The order of recollections is particularly interesting during the Adagio. As the Adagio's first theme unfolds, the counterpoint recollects the Subordinate group of the Sonata. And then as the Adagio's second theme unfolds, the counterpoint reaches further back to the Principal group. In sum, as the Adagio goes on, the recollective memories within it reach further and further back to the works origin.

Toward the end of the Adagio, the passage just before the recapitulation of the Subordinate group remembers the first Principal theme. Once again, this recollection is a sublimation of the opening. In its immediate proximity to the recapitulation of the Subordinate group it enlarges the space of recollecting beyond that of the recapitulation proper.

Although it is not included in Table 3, the Rondo can be understood as a recollection of the Adagio. Like the recollections of the Sonata throughout the quartet, it is as though the Rondo sees the Adagio in a new light. In this case, the Rondo as a whole performs the traditional role of comic reconciliation. In counterpoint with its comic recollections of the Adagio, the Rondo continues the series of sublimated references to the Principal theme group of the Sonata. Finally, the close at Rehearsal O completes the series of sublimated recollections, as I have said, by reaching back over the entire work. Indeed, by achieving a tonal stability nowhere else achieved within the work, we may say that the end reaches back beyond the work's frame to a tonic stability that Schoenberg's world, like that of Brahms before him, could only imagine in nostalgia, through the recollections of sublimated memories.

JUDITH RYAN

"Ich fühle luft von anderem planeten": Schoenberg Reads George

Two books first set me thinking about the complex relationship between modernism and aestheticism. The most provocative of these was Peter Bürger's *Theory of the Avant-Garde*, which appeared in Germany in 1974 but was not translated into English until 1984.[1] The second was Albrecht Dümling's *The Alien Sounds of the Hanging Gardens*, subtitled "The Public Isolation of New Music as Exemplified by Arnold Schoenberg and Stefan George," which came out in German in 1981 and remains untranslated, as far as I know.[2] Both books deal, in different ways, with the extraordinary intercalation of aestheticism and modernism. But while Bürger's study concerns the relation between the art-for-art's sake movement and the radical experimentation of Dada and surrealism, Dümling explores the continuities and ruptures within what in German is known as "die Moderne," a period that

[1] Peter Bürger, *Theorie der Avantgarde* (Frankfurt: Suhrkamp, 1974); *Theory of the Avant-Garde*, trans. Michael Shaw, foreword by Jochen Schulte-Sasse (Minneapolis: University of Minnesota Press, 1984).

[2] Albrecht Dümling, *Die fremden Klänge der hängenden Gärten: Die öffentliche Einsamkeit der Neuen Musik am Beispiel von Arnold Schönberg und Stefan George* (Munich: Kindler, 1981).

encompasses both the aestheticism of the late nineteenth century and the innovations of the twentieth-century modernist movements.[3]

Dümling's book presents an extremely subtle analysis of the problem—to express it in its simplest form—why Schoenberg, poised on the threshold of experimental modernism, should turn to George's aestheticist poetry for textual inspiration. The problem becomes even more sharply profiled when we recall, as Reinhold Brinkmann has pointed out, that Schoenberg's interest in George's poetry is coterminous with his own period of atonality, and only with that period.[4] On the most basic of thematic levels, one might posit some kind of kinship between George's claim to have created a new mode of poetic expression and Schoenberg's claim to have developed a "new music"—the idea in both cases of a pathbreaking creative innovation.[5] But the two types of newness are not congruent. Rather, their most fundamental tendencies run counter to each other. Martin Stern has argued that Schoenberg needed George's firmly structured poems to anchor his new atonality: George's "rhythm, sentence- and line-lengths, rhymes and stanzas provided and supplemented the structural scaffold that Schoenberg had abandoned, gave it support and set limits for it."[6] Plausible as this argument may seem in the abstract, it does not at all conform to what Schoenberg actually does with George's rigid forms.

Schoenberg is believed to have first come to know George's poetry in 1904 at a meeting of a group run by Conrad Ansorge and known as the "Ansorge-Verein." Founded in 1900, the Ansorge group was dedicated to bringing music and poetry together; at its meetings, poems were both recited and performed in musical settings. Ansorge himself was simultaneously a devotee

[3] The terminologies used by these two German scholars are not easily transferable into English. Bürger's distinction between "die Moderne" and "die Avant-Garde" is closer to Matei Calinescu's distinction between "modernity" and "the avant-garde" in the first edition of his book *Faces of Modernity* (Bloomington: Indiana University Press, 1977) than to the distinction between "modernism" and "the avant-garde" that has come into recent use, perhaps via Andreas Huyssen's *After the Great Divide* (Bloomington: Indiana University Press, 1986). Schulte-Sasse, in his foreword to Bürger's book, uses the term "modernism" where Bürger uses "die Moderne." Dümling speaks throughout of "die Moderne," i.e., the modern movement that began in the late nineteenth century, as does Reinhold Brinkmann in his various articles on Schoenberg.

[4] Reinhold Brinkmann, "Schönbergs Lieder," in *Arnold Schönberg: Publikationen des Archivs der Akademie der Künste* (Berlin: Akademie der Künste, n.d.), 46.

[5] Ibid., 47

[6] Martin Stern, "'Poésie pure' und Atonalität in Österreich: Stefan Georges Wirkung auf das Junge Wien und Arnold Schönberg," *Modern Austrian Literature* 22 (1989): 134..

of the naturalist poet Richard Dehmel and of the aestheticist Stefan George, rivals and apparent opposites on the contemporary lyric scene. Ansorge's music and poetry group, with its unique combination of interests, eased Schoenberg's transition from Dehmel to George, as Dümling shows. Schoenberg's specific knowledge of the two texts by George that he sets in the Second Quartet, op. 10, "Litanei" (Litany) and "Entrückung" (Rapture) is due to his pupil Karl Horwitz, who sent him copies of the two poems.[7]

First published in 1904 in George's trend-setting poetry magazine, *Blätter für die Kunst*, "Entrückung" was included in George's volume *Der siebente Ring* (The seventh ring) three years later. "Entrückung" is the final poem in a sequence in this volume titled "Maximin": these were poems of mourning for George's young friend Maximilian Kronberger, who had become a kind of godlike figure for George and his circle after George had met him in Munich and who died a year later at the age of sixteen. George describes him as one who even as a child "had been filled with seething divinations of the beyond."[8] Maximin was not only a symbol of "sacred youth," but also an "embodiment of world-creating eros."[9] After a series of epiphanic experiences that George, using a word closely related to the language of his poem, terms his "days of rapture," Maximin "passed from a fevered dream into death."[10] The "fever-ridden frenzy" of the third tercet of "Entrückung" doubtless refers to Maximin's final illness.

"Litanei," the other poem from this volume that Schoenberg set in his Second Quartet, is drawn from a cluster of poems grouped under the heading "Traumdunkel" (dream darkness) in *The Seventh Ring*—a group of poems that follows the Maximin group but continues the process of mourning the strangely divine youth. "Litanei," to my mind a far less interesting poem than "Entrückung," is nonetheless intriguing because of its unrhymed form and passionate expressive quality, held in bounds only by complex alliterative structures and vowel alternations. It would be interesting to know whether Schoenberg was aware that, in placing "Litanei" before "Entrückung" in his quartet, he was reversing the order in which they appeared in *The Seventh Ring*. Schoenberg's placement, in any event, makes "Litanei" a prayer for divine intervention and "Entrückung" a form of response.

[7] Dümling, *Die fremden Klänge*, 176.

[8] Stefan George, "Maximin. Ein Gedenkbuch" (Berlin: *Blätter für die Kunst*, 1907), n.p. [= p. 4].

[9] Cited in Klaus Landfried, *Stefan George. Politik des Unpolitischen* (Heidelberg: Lothar Stiehm, 1975), 112.

[10] George, "Maximin. Ein Gedenkbuch," n.p. [= p. 5].

Schoenberg's own comments on his setting of "Entrückung" in the fourth movement of his Second Quartet suggest that he understood at least the introduction to this movement as a kind of program music:

> The fourth movement, "Entrückung," begins with an introduction that depicts a departure from the earth to another planet. The visionary poet has anticipated sensations here that will perhaps soon be confirmed. Emancipation from gravity—drifting up through clouds into ever thinner air, forgetting all the travail of earthly life—all this will be portrayed in this introduction.[11]

Given that Schoenberg regarded his own free atonality as an "emancipation from gravity," there is no reason to limit our interpretation of this passage to the idea of space travel in the literal sense. Still, the "liftoff" experience Schoenberg describes here—space travel in a more metaphorical and capacious sense—is not at all remote from George's views at the time he composed the poem.

The text can be located precisely toward the end-point of George's "cosmic phase." The "Kosmische Runde" or "Cosmic Circle" was a group of writers and thinkers who gathered in Munich between 1899 and 1904. The charismatic center of this group was Alfred Schuler,[12] an archaeologist devoted to Johann Jacob Bachofen's mystic beliefs in the Magna Mater or Great Goddess.[13] Contemporaries who took part in the meetings of the Cosmic Circle have given amusing depictions of the group's festivals and their attempts to usher in a revival of ancient heathen cult practices.[14] The Cosmic Circle put on masques and masquerades, held banquets in classical costume, performed bacchanalia accompanied by wine and incense (and possibly mind-expanding drugs as well).[15] George attended four of these

[11] Schoenberg, "Bemerkungen zu den vier Streichquartetten," quoted in Dümling, *Die fremden Klänge*, 188.

[12] Wolfgang Frommel writes of Schuler's "außerordentliche Ausstrahlung" ("Alfred Schuler. Spuren heidnischer Gnosis," *Castrum Peregrini* 34 [1985]: 5–23).

[13] Their point of departure was Bachofen's *Das Mutterrecht* (Stuttgart: Krais & Hoffman, 1861). After the dissolution of the "Kosmische Runde," Schuler continued lecturing on ancient mysticism and the Orphic cults; his lectures exerted an influence on the later work of Rilke.

[14] See Roderich Huch, "Erinnerungen an Kreise und Krisen der Jahrhundertwende in München-Schwabing," *Castrum Peregrini* 110 (1973): 5–49. See also Franziska zu Reventlow's comic novel about the Cosmic Circle, *Herrn Dames Aufzeichnungen oder Begebenheiten aus einem merkwürdigen Stadtteil* (Frankfurt: Ullstein, 1987).

[15] See Marita Keilson-Lauritz, "Stefan George, Alfred Schuler und die 'Kosmische Runde.' Zum Widmungsgedicht 'A.S.' im *Jahr der Seele*," *Castrum Peregrini* 34 (1985): 30. She points out here also that George had also tried hallucinatory drugs before his involvement with the Cosmic Circle.

occasions, in 1899, 1903, and 1904, and his poem "Maskenzug" (Procession in costume) toward the end of *The Seventh Ring* evokes one of these gatherings, in which the procession is led by a veiled figure at once "man and mother with the lamp."[16] Indeed, the final poem of the volume can be read as an address to members either of the Cosmic Circle or of his own George Circle: invoking the farewell toast and the warm handclasps of friends as they depart, the speaker declares: "how I feel myself light, today, as never before, immune to friend and foe, ready for any new journey."[17] One kind of "new journey" is depicted in the poem "Entrückung."

George finally broke with the Cosmic Circle for two reasons. One had to do with prejudices and rivalries among the members of the two groups.[18] The other was George's belief that the "hidden powers" capable of creating a new type of art and transforming modern culture were ultimately not to be found in dionysian impulses. While both the Cosmic Circle and George urged a return to antique ideals, George promulgated a Hellenic, and thus more male-oriented, model. In the youthful Maximilian Kronberger, renamed "Maximin," George saw a reincarnation of the divine and an image of the new human being that was to be ushered into existence by the new poetry.

The poem "Entrückung" is located on the border between gnostic belief in a mother cult and a new promotion of manly ideals. Bearing this ambivalence in mind will help us come closer to the poem as it appeared to its first readers in 1904 and 1907. We can now start looking at the poem itself. The poem and my English translation are included at the end of this chapter. "Entrückung" is one of the most untranslatable texts I have ever wrestled with; and although I have tried to recreate some sense of the poem's rhythms and evocative power, there are many formal features (notably the rhymes) that I have not even tried to reproduce, and many semantic compromises I have been forced to make. Those who know German will have preferred the greater accuracy of a prose gloss; but I would like non-German speakers to gain some sense of how it feels to read this poem in the original.

"Feel" is a crucial word: it occurs twice in the poem, once in the first line and again at the end of the second-to-last tercet. The German verb "fühlen" includes both outer sensation and inner emotion. The whole poem turns on this combination of meaning. When Martin Stern, in his article on Schoenberg's setting of the poem, repeatedly misquotes the opening words as "ich

[16] *Der Siebente Ring*, 5th ed. (Georg Bondi: Berlin, 1920), 211.

[17] Ibid., 213.

[18] Ludwig Klages had angrily demanded that George break with the Jewish scholar and writer Karl Wolfskehl; see Frank Weber, "Stefan George und die Kosmiker," *Neue Deutsche Hefte* 35 (1988): 274.

spüre luft," he not only recurs to more idiomatic German usage ("spüren" is the word one would expect in this context), he also reduces the semantic range of the poem's opening, in which the air from the other planet is both experienced as a tactile sensation on the skin and felt as an emotive response within the psyche. By the same token, the title of the poem, "Entrückung," suggests both ecstasy and physical displacement. "Rapture" is a good equivalent, but "transport" would also have been possible. Although the speaker of the poem is about to take off for an alien realm, the poem's opening line implies not that the speaker is entering the airspace of another planet but rather that the air of the other planet is moving toward him from outer space. This ambivalence allows us to understand the experience as happening simultaneously in the outer world and in the world of the imagination.

George's precious turn of phrase, "von anderem planeten," where the definite article is omitted, suggests the radical otherness of the alien planet. As the speaker leaves the earth, or imagines he is leaving the earth, friendly faces and familiar landscapes pale away as the "bright beloved shadow" comes more clearly into focus. I should really have translated "Schatten" as "shade," since it refers to a dead person—specifically, Maximin—but the German formulation also turns upon the oxymoron "lichter...Schatten," "bright shadow." A similar paradox is at work in the third tercet, where the shade or shadow is said to be completely "extinguished" in "deeper radiance." The word for radiance, like the verb to feel, is also polysemic: it means both incandescence—the shining that emanates from light sources, including heavenly bodies—and ardor, the glow within the passionate human heart.

The beloved shade is called, at the end of the second tercet, "the summoner of my torments." Yet the transfigured dead loved one, at once "extinguished" and sublated into "deeper radiance," also summons the speaker on the journey that brings him close to the atmosphere (or aura, to use a more specifically art-oriented term) of the alien planet. The "frommer Schauder" or "pious shudder" registers this paradoxicality but at the same time transmutes it into something more conventional.

Following this transfiguration of the loved one, the speaking subject is himself dissolved into musical tones, circling or orbiting like a planet or the "harmony of the spheres," but also "weaving" like Goethe's Earth Spirit or Pater's perpetually fugitive self, "that continual vanishing away, that strange, perpetual weaving and unweaving of ourselves."[19] While Pater's formulation

[19] "Conclusion" to *The Renaissance*, in *Selected Writings of Walter Pater*, ed. Harold Bloom (New York: Columbia University Press, 1974), 60.

describes the self in its accustomed state, George uses similar imagery to depict the dissolution of the speaking subject and its fusion with a vaster, transcendental realm.[20] Pater's notion that, in the constantly shifting nature of reality as we know it, "all melts under our feet"[21] is transposed in George's poem to become a description of a sphere beyond everyday reality in which, as the penultimate tercet has it, "the ground is trembling white and soft as whey." In submitting to the "mighty breath," the speaker of George's poem not only comes under the influence of the "air" from the "other planet," but also suggests that this air is identical with divine inspiration (also usually figured as "breath"). Dissolution of subjectivity and emergence of creativity are here placed in tandem.

The "gusts" that now traverse the speaker are a more tumultuous manifestation of this divine breath. No wonder women fall down in prayer as the speaker undergoes this experience. The lifting mists and mountain passes[22] in the following tercet invoke even more clearly the notion of natural phenomena opening up to make way for an emerging illumination. Indeed, the subject, after clambering over monstrous chasms, now feels himself swimming through a sea that is at once a kind of amniotic fluid and the receiving light of another world. Again, the verb "fühlen" suggests both physical and mental feeling, sensation and emotion. "Swimming" (or floating, which "schwimmen" can also mean) is simultaneously a mode of bodily progress and a sense of intellectual disorientation. Images of clear lightness and shimmering whiteness suggest both clarity (the sun-filled space) and insecurity (the whey-like earth). The crystal brilliance through which the self "swims" is at once a solid and a fluid medium, water, as it were, in two states simultaneously. The poem concludes with a dual observation in which the subject sees itself as both light and sound, visual and acoustic splinters of the divine being itself. Yet the "holy fire" and "holy voice" are not just those of the godhead—they are also those of the "bright beloved shadow" and "summoner of my torments," now transfigured into aspects of the transcendent.

[20] I do not agree with Walter Frisch's view that the self "dissolves his identity into music's collectivity" ("The Refractory Masterpiece: Toward an Interpretation of Schoenberg's Chamber Symphony, op. 9," in *Constructive Dissonance: Arnold Schoenberg and the Transformations of Twentieth-Century Culture*, ed. Juliane Brand and Christopher Hailey [Berkeley and Los Angeles: University of California Press, 1997], 96).

[21] Ibid., 60.

[22] The meaning here, "schmaler weg zum durchschlüpfen für das Wild" (small path for wild animals to get through), is given in Jacob and Wilhelm Grimm, *Wörterbuch*, vol. 9 (Leipzig: Hirzel, 1899), 841, col. 1.

Read in this way, the poem is clearly situated on the border between the Cosmic Circle's belief in a cult of the dead and the notion of a great earth-mother,[23] on the one hand, and a more masculine concept of renewal through the spirit of a godlike youth who had died before his time, on the other. The erotic energies in the poem cross the boundaries between what was seen, in the early twentieth century, as "feminine" and "masculine" paradigms. Receiving the sacred touch or "breath" of the universe, the speaker surrenders unquestioningly and permits himself to dissolve into the cosmic harmony. Nature, too, engages in erotic interplay, as the sun-filled clearing "embraces" the distant mountains, and the ground beneath the speaker's feet trembles and gives way. At the end of the poem, fusion with the cosmos is complete.

If we turn again to the question of how Schoenberg "read" George, we can see how much more complicated it has become. Dümling is right in observing that, far from using George's rigid formal principles to shore up his own atonality, Schoenberg "destroys" the "strict structure of George's poems."[24] But Schoenberg also selected—knowingly or unknowingly—a poem that itself undermines much of what George overtly claimed as the guiding principle of art: the repression or control of chaotic psychological impulses by imposing upon them the straitjacket of form. "Entrückung" enacts a simultaneous tightening of form—mainly through rhyme and meter—and loosening of form—mainly through enjambement and semantic ambiguity. It is at once future-oriented and atavistic, self-centered and self-abandoning. The "other planet" is thoroughly alien, but also the place where a dead loved one undergoes transfiguration and summons the self to share that experience. The poem depends on dramatic oppositions, but also on hidden correspondences without which rapture or transport could not occur at all.

Rather than seeing Schoenberg simply as undermining George's strict forms, I see him also as uncovering George's suppressed impulse toward loss of control. Schoenberg foregrounds, as it were, the underlying dionysiac strand in George's verse. George's unequivocal rhymes (there are no half-rhymes or eye-rhymes), one of the major sources of his formal control, tend to be occluded or at least somewhat veiled in Schoenberg's setting. George's almost invariable iambic meter undergoes unexpected expansions and contractions in Schoenberg's version. The equal lengths Schoenberg accords to the first three syllables of the poem ("ich fühle") throw the emphasis on the fourth syllable ("luft"), thus resisting the impulse to indicate the poem's

[23] See Wolfgang Frommel, "Alfred Schuler. Spuren heidnischer Gnosis," *Castrum Peregrini* 34 (1985): 20.

[24] Dümling, *Die fremden Klänge*, 198.

iambic meter from the very outset, and choosing instead to highlight the rhythm of the phrase as a whole (mm. 21–23).[25] Schoenberg sets the opening of the last two lines of the poem in a similar fashion (mm. 100–101). This rhythmic pattern is anticipated, in Schoenberg's introduction to the fourth movement of the quartet, by a motif with alternating pitches and the same device of three upbeats followed by a downbeat (for example, mm. 7–8). This more melodic version of the rhythmic pattern occurs only in the instrumental sections, never in the voice part. The voice, moving more slowly as if dazed or overwhelmed, echoes the rhythm, but not the melody that emanates from the universe and summons the singer to participate in the cosmic experience.

In his chromatic use of tones throughout his composition, Schoenberg frequently reminds us of speech melodies, without actually imitating them; the "two musics,"[26] that of poetry and that of traditional song, are held in constant tension, with both of them dissolving or on the point of dissolution, in Schoenberg's composition.[27] And in the poem's final tercet, Schoenberg diverges from George's metrics by dramatically expanding the length of the words "heilig" (mm. 110–113), "feuer" (mm. 104–105) and "stimme" (mm. 114–116). These last two lines, marked in George's poem by strict syntactic parallelism and caesuras that cut each line symmetrically in two, are reconfigured by Schoenberg's insistence on expressive emphasis, giving the highly charged adjective "heilig" (holy) much greater prominence than in George's verses. The C♯-major chord that concludes Schoenberg's piece suggests a radiant union of subject and cosmos beyond the sphere of human speech.

At the opening of the poem, Schoenberg disregards George's use of terza rima by isolating the first line dramatically from the rest of its tercet. In contrast, Schoenberg increases George's enjambement effects by treating the second and third tercets as if they belonged in an almost unbroken sequence with the last lines of the first tercet.

Schoenberg largely ignores, in other words, the tight control that George saw as heralding a new, more masculine poetic mode. Instead, he brings out

[25] I follow here, with some adaptations, the observations made by Reinhold Brinkmann about Schoenberg's setting of "Sprich nicht immer" in his article "Schönberg und George. Interpretation eines Liedes," *Archiv für Musikwissenschaft* 26 (1969): 1–28.

[26] See Wolfgang Osthoff, *Stefan George und "Les deux Musiques": Tönende und vertonte Dichtung im Einklang und Widerstreit* (Stuttgart: Franz Steiner Verlag Wiesbaden, 1989), 271. Osthoff shows how the problem of the "two musics," that of poetry and that of song, became more acute around the turn of the century.

[27] Osthoff, ibid., 43–45, shows how Schoenberg diverges from the intonation patterns of poetic speech in his setting of "Saget mir, auf welchem Pfade" from George's *Buch der hängenden Gärten*.

two tendencies that are at cross-purposes to the controlled style, but that nonetheless form hidden undertows in George's poetry: first, the continuation of a turn-of-the-century self-dissolution that was precisely what George's masterful metrics attempted to prevent; and second, the emergence of an expressive style that links George's poems on the emotional level with an as yet incipient expressionist manner.[28]

Reinhold Brinkmann points to the figure of a "Durchbruch" or "breakthrough" that was in common use during this period to describe the way in which the "inner world" of a creative person bursts forth into externalized expression. Kafka, writing of his 1912 short story "Das Urteil" (The judgment), called it his "Durchbruchserzählung," a representation of his "dream-like inner world."[29] The "breakthrough" figure is particularly evident in George's "Entrückung," as the tormented psyche of the mourning poet first breaks forth but then reverses itself dialectically into a "breakthrough" of a very different sort: the recognition of a divine unity in which the deceased Maximin and the God of the universe are understood as part of a single phenomenon. This cognition is presented as breaking through and shining forth (as phenomena do) in the imagery of lifting mists and opening chasms. What breaks through here is not just George's private emotional turmoil after the death of Maximin, but also his suppressed attraction to the dionysian ecstasies of the Cosmic Circle.

In emphasizing this submerged current in "Entrückung," Schoenberg also "rereads" the persona uttering the words of the poem. To be sure, George was drawing on a long tradition of the lyric subject as penetrated by divine inspiration. Submission to rape—or rapture—by the divine was not understood in this essentially Romantic tradition as emasculating the poet. But Schoenberg transforms the speaker into a soprano voice. From a heterosexual point of view this might be motivated by the fact that the "bright beloved shadow" or "shade" is masculine—but the grammatical gender of "Schatten" is masculine and would have to remain so even if the dead beloved were a woman. From the text of the poem alone, there is no compelling reason for assigning

[28] Could the expressionist Johannes R. Becher have been thinking of Schoenberg's setting of "Entrückung" when he wrote his poem "Klänge aus Utopia," with its echoes of George's vocabulary, its allusion to cellos, and its remarkable final words, "Lang dröhnender Akkord"? (*Menschheitsdämmerung. Ein Dokument des Expressionismus*, ed. Kurth Pinthus [1920; reprint Berlin: Rowohlt Taschenbuch Verlag, 1959], 268.)

[29] In August 1914, Franz Kafka noted in his diary the central importance for his narrative method of "die Darstellung meines traumhaften innern Lebens" (*Tagebücher 1910–1923*, ed. Max Brod [Frankfurt: Fischer, 1951], 420).

one gender rather than another to the poem's speaker. Most scholars see Schoenberg as selecting George's "Litanei" and "Entrückung" at this point in his life because these texts seemed to express his own agony over his wife's unfaithfulness. In that case, why did he not set the poems for a male voice? I would like to propose that Schoenberg here once again deconstructs the apollonian ethos and the strongly shaped or "masculine" poetry that George had worked so hard to create.[30]

George's ambition to turn his esoteric and intensely elitist cult into the foundation of a new incarnation of Hellenism in Germany, a desire that was to reach its full expression in his 1928 volume of poetry *Das neue Reich*, led to co-optation of George's work after 1933 by the National Socialists. George declined the presidency of the Nazis' new Academy of Poets and somewhat bumblingly went into exile in Switzerland. All the same, George's aestheticizing "will to power" can justifiably be seen as a form of proto-fascism that is not uncommon in high modernist art.[31] What Schoenberg saw, in 1907–1908, in a poem like George's "Entrückung" was clearly not this excessively controlling side of George's poetry. Rather, Schoenberg revealed in George a suppressed yearning for self-abandonment in the sense of the vanishing subject of 1890s "modernity," coupled with an impulse to project emotion outward in a way that was soon to become the hallmark of the new German movement, expressionism. Thanks to Schoenberg's setting, we can see, at least in this one example, how aestheticism paved the way for more radical forms of modernism.

[30] David Lewin gives a different—and less literal-minded—interpretation of Schoenberg's use of the soprano voice in op. 10, reading it as a "gender-free" representation of the transcendent voice that ultimately soars above the instrumental ensemble; see "Women's Voices and the Fundamental Bass," *Journal of Musicology* 10 (1992): 464–482, esp. 468–469.

[31] See, for example, Martin A. Simoneit, *Politische Interpretationen von Stefan Georges Dichtung. Eine Untersuchung verschiedener Interpretationen der politischen Aspekte von Stefan Georges Dichtung im Zusammenhang mit den Ereignissen von 1933* (Frankfurt: Peter Lang, 1978). Michael Petrow argues for a more impartial approach to George's poetry in *Der Dichter als Führer? Zur Wirkung Stefan Georges im "Dritten Reich"* (Marburg: Tectum Verlag, 1995).

Entrückung

Ich fühle luft von anderem planeten.
Mir blassen durch das dunkel die gesichter
Die freundlich eben noch sich zu mir drehten.

Und bäum und wege die ich liebte fahlen
Dass ich sie kaum mehr kenne und du lichter
Geliebter schatten—rufer meiner qualen—

Bist nun erloschen ganz in tiefern gluten
Um nach dem taumel streitenden getobes
Mit einem frommen schauer anzumuten.

Ich löse mich in tönen · kreisend · webend ·
Ungründigen danks und unbenamten lobes
Dem grossen atem wunschlos mich ergebend.

Mich überfährt ein ungestümes wehen
Im rausch der weihe wo inbrünstige schreie
In staub geworfner beterinnen flehen:

Dann seh ich wie sich duftige nebel lüpfen
In einer sonnerfüllten klaren freie
Die nur umfängt auf fernsten bergesschlüpfen.

Der boden schüttert weiss und weich wie molke..
Ich steige über schluchten ungeheuer ·
Ich fühle wie ich über lezter wolke

In einem meer kristallnen glanzes schwimme—
Ich bin ein funke nur vom heiligen feuer
Ich bin ein dröhnen nur der heiligen stimme.

Rapture

I feel air streaming from another planet.
Paling through the gloom behind are faces
That turned to me as friends a while ago.

And trees and pathways that I loved turn sallow
So that I hardly know them and you bright
Beloved shadow—summoner of my torments—

Are now extinguished in a deeper radiance
Wracked no more by fever-ridden frenzy
But with a pious shudder shining forth.

I dissolve in musical notes, I orbit, weave,
With thanks unfathomable and praise unnamed
Surrendering wishless to the mighty breath.

Suddenly turbulent gusts traverse my being
In rapturous consecration where fervent cries
Of women worshippers flung to the dust implore.

Then I notice gauzy mists start lifting
In a sun-filled limpid open space
Embracing just the farthest mountain passes.

The ground is trembling white and soft as whey..
I clamber over chasms monstrous, ghastly,
I feel myself, above the topmost cloud

And in a sea of crystal brilliance, swimming—
I am a light-spark only from the holy fire
I am a rumbling only of the holy voice.

Translated by Judith Ryan

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