels*

*über der grunen Stille des Teiches*."3

These examples could be increased by numerous others. Thus the poems, "*Im Dorf*," "*Das Herz*," and "*In Hellbrunn*," contain similar and equivalent formulations. (If these and resembling formulations may be regarded as mere synaesthesia, particularly since they are founded principally on color presentations, I would prefer not to decide. In each case that somebody misconstrues predominantly as a clinically, at best pathologically definable utterance, it is to be stressed that one must look beyond at the deeper essences of the poetic. Granted even that a synaesthetic approach with regard to Trakl could be defendable [cf, W, Reise, *Das Sinnesleben eines Dichters; Geors Trakl*, Püttman, Stuttgart, 1928], whereas the depth psychology experienced Theodore Spoerri in his especially noteworthy study, *Georg Trakl* [Francke, Bern,

3"...O, the primordial tone of the cricket,

Blood blooming on the sacrificial stone

And the shriek of a lone bird

over the green stillness of the–pond."

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1954] judges it much more cautiously and appraisingly, the approach with regard to Valéry [see below, p. 17] would be without a doubt incorrect. That these formulations are on the other hand more than, and are essentially distinct from a mere tropical expression, such as the exchange of adjective evident in Schiller's verses [see below, p.24], actually requires no particular references.

A structurally analogous change as that made evident for Georg Trakl, can be found by Franz Kafka as well. In his earliest writing, "*Betrachtungen*,”4 (Rowohlt, Leipzig, 1913), there is a small sentence, which, though I read it for the first time many years ago, struck me with a joyous shock, a shock that is the more enduring and the more unforgettable because it didn’t come by chance. The significance of the short sentence to which it refers here;

"…*und trat in das seitliche Gras*"5

first became known to me very much later, when I discovered a similar manner of expression by Rilke.

The poem, "*Die große Nacht*." which Rilke wrote in January, 1914 in Paris, and which was incorporated into his posthumous volume. *Späte Gedichte* (see also R. M. Rilke, *Samtliche Werke*. Insel Wiesbaden, 1957, vol. II, p. 74), begins with the line:

4"Meditations"

5"...and trod into the sidelong grass."

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"Oft *anstaunt ich dich, stand an gestern begonnenem Fenster*."6

I have discussed this poem and its significance in brief in other places (in "*Rilke und Spanien*," Operecht, Zürich, 1940, pp. 37–41); I reiterate these quotations as well as several others here, since they appear to be of interest not solely for "The Friends of' Rilkean Poetry." And I reiterate further what I have already said there, namely, that these poets use the adjective in a similar manner, independent of one another.

However, this manner of usage is confined not only to the German speaking countries. Paul Valéry makes use of the adjective in a similar way in a poem that, as far as I was able to ascertain, originated during the years 1914–1918. It is contained in his book, *Poésies (Albums de vers anciens),* and is titled: "*Le bois amical.*" The two lines from it which are at issue read:

*"Nous marchions comme des fiancés*

*seuls, dans la nuit verte des praries."*

Here now, with this French example, an emphasis of the formula occurs through the adjustment of the adjective, an emphasis which is not added again in the German:

"...*in* *der grünen Nacht der Wiesen*" 7

6"I'd often stand at the window started the day before," (See below, p.22)

7"... in *the green night of the meadows*"

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Finally, I would like to quote two more lines out of a poem by the Spanish poet, Jorge Guillén, as a final example. Jorge Guillén has not yet become as well known beyond the boundaries of his language–region, as, for example, Manuel Machado, who died in exile shortly after the Spanish Civil War, or as Fredrico García Lorca and Rafael Alberti, although Jorge Guillén particularly ranks among the most effective exponents of the new Spanish poetry. Among the poetry which appeared around the year 1930 and which is contained in his (so to speak) transparent book, are found several in which the auxiliary adjective is given that same valuation which it received through the previously mentioned authors. I want to mention now two of these poems: "*El campo, la ciudad, el cielo*" and "*Arbol de otoño*." In the later one can be found the lines:

"*Agua abajo con follaje incesante busca a su dios el árbol*..."

("Downstream the tree *seeks with incessant folliage* its God...")

(Cited in my essay on the poetry of Jorge Guillén; see, Winstone/Gebser, *Neue Spanische Dichtung*, Rabenpresse, Berlin, 1936, pp. 25–26).

Other examples can be established without great difficulty by other poets and not the least of them are the English poets of the last decade; to say nothing of the surrealistic poetry, within which the grammatical

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form not only transmuted, but became as good as disintegrated. There will be other places to speak about this and about the examples which are found in the recent prose. (If I deny myself at this point a reference to the surrealistic poetry on the one hand, and to the prose examples on the other hand [the cited "Betrachtungen" of

Kafka's is no prose piece, but throughout fully a "poéme en prose"]. It is because this modern literary current is not mentionable without extensive discussion and because on the other hand that prose–position may have a lesser argumentative force compared with the examples quoted by me from the recent poetry. In the surrealists there is lacking the immediateness and original–ness of the formulation which seems ensured by the poetic act.)

VI. THE SIGNIFICANCE OF THE NEW ADJECTIVE USAGE

All the examples quoted have this in common: instead of the former reference of the attributive adjective to *one* substantive/noun, the auxiliary adjective now makes the relationship between things prominent and proceeds actively towards all sides. Indeed, even the subject is included in these relationships; both with Kafka and with Rilke, an action is no longer regarded as solely from the subject, but also as going out from the object. Kafka no longer says: "...and *trod sidelong into the grass*," but plainly: "...and *trod into the sidelong grass*"; however, with Rilke the reference between them is entirely unequivocal as the active and the "yesterday begun window" as the one that is the acting–along–with. The "I" withdraws from its dominant place for the first time in the structure of the sentence. For the first time, the world as such––that which was consciously designated as "not–I" (for a sentence is a conscious expression, even if it is poetically inspired from the "unconscious" or intuited from the presence of a "supra–conscious")––takes part in its formation within the human capability of expression. There is no perspective left. No segmentary vision relating only to the human. The temporal, "...and trod," is in close affinity to the spatial, the "sidelong grass": space and time become bound together. The direction is no

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longer ordained as one–sidedly adverbial, whose ultimate relationship is to the subject, but also from the world outward, for the "sidelong grass" is in this case the world. However, through the fact that this world will attain a property of the active subject, the adverb is relinquished (for the adverb here turns into the adjective). The fully–*consummated* unification between ego and world is expressed for the first time in a *conscious* way that has hitherto been attained unconsciously in the myths, mysteries or the mysticism.

To whatever misunderstandings this formulation is still subjected arises also from the fact that both in the two French translations of this poem known to me, as well as in the English (while the well known Italian translators of Rilke, such as Errante, Traverse, and Pintor have not yet attempted this difficult poem), the translators were unable to decide on how to clearly work out this dual–relationship of the adjective; certainly it is more probable that they have not entirely become aware of this dual–relationship. In this way M, Maurice Betz, although he was friendly with Rilke (while it is very well possible that Rilke himself may yet have given no account of his spontaneous poetic formulation) translates the beginning of the poem, "*Die große Nacht*":

"*Oft anstaunt ich dich, stand an gestern*

*begonnenem Fenster, stand und staunte dich an.*.."

as follows:

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"*Souvent je m’*é*tonnais, debout á ma nouvelle   
fenêtre, et t'admirais*..."

(see R. M. Rilke, *Poésie*, Traduction de Maurice Betz; Emile–Paul, Paris, nouvelle édition 1941; page 311).

The other translation that likewise is unable to forego the one–sided determination (*Festlegung*) by the possessive pronoun (not at all present in the original text and thoroughly opposite in the precise sense), comes from M, Armand Robin, who translates as follows:

"*A ma toute fraîche fenêtre d'hier, ô toi, fréquent*

*miracle pour mon regard, très droit je t1admirais.*.•"

(see "Nouvelle Revue Française," 27me année, n◦ 312, 1er septembre 1939; page 429).

In contrast, the prominent English Rilke–interpreter, J. B. Leishman, has already done more justice in his conveyance of the newness of Rilke's formulation, when he translates as follows:

"I'd often stand at the window started the day before, stand and stare at you."

and when he comments on this poem's beginning as follows:

"As though the window, or, rather the view from the window, were an easel–picture on which he had been working."

(see R. M. Rilke, *Later Poems*, Translation from the German with an Introduction and Commentary by J, B, Leishman; Hogarth Press, London, 1938; pp. 109/110 and 254/257).

That the event which has become manifest, the

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*consciously* consummated unification of I and world, which was spoken about a little while ago, is extraordinary in that it conclusively leads out beyond that which was hitherto attained by human thinking, will become ever more clearly apparent in more extensive ways. However, an assertion of such grave consequence as I have made here, would be unable to lay claim to becoming accepted, were it able to be derived solely on the change of adjective usage; not even if it were conceded that this derivation represents no deduction, but on the contrary the reading of the state of affairs in accordance with its reflexivity of grammar. For it remains, thus, a reading that is represented, and were it correct, the representation as such could certainly have validity for the writer. Yet for other eyes, it possibly need not have such a validity. Each sees only that which corresponds to him, or feels that which can perhaps one day correspond to him. The recounted relationships correspond to modern times, and modern human feels them; indeed, they perplex him further. A poetic phrase is, nevertheless, basically natural, is a flower that blossoms, a star that shines, a heaven that was within and now becomes manifest. A poetic phrase is never a lie––if only because in addition to the natural, the spiritual, too reveals itself in the phrase. But it can produce misunderstandings as soon as the attempt is undertaken to interpret its content, instead of letting its grammatical construction speak for itself. The knowledge about the

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structure of a flower declares nothing about its essence. The same is valid for the poetic phrase. This can be explained no less than any work of art or any blossom can be explained. It can only be shown that this or that phrase exhibits something new by its structure.

This appears entirely evident for the quoted examples. If Valéry and Trakl, by the adaptation of the adjectives "green," which hitherto had validity only with reference to the "meadow" or the "pond," now place the "night" or the "stillness" in closest relationship to meadow and pond by assigning the "green" to these, this expansion of the relationships and the quality as it is expressed is without doubt something thoroughly new and at the same time in a genuine style. The idea of Goethe and Schiller having written one of these phrases would be contrary to their style. And in precisely the word "green" could we be enticed to accept this contrarity of style, since in Schiller's poem, "*An die Freude*."1 are found the two lines:

"Leben duftet nur die frische Pflanze,

die die grüne Stunde atreut."2

This formulation may not be exchanged with the ones previously cited, for in the first place, "green" is here only a synonym for "living" or "fresh," and secondly

1 “On Joy"

2 "Life exhales only the fresh plant, which strews the green hour,"

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this is previously determined by the unequivocal adjective "fresh."

There can be found, even with Rilke, adjective usages (in the volume originating in 1907–1908: "*Der neuen Gedichte anderer Teil*") which at first glance could be considered as parallels to the examples cited by me, whereas they have to be regarded, probably more soundly, as a first step in the direction of a new many–sided Interrelationship (*In–Bezug–Setzen*) of the auxiliary adjective. In the sonnet, "Papageienpark,"3 are written the lines:

"Fremd im beschäftigen Grün wie eine Parade,

zieren sie sich und fühlen sich selber zu schade..,"4

and in the "Űbung am Klavier"5 Rilke writes;

"...und vor den Fenstern, hoch und alles habend empfand sie plözlich den verwöhnten Park."6

In both the examples the adjective is adjoined quite unequivocally to the object to which it confers, in the old sense of this part of speech, a quality. The unusual thing about the two adjectives is merely their choice: that a green may be busy, a park pampered. These poetic

3 "Park of the Parrots"

4 "Exotically in the busy green, like a parade, they put on airs and feel

themselves too good..."

5 "Exercise on the Piano"

6 "...and before the windows, high and all holding,

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approaches, despite their novelty, however, must not mislead one to confuse them with the indeed novel "green night of the meadow." (Additionally, there are further examples for this innovative usage of the adjective, among others by Heinrich Heine [!] and by S. Quasimodo on which I have reported in "*Ursprung und Gegenwart*," Stuttgart, 1953; Band II, Seite36lf., also in following with the aforementioned arguments.)

VII. OF THE INNOVATIVE USE OF OTHER PARTS OF SPEECH

Whenever a part in a structure changes, or whenever it is assumed that one of its parts changes, other parts must also be subject to change, as a result of an inner necessity, and the entire structure changes with it.

When the change of adjective usage is drastic, other forms of expression must show similar changes.

In this sense, the example by Kafka indicates a shift of value, A change is nevertheless demonstrable for this shift of value in a pronounced grammatical way in the literature of the last decade,

This change of value lies in the striking appearance that the verb is substantivated or used as a noun, ever more frequently. The examples for this are so numerous that separate examples need not be mentioned, after all, the frequency has become such that this change of the verb appears already for most as something entirely self–evident.

When the substantive/noun is comprehended as the actuating element within the sentence, the meaning of this change of valuation emerges without difficulty: the activation of the substantive/noun is entered into; the opposite cancels itself out. The interaction between the static, related and the actuating, relating element collapses, or cancels itself out. This can be expressed

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still otherwise: a bringing–into–flux (*In–Fluß–Bringen*) of things and concepts takes place, thereby losing the quality of being regarded exclusively perspectivally. They can no longer find application for ideas in the Platonic sense. Plot is no longer a necessity, when reference and being related collapse, when pure relationship dominates.

This domination of pure relationship has found a further grammatical expression in that the "and" is no longer used today in poetry exclusively as an enumerating word and possibly a summing word, but as one which establishes a relationship. There are a great many sentences which begin with an "and" violating the hitherto valid grammar, (Examples for such "and"–beginnings which can be found, among others, by Hugo von Hofmannsthal and by Frederico García Lorca, have been mentioned by name in "*Ursprung und Gegenwart*," Band II, Seite 364; in addition, see also my contribution, "*Die Probleme der Kunst*" in the volume, "*Die Struktur der europäischen Wirklichkeit*," Kohlhammer, Stuttgart,1960, Seite 29–44, besonders Seite 37f. –In the second edition of "*Ursprung und Gegenwart*," 1963/64, there can be found, moreover, reference to some "and"–beginnings in the spiritual lyric poetry of the German Baroque, which were underlain by structural assumptions that were entirely different in that period than those of contemporary times, but which applied less to the great anticipator, Goethe, who likewise made use

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of the "and"–beginnings in the seventieth year of the l8th century, just as Hölderlin did.) These "and"–beginnings were to be valued, moreover, as little more than rhetorical, when no parallel expressions were accompanying their usage. In the substantivation of a verb (changing it into a noun), for instance, or in the changing of an adverb into an adjective,

When I speak of pure relationship (see above) I don’t mean any abstract fact. The perspective is also a relationship. Each succession, each totality, each comparison are relationships. In each case they are only one–sidedly determined (*festgelegt*), they only have validity between two narrowly delimited possible givens, previous events, conclusions. Yet those of which I speak, and which are expressed in all the cited new–evaluations of the grammatical parts of speech are of another kind: it is not directed, but influences all; it is the spiritual light that dominates between things. And this *spiritual light* that not only dominates between the things themselves but also things and humans now thrive consciously for the first time in that element which until now was an earlier counterpart of things in its tendencies: in the grammatical mode of expression which was regulated by understanding. In earlier times, a foreshadowing of that light was only able to be found in the myths, hymns, of the look of the mystics which was both plastic and allegorical. The language didn't suffice to clearly express this

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relationship. Consciousness was not yet capable of recognizing that which touched the inner knowledge in human beings, which might well be designated as a belief, and thanks to which he lived. The heart's innermost capacity put forth a new blossom. The human being is possibly on the way to reaching the innermost of all things. However, each emergent consciousness is laden with responsibility. Each responsibility is a way inward, since ever more response is demanded.

And the relationships are more intimate and at the same time more extensive, established by another word which until now served too often as a facade for a suppression. With Trakl, the later Rilke––and perhaps even more strongly than with them, in the rest of European poetry of modern times, in England, France, and Spain––the comparison, based on the word "like" (*wie*), has almost entirely disappeared. Rilke previously expressed that notion in one of his letters from the time of the First World War, when he took a stand against the "like when" ("*wie wenn*") which was also later expressed by Paul Eluard when he said, "*L'image par analogic (ceci est comme cela) et l'image par identification (ceci est cela) se détachent aisément du poème*" (see Paul Eluard, *Donner à voir*, Gallimard, Paris, 1939, page 131).

The preference that may or may not be given to the sentence: "The night is *like* a black abyss," over the other sentence: "The night *is* a black abyss," is decided

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basically on the defensive or approbative attitude of the time, and thereby on the perceived or previously known values, an attitude that conceals the values so obviously and at the same time so openly. For in the first case, I'm comparing something which is never similar. That can happen as long as it is expedient, therefore as long as no intrinsic potentiality of expression is available. When one such potentiality is present, however, the expedient is an untruth. For that reason, most uses of "like" falsify actuality. Since nothing is similar to itself, it is absurd to compare, but it is no longer absurd to be equated with something. This equation describes a symbolic event permitting that which the symbol must readily permit; the uniting instead of the divisive–comparing oppositions, because it is above the representation (*Vorzeichen*) since it is total sign, total image.

It also becomes clear by this example, that the narrow dualistic relationship created by the "like" begins to fall away, making room for a different, expanded, more encompassing relationship. And so it isn't astonishing if even one of the pivotal words of philosophical thought of the last thousand years, the "because or for" (*denn*) is used more and more seldom. Its gradual fading reflects the same event in the grammar, which the examples of the other parts of speech previously suggested. In the modern poetry, uncountable exemplifications for this renunciation

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of the "like" and the "because or for" can be found without any difficulty. One such renunciation of the "because or for," above all, didn't even have to break with the abstract in favor of the concrete. In the works of the American, Gertrude Stein, she expressed herself in a feminine style of this renunciation of intellectual logic, which is compensated by a certain rhythmic logic. The causal relationship expressed in the "because or for" is no longer predominant within the European consciousness. It perhaps has its faint–hearted everyday uses, and may still be of value as a comfortable excuse for one's self and his fear of responsibility. But already, each one who has understood that everything happening to him as an individual, may not only be not a result of something beyond himself, but may not once be the result of himself, but surely a partial manifestation of his own self, a manifestation which, suddenly perceptible, may have become a thing, or a happening, or a particular event occurring to him, happens to him, becomes his own (*eigen*) becomes obvious to him (*ihm ins Auge fällt*). (as per F. Kluge, *Etymologisches Wörterbuch der Deutschen Sprache*, de Gruyter, Berlin, 1934, p. 136, the word *Ereignis* (event) is traceable back to the Old High German word “*ouga*," meaning the eye [Auge].)––thus each one who concedes that everything happening to him may not be a result of himself, but may very simply be he himself who has realized the supercession of this "law," a "law" posited by humans.

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Wherever the "because or for " is, misunderstanding follows, a misunderstanding which regards the "Life–process" as limited by a dependence upon the "external," wherever it no longer dominates, that wealth of relationship appears, that spiritual light which is a continual event corresponding to the inner eye. Although due to its inconceivability it appears to many as empty, nevertheless, even this emptiness *appears*: what a miracle that the emptiness is so much light.

VIII. ON THE ESSENCE OF THE NEW RHYME

This new brightness, this new illumination (and consciousness is an illumination of sorts: it is said, not without good purpose, of one who suddenly recognizes or understands something, that it began to dawn on him), this new consciousness of expanded relationships is ultimately reflected in an area which one is, in a sense, able to ascribe to grammar. I mean rhyme and its rules which are gradually beginning to dissolve and which are losing their rigidity.

Rhyme is, in certain respects, the expression of a magical relationship. It produces relationships, while no close relationship is surmised from the connotation of the word. The word "*Teer*" (tar) suddenly receives an illumination other than the traditional, if it is rhymed with "*Meer*" (sea), by which the presumption is that this rhyme not be forced or artificial. Both George as well as Rilke (and also Trakl in a thoroughly different way) have actualized surprising new rhyme relationships. But above all it was Rilke who ventured to break the time–honored rules, and who availed himself of so–called insignificant parts of speech such as pronouns, articles, conjunctions, etc. for this poetic expression. Some examples which I’ve selected at random from the "*Neuen Gedichten*" and from "*Der neuen Gedichte anderer Teil*" are able to illustrate

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this: in "*Der Tod des Dichters*," Rilke uses the demonstrative pronouns:

*Die, so ihn leben sahen, wußten nicht,*

*wie sehr er eines war mit allem diesen,*

*denn dieses: diese Tiefen, diese Wiesen*

*und diese Wasser waren sein Gesicht*

in "*Der Gefange, II*," it is the copula:

*Und das was war, das wäre irre und*

*raste in dir herum, den lieben Mund,*

*der niemals lachte, schäumend vor Gelächter*.1

The same use of *und* is found in the poem, "*Tröstung des Elia*," in which Rilke rhymes it with *Bund*, while he reevaluated, as it were, the pronouns in the poem, "*Die Kurtisane*":

*Vendigs Sonne wird in meinem Haar*

*ein Gold bereiten: aller Alchemie*

*erlauchten Ausgang. Meine" Brauen, die*

*den Brücken gleichen, siehst du sie...*

while the following two stanzas of this sonnet contained the rhyme sequence: *Verkehr––Mehr––Wer*. Rilke used

1Although Rilke’s rhymes contained this pattern, any attempt to translate it would be extremely difficult if not impossible; I have therefore left these rhymes untranslated, and hope that the sense of this pattern can be experienced, Many English language poets have made use of rhyme patterns that are similar, (T)

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similar parts of speech in the "*Gesang der Frauen an den Dichter*": in the first stanza he rhymes *wir* with *Tier*, the second *dir* with *Gier*, the third *der* with *mehr*. Also, in the "*Klage urn Antinous*," he rhymes the article, whose sense he also accentuated, when he let the versing end in *den* and *geschehen*. Indeed, even the *aber* becomes rhyme–bearing in the sonnet, "*Archaïscher Torso Apollos*," when he puts it together with *Kandelaber*; the *als* when he rhymes it with *Hals* in "*Die Gazelle*"; an *um*, when he rhymes it in "*Die Kindheit*." can be met with an emphasized questioning *warum*. An *ehe* and a *wen* find their rhyme–partners in the first stanza of the poem, "*Samuels Erscheinung vor Saul*":

*Da schrie die Frau zu Endor auf: Ich sehe––*

*Der König; packte sie am Arme: Wen?*

*Und da die Starrende beschrieb, noch ehe,*

*da war ihm schon, er hätte selbst gesehn:*

However, I don’t intend to list all the examples which offer themselves in greater fullness, at best, mentioning some rhyme–pairs such as: *die––Venerie, man––wann, ihn––Jasmin* from the Park poems; *Schein––sein* from "*Landschaft*"; *seine––Steine* from "*Ein Prophet*"; *das––Blaß* from "*Béguinage*"; *nur—Uhr* from “*Gott im Mittelalter*"; *keine––seine* from “*Römische Campagna*." And especially the first stanza of the “*Gebetes für die Irren und Sträflinge*" may even be cited:

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*Ihr, von denen das Sein*

*leise sein großes Gesicht*

*wegwandte: ein*

*vielleicht Seiender spricht...*

In Rilke’s other works as well, even in the "*Stundenbuch*" and not least in the "*Sonneten an Orpheus*" and in the "*Späten Gedichten*," countless such examples are found, which, of the more frequent, even the irregular subjunctive forms serve to establish a relationship which surprises by its unexpectedness; as when Rilke in the poem, "*Die Brandstatte*," rhymes not only *der* with *mehr*, *woher* with *er*, *so* with *Pharao*, but rhymes *löge* with *Tröge* to mention a last example.

In the Baroque poetry, not only in German but very strongly in Spanish as well, there can certainly be found similar rhyme–pairs. Likewise, it is dealt with there, especially by Góngora, as a matter of a suddenly occurring fullness of relationship, but it is a style more in compliance with that period: in the Spanish rather a proliferating, while this rhyming by Rilke received a new meaning as it is a parallel to the new adjective–change.

Naturally, this manner of rhyming is not restricted to the German speaking countries. In England, for example, where Edith Sitwell (to mention only one example, and only this poet) rhymes the pronoun *these* with *trees*, this new manner is as thorough a breakthrough as in Spain or Prance. Verlaine makes use of this new manner of rhyming in one of

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his so–called nursery rhymes and anticipates their development under the aspect of playfulness. In one poem, originating ca. 1865, he rhymes:

*…deça, dela*

*Pareil à la*

*Feuille morte.*

In comparison, perhaps two passages by Mallarmé from the anthology "*Feuillets d’album*" and "*Chansons Bas*" may be construed as the forerunner of the new rhyme–usage. In the sonnet, "*O si chère*..." (written ca. 1890), the first stanza reads;

*O si chère de loin et proche et blanche, si*

*Délicieusement toi, Mary, que je songe*

*A quelque baume rare èmanè par mensonge*

*Sur aucun bouquetier de cristal obscurci.••*

And in the quatrain, "Crieur d'imprimés" (written in 1889), Mallarmé rhymes:

*Tourjours, n’mporte le titre,*

*Sans même s’enrhumer au*

*Dégel, ce gai siffle–litre*

*Crie un premier numéro.*

How far this manner of rhyming in the French may be given a role which is too critical, in our sense, is difficult to say. Without doubt, the vocalic value of the article (*au*) in French, for example, is stronger (and possibly more capable of rhyme as well) than in the German

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(*dem*). What is more, the musicality of language for which Mallarmé strove could possibly throw another light on this rhyming, had it not had the tendency, on the other hand, to actualize an agreement, indeed, a fusion of two opposing worlds. Thus regarded, it would then surely have to be considered, so to speak, as the musical forerunner of the new rhyme–usage.

In each case, however, the examples which are found by Apollinaire, are to be assessed as such forerunners, and likewise the rhyme with *maints*, which Mallarmé used in his last poems; it concerns the second quatrain of the sonnet, "*Tombeau*" written in "*Janvier 1897*," which is as follows:

*Ici presque toujours si Ie ramier roucoule,*

*Cet immatériel deuil opprime de maints*

*Nubiles plis l’astre mûri des lendemains*

*Dont un scintillement arsentera la foule...*

We cannot, however, dwell any longer with a listing of examples which has in itself a somewhat amply brutal way due to the limitations of the rhyme–pairs, due to the limitations of space, citing in each case the entire poem or merely a single line for which the rhymes are overtones. I've confined myself to quoting at least one poem from the French. It is by Aragon, originating in winter 1939/40, in the battlefield, and was published in the journal, "*Mesure*" (1940, Nr. 1), under the title: "*Petite Suite sans Fil*"; its poetic quality alone justifies quoting it here in extenso:

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*Ah parlez–moi d’amour ondes petites ondes*

*Le cœur dans l’ombre encore a ses chants et ses cris*

*Ah parlez–moi d’amour voici les .jours où l’on*

*Doute où l'on redoute où l’on est seul on s'écrit*

*Ah parlez–moi d’amour Les lettres que c’est long*

*De ce bled à venir et retour de Paris*

*Vous parlerez d’amour La valise et la romance*

*Tromperont la distance et 1’absence Un bal où*

*Ni toi ni moi n’étais va s’ouvrir Il commence*

*Les violons rendraient les poètes jaloux*

*Vous parlerez d'amour avec des mots immenses*

*La nuit s’ouvre et le ciel aux chansons de deux sous*

*Ne parlez pas d’amour J'écoute mon cœur battre*

*II couvre les refrains sans fil qui I'ont grisé*

*Ne parlez pas d'amour Que fait–elle là–bas*

*Trop proche et trop lointaine ô temps martyrisé*

*Ne parlez plus d’amour Le feu chante dans l’âtre*

*Et les flammes y font un parfum de baisers*

*Mais si Parlez d’amour encore et qu’amour rime*

*Avec jour avec âme ou rien du tout parlez*

*Parlez d’amour car tout le reste est crime*

*Et les oiseaux ont peur des hommes fous par les*

*Branchages noirs et nus que l’hiver blanc dégrime*

*Où les nids sont pareils aux bonheurs envolés*

*Parler d’amour c'est parler d'elle et parler d'elle*

*C'est toute la musique et ce sont les jardins*

*Interdits où Renaud s’est épris d’Armide et l’*

*Aime sans en rien dire absurde paladin*

*Semblable à. nous naguère avant qu'aux Infidèles*

*Nous fûmes quereller leur sultan Saladin*

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*Nous parlerons d’amour tant que le jour se lève*

*Et le printemps revienne et chantent les moineaux*

*Je parlerai d'amour dans un lit plein de rêves*

*Où nous serous tous deux comme l’or d'un anneau*

*Et tu me rediras Laisse done les journaux*

This poem was later incorporated by Aragon in his book, "*Le Crève–Cœur*" (pages 18/19), which appeared in 1941 by Gallimard (NRF), Paris, as volume XI of the “*Collection Métamorphoses*." In this volume of poetry, which meant not only a turning point and a milestone in Aragon’s creation, but is moreover instructive for the French transformation and can be a precursor, even more poems can be found using the new rhyme (see among others pp. 22/24 “*Les Amants séparés*").

The conclusion of the book, " *Le Crève–Cœur*," features a piece on "*La Rime en .1940*" in which Aragon describes his new manner of rhyme. The fact that the poet himself utilizes precisely the same poem that was cited by me to clarify his thoughts on rhyme (pages 67/68) is an encouragement for me since I can regard his arguments as a corroboration of my own conclusions. "*J'élève la voix*," writes Aragon (page 65), "*et je dis quIl n'est pas vrai qu'il n’est point de rimes nouvelles, quand il est un monde nouveau. Qui a fait entrer encore dans le vers français le langage de la R. S. F. ou celui des géométries non–euclidiennes?*"

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Since Aragon’s interpretation encountered resistance in France, he defended it and his procedure in the preface to his new volume of poetry, "*Les Yeux d’Elsa*," which was published in 1942 in the "Collection des Cahiers du Rhône, Edition de la Baconnière," Neuchâtel. In this work entitled "*Arma virumque cano*," the aggressive and poetic "*Préface*" also touched on the grammar when Aragon (page 14) wrote: "*Je disais donc, ou c’était ce que je voulais dire, qu'il n’y a poésie qu’autant qu’il y a méditation sur le langage, et à chaque pas réinvention de ce langage. Ce qui implique de briser les cadres fixes du langage, les règles de la grammaire, les lois du discours*. (I said therefore, most probably was it what I wished to say, that there would only be poetry, insofar as there is meditation on language as well as incessant, uninterrupted reinvention of the novelty of this language. That, 'however, leads to the breakup of the established boundaries of the language, the grammatical rules, and the laws of speech.)"

Also, this new volume of poetry contains, aside from an unfortunately partial reprint of the essay published in " *Le Crève–Cœur* " on rhyme, poems which continue the new rhyme–change. As an example, I refer to the sixth and eighth stanzas of the title poem (p. 34) and to the third stanza of the sonnet, "Imité de Camoëns" (p. 88):

*Ce que je chérissais jadis a tant changé*

*Qu’on dirait autre aimer et comme autre douloir*

*Mon goût d’alors perdu maudit le goût que .j’ai. . .*

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(It is notable that a reprint of both these poems can be found in "*Cahier de Poésie*," Nr. 2 of the "*Cahiers du Rhône*," avril 1942; pages 39–41.)

And also in his latest (late 1942 by the same publisher, Ed, de la Baconnière, Neuchâtel) collection of poetry, "Brocéliande,” Aragon continues this manner of rhyme when he ventures to rhyme *quelqu’un* with *commun* and with *comme un* (p. 26), *nuit* with *celle–ci* (p. 40}, *pour* with *amour* (p. 50)––The fact that a great stylist and clear thinker of the best French tradition, such as Aragon, was able to decide on that kind of procedure, seems to be at first glance a disowning of the traditional valuations of the French language, and thereby the unique French quality of proportion and value, and ought to be viewed with authority as significant. This breakthrough, which I’11 designate as the "*aperspectival*," stands, as this great French poet demonstrates by no means in contradiction to a lively intellectual tradition, but is in its creative further–development. Aragon's reorganization relating to poetry is in the same sense an overcoming of Corneille and Racine, as de Broglie’s new light–theory relating to science represents an overcoming of Descartes.

XI. THE APERSPECTIVAL CHARACTER OF THE

NEW STYLE OF VERBAL EXPRESSION

The kind of rhyme that has become apparent not only in Aragon, but also in Rilke in the proceeding examples underscores the aperspectivity of thought (to which the omission of punctuation in French further contributes), that aperspectivity which is already very strongly reflected in the innovative use of the verb, the noun, the adjective, the pronoun, and other parts of speech, and which begins to prepare the linguistic expression for the new style of thought (which is unavoidable), insofar as these modes of expression are not already themselves of an aperspectival sort.

Aperspectival vision and thought, however, is not to be considered as the opposite to a perspectival. The opposite to "perspectival," if it were to be so construed, would very simply be "unperspectival." Whenever I thus call something aperspectival, I mean that newness which is new, like every newness, in that it becomes noticeable for the first time, and which, in the case at hand, suggests itself in that mirror which the grammar may be considered to be.

This aperspectival form, again, was not the only one that can be read from the grammatical, mirror. Even now, to agree to the consequences of the form previously

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outlined seems to me inappropriate. A mere reading can possibly lead to something being acknowledged inasmuch as an obvious state of affairs cannot be abolished by simply denying it. It is never done with an acknowledgement (an acknowledgement may also be itself a complete emergent consciousness [Bewußtwerdung] of a state of affairs). In order to make it effective it must be experienced. A thought that didn’t turn to a smile has only been guessed, but not really thought. This is valid all the more strongly in the case at hand, as that which is reflected is related to the most living and, at the same time, most concealed expression of mankind.

The mirror remains always the mirror and the reflection always the reflection. Narcissus ever waits in the background, and will find nothing other than the love for himself. Yet it depends on the love beyond us. And on the fact that the eye should be not only a reflective–mirror, thus an acknowledgement, but a response. Everything viewed is mere reflection and as such empty. Only the seen a response. Thus mere seeing does not suffice; there must first be insight.

Only this insight changes the thoughts into that bright smile, which the viewing that someone performs through his eye, or enjoys in the eyes of others [?] knows nothing about.

These statements on grammatical structure changes were a mirror. In order for them to be more than that

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it would be necessary to describe what happens between eye and mirror: the unfoldings which took place, the events which are taking place, the anticipated which will take place. If, in these three interrelationships of life, traits are found which the grammar reflects, then this would equal a discovering and rediscovering in that which is alive, the living. Yet these interrelationships of life belong to disciplines other than the grammatical discussed here. As far as it is a matter of this grammatical discipline, however, it may be said that a part of the psychic (or better: in–accordance–with–consciousness [bewußtseinmäßigen]) structure of humankind is also reflected in the structure of the sentence; and we may still add that this "mirror" even lets a transformation (and an enrichment, i.e. a consciousness–becoming [Bewußtwerdung] of the psychic—and moreover an intensification of the spiritual––structure of the occidental people become evident.

The eye follows up many lines to discern a pattern. Many threads must be woven in order that a fabric emerges. Lines and threads give only the relationships. Yet the stress must be on the pattern, the whole pattern, on the fabric, the whole fabric.

AFTERWORD

The preceding text points out a train of thought which I first indicated in "*Rilke und Spanien*" and which dealt with both the adjective and the rhyme (see there, pp. 39, 41, 46, as well as the notes 42, 43, 46, 47, 49, 50, and 59). For publication of the second edition I merely added the remarks that were fitted into the text, as mentioned in the foreword. Nothing more could be noted, with the exception of a few words which would have to explain the suggestion that the next to last paragraph (p. 46) contains. It was said there that in certain developments, events, and expectations characteristics could be reflected corresponding to those which become noticeable in the grammatical structure change. In the meantime, I believe I have given answer to that question which could have emerged for the reader by this suggestion. In my book, "*Abendländische Wandlung,*"1 written in the winter 1941/42––about two years later than this work––I attempted to represent among other things the change or transformation of the European structure of consciousness that matured through the scientific research results of the last forty years. This expresses itself above all in four fundamental facts, which I believe to have represented by

1 "Transformation of the Western World" (untranslated).

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the grammatical mirror, without having a deliberate intention guide me.

These four facts are: First, the Space–Time–Unity made possible by Einstein, which is grammatically reflected most noticeably in the example by Kafka, "...and trod into the sidelong grass," (p. 16). Second, the *Dissolution of Oppositions* brought about by Einstein, Planck, de Broglie, and Hans Kayser, thus by the new physics and the harmonics, which is grammatically expressed in the substantivation of the verb (p. 27f.) and in the abandonment of the "and" (p. 28f.). Third and Fourth, the *Relinquishment of the Causal Relationship,* which, like the previously mentioned facts, also implies a *Relativation of Reference*, made possible by Einstein’s relativity theory, Planck's quantum theory, de Vries’ theory of mutation, and the discovery of the uncausal character of dream occurrences by Freud, which become noticeable grammatically in the abandonment of the "because or for" (*denn*) (p. 31f.) in the new rhyme–use and also in the innovative usage of the adjective,

Neither in the proceeding essay, nor in "*Abendländische Wandlung*" was I attempting to interpret phenomena, to provide them with a deliberate, preconceived, pre–thought explanation, but I was endeavoring to allow the above cited facts to become noticeable in the manner of the mirror, so to speak, from among the given objective facts, here out of the grammatical structure, there out of the relevant research. I hope to have achieved this, so far as it is

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possible, inasmuch as only that has validity which proves itself from itself, not however, that which our understanding wants to prove, since it can lose itself much too easily in Sophistry by the intention that is perspectival, arranged for the purpose–oriented. The situation does not depend on proofs, on a mere viewing, nor on the pursuit of an intention. It depends on the beholding, for only the beheld is the answer; it depends on the becoming aware (*Gewahrwerden*), on the true (*Wahren*) (which I designated it later, in "*Ursprung und Gegenwart*"), for only the authentically discovered (*Gewahrte*) is true (*wahr*); it depends on the insight, the internalization (*Inne–Werden*), for only the living inner correspondence is a guarantee for a certain authenticity; it depends on the sight (*Sicht*) and not on the intention (*Absicht*), the intentional orientation, the purposive, perspectival fixation. The human and his abilities are not any intention (*Absicht*), but a view (*Sicht*) of the world and in the world, Its most authentic, most true utterances, as they become perceptible and comprehendible in the grammatical structure or in clear scientific research, are the valid manifestations of himself respective to his situation. This, at least the immediate situation of the Western Peoples, was expected to have been illuminated only to a degree through my comments, so I owe it to that light (and that darkness) that may only enable any view, may place ourselves again in that humanly tension with it, in that humanly tragedy, to which belong

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even the "worldly" poles, courage and submissiveness..