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The representation of the Christian ethos in the poetry of Werner Bergengruen: an integrated approach

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The background of World War II remains present but veiled; only occasionally breaking through in: 'Schleiern und Nebeln ... Schimmel und Fäulnis ... Länge der Nächte ... würgende Alb ... in grossen Ängsten und Traurigkeit ... Zersprenge die Fesseln ... Zur Freiheit Gezeugter ...'.

SIBLIMITY

The sublime element subtly forms the foundational thought in the repetitive line: 'Die Jungfrau gebar. Es mehrt sich das Licht' and yet the lofty implication receives its impetus mainly toward the end of the poem. Particularly striking is the 10th stanza, when the wonder of the full sacrifice becomes clear.

'Jungfrau'[1] continually stresses the elevated position of Mary, and 'gebär' relates the divine to a human and every-day birth situation. Because of the exalted birth in lowly earthly conditions, the light of the world increases. But only in the sacrificial act, symbolized in 'Stammholz und Dorn', does the dead seed grow and as a result of it: 'steigen die Säfte'. The inter-relation of human and divine, and yet the vast elevation of God above man, is indicated in 'Mein Wort ist wahr. Heb auf dein Gesicht'. There is an I-You relationship of trust. 'Kind, höre das Wort' is the prerequisite to the implicit trust and pride of a child to the Father.

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1) The Christian reference to Mary can be implicitly deduced from the poem itself: the 14-fold refrain always correlates the increase of light with the fact that the Virgin gave birth. This is a significant biblical truth. In addition, death (5) and decay (2), as well as the world of magic (15), are overcome in the refrain. Birth has brought about reconciliation between creation and man (stanza 5). 'Den alten geweihten Bericht' (31) can be related to the good tidings of Luke 2, 10. The 'Nun' of line 37, is only possible because of Bethelehem and the Virgin and thus life is renewed (38) and sinful man (51) is free (55) to face the future (49) without fear (55).

THE CONFESSIONAL DISCLOSURE

The ethos of the poems is reflected in the confessional quality which is to be found in the personal commitment of the speaker in: 'Das Steigende ruf ich ... Ich singe Dezember und Januar'. In spite of the paradoxical nature of life, he witnesses in a 'Rufen und Singen' (lines 1, 53 & 43). The speaker can only be convincing in the communication of his message of consolation to all people during the Third Reich years, if and when he speaks from personal experience. He knows that the mists are lifted by the light of Bethlehem and the redemption of the cross, and therefore he can sing, even during December and January. From this personal confession, he hands over to the divine presence of God, who speaks in, and through the last 2 stanzas. The speaker has witnessed, and the rest is a matter of grace: 'Es mehrt sich das Licht'.

6.3.3 STIMMEN IM HERBST, *Die Rose von Jericho*: 50.

1. Die Vögel schréin an den Zäunen.
2. Das Grün will sich röten und bräunen.

3. Am Wēg sind róte Korallen
4. Von Ebereschen gefallen.

5. Über verlássnen Gestáden
6. Stócken die gráuen Schwaden.

7. Wir kómmen, in Schleiern und Schatten
8. Das fárbige Jahr zu bestatten.

9. Wir kómmen, in Kellern und Scheuern
10. Den schönen Besitz zu erneuern.

11. Wir kómmen, in Lösen und Binden
12. Die ewíge Antwort zu finden,

13. In Hülsen, Pollen und Samen
14. Die héiligen, heimlichen Namen.

15. Wir kómmen, in sinkenden Tagen
16. Die éwige Tröstung zu sagen.

17. Wir kómmen aus jährlichen Zeiten,
18. Das gfosse Geflecht zu bereiten.

19. Wir géhn in jährlichen Gleisen.
20. Und níemand kánn verwaisen.

A1 & 2. THE SURFACE AND INTERPRETATIVE ANALYSIS

This tenfold impressionistic picture of Autumn symbolically portrays an interwoven texture of colour and thematic threads.

Symbolic voices introduce the transient character of Autumn (1) and the cosmic antithesis serves (2) to discover the holy name of God hidden in the great variety of creation (3). The annual continuity (6) of the eternal ordinances is deeply consoling (4), and constitutes the threads in the

large textured plan of the divine cosmos (5). Within these eternal ordinances man is protected and enfolded, forming part of the cyclic regularity (7) of the cosmic order.

These themes which form so many facets of the large order of the creator, are significantly highlighted by the symbolic use of colour.

Greens, reds, and browns are the autumnal palette of colours against the greyness of the vapours and the veils of mist.

'Das Grün will sich röten und bräunen' (line 2).

Green, which is the colour of expectation and hope, symbolizes victory over death in its promise of salvation and resurrection. Artists have therefore often portrayed the cross of Christ in the colour green as it is seen as an instrument of renewal of the whole human race (Heinz-Mohr, 1979: 101) as well as the continual renewal of creation in Spring. The colour red constitutes a number of inter-related images: it stands for the passion of Christ, His sacrificial blood, which brings about purification and is related to Pentecost. In its symbolism of resurrection it is also a sign of life and represents the love of the Holy Spirit.

Brown is the colour of the earth and of autumn sadness, but also signifies renunciation and penitence.

In line 2, the green shows a readiness to become red and brown and thus expresses the realization of penitence and purification through the act of redemption, which then brings about a renewal of life, both concrete and spiritual for man and creaturely creation.

Already within the symbolism of green, red and brown, lies the wonder of the cyclic order as a principle of life.

The 2nd stanza reiterates the idea of salvation and resurrection which accompanies man and nature in the image of red corals fallen from the mountain ash, symbolizing the tree of life.

In stanza 3, the grey vapours that hang over the desolate shore, are reflected in the Lenten colour of mourning and humility, which not only correlates with the season preparing for death, but is also a follow-up of the second stanza and the way of purification, through penitence and humility.

It is significant that even here in this couplet beginning with a sudden stressed meter, portraying a corporate heaviness, tangible in its impression of stagnant decay, the mixture of the colours white and black (in Christian symbolism) points to the resurrection from the dead.

Thus all colours mentioned here, in some way are connected to, and contribute to the resurrection and the renewal of life; the main theme of the poem:

> 'Wir kommen, in Schleiern und Schatten
> Das Jahr zu bestatten' (7).

Veils of mist and shadows are characteristic symbols of this time of the year. In a sense, both veils and shadows imply an inability to see clearly and thus convey the idea of gloom, obscurity and death. And yet, shadows also image protection, as under the shadow of God's wings (Psalm 57, 1).

Continuing the idea of obcurity, a veil can also indicate a state of spiritual opaqueness, of seeing through a glass darkly, until creation and its eternal ordinances aid man in seeing the large pattern of the texture ('das grosse Geflecht') of God's divine plan. This image is further enriched by the biblical image of a veil of God. Because He is not visibly present to man, He is to be looked for and discovered in the varied evidence of creation:

> '... Die ewige Antwort zu finden
> In Hüllen, Pollen en Samen
> Die heiligen, heimlichen Namen' (lines 12-14).

It is also possible to see the veil as an indication of the rending of the

veil of the Temple (Christ's flesh) at Christ's death (Matth. 27, 51) - especially as the poet could have wished the idea to be emphasized in the symbolism of the burial of the autumnal year ('Das farbige Jahr zu bestatten').

Stanza 5 depicts autumn as a time of garnering and hoarding. This continues the thought pattern of death of autumn (and the death of Christ, that already holds within it a renewal (line 10). Man's search for clarity and the eternal answer, runs through the paradox of seeds which die, only to grow. Autumn needs to come and go (line 15) for new life to sprout.

This eternal cyclic order includes time and place ('jährlichen Zeiten/ jährlichen Gleisen') and is emphasized in the regular coming and going of the cosmic principle of life ('Wir kommen aus ... Wir gehn in ...'). Within 'das grosse Geflecht' of God's divine plan, the continuance of the seasons is part of the vast order which also envelops man. It is significant that the decadal division of the stanzas in this poem underlines the symbolic value of the number 10 as signifying order, perfection and totality.

METER, RHYME AND RHYTHM

The poem consists of 9 closed and one open couplet in stanzas 6 & 7. This open couplet portrays a microcosm of all the essential themes present in the poem as a whole: transience, paradox, the eternal order, cosmic continuity, consolation and the theme of protectedness in God's divine plan.

All lines have feminine endings, stressing the continuance-concept of an ever-new beginning.

All lines end on an 'n', as if there is an implicit 'und' locked up in every aspect of creation mentioned here.

The anapestic meter is a rising one, as all stresses fall on the last syllables of the feet, except for the third couplet, which differs from the rest of the poem in its heavy, static rhythm, meter and content. Except

for this 3rd stanza, all couplets start with one iambic foot, which restrains the metric flow of the anapest, achieving a weighted importance. Only lines 1, 3, 13 and 20 have a double iamb at the beginning of the lines.

Architectonically, the poem can be seen as a symbolical colour introduction to the themes of sacrifice and renewal in couplets 1 & 2.

Stanza 3 is out of tune in its negative stagnation, and in that sense it is also a turning point in the design of the poem.

Stanza 4-10 form an entity with the 5-fold refrain: 'Wir kommen' and concluding with a single 'Wir gehn', which completes the circle of death and renewal.

The double iambs highlight four links, constituting the circle of God, man and cosmos:
1. Die Vögel schrein ...
3. Am Weg sind rote ...
13. In Hülsen, Pollen ...
20. Und niemand kann ...

A close look at this circle reveals a number of inter-related facets. In line 1 the birds are gathered together on fences ready for migration. This image prepares one for the spiritual transformation that is suggested through the symbolic value of autumn and its analogous associations. In addition, Yahweh is often represented as a bird - for instance, as a bird that hovers over its young and spreads its wings in protection (Deut. 32, 11).

The second iambic accent stresses the cry of birds announcing the season of fall and echoes the shout of loud command of the Lord, in the chapter of exhortation for sanctification (I Thes. 4, 16). The Luther translation uses the expression 'Feldgeschrei', which is exactly the connotation used by the poet in line 1. The analogy is carried even further when the 16th verse of the book to the Thessalonians concludes on the note of resurrection '... the dead in Christ will rise first'. This symbolism sets the theme of the whole poem, already within the first line.

In line 3 the <u>way</u> strewn with red seeds, portrays progress from one point to another, and usually on foot; in other words, a journey. On man's life's

journey, the double reminder in 'rote Korallen' concerns the continual presence of Christ's sacrifice of love and the necessity for man to be penitent and ready for purification.

Line 13. 'In Hülsen, Pollen ...' signify the husks and shells in the winnowing process of the autumn harvest, supplemented by the fulness of new fertility in the second metrical variation ('Pollen'). This accentuation of the life-and-death cycle is further strengthened by the synonomous analogy of 'Pollen' and 'Blütenstaub'. This word conveys the contradicting idea of flowering and decay, and sums up the cycle paradox of creation.

Dust symbolizes death and the return to the pre-primordial state of man (formed of dust, Gen. 2, 7), only to be resurrection to new life. The clay from the dust of the earth, in the hands of the potter, also reiterates the idea of renewal through remoulding to a new shape or life. This meaning is so relevant to the whole poem, that it is lifted out of the rest of the structure by the iambic meter which slows down the anapestic meter.

'Und níemand kánn verwáisen ...' (19 & 20).

These two irregularities stress the annual continuity which forms such a foundational principle in the poem, and the last line carries the conclusive and clearly expressed conviction of the poet. The regular iambic meter with the natural accent on 'nó-one cán be abándoned' is the authorial expression of man's 'Geborgenheit' within God's eternal ordinances.

6.3.4 AM HIMMEL WIE AUF ERDEN (Tabula smaragdina Hermetis)

Die heile Welt: 138/139.

1. Also spricht der weltenalte
2. hohe Hermes Trismegist:
3. Nirgends ist das Ungestalte,
4. nirgends Willkür, Trug und Zwist.

5. Was aus Formeln und Retorten
6. nie erspriesst und nie ergl'mmt,
7. fühlt, wie es aus meinen Worten
8. herrlich seinen Aufgang nimmt.

9. Königlich euch zu begaben,
10. kein Erkennen bleibt versagt.
11. Und so hab ichs eingegraben
12. in die Tafel von Smaragd.

13. Gleichwie oben, also unten.
14. Alles kreist auf gleicher Spur,
15. Sonne, Sterne, Lichter, Lunten,
16. Räume, Zeiten, Geist, Natur.

17. Eins dem andern zugesiegelt,
18. eins dem andern eingetraut,
19. eins vom andern abgespiegelt,
20. Geister, Tiere, Kraft und Kraut.

21. Gleichwie unten, also oben.
22. Goldne Kette allen Seins!
23. Alles ist in eins verwoben.
24. Nicht verwoben: es ist Eins.

25. Licht und Schwere sind am Ziele,
26. Starres strömt und Rasches ruht,
27. und die letzten Widerspiele
28. einen sich: Gestalt und Flut.

29. Lernt die Charaktere lesen
30. losgesprochnen Angesichts.
31. Was nicht wird, ist nie gewesen.
32. Fasst es. Sonst bedürft ihr nichts.

'He is the image of the invisible God, ... For by him all things were created: things in heaven and on earth, visible and invisible ... all things were created by him and for him' (Col. 1, 15 & 16).

This poem, divided into eight stanzas, is reminiscent of the story of creation in Genesis 1 and 2. In seven days the earth was created and the eighth day is symbolic of the regeneration by Christ. With the resurrection of Christ begins the new creation. The number 8 thus represents rebirth and life everlasting.

The title indicates a strong analogy with the genesis of creation: in the similarity of number, diction, symbolism and message. In addition, the poem has two thematic 'transparencies' which must be read 'over' the underlying basis of creation. In this poem, the patron of poetry, Hermes Trismegist, addresses men of letters and reminds them of the responsibility of their gifts (line 9), which should be read with reference to Genesis 2, 19: "He (God) brought them (birds and animals) to the man to see what he would name them and whatever the man called each living creature, that was its name".

The third level of communication is extended beyond that of the artictic task and talent, to man in general, who is imperatively called upon to recognize and read the symbolic language of creation.

In the symbolism of number,[1] the eight furthermore, represents eternity, as it can be endlessly retraced without lifting the hand. While the 7 signifies completion ("Thus the heavens and the earth were completed in all their vast array", Genesis 2, 1), the 8 signifies a new beginning, which is realized by Christ's death and resurrection. This figure of regeneration (I Peter 3, 20 & 21), which structurally ties the whole poem together, becomes a unity and thus symbolic of the number one.

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1) In the symbolism of number, the eight which represents eternity, correlates with the eight stanzas in the poem, stressing the eternal character of all things (31). The number 7, significantly enough, signifies completion and finds its final conciliation in the seventh stanza in which all opposites are unified into the symbolic number one.

This symbolic 'one' is the root of all numbers and in its absoluteness, represents the undivided oneness which is the image of God. And yet this oneness cannot be portrayed, except in the unity of variety. This absolute oneness (of God) is not only frequently expressed within the poem (lines 23/ 24/ 28), but is richly expanded in the manifold images of the circle (14/ 15/ 16/ 22).

This image is explicitly mentioned in 'kreisen' (14) and 'Kette' (22) and associatively extended into a crown, wreath, halo, ring, and implied in 'Sonne, Sterne, Zeiten, Geist, Natur'.

The verb 'kreisen' and its implied substantive, is the image of perfection, the ultimate oneness. Thus too, the circle is a symbol of heaven, of the universe, of infinity. As the centre is the father of the circle so God is the centre of creation and the inner unity and harmony of all things (23 & 24). The circle (De Vries, 1976: 99) which includes birth, growth, decline and death, is reflected in the cyclic movement within the cosmos and the renewal of creation. These images are emphasized and extended in the 'golden chain' of line 22. Thus the inner unity and perfection of the circle is reaffirmed in the 'Great chain of Being' (De Vries, 1976: 91), which links God through a hierarchy to man, and further down to animals and inert matter. The chain, further symbolizes the conjunction of opposites (21 & 22) and the matrimony of heaven and earth (13). Two antitheses have become reconciled and been united into one (23 & 24).

Closely related to the circle and the chain, is the symbolism of the ring, which once more expands the analogy to that of a bond (already present in the chain). This seal of partnership (taken up in 'zugesiegelt') is a sign of marriage and fertility and the continuance of life (also present in both circle and chain symbols).

Because of its form, which is without beginning or end, the ring signifies a covenant, a relationship of promised permanence.

Here in this poem, the unity between God and creation, heaven and earth, is reflected in the creational truth: 'So above, so below' (13/ 21), by which everything rotates in the same circle. One thing is as if married to the other, one thing the image of another. All of existence is like a

golden chain (22), everything is interwoven - is one.

But 'golden chain', reminiscent of the halo of holy saints, also portrays the divine spirit (symbolized in the concept of gold), binding the earth and heaven, and thus stresses the interwovenness of all things (23). From the image of a golden chain and a halo, is only a short associative step to the crown which represents perfection and points towards the promise of eternal life (James 1, 12 and Rev. 2, 10).

The equation of crown and a wreath ('Kranz und Krone') (25) is absolutely foundational in this and other poems of thematic similarity. The seasonal cycle of renewal does not simply remain a creational necessity but symbolizes spiritual rebirth and eventual eschatological resurrection. It is the wreath, closely associated with the circle and all its extended analogies, which is the crowning symbol of sacrifice and redemption, and only in the resurrection of Christ, makes victory over death possible. The associative expressiveness of the basic symbols of 'kreisen' and 'Kette', become specified and channelled in the biblical light symbols of: sun, stars, lights and candles (15) of Genesis 1, 14 & 15 ('to give light on the earth'). While the sun, moon and stars move in their orbital circle (14) and influence time and the seasons (Gen. 1, 14), they are all signs and bringers of light and thus warmth and life.

These heavenly bodies are revelatory of God and do not only point to a harmoniously ordered service to God but are implicitly involved in the struggle between the powers of light and darkness (25). Through light, the chaos is ordered in Christ, who is the Light of the world, and also the reconciler of all paradoxes, and who unifies all variety and differences, into absolute oneness (23/24).

It is significant that this reconciliation of all things in heaven and earth, this covenental relationship between God, man and creation, is emphasized in the three-fold use of strongly symbolical verbs (stanza 5) exemplified as follows:

Line 17: 'Eins dem andern zugesiegelt'
Here the idea of a seal (of a sealring) reminds one of a covenental token (7 & 8), a mark of ownership and the evidence of authenticity. Thus in creation, one link completes the other, one thing is dependent on the other in a vast tapestry of order (23; see Gen. 1, 20).

Line 18: 'eins dem andern eingetraut' places the emphasis on another type of bond; that of matrimony, of reciprocal trust and love which is usually certified by a 'Trauring'.

Line 19: 'eins vom andern abgespiegelt' portrays the idea of a reflection, of a mirror-image. Man, created in God's image, is responsible to reflect the master's image (7 & 8) and thus underline the concept of oneness which is obtained from a picture and its reflection.

This is the symbolic richness of creation (stanzas 4-6).

The unusual prefixes to the verbs 'zu-, ein-, ab-' serve to heighten the content quality even more. But they have a cyclic dimension as well; one thing is atuned to another in 'zu-' (17); the next step is a conjunction ('ein-'), in order to mirror back ('ab-'), to the origin, the image received, thus forming the circle of perfect unity.

But in order to use the gifts given to man by God (9), and to obey and fulfill His Word (7), man is imperatively ordered to learn to read the language of creational signs and thus assist in the coming of the eschaton (32; Eph. 1, 10), when heaven and earth will finally be brought under one head.

6.3.5 DAS GESCHMEIDE, *Die heile Welt*: 157.

1. Im Wüsten lag die Welt. In Gischt und Brausen fuhr
2. durch ungeschaffne Zeit / die flammende Tinktur.
3. Die Zeit bricht zählbar a- Der Feuerfluss gefriert.
4. Er hat zum Sechzehneck .stallisch sich formiert.
5. Da tritt aus schwarzem Schlaf / der süsse Farbenschein.
6. Vom Sonnenlicht erblüht, schmilzt er dem Glanz sich ein.
7. Was so gebildet ward, es ist zur Form befreit,
8. ist eingestimmt dem All - zu fréudiger Dienstbarkeit.
9. Im liebenden Gezets, von Willkür frei und Zwang,
10. unwissend / selig ruht / die Welt äonenlang.
11. Um alles Grausen / schliesst sich still / der goldne Ring.
12. In ihm liegst du / wie ich / und jedes Schöpfungsding.
13. Und so verknüpt dích liñd der Schmuck um deinen Hals
14. mit aller Tröstlichkeit / des lieben Erdenballs.

The title 'Das Geschmeide' indicates valuable jewellery, a diversity of jewellery in a larger unity. It is associated with splendour and the onmipotence of a supreme deity and suggests immortality and permanence. Deduced from the substantive the attributive meaning is: pliant, supple and yielding. This interpretation is strongly reflected in the formation-theme in the quatrain of the sonnet.

COMPOSITION

The layout of the sonnet falls into three parts: the pre-creation period (lines 1 & 2) is represented in the past tense and carries strong over-tones of Genesis 1, when the earth was formless and empty ('wüst und leer') and as yet uncreated ('ungeschaffen').

Lines 3-8 stress the biblical 'Let there be' report, in which time is created and day and night break on the earth like the light of day (Gen. 1, 5 and 14). This is a time of creativity, of change, the awakening from

the 'black sleep' of ignorance, of the dark mother earth, to the iridescence of colour, shining crystal and sunlight.

The sestet (lines 9-14), also written in the present tense, portrays another transformation; the world of the law (of the Old Testament) is changed to that of love ... man and all creaturely things are knotted ('verknüpft') to the divine Spirit, the Son of God, symbolized by the golden ring, the golden crown which is mentioned in Revelations 14, 14.

This alexandrine is naturally divided, into two halves of three feet each; either by the indicated punctuation or rhythmical pauses as in lines 2, 4, 5 and 8 of the quatrain. In parts 1 and 2, which are concerned with the preliminary to, and the actual act of creation, each line contains within it some state of change: Line 1. A world formless and empty, is in the process of boiling formation; Line 2, an uncreated world is affected by life-giving colour; Line 5. the earth is transformed from a state of darkness and evil to one of brilliant colour; Line 6. and what has blossomed through the lifegiving power of the sun, still becomes fused with brilliance and splendour.

The verbs are expressive of creation and remoulding: anbrechen (3), formieren (4), austreten (5), erblühen (6), einschmelzen (6), bilden (7), befreien (7), einstimmen[1] (8), and stress the change from before creation, to the situation afterwards; then the state before redemption and after; during the covenant of the law and during that of love.

In a sense, part 3 also continues this theme of renewal, in the change from the law, however loving and unconstrained, to a consciousness (opposed to the 'unwissend' in line 10) of being encircled by the golden ring. This ring symbolizes the bond with creation and its cyclic movement, but also the idea of co-partners of the covenant of love.

Line 11 places the poem within a time relevance. 'Um alles Grausen' succintly summarizes the horror and inhumanity of the Third Reich years

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1) 'einstimmen' (8) indicates a climax in its meaning of 'geordnet', thus stressing the state of reconciliation.

and continues with only the slightest drawing of breath, to the communication of a message of 'Geborgenheit' and love which enveloped those dark years, but also promises enclosure within the 'golden ring' to present reality and all time (11 & 12). The object of communication is not 'ihr' and 'euch' as in 'Am Himmel wie auf Erden,' but more personal and more specifically 'dū, wie ich und jēdes Schŏpfungsding'. The emphasis is laid on individual man and his bond with God and creation. This 'belonging' within the golden circle of Christ's redemption, within the cyclic continuity of creation and the promise of renewal for man and creation, is the indestructable symbolic promise and example of the terrestrial globe (14) ... especially consoling during this time of death and destruction.

RHYTHM AND METER

The regularity of the iambic hexemeter is only once varied in line 8: 'Ist eíngestímmt dem AÍl/zu frēudiger Diēnstbarkēit'.

This line, which is a continuation of the previous verse with its allusion to the renewed, freed man, presents him to be in harmony with creation ('eingestimmt dem All') and the creator of heaven and earth and therefore joyfully in the service of God, man and the universe (8). This joyfulness is emphasized in a lengthening of the iambic meter to a slow, measured dactyl. This line of central importance in both content and position, concludes the thematic presentation, but simultaneously, introduces the tone of quiet conviction in the sestet and exemplifies the consolation of the symbolic 'golden ring'.

Rhetorical variations in the sestet bring into relief the accentuated stages of development, for instance, from a world unacquainted with the freedom of the law (9 & 10), to a world, although filled with destructive powers, secure in the knowledge of the quiet envelopment within the circle of God's love for all of creation (11 & 12). Line 13 lifts out three foundational concepts in the three-fold accent of: (1) individual man, and (2) gentle (3) linkage in: 'Und so verknüpft dích línd der Schmuck ...'. The numerous rhythmical pauses in the sestet, return to the previous two-fold division, which still seems to be like a break, in spite of the new convenental

law of love. It should nevertheless be noted that the content is integrated and that the two parts (1-8 and 9-14) supplement each other to become the symbolic ring of perfection and eternity.

NUMBER SYMBOLISM

The symbol of the ring (11) which is thematically incorporated with the regularity and continuity of the earth's globe, is repeated in the sun symbol (6), sign of the revelation of Christ, the 'son' of God, and therefore seen as generative heat, as light and healer.

This ring-crown-circle symbol, three times repeated and intertwined, represents the Holy Trinity.

In this sonnet the structural design is three-fold: the pre-creational (1 & 2) creation and redemption (3-8), the law and love covenants (9-14), and thus suggests the unity and perfection of the symbolism of the number three. Line 4 very specifically mentions the number 16, the figure for fertility and increase; or this could be interpreted as twice eight, the number of perfection and resurrection (the eighth day represents the new creation with the resurrection of Christ). On the other hand, 16 could be seen as the Pythagorian lucky number: 1 + 6 = 7 (twice 7 totals the 14 lines of the sonnet). Seven is also generally accepted as the number of holiness, of completion (a complete cycle as in creation) and perfection. This holy number is the total of 3 + 4; of which the 3 symbolizes God and perfection, while the 4 is the number of the body and the world. Thus the number 7, belonging to the old covenant, represents a conjunction of heaven and earth and therefore signifies completion.

This idea of perfection and new life, found in the symbolism of number, is further underlined by the ring and circle-imagery.

THE IMAGERY OF LIGHT

A very pronounced symbolic thread of light runs through the whole sonnet and ties the uncreated chaos (2) through the various stages of light development, to the personal necklace (13) of gold. Colour and light visually supplement and extend each other:

Line 2: 'flammende Tinktur' : creative force, life: representation of God: purification by fire, baptism by fire: renewal and fertility.

Line 4: 'kristallisch' : conjunction of opposites: water and light form clear and shining crystal.

Line 5: 'Farbenschein' : This word combination again stresses the synthesis of colour and light.

This prisma of colour distinguishes three particular colours in the poem: blue ('Gischt und Brausen', and by implication, the blue transparency of ice in the concept of crystal (4);
red: 'flammende Tinktur' (2); 'Feuerfluss' (3);
yellow: 'Sonnenlicht/ (6); 'Glanz' (6); 'der goldne Ring' (11).
These three basic colours represent the Roman Catholic Trinity:

Blue	Red	Yellow
Father	Holy Spirit	son
Heaven	Hell	earth
Spirit of man.	Spirit of the body.	mind.

(De Vries, 1976: 107)

Line 5 : 'schwarzem Schlaf' : sin and penitence.

Line 6 : 'Sonnenlicht' : spirit, spirit of Yahweh: Christ = healer: Christ, light of life, restorer.

Line 9 : 'Licht' : purity, spiritual life: creative force: Christ, the light of the world. synthesis of all.

Line 11 : 'der goldne Ring'
'gold' : symbolic of fire and sun: fertility: purification, baptism: spiritual illumination. Divine spirit: Glory of faith.

'Ring' : perfection of God, centre, eternity: renewal, rebirth of creation.

Thus the symbols of fire, flame, sun, light, gold and ring, all in some way, represent:

1. creative life and fertility,
2. purification, whether by water or fire,
3. renewal,
4. representation of God.

These interconnected themes, as light and gold, are synonomous and further underpinned by the attributive diction of:

Line 5: 'süsser Farbenschein'
8: 'freudiger Dienstbarkeit
9: 'Im liebenden Gesetz'
10: 'ruht selig'
11: 'schliesst still'
13: 'verknüpft lind'
14: 'Tröstlichkeit des Erdenballs'

The above diagram is expounded in more detail:

Line 5: The adjective 'süsse' carries associations of sweetness of taste (like honey), acoustic sound tones as well as an emotional sensitivity of portrayal. Synaesthetically, the sweet lustre of colour already conveys various cross modal analogies; but in relation with the 'black sleep', they gain a deepened dimension: of black and depressing related with light and gay; the blackness of sin and penitence combined with the lightness of a burden lifted and sin forgiven; negation and death without hope, developing to affirmation and the implication of bright hope.

Line 8: 'Freudiger' portrays a sense of joyous service which affects both the giver and receiver.

Line 9: Here 'liebend' has distinct overtones of partiality towards something (here the commandments of the law), a preparedness to obey and even sacrifice for it.

Line 10: In this loving law, the world has reposed from eternity (lain fallow). The verb 'ruhen' contains a quality of passivity, of sleep and interment. In conjunction with 'selig', the idea of contented (even benumbed) inaction comes across more strongly.

Thus the Old Testament period of the Covenant of the law is not a negative one, but rather one, unawakened to the dawn of the love era of the 'golden ring'.

Line 11: The New Testament era is opened up by the quiet closing of the circle. This completion of the new bond of love, takes place quietly, and without much ado.

Line 13: The gentleness of the act of linking, underlines the peacefulness of the previous act and associatively ties up with the promise of an easy yoke and a light burden (Mt. 11, 29).

Line 14: Thus man's bondedness with the law of love is reflected in the inter-relationship of man and creation. This exemplary character of the cosmos is supportive in suffering, banns despair and gives new courage, through the knowledge of the promise of life renewed.

6.3.6 EXIMIA PERENNANT, *Die heile Welt*: 14.

1. Gŏtt hăt den Sommer lieb, drum hat er nicht gewollt,
2. dass er in Regenflut und Trübsal altern sollt.
3. Mit aller Lieblichkeit und Fülle ausgeschmückt
4. hat er ihn gnadenvoll der argen Zeit entrückt.
5. Trug eine Schwalbe ihn hŏch dŭrch beglänzte Luft?
6. Ward ihm zur Schlummerstatt die Pyramidengruft?
7. Wie Noah mit Getier und Kind zur Arche schritt,
8. so gab den Sommer Gott die werten Gaben mit:
9. ein Tröfchen Honigseim, ein Fädchen Sonnenschein
10. und eine Ähre Brot und eine Beere Wein.
11. Von keinem Frost versehrt, vom Nebel nicht benetzt,
12. so bleibt er alterslos erhalten unverletzt.
13. Erkenne, wenn die Welt zersplittert und vereist,
14. das herrlichste Gesetz, das Überdauern heisst.
15. Brich auf und gehe still in deine Heimlichkeit,
16. denn allenthalben gilt die vorbemessne Zeit.
17. Das Kostbare nim̆ mit, so wird die edle Art
18. in heller Sommerkraft der Künftigkeit gespart.
19. Verlob dich der Geduld und traue unverzagt.
20. Mensch, der zu Grabe fährt: dies ist aŭch dír gesagt.

A1 & 2 THE LINGUA-FORMATIVE LEVEL OF ANALYSIS

COMPOSITION

The 20 lines, divided into rhyming couplets, have an iambic hexameter, of which all lines end stressed. The meter is fairly regular except for three instances: lines 1, 5 and 20.

The first 12 lines explicate the theme and exemplify it. The last eight lines form the spiritual application of the statement.

The poem begins with God who has ordained all creation since a predetermined time, and ends with man ('Mensch') who is mortal, but to whom the message of renewal is specifically conveyed.

Lines 1-4 : The statement about summer.
Lines 5-6 : Questions concerning summer.
Lines 7-10 : The harvest of summer.
Lines 11-12: The characteristics of summer.
Lines 13-14: Form the crux of the message. Written in an imperative.
Line 15 : Imperative. 'Brich auf ... gehe ...'
Lines 17-18: Imperatives: 'Verlob dich ... und traue ...'

From lines 13-20, the imperatives indicate a communication to readers generally. The last two lines express a very specific imperative: 'dich/dir'. The final line suggests a direct contrast: Man is mortal and yet, the eternal order of creation conveys the symbolic message of renewal.

The unspoilt glories of summer thus end with the crucial concept of wholeness, which returns in variations of diction in: 'unverletzt' (12), expressing the idea of being uninjured and intact ... in other words 'heil' and 'ganz' (also present in the poems 'Befreiung', *Heile Welt*, p. 135 and 'In unvergänglich Wesen', *Heile Welt*, p. 93).

In line 14, 'Überdauern' is the prerequisite for the discovery of the wholeness.

Line 16: 'vorbemessne Zeit' repeats the idea of the glorious law (14).
Line 19: 'Unverzagt' again conditions the discovery of the eternal ordinances.

STIMMUNG

The mood is thus not one of exuberant joy, in spite of the theme of fullness and the beauty of summer, because the joy of summer does not exclude and neutralize the 'Welt zesplittert und vereist'. This knowledge of dark and cold, conveys a mood of restrained reality and yet, interwoven, we find the quiet conviction that life moves in predestined time; that creation, which includes man's life, has the promise of 'heller Sommerkraft der Künftigkeit'. But what is required to survive, is patience and an undaunted faith to wait upon God's time.

SOUND QUALITY

Throughout the poem, full rounded vowels - o, a, u are used frequently whenever the fullness of summer with its heavy harvest of perrennial possibility is expressed. Lines 1 & 2, 3 & 4, 8, 9 and 10 are such examples, whereas lines 13 & 14, which convey the central message of authorial witness, are light and clear in the e, i, ei-sounds. (E e e e ie e e i e u e ei/ a e i e e a ü au e ei). This clarity of lines 13 & 14 is prepared, in 11 & 12, where the heavier o and a vowels are lightened by the meaning of the lines which are contradicted by the sound of the words. This is achieved by means of the negative in 'Von keinem Frost versehrt'/ 'vom Nebel nicht benetzt' 'so bleibt er alterslos erhalten unverletzt'.

It is to be noted that the six-fold imperative-form which only appears in the last quatrain, conveys the confessional message to a transient mankind, individually addressed in the singular.

The imperatives as such are also noteworthy:

13 Erkenne
15 Brich auf ... gehe still
17 nimm mit
19 Verlob dich ... traue

The sound quality continues the clarity of the message in the repetitive use of e and sharp i-vowels. Line 19 repeats the crucial communication of lines 13 & 14 in the concentration of two concepts: patience and fearless daith. The imperatives 'Verlob dich / traue' combine the bright joyousness of faith with the knowledge of the possibility of hardship and despair. Man is therefore called to a matrimonial attachment to patience and faith. Lines 17-20 with the alternate use of heavy sounding o, a, au and ä sounds with challenging short e and i vowels, give a promise, a drawn out rhythm by means of sound, in order to stress the message.

The order of the imperatives is also significant in that it portrays the essential development of renewal, which begins with recognition and understanding. The natural desire to break with the old and quietly start anew, follows this first stage of insight. On this pilgrimage man requires the power and brightness of light. Finally man needs to walk in covenental faith geared to God's time (compare John 17, 26 and 14, 15).

B. THE AESTHETIC LEVEL OF ANALYSIS

SYMBOLICAL ORIGINALITY

Lines 1 - 10 express the period of summer as a time of fullness and beauty. The word 'Lieblichkeit' also suggests something of the charm and sweetness of this season. Summer's adornments ('ausschmücken') are its annual continuity and abundance (9 & 10). 'Gnadenvoll' (4) already anticipates the glorious law (14) and the predestined time (16), which are proof of the inviolate (12) creational law.

The symbols used in the next 6 lines are all closely connected and reflect one another in cross correlation.

'Regenflut' (2) begins the imagery of the biblical flood, which was seen as punishment but not complete destruction. The entry of animal and man (child) into the ark (7) in which the elect few were preserved, as well as the abundance of summer's harvest, refers back to line 5 and the swallow which in itself, is a herald of spring and thus of rebirth. The movements

of the swallow are closely connected to the cycle of the year (which emphasizes the seasonal cycles implied in summer). In the Gilgamesh epic the swallow was the second bird sent out after the flood (instead of the biblical dove). In addition, the end of the flood marked the first covenant with God in the Bible. This thought is taken up in lines 13 & 14 in the fixed order of nature and its creational laws. But a young swallow also symbolizes someone crying for spiritual food, which is given in the last 8 lines. Swallows also stand for the incarnation of Christ and not just for creational spring.

A swallow carries summer through the glittering air (5). It is significant that lightness is related to air and the classical colour of yellow (again related to the sun), which is implied in 'beglänzte Luft'. Here it also indicates the creative breath of life, which correlates with the theme of fertility and abundance so frequently repeated.

The phrase 'der argen Zeit' places the poem into a definite time and situation-relevance. Symbolically, summer as a time of perfection and light, was removed and thus saved from the wicked and deceitful time[1] (of the Third Reich years) by becoming 'Schlummerstatt die Pyramidengruft'. This analogy apparently lacks any connection with the foregoing statement. In reality these images are an extention of the regeneration motive inherent in this poem. 'Schlummer' echoes the fertility idea but also repeats the title-thought of the continuance of the exceptional, by means of hibernation underground in winter. Pyramid and tomb, each contain the fertility concept. In this word-combination we have the womb-tomb relation, suggesting transformation with the hope of regeneration.

If one wishes to delve even deeper, there is an interesting connotation to a pyramid as a triangle, symbolizing the triad of the trinity which is a unity.

In line 7, relating the story of Noah and the animals taken into the ark, the implied author specifically uses the word 'and child', which again has a wide symbolic meaning. Except that a child symbolizes innocence, it

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1) Compare Werner Bergengruen, 1963: 323.

designates dawn and the beginning of spring. This once again ties up with the idea of regeneration. Furthermore, a child implies the unity with nature which is later lost in adult man.

The valuable gifts taken into the ark have very special symbolic depth: honey, bread and wine. Significantly enough, they are expressed in small quantities: 'ein Tröpfchen Honigseim', 'eine Ähre Brot und eine Beere Wein'; as if these worthy gifts are not necessary in great quantities because of their intrinsic and symbolic value.

Honey again signifies abundance, also spiritual riches and the Eucharist. In addition honey is often referred to in the Scriptures as symbolic of wisdom, abundance and heaven-sent food (Ps. 81, 16; Prov. 24, 13 f; Josh. 5,6). Bread is the staff of life and here in this context, it has the particular significance of the Christian communion.

Wine is a symbol of Christ's divine blood and used in the Last Supper. It also symbolises the resurrection and eternal life.

It is interesting that an ear of wheat (10) both underlines fertility and portrays the Eucharist, whereas 'berry' of wine can be related to the fruit of marriage, which repeats the fertility idea as well as that of continuity.

'Unverletzt' in line 12 stressed the invulnerability of summer, an intactness which always repeats the 'wholeness-concept' (elsewhere in: *'Die heile Welt'*, p. 93 and 135).

Lines 13 & 14 indicate the ice and cold of the seasonal winter, but the 'Welt' here also has the extention to the Third Reich years 1933-1945. This thought is stressed by the violent rupture[1)] indicated in 'zersplittert', 13, of war-torn Germany of those years.

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1) In 'Mündlich gesprochen' 1963: 323, Bergengruen portrays exactly this situation: 'Mag es mir erlaubt sein, die hinter uns liegende Zeit, die Zeit von 1933 ab, unter dem Bilde eines einzigen Winters zu begreifen, eines Winters von noch nicht zuvor gewesener Härte und Gnadenlosigkeit; eines Winters der tödlichen Vereisung und Erstarrung; eines Winters von einer Länge, die es uns dazwischen schwer machte, den Glauben an das unverstörte Fortwirken kosmischer und jahreszeitlicher Gesetzlichkeit zu bewahren, ohne dass sie es doch vermocht hätte, uns diesen Glauben zu nehemen und an seine Stelle den Nihilismus der vollkommenen Verzweiflung zu setzen!

'Erkenne' (13) in the imperative form, says more than just recognition; it requires perception, a discernment of these motifs and an understanding of the creational law of outliving, and outlasting which is expressed in the transitive verb, here substantively used in 'Überdauern'.

The imperatives are all in the singular and thus stress the individual address to man ('Mensch', 20).

In lines 13-19, creation and summer are addressed; but in reality, it is mán who is the object of communication.

From the general explication of fertility and rebirth themes continually varied in the first 12 lines, the tone becomes personally communicative and confessional. The cold and hardship of winter, call for faith in the loving law (14, also present in 'Die Geschmeide' in *Die heile Welt*, p. 157, line 9) of outliving continuity. But in order to survive, summer (symbol of beauty, development and harvest, perfection and light), is withdrawn from the cold of winter (and the years 1933-1945). This theme of transcience and permanence in the midst of man's earthly existence[1], finds an echo in the correlating theme of concealment and mystery, which is here reflected in the concentration of 'Heimlichkeit' (15). Everywhere does the pre-destined plan of God apply (6).[2]

The poet ends with an apparently off-hand general statement about mortal man: 'Mensch, der zu Grabe fährt: dies ist auch dir gesagt'. The verb 'fahren' stresses the speed of the passing of earthly life and yet, the colon which indicates a definite caesura, gives great importance to the following statement: 'dies ist auch dir gesagt'. In this way the statement of the first half acquires a very personal address to every person in

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1) In 'Mündlich gesprochen, 1963: 368, Bergengruen expounds on the theme of transcience and permanence: "In diesen Versen (Grosser Herbst) wird Ihnen etwas entgegengetreten sein, das sich als Motiv oder als unausgespochenes Grundgefühl offenbar oder heimlich immer wieder in all mein dichterisches Bestreben Eingang schafft; es ist das gegenseitige Verhältnis von Vergänglichkeit und Unvergänglichkeit, von Dauerbarkeit und Wandelbarkeit inmitten unsres irdischen Lebens".

2) In the poem 'Die heile Welt', 1962: 94, this 'vorbemessne Zeit' is expressed as 'von Ewigkeiten'.

particular. The demonstrative pronoun 'dies' revises the previous essential statements made:

Line 14: 'das herrlichste Gesetz, das Überdauern heisst'.
Line 16: 'denn allenthalben gilt die vorbemessne Zeit'.
Line 19: 'Verlob dich der Geduld und traue unverzagt'.

The final verb 'gesagt' includes the idea of communication by means of speech, explanation, narration and symbolism, which are the various ways in which the message of good news is imparted.

6.3.7 STYLISTIC PROFILE: THE ETERNAL ORDINANCES

A 1 & 2 LINGUA-FORMATIVE BASE OF ANALYSIS

STANZAIC SCALE

The poet seems to have no preference for a particular length. From the 13 poems analysed, it is clear that the variety is wide: from 20 lines to 12, and only two poems were longer than 20 lines. The division into stanzas also varies from couplets to four line stanzas, no stanza division or even irregularly structured stanzas as in 'Herbstliche Tröstung' (*Die heile Welt*, 1962: 204).

The poet does have a preference for the four line stanzas though, or for the poem of twelve, sixteen and twenty lines in one ('Nichts gib mir, Gott' (12 lines); 'Das Geschmeide' and 'Flamme und Quelle' (14); 'Totenspruch auf einen Vogel' (10); 'Eximia perennant' (20)).

It must be emphasized that only general principles concerning stanzaic forms and lengths can be assessed separately and in isolation from other poetic factors; the conclusions therefore may carry a certain quality of artificial functionality.

In view of this restricted evaluation, a fairly consequential structural design can nevertheless be determined in the stanzaic scale: an expository introduction, climaxing development and final thought or injunction. This pattern is relatively independent of the division into separate stanzas as in 'Weil alles erneut sich begibt' and in 'Das Steigende ruf ich', or the divided stanzas of varied lengths ('Das Geschmeide' and 'Eximia perennant'). The exposition depends on the length of the poem and is usually approximately two thirds of the total length; whereupon the last third of the poem develops in climaxing couplets to the final moment of truth ('Verlob dich der Geduld und traue unverzagt./ Mensch, der zu Grabe fährt: dies ist auch dir gesagt'; *Die heile Welt,* 1962: 14).

The thought provoking idea is often located, either in the middle, towards the last third of the poem and then again at the end. Frequently imperative are utilized to emphasize the inner-stanzaic pattern ('Erkenne ...; Brich auf und gehe still ...; Das Kostbare nimm mit ...; Verlob dich der Geduld ...' in 'Eximia perennant, *Die heile Welt,* 1962: 14).

METRICAL MOVEMENT

The meter is seldom completely regular and is usually affected by rhythmic variations. The unstressed line beginnings are much more frequent than the stressed, while there seems to be a slight preference for masculine endings. Very often though, masculine and feminine endings are alternately used within the poem. Although the poet made use of all meters at some time or other, he had a definite preference for the smooth flowing iambic meter. Even though the number of feet varies from 3 to 6, the iambic hexameter is still most frequent. There does seem to be a tendency towards shorter lines when the poem is divided into stanzas. Whenever the poem is undivided, the lines immediately tend to be longer, often carrying a natural break within the line by means of punctuation, meaning or rhythm.

Again, no absolute principle can be determined, as each poem, motive and idea, calls for a specific metrical and rhythmic interplay. Thus the poem 'Weil alles erneut sich begibt' (*Die verborgene Frucht,* 1958:69) and its anapestic meter, accentuates the basic theme of change and renewal in the

quality of continuation of the two unaccented syllables:

'Und sō trîttst dū vertraûend hinéin
In die Nacht, in den Tod, in den Stein.'

The narrative flow of the iambic meter in 'Das Geschmeide' and 'Eximia perennant' (*Die heile Welt*, 1962: 157 and 14):

'Um álles Graûsen schliesst sich still der gōldne Riñg'

poured into the long Alexandrine lines, portray the natural movement of folk poetry and the ballad. Within the regular traditional iambic meter, the rhetorical variation inherent in the text, lifts the possibility of monotonous regularity into expressive peaks of vitality:

'Trug eíne Schwálbe iñn hoch dufch beglänzte Lúft'.

Thus key words are naturally stre. d through the metrical pattern and the vital variety is attained by means of the expressiveness of rhythmic substitution.

SOUND

"The prominence of vowel sounds ... is characteristic of musical verse" (Brooks and Warren, 1976: 543) and the relation between the content and the musicality heighten the expressiveness of the poetry.

In these poems reflective of the theme of the eternal ordinances, the use of the rounded, dark vowels: a o u ö ü ä and the dipthongs: au äu eu, play an important part in conveying, for instance, the fulness of autumn, the melancholy of the conclusion of the day, the season, or of life; the darkness of winter and death, the negative and evil:

'Wir kommen, in Schleiern und Schatten
Das farbige Jahr zu bestatten' (Stimmen im Herbst, *Die Rose von Jericho*, 1958: 50).

'Der Schimmel, die Fäulnis erfror und erstarb.
Vom Monde die Kälte tropft silberfarb.' (Das Steigende ruf ich, *Die verborgene Frucht*, 1958: 134).

On the other hand, the lighter, sharp vowels: i ie ei reflect harmony, the light and order of creation; an achieved clarity:

'Ihr alle, die ihr gefangen seid
In grossen Ängsten und Traurigkeit:
Ich singe Dezember und Januar.
Es mehrt sich das Licht ...' (Das Steigende ruf ich, *Die verborgene Frucht*, 1958: 134).

'Erkenne, wenn die Welt zersplittert und vereist,
das herrlichste Gesetz, das Überdauern heisst' (Eximia perennant, *Die heile Welt*, 1962: 14).

These vowels on the other hand, also convey a shrill sharpness of, for instance winter; or mirrors a measured order in the repetitive equillibrium between light and dark vowels:

'Gleichwie oben, also unten.
Alles kreist auf gleicher Spur'
.....
Alles ist in eins verwoben.
Nicht verwoben: es ist eins' (Am Himmel wie auf Erden, *Die heile Welt*, 1962: 138/139).

The consonants are largely utilized for emphasis. Their iterative use throughout the poem, or part of a poem, repeats a required harshness and in addition to emphasizing the content quality of the poem, also lends a form-content tightness to, for instance, 'Eximia perennant' in the g-refrain: 'Gott, Getier, Gott, Gaben, Gesetz, Geduld, Grabe'. The sound always enhances and subtly carries the content. Thus, it is interesting that the use of sibilants convey faith-filled protection in:

'Du hast ... gespäht nach schirmendem Geleit.
Nun, da die Stunde gross geschlagen' (Befreiung, *Die heile Welt*, 1962: 135),

as well as the chaotic disorder of:

'Jäh aufgerissen heult die Schleuse,
die Wogen schiessen schäumend hin'.

The integrated use of sound thus enriches the expressiveness of language, but also serves as a coherent force within the poem.

B. SYMBOLICAL NUANCEFULNESS

Bergengruen's poetry is firmly founded on symbol and imagery. Certain symbols repeatedly occur and run through his poetry like a refrain. Such symbols of wheat, bird and circle for instance, parabolically clarify his message of the eternal ordinances; but also give a more-dimensional value quality to his on-the-surface simplicity. The following lines from 'Eximia perennant' (*Die heile Welt*, 1962: 14) serve as a good example:

'Erkenne, wenn die Welt zersplittert und vereist,
das herrlichste Gesetz, das Überdauern heisst.'

Here the passing of summer is a sign of God's goodness in preserving the season throughout winter, for a glorious re-appearance the next year. It also implies a word of consolation to the nation of war-torn Germany, that God has their winter in His hands too.

One wonders whether his symbols are not sometimes too tightly compressed and too lavishly utilized, giving the poem a breaking-point stretch. Max Weber (1958: 113) accounts for the multiplicity of symbols in the poetry of Bergengruen: "Weil er in seinem Satz vereinfacht hat", while Bergengruen himself (1952a: 125) expressed his opinion as follows: "Die Dichtung bedarf nur weniger grosser Symbole. Im Grunde ist mit Brot und Wein alles gesagt".

To my mind, the abundance of symbol and imagery is also to be considered against the background of World War II and National-socialistic Germany. Bergengruen often wrote clandestinely, and had to, or wished to convey so much on so many levels of meaning, to such a widely divergent public and remain acceptable to the ever-watchful eye of the 'Reichsschrifttumskammer', that symbols not only expressed a personal conviction (that the whole of life and creation is symbol), but suited the purpose and the need of the moment to camouflage, particularly well:

'Die wir von heiligen Massen
wichen zu Gier und Gezänk:
erst wenn wir viels vergassen,
werden wir wieder gedenk.

Was wir in blenungsvollen
Spiele vertan und verschmät,
liegt es in dunkleren Schollen
wartend ausgesät?' (Umkehr, *Die heile Welt*, 1962: 130).

In a world in which all normal values had collapsed, the symbolism, reflected in and through all of creation, must have found particularly powerful echo in its simplicity, as well as in its wide connotation and often subtle depth.

C. AUTHORIAL PRESENCE

The celebrative witness of this thematic poetry concerning the eternal ordinances, can best be expressed in two lines from the poem: 'Stimmen im Herbst' (*Die Rose von Jericho*, 1958: 50-51):

'Wir kommen, in sinkenden Tagen
Die ewige Tröstung zu sagen'.

It is not a negation of darkness, death and transcience but, rather, a sympathetic sharing with creation in the knowledge that nothing in creation is insignificant to God:

'Ein Grosses ist nicht gross, ein Kleines ist nicht klein.
Es kann kein Erdenmass vor Gottes Antlitz sein' (Totenspruch auf einen Vogel, *Die Rose von Jericho*, 1958: 54).

Heaven and earth are equally part of God's whole creation:

'Gleichwie oben, also unt ..
Alles kreist auf gleicher Spur,
.....
Alles ist in ei verwoben.
Nicht verwoben: es ist Eins' (Am Himmel wie auf Erden, *Die heile Welt*, 1962: 138).

Birth and death are connected and man and creation may rest secure in the knowledge that 'das zerstückte Leben
ist allerwegen ganz' (In unvergänglich Wesen, *Die heile Welt*, 1962: 93),
and enclosed within the protective circle of God's divine plan:

'Du siehst Geburt und Tod verkettet
heil in den einen goldnen Ring" (Befreiung, *Die heile Welt*, 1962: 135).

6.2.7.1 AN INTEGRATED ANALYSIS

While the previous stylistic profile has functioned on an analytical basis, the integrated approach will synthesize the various aesthetic factors, showing how the various segments cohere into a poetic totality. Practically at random, a stanza can be selected for this purpose:

'Aus dem Dunkel, das lind dich umschliesst,
Aus dem Nass, das dich nährend umfliesst,
Mach dich auf, tritt hinaus aus dem Schoss.
Denn das Licht ist so süss und so gross' (Weil alles sich erneut begibt', *Die verborgene Frucht*, 1958: 69).

The interwoven quality of the rhyme, meter, rhythm, movement and climaxes is first discussed.

The four line stanzaic rhyme is in couplets. The meter is a flowing anapest, like the regular rhythm of creation, but in the third line the imperative verbs require a stressed rhythm in:

'Mächt dich auf, trift hinaus aus dem Schoss.'

A definite development from dark to light, from death to resurrection, is expressed in the repetitive inner rhyme: 'Dunkel; lind umschliesst, umfliesst, Licht' (which at the same time shows a meaning movement from the protectiveness of darkness to unimpaired light).

The use of the double 'aus' in lines 1 & 2, conveys a release from the darkness, whereas, in the third line, 'hinaus aus' takes up the previous line, but now they are used in a strong imperative sense of active initiative. The reason for this urgency is given in line 4 with the conclusive 'Denn das Licht ist so süss und so gross'. The attributes of 'light' are naturally stressed: 'Denn das Licht ist so süss und so gross'. This 'light' is twice underlined by the iterative use of 'so'. The double 'so' remain unstressed in the meter, but through the repetition, they heighten the qualities of the 'light' and themselves attain the importance of a stressed word.

The poet's use of contrast gives both motion and vitality to the stanza, as the thematic stress is on transformation from darkness to light, from protective envelopment ('nährend umfliesst') to a courageous step into freedom.

The diction can be closely related to the resultant *Stimmung*, although the energy-giving force, which the symbolical allusiveness lends to the poem and the mood, is not all-conclusive for the total effect. Here the previous modalities naturally have an integral share as has been shown in the fore-going analysis. 'Dunkel' usually implies primeval chaos, but as it is used in conjunction with 'lind' (softly), the darkness acquires a maternal protectiveness, like primeval darkness preceding the creation of things; thus it is an enveloping darkness which embraces ('umschliesst') this new

life. This concept of darkness that brings forth life, is reiterated in the next line, and the 'Nass, dass dich nährend umfliesst'.

Water, like darkness, symbolizes chaos, the first matter from which all life proceeds, but as darkness develops to light, so the water of physical birth becomes by analogy, spiritual rebirth (the living water of John 4, 14) and also implies the awakening and renewal of whoever has been sleeping. This renewal is emphasized in the stressed 'Schoss' in line 3, with the idea of the womb as symbolic of a beginning and also of morning. What was previously enclosed like death in a tomb, now becomes a womb which brings forth life. This life is 'das Licht ... so süss und so gross' and, on the first level of understanding, is simply the light of physical birth, which nevertheless implies spiritual life and a transformational movement from physical existence to full spiritual life.

Another everpresent dimension of the poem is the 'light' as a creative force as in 'Das Steigende ruf ich': 'Im Acker rührt sich das Winterkorn' (*Die verborgene Frucht*, 1958: 135).

The implication of the light which is fresh, dear and new, is made to Christ as the Light of the world, and presents a challenge to sinful man to take the step, away from the tomb-like encasement of sin, into the freedom of redemptive light.

The multi-dimensionality of experience is thus poetically founded on the lingua-formative architectonics, aesthetically opened up and enriched allusively and certitudinally disclosed in a vital inter-relationship among the multiplicity of parts, into the integrated totality of the poem as a whole.

6.4 'DIE HEILE WELT'

"Hymniker einer in aller Verderbtheit heilen Welt" (Kampmann, 1962: 14); this was Werner Bergengruen, die seeker after unity, of conjunction between heaven and earth, earth and water, man and God, life and death. The reconciliation of such paradoxes into a harmonious whole, was the aim and life's concern of his creative art. His poetic responsibility was the "Schau des Ganzen, in dem alles 'gut' ist, wenn jedes Lebendige den ihm gewiesenen Platz einnimmt. Das unfängliche, vorbehaltlose Ja des Dichters zu allem Seienden, dem Schöpfer wie der Schöpfung, erlaubt ihm nicht, Teile des Ganzen gegeneinander auszuspielen" (Rosenberg, 1962: 36). And yet, to strive after the closure of the rift caused by sin, required a firm confessional stand in which every decision involved a clear affirmation or a definite negation, but never a compromise; required a certitudinal conviction and faith-filled knowledge of a creation which lay irrevocably within the circle of God's divine, eschatological plan. Only then was it possible to personally overcome the rigours of the Third Reich era and convincingly communicate this undivided wholeness-concept to others.

It is evident that this 'whole' world had not always been present in his view of life, but that it had to be achieved through inner and outer struggle. His early works reflect a world in which paradoxy, magic and dividedness reigned.

Bergengruen's search for a whole and unscathed creation and life, amid the antithesis, division and brokenness of existential existence, needs to be understood against the biblical portrayal of the story of creation in the first book of Genesis.[1)]

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1) In Genesis I, 31 we read, that after every day of creation "God saw that it was good", and finally, when God had created man, He saw "all that he had made, and it was very good". Holy Scriptures thus teach us that every creature of God was good and that evil was an intrusion from the outside (Dummelow, 1926: 4). In the language of Bergengruen, the world was whole because God created man in His own image (Gen. 1, 27). It is specifically mentioned that God breated the breath of life into newly created man and the "man became a living being" (Gen. 2,7). Man was given a living body, but also a living soul, which unambiguously stresses the unity of body and soul; a healed wholeness in the full sense of the word. The Genesis report continues with the creation of various trees

And thus, because of sin and the Fall, the conflict and paradoxy with which 20th century man still has to contend, became part of the world and of existence. Through man's sin, the original wholeness, the unity between God, man and nature was destroyed. Man brought ruin and destruction upon himself and all of creation.

Bergengruen admitted his most important mission to be the closing of the rift between heaven and earth (1952a: 123). The breaching of the chasm proves to be the leitmotif in his literary creativity. One of his contemporaries expressed it as follows: "Das Zeugnis der heilen Welt im Gegensatz zu der aus ihrer Ordnung geratenen und heillos gewordenen Welt, ist immer wieder das Tragende in Bergengruen's Schaffen, das Beglückende und das Tröstende" (Von Koenigswald, 1962: 94).

The question as to how the poet achieved this 'heile Welt' requires careful consideration.

Bergengruen suffered because of the rift in the world and searched for the unity of Being. For him and every person, it is evident that the world is dismembered and confused: that danger, destruction, fear and wickedness reign. Evil seemed to have triumphed, especially during the twelve years

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1) continued

that were edible and green plants which served as food for everything that lived. Thus, in the beginning there was no paradox in nature; the animals lived on plants and had not begun to prey on one another. Man and animals were in harmony with creation and God's commandment to Adam, to work and take care of the earth, was obeyed. When God created woman to be a helper to Adam, the unity was not destroyed yet (Gen. 2, 25).

Then came the Fall. Eve obeyed the serpent and because of her disobedience to God, harmonious perfection was destroyed. Man now hid from God and was ashamed of his nakedness. The break between man and God had begun. Whereupon God spoke to the serpent and put enmity between him and the woman (Gen. 3, 15), and thus the estrangement between man and nature resulted. And God said to Adam: "Because you listened to your wife and ate from the tree ... cursed is the ground because of you; through painful toil you will eat of it ..." (Gen. 2. 17).

A chasm between man and creation opened up and man was responsible for it.

of the Third Reich. It is precisely at this crisis time that Bergengruen's integrated world brought consolation and renewed faith to bewildered war-torn man.[1)]

For Bergengruen himself, the world too, was divided and filled with anti-thesis. He himself was homeless and around him reigned a regime of violence and a human race without conscience and without God. And yet, as the world was created by God and planned with love, Bergengruen saw creation, not as Angelus Silesius' vile world, but saw in the large and small - from the heavenly orbit of the stars to the smallest bird, the reflected splendour of God:

> 'Das Grosse wie das Kleine,
> dein Flügelschwung und Leid,
> es liegt im Glorienscheine
> der Unermesslichkeit' (*Die heile Welt:* 93).

Every detail is mirrored in the totality:

> 'Eins dem andern zugesiegelt,
> eins dem andern eingetraut,
> eins vom andern abgespiegelt,
> Geister, Tiere, Kraft und Kraut' (*Die heile Welt:* 138).

And out of this knowledge of wholeness, developed the joyous experience of the unity of all things:

> 'Gleichwie unten, also oben.
> Goldne Kette allen Seins!
> Alles ist in eins verwoben.
> Nicht verwoben: es ist Eins'[2)] (*Die heile Welt:* 138).

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1) "Bergengruen's Werke zelebrierte man nicht als literarische Ereignisse, man ergriff sie als rettende Engel. Seine Dichtungen liefen durch Feldspitäler und Bombenkeller, durch Frontunterstände und Konzentrationslager. Sie wanderten über die halbe Erde und schenkten Mut, Hoffnung, Vertrauen" (Kampmann, 1962: 12).

2) Von Delft (1970: 138) maintains that Bergengruen could preserve his integrated world image, precisely because of his insight "in die fundamentalen Gegebenheiten des Daseins an denen der Mensch sich inmitten aller Schwankungen immer wieder zu orientieren wusste" (Bergengruen, 1966: 412).

Should Bergengruen be reproached of being an irresponsible prophet of a unified world in the midst of wretched disunion, it must not be forgotten that he always realistically acknowledged the presence of antithesis in human existence and did not endeavour to evade or nullify it. To him, man's duty was the acknowledgement of the correctness of the world and the reflection of this attitude in man's life and work. This affirmation of the world did not only concern the good and beautiful, but also the insignificant and ugly. It was precisely in the paradoxy of life that man had to see the correctness of life and creation. It becomes continually clear that this 'wholeness' is not self-evident and is not to be found on the surface. The personal wholeness of man is a condition for the comprehension of this unity. On the other hand, a personal wholeness can only be understood in the light of a world which was conceived whole.

In the poem 'Der erste Patrouillenritt' (*Die Rose von Jericho,* 1958: 27) the young soldier knew:

> '... hinter jenen Stämmen
> Liegt der Gott und der verborgne Glanz'.

He saw the glory of God in nature. Creation offered a connection between heaven and man; a heaven which stood 'high and still' (1958: 27) over man, and he knew that he was unbrokenly included in a life 'Aus der grossen Einigkeit der Welt' (1958: 28). At that moment his soul 'lived' because the sap of creation also coursed through his veins. The leaf which he picked as he passed, was a symbol of all totality. In this symbolic leaf he claimed to have comprehended all of creation and came to realize the unity of men and world, the intimate connection between the wholeness of the world and that of man and why individual man felt secure within this oneness. When he exclaimed:

> '... Die Welt war heil in mir!'

the wholeness of the world was experienced and substantiated in him himself (Bollnow, 1953: 126).

Such an intact world is only possible through faith in the eternal ordinances.[1)]

In Bergengruen's work we often meet people who obviously belong to this correct and natural life. Juliane in 'Am Himmel wie auf Erden' is such an example: "Sie fühlte, dass in Juliane's Leben alles seine Richtigkeit hatte, seine Natürlichkeit, Gesundheit und Klarheit. Und das Unglück, das sich jetzt auf dieses Leben geworfen hatte, war ein klares, ein lauteres Unglück, nicht verunreinigt durch gespaltene Gefühle, durch Hinterhältigkeiten und Widersprüche innerhalb der eigenen Natur" (1949a: 479). Similarly, Juro and Duschka are such people who live close to nature. Carion finds great consolation from the clear simplicity of Juro's face: "Es dünkte ihn wohltuend und gewissermassen ein Unterpfand für die Weiterbehauptung allen Daseins, sich diese beiden Menschen verbunden zu denken" (Bergengruen, 1949a: 78).

The 'Rittmeister' was another such integrated being who came through any situation spiritually unruffled (Sobota, 1962: 26).

Integrated man is secure and filled with faith. But also in creation there is the splendour of ultimate unity behind all the lacerating contradiction and disunity.

Ida Görres (1952: 139) emphasizes that no arbitrary action, no destructive fury of demonic powers can diminish the glory of creation, because of the basic wholeness of the universe.

Poetically Bergengruen expresses this thought in his Poem '*Die heile Welt*' (1962: 94):

'Niemand kann die Welt verwunden,
nur die Schale wird geritzt.'

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1) "Ja, es ist meine Überzeugung, dass die Grundlagen der Existenz in das feste Gefüge einer ewigen Ordnung gehören und von aller Problematik, allen Krisen der einzelnen Geschichtsperioden und mithin auch unserer Zeit nicht eigentlich berührt werden können" (Bergengruen, 1963: 369/370), and thus everything which is in harmony with nature is well-created.

Precisely this experience of the unity of all Being is reflected in the permanence of nature:

'Fahr auf aus Furcht and Trauer,
aus Welke, Schutt und Brand!
Gott ist ein Herr der Dauer,
und alles hat Bestand' ('*Die heile Welt*': 209).

And the continuity of the creational cycle offers man a feeling of security within the wholeness; a confidence which rescues man from his fear and distress:

'Nichts, nichts ist vergangen,
und alles bleibt dein.
So hält dich umfangen
unendliches Sein' (*Die heile Welt* : 245).

For Bergengruen the symbol of the circle reflects the cycle of life; the return to the origin, and represents the absolute image for the oneness of divine order.[1)]

'Die Kette hat nicht Ende
Und hat nicht Anbeginn.
.....
Zum Ring, der unanfänglich
Und endelos sich schliesst,
Damit du unvergänglich
Das grosse Inbild siehst' (1958: 18).

Although the single link in itself seems senseless, it becomes purposeful and essential within the continuity of the chain.

As part of the whole, man is enclosed within the eternal order of creation,

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1) In 'Mit einer Halskette' (*Die Rose von Jericho*, 1958: 18), the chain is also the circle or ring; symbol of oneness.

and in the symbol of the necklace, does man comprehend his imperishableness as a child of eternity.

'Um alles Grausen schliesst sich still der golne Ring.
In ihm liegst du wie ich und jedes Schöpfungsding.
Und so verknüpft dich lind der Schmuck um deinen Hals
mit aller Tröstlichkeit des lieben Erdenballs' (*Die heile Welt*: 157).

In this connection, birth and death are chained together, and life becomes a unified oneness as represented in the form of a ring (*Die Rose von Jericho*, 1958: 19).

In a poem dedicated to Reinhold Schneider, the healing process of creation is symbolized in the closing of the ring:

'Du siehst Geburt und Tod verkettet
heil in den einen goldnen Ring
und fühltest, dass die Welt, gerettet,
schon in das Gleichnis überging' (*Die heile Welt*, 1962: 135).

The experience that the world is whole in its kernel (*Die heile Welt*, 94) emphasizes the duty of man, to take up the struggle in order to discover this undivided oneness.[1)]

Bergengruen's relation to symbolic numbers is both interesting and revealing. While the number two points to antithesis, the three, which symbolizes oneness, has a unifying quality:

'Denn die einige Welt was gezweit,
mit feurigem Schwerte geteilt.
Da dämpfte die Drei den Streit
und hat alles wieder geheilt.
Heilig ist die Dreifaltigkeit,
die will ich bekennen' (*Die heile Welt*, 1962: 42).

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1) "Die Welt ist in einem tiefen Sinne zwiespaltig; es ist die Aufgabe des Menschen, zu sehen, wie er sich durchkämpft zur 'ungehälfteten Einheit'" (Grenzmann, 1952: 183).

Heaven and earth are united through the conciliatory number three.[1] The number three also contains the Christian concept of the Trinity; this concept is oneness and simultaneously triplicity.

> 'Denn Eins ist Drei, und Drei ist geweiht,
> und Drei ist Eins über alle Zeit,
> das hab ich erprobt' (*Die heile Welt*, 1962: 41).

Christ is the centre, the conciliatory power between man and God; the holy three, which unifies. Max Weber (1958: 19) believes that the cipher three is symbolic of Bergengruen's work, in which the triplicity continually strives to become an integrated unity.

Reinhold Schneider was convinced that Bergengruen's endeavour to find the harmony of the world image as 'eine grossartig geordnete Welt' (Hackelsberger, 1966: 20) was only possible in the illumination of his faith.[2]

That the integrated, harmonious world can be recognized as 'heil'[3] in spite of the conflicts, is the theme of his poetry.

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1) "Das Einende ist Drei. Sie steht für die 'Heile Welt' ..." (Weber, 1958: 16).

2) In an introductory lecture to the first performance of Reinhold Schneider's 'Innozens und Franziskus', Bergengruen emphasized that '... jede wahrhafte, jede geprüfte Zuversicht will der Hölle abgerungen sein' (1963: 32), but adds that already in the darkness of hell, the inextinguishable spark is present. The world is nourished by antitheses, and the Christian faith in particular, appertains to paradoxy.

3) The Sprachbrockhaus (1974: 280) explains the word 'heil' as deliverance, help, recovery and also as the good, which comes from God as redemption from sin. 'Heil' means 'well' in the German sense of 'gesund'. Together with the word 'heil' one must understand the Passion and Salvation through Christ ('Heilsgeschichte'). Harvey (1966: 97) expounds it as "das Offenbarungs- und Heilshandeln Gottes, durch das er die Welt zu erretten sucht und das vor allem vom Alten- und Neuen Testament bezeugt wird. Diese Heilsgeschichte beginnt mit der Schöpfung der Welt und den verschiedenen alten Bünden, welche Vorzeichen des grossen Bundes mit Israel waren und ihren Höhepunkt in Jesu Christi Leben, Tod und Auferstehung erreichten, wobei die Auferstehung wiederum auf die endgültige Heilstat, die Parusie, vorrausweist, mit der Geschichte selber zu einem Ende und Höhepunkt geführt." Thus deduced, 'Heiland' is a saviour; somebody who heals and makes whole.

But because the poet wishes to express and not consciously proclaim, this research does not wish to analyse theological revelation but, first and foremost, the word of the poet as the expression of the authorial confession.

If, for Bergengruen, this intactness of the world, even stems from pre-Christian times (Sobota, 1962: 125), it is quite evident that the 'very good' which God speaks over His creation, is irrefutable proof to Bergengruen that the world has been whole from all eternity:

> 'Felsen wachsen, Ströme gleiten,
> und der Tau fällt unverletzt.
> Und dir ist von Ewigkeiten
> Rast und Wanderbahn gesetzt' (*Die heile Welt*, 1962: 94).

> 'Spür tief in den Geweben
> die heilige Ursubstanz,
> und das zerstückte Leben
> its allerwegen ganz' (*Die heile Welt*, 1962: 93).

In the poem 'Verborgene Frucht' (1958: 72), Bergengruen still stands at the beginning of his integrated world. The hidden fruit is whole and yet, the discord, which is visible everywhere, still dominates. This is symbolized in the swee and bitter of human love. Although the lovers stretch out unsuspecting hands to the 'dark undivided fruit' of perfect love, only a shadow or a reflecting glow, is afforded them.

In this shattered world, in which man is still divided, the unhalved origin can only be a foreshadowing. The concealed fruit can never be fully grasped in this temporal reality.

In the poem 'Die heile Welt' (1962: 94) the conflict is healed, the concealed fruit has now become the kernel of the fruit; but it always means the same — namely that Christ is the centre. Because God is seen and comprehended in the reflected splendour of creation, therefore man always has a share in this centre:

'Tief im innersten der Ringe
ruht ihr Kern getrost und heil.
Und mit jedem Schöpfungsdinge
hast du immer an ihm teil'.

The strict goodness of the inviolable cycle of nature, images the invulnerability of the universe. Like the concealed fruit, the kernel is 'tief im innersten der Ringe' and hidden from human sight. Christ's plan of salvation lies imbedded in the deepest kernel and man, in his inadequacy, can only understand God and his ways in a very confined sense. With unshaken faith Bergengruen expresses his confessional stand in:

'Wisse, wenn in Schmerzenstunden
dir das Blut vom Herzen spritzt:
Niemand kann die Welt verwunden,
nur die Schale wird geritzt.'

The conjunction of heaven and earth is here achieved by the 'new clouds' which promise perfect healing (Weber, 1958: 58). The bridge between the divided earth and God, is found. In Christ, Bergengruen sees, not only a general solution, but the only bridge.

This theme is even more clearly expressed in 'Imago Mundi' (*Die heile Welt*, 1962: 123), in which the cross of Christ is described as 'des Weltgefüges Inbegriff'. From the cross of Christ to the theme of sin and guilt, is only one step.

The novel 'Der goldene Griffel' (1931) summarizes this theme with pregnant brevity: "Er (the main character) wurde geboren, fiel in Schuld, überantwortete sich der Gnade'.

Bergengruen repeatedly emphasizes that the acknowledgement of man's sin is a prerequisite to the deliverance from sin. Only then can confession and a readiness to repentance follow.

For the poet 'fear' is a sign of unbelief and a negation of the correctness of the world order and of destiny.[1)]

According to Bergengruen, man's lack of faith is already a separation from God and therefore, sin. Only when man acknowledges his guilt, can perfect love, which drives out fear (I John 4, 18), take over and bring about reconciliation through God's grace.

In 'Die Feuerprobe' Barbara comes to the realization that 'Gott verzeiht uns allen, wie sündig wir sind' (1973: 16). Because of her penitence and faith she did not need to fear the test of the hot iron. And yet, when she misused God's mercy and again fell into sin, God's mercy no longer saved her during the second and cold-iron test.

As man longs to be liberated from the bondage of decay (Rom. 8, 21), and because he is guilty of the brokenness of creation, Bergengruen believes that salvation can only result through the cross of Christ:

> 'Selig, selig die da glauben,
> selig, denn sie werden sehn.
> Einst wird sich das Kreuz belauben
> und die Schöpfung auferstehn" (*Die heile Welt*, 1962: 107).

Man's guilt during the Third Reich greatly concerned the poet. This guilt he considered a general guilt:

> 'Völker der Welt,
> der Abfall war allen gemein' (*Dies Irae*, 1958: 159).

And yet this guilt was not only to be attributed to the war and its results, but also to man's daily life and actions:

> 'Wir badeten in verruchten Gewässern,
> wir riefen die brodelnd chaotische Nacht.
> .....

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1) Compare 'Am Himmel wie auf Erden' (1949) and 'Das Feuerzeichen (1949).

....., wir tranken Beflecktes,
.....
entblössten frevelnd ein heilsam Bedecktes
und gaben der Taube Seele dem Tier.
.....
Wir haben den Untren zu Rate gesessen' (*Die heile Welt,* 1962: 132).

Man defiled his conscience and lived in separation from God:

'Die wir lange uns zu hören
weigerten, wir hören jetzt' (*Dies Irae,* 1958: 150).

Only acknowledgement of sin and penitence could bridge the separation gap.

'Da wussten wir: der nur ist angenommen,
der in sich selbst das Gericht vollzieht' (*Die heile Welt,* 1962: 133).

Then follows the terrifying quest:

'Dürfen wir die Hände heben?
Unsere Hände sind befleckt' (*Dies Irae,* 1958: 150).

Bergengruen knew they had to become a nation of penitents (1958: 153) and that atonement took place in eternity and before the face of the Lord (1958: 157). And hesitatingly, but with full confidence, he knew about Christ's forgiveness:

'Einmal stehen wir geblendet
plötzlich und gewahren ihn.
Und vielleicht ist längst vollendet,
was uns kaum begonnen schien' (*Dies Irae,* 1958: 157).

In the poem 'Weltordnung' (*Die heile Welt,* 154/155) man is called to sing and be silent, to hope and fight, to know sorrow and joy; and finally the command is given, that man shall love God.

Thus man is cleansed through God's love, so that he will no longer destroy and misuse nature (*Capri*, 1958: 100).

And then, thät which man has earnestly desired, will come to pass through God's love:

> 'Steinern Herz aus eurer Brust zu reissen
> Und dafür euch fleischern Herz zu geben ...' (*Capri*, 1958: 100).

Through God's love, guilt and sin will be effaced from man's world and he and creation will be 'allerwegen ganz' (*Die heile Welt*, 1962: 93).

6.4.1 DIE HEILE WELT *Die heile Welt*: 94.

As the title of a poem normally has revelatory significance, it needs to be considered before the structural analysis is attempted.

The choice of this particular poem is an obvious one, as it carries the same title as the poet's last anthology and thus seems to promise particular insight into the confessional belief of the speaker in the text.

'Die heile Welt' title seems to indicate the conclusion of a previous process of development and the final determination of an intact world; thus presupposes a paradoxical world view, which the author has either rejected, overcome or accepted as part of the 'whole' world. These inferences must be textually founded or refuted.

DIE HEILE WELT

1. 1. Wisse, wenn in Schmerzenstunden
   2. dir das Blut vom Herzen spritzt:
   3. Niemand kann die Welt verwunden,
   4. nur die Schale wird geritzt.

2. 5. Tief im innersten der Ringe
   6. ruht ihr Kern getrost und heil.
   7. Und mit jedem Schopfungsdinge
   8. hăst dū immer an ihm teil.

3. 9. Ewig eine strenge Güte
   10. wirket unverbrüchlich fort.
   11. Ewig wechselt Frucht und Blüte,
   12. Vogelzug nach Süd und Nord.

4. 13. Felsen wachsen, Ströme gleiten,
   14. und der Tau fällt unverletzt.
   15. Uñd dīr iśt von Ewigkeiten
   16. Rast und Wanderbahn gesetzt.

5. 17. Neue Wolken glühn im Fernen,
   18. neue Gipfel stehn gehaüft,
   19. bis von nie erblickten Sternen
   20. dīr īe süsse Labung träüft.

The definite article of the title is qualificative of the 'heile Welt', emphasizing its singular and single quality. The noun 'world', generally expresses the earthly state of human existence, in other words, the present life. Without an adjective, it means secular life as distinct from the religious; but the rather unusual combination of 'heil' and 'world', calls for closer inspection.

'Heil' in German has a three dimensional meaning:

1. Whole, intact, unscathed.
2. Healed, restored.
3. Redeemed (from sin), saved.

Further extentions of meaning may be inferred as depth dimensions and are worth consideration:

'Heiland' signifies deliverer, redeemer, one who brings healing.

'Heiligung' means sanctification as a process through which the believer obtains new life (from the Holy Spirit), in a release from sin and guilt, and the possibility of loving God and serving fellowman.

'Heilsgeschichte' relates to the Passion and salvation of Christ.

Theologically, the 'Heilsgeschichte' begins with the creation of the world and the various old covenants which were signs of the great covenant with Israel and the climax in the life, death and resurrection of Christ. The resurrection points ahead to the final Parousia (the eschatological term for the Second Advent of Christ) when He will judge the living and the dead, and establish the Kingdom of God. With this state, history itself will be concluded and brought to a climax (Harvey, 1966: 143).

According to the title, the theme of the poem seems to be the wholeness of reality and creation and must now be structurally analysed.

A1 & 2 THE TECHNICAL DESIGN

The 5 stanzas structurally fall into 3 definite parts, which superficially, can be divided into the message (of the implied author) in stanzas 1 & 2 and the vision (of the future) in stanza 5. Stanzas 3 to 4 cover the intermediate period of creational continuity.

The suggestion of a triadic structure, must be kept in mind throughout the analysis as the number 3 is crucial to the concept of wholeness.[1)]

The Christian Trinity concept is oneness and at the same time threeness, with Christ as the centre and unifying power between man and God, who unites.

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1) See the introductory chapter on 'Die heile Welt' : 6.4.

The three meanings of the word 'heil' may already be an implication of the central importance of the number three.

Although at first, the meter appears to be a regular 4 footed trochee, with alternate masculine and feminine endings and stressed syllabic line-beginnings, setting a natural full resonance, loud reading of the poem results in a re-appraisal of the rhythmic factor.

It is noteworthy how the poet utilizes the natural trochaic metrical stress to emphasize the central idea. Only in three instances does the regularity vary, for the specific purpose of stress and forcefulness.

The rhythmic quality of the specific words and their relation to each othe determine and qualify the rhythmic flow of the verses, the caesuras and shorter pauses, enjambment, the use of contrast and thus exemplify the archtectonic design of the poem.

Figure 13

1. Wisse , / wenn ...
   dir ...; //
   Niemand ,/
   nur die Schale ... .

2. Tief ... Ringe/
   ruht .
   Und ... Schöpfungsdinge
   hast du/immer ... teil.

3. Ewig eine ...
   wirket unverbrüchlich fort.
   Ewig
   Vogelzug

4. Felsen
   und/ der Tau
   Und dir / ist
   Rast und Wanderbahn ...

5. Neue Wolken ... ,
   neue Gipfel ... ,
   Bis / von
   dir die süsse .

In stanza 1, the break between 'Wisse, wenn' is not simply for emphasis but is inherent in the word combination. The stress on 'dir' (2) addresses the opposite - you in the familiar form, calling for an intimacy between the author, his idea and the reader. The colon in line 2 spells a definite

pause without being a break in the thought process. In fact, the introductory statement of pain and wounds, is extended in lines 3 and 4, but at the same time, is the answering assurance to lines 1 and 2. The pause at the end of line 3 is not only due to the comma, but entails a normal speech phenomenon, caused by the 3 consecutive 'n' sounds: 'Niemand ... verwunden ... nur'.

Stanza 2, line 1. The natural pause at the end of line 5 (even without punctuation) results from the feminine ending of 'Ringe', followed by the stressed 'ruht'. The change from the repetitive i-sounds to the deep pitch of the 'u' vowel in 'ruht' also influences the rhythmic flow, with the purpose of the visual-central image of the inner depth of wholeness. The foundational effect of 'ruht' is continued in line 7 with the stressed "Und' at the beginning of the seventh line. The only enjambment follows at the end of 7, in order to place the 'du' (in 8) in a rhythmically pronounced position, followed by another stress on 'immer', which suggests the refrain 'immer und ewiglich'.

Stanza 3. The purposive slow regularity of stanza 3 is particularly restrained by the vowel changes in: 'wirket unverbrüchlich fort' (10).

Stanza 4. After the enumeration of creative continuity in stanzas 3 and 4, the 'und' of the 14th line calls for a pause, before the 'dew' is mentioned like a final blessing from above. This pause without punctuation, results from the stressed quality of the 'und' followed by the unstressed 'der (Tau)', as well as the double 'd' which, because of the momentary pause, puts an added stress on the regular accents of the line: 'der Táu fällt unverlétzt'. Similar to the effect of line 8, the 'Und dír', of line 15 is an unstressed accent because of the particular emphasis that the 'dir' requires. The 'dir' is strangely isolated in the position it stands: 'Und / dir / ist'. The consonants 'd' and the 'i'-vowels, which cause a subtle breathing of the reader, set the 'dir' somewhat apart from the words immediately before and after it.

Stanza 5. The stressed 'bis' in line 19, also has an essential pause before the actuality of the Second Coming and forms the climax of the poem; but it is also a key word, in that it completes the statement begun in line 1 with

pause without being a break in the thought process. In fact, the introductory statement of pain and wounds, is extended in lines 3 and 4, but at the same time, is the answering assurance to lines 1 and 2. The pause at the end of line 3 is not only due to the comma, but entails a normal speech phenomenon, caused by the 3 consecutive 'n' sounds: 'Niemand ... verwunden ... nur'.

Stanza 2, line 1. The natural pause at the end of line 5 (even without punctuation) results from the feminine ending of 'Ringe', followed by the stressed 'ruht'. The change from the repetitive i-sounds to the deep pitch of the 'u' vowel in 'ruht' also influences the rhythmic flow, with the purpose of the visual-central image of the inner depth of wholeness. The foundational effect of 'ruht' is continued in line 7 with the stressed "Und' at the beginning of the seventh line. The only enjambment follows at the end of 7, in order to place the 'du' (in 8) in a rhythmically pronounced position, followed by another stress on 'immer', which suggests the refrain 'immer und ewiglich'.

Stanza 3. The purposive slow regularity of stanza 3 is particularly restrained by the vowel changes in: 'wirket unverbrüchlich fort' (10).

Stanza 4. After the enumeration of creative continuity in stanzas 3 and 4, the 'und' of the 14th line calls for a pause, before the 'dew' is mentioned like a final blessing from above. This pause without punctuation, results from the stressed quality of the 'und' followed by the unstressed 'der (Tau)', as well as the double 'd' which, because of the momentary pause, puts an added stress on the regular accents of the line: 'der Tau fällt unverletzt'. Similar to the effect of line 8, the 'Und dir', of line 15 is an unstressed accent because of the particular emphasis that the 'dir' requires. The 'dir' is strangely isolated in the position it stands: 'Und / dir / ist'. The consonants 'd' and the 'i'-vowels, which cause a subtle breathing of the reader, set the 'dir' somewhat apart from the words immediately before and after it.

Stanza 5. The stressed 'bis' in line 19, also has an essential pause before the actuality of the Second Coming and forms the climax of the poem; but it is also a key word, in that it completes the statement begun in line 1 with

'Wisse ...'. The 'dir' is finally emphasized again, thus specifically including man in the climactic healing of the whole creation. Man is central in this total wholeness which the Second Advent of God will bring about.

The technical form and control of the poem are illuminating as they are not simply preparatory to the understanding of the total expression, but already place the reader centrally within the expressiveness of the whole argument, before one has even analysed the grounding element of the diction.

The doubly stressed 'w' of the beginning, is answered by means of a negative 'Niemand' in line 3. This strenghthens the statement because it is the negation of 'some-one'. The line: 'nur die Schale wird geritzt', following 'Niemand', is a superlative emphasis, especially as it is supported by the choice of the word 'Schale'. The shell or peel is thus contrasted with the 'Kern' which is whole ('heil') in stanza 2 line 2.

By means of the contrast of 'Schale' with 'Tief im innersten der Ringe' and 'ruht ihr Kern getrost und heil', the thematic statement of 'Niemand kann die Welt verwunden', is conveyed to the reader by means of two levels: the visual picture of the outer skin of the fruit, which can be scratched or cut; and the unharmed whole, the inner kernel. This image is deepened by the symbolic motive of the soul-body relationship and the extended idea of values, that can be spoilt by moth and rust, compared to the unscathed quality of that which is eternal.

When the 'heil' forms a climactic conclusion to the argument, built up from line 3 to 6, the personal 'du' is incorporated as particularly participating in this wholeness.

Once the point is made in stanzas 1 and 2, stanzas 3 and 4 are explanatory, with the purpose of exemplifying the conviction of a 'heile Welt'. Here the meter and rhythmic stress convey the regularity of the cosmic 'breathing', until in line 15, individual man is again assured of a special concern (as in 8). The opposites, 'Rast und Wanderbahn' again emphasize the divine concern for all the needs of total man.

'Neue Wolken ... neue Gipfel ...' (stanza 5) draw another visually expressive vision of the new world, until ('bis') the humanly unimaginable reality of the Second Coming is symbolified in the act of sweet (smelling?) balm poured upon the wounds and sins of the faithful.

Thus the technicalities of the poem have already revealed a three-part structure in the poem. This will have wider connotations.

The poem starts with the conviction that, in spite of pain of body and soul, the central kernel of creation is unassailable. The middle part of the poem lists the regularity and continuity of creation in its regular meter, the rhythmic pattern of sound, inner rhyme and meaning movement. Finally, the last stanza envisions a new earth in which a libation of comfort and restoration will be poured out upon the creation, which includes man, animal and vegetation. Thus the communicative tone of the first stanza with 'Wisse, wenn ...', is concluded in the final 'bis von nie erblickten Sternen/ dir die süsse Labung träuft', and the poem is tied up into a whole ... so far, mainly structurally. The rhyme of a b a b a, also has an ebb and flow regularity, which, together with the meter and rhythm, reflects the metabolic movement of the divine ordinances in their universal conformity.

The energy-giving 'grounding element' of the diction, stresses the creational order and its unbreakable continuity that brings with it a feeling of security, a 'Geborgenheit' within this world which is sound to the very core.

Careful analysis of the individual words in their separate meanings and an interpretation of the symbols and imagery, reveal a singleness of thought which opens up the coherent sub-themes.

Thus every word is a key word and the correlative cohesion of every word within the poem, communicates the conviction of wholeness, which the title has suggested, in ever-increasing stages of subtlety and aesthetic allusiveness.

B. ALLUSIVENESS

The following words which mainly consist of nouns, all specifically point to the concept of wholeness and inherently convey that meaning, or allude to the emblematic central idea of 'Heilheit'.

In addition, this leitmotiv of 'Heilheit' is extended into another, equally dominant idea of the eternal ordinances of creation. Implicit in the cyclic continuity and regularity of the universe, is locked up the motive of new life and regeneration. These three motives are all tied up within the meanings of the word-structure used, and are all directed to, and reflected from, the central 'disclosure element' of the faith aspect. The analysis of the diction will reveal the allusive richness of the imagery and yet prove the selective, restrained variety within the main theme.

'Heil' represents that which is whole and intact. This key word is visually and conceptually associated with a circle and opens up the sub-theme of cyclic continuity.

'Welt' represents the universe or the earth. The roundness of the globe symbolically portrays the cyclic existence of birth, maturity, decay and death. Within seasonal death already lives the promise of new life.

'Schale'. A shell is associated with water and thus with fertility. The round completeness of a shell also symbolizes the womb and birth. A ring expresses the unity-in-variety principle best. It is the image of eternity and perfection, as well as the symbol of marriage and the continuity of life. The perfect and eternal movement of the seasonal cycles conveys the idea of permanence and infinity.

'Frucht/Kern' are symbolic of the origin which contains the seeds of new life. The fruit kernel contains the visual picture of the roundness of shape which stands for both perfection and the cycle of existence.

'Ewig' suggests the ultimate oneness which has no beginning or end, is perpetual and recurrant. It is endless like the circle of perfection and represents heaven and eternity, which is not conditioned by time.

'Blüte' signifies transitoriness and regeneration and also implies the cycle of vegetative life.

In the same way, 'Vogelzug' (nach Süd und Nord) is a sign of the creational cycle. At the same time such a migration of birds spans the globe and thus too, represents the wholeness of a circle.

'Felsen wachsen': The growing of stone also implies the opposite; the biblical fact that man was created from earth and again returns to dust. Soil is the matrix of vegetative and animal life, as Christ is the spiritual rock of life (I Cor. 10, 4).

'Ströme' here indicate the rivers of paradise and the four directions in space which portray the concept of the circle of the earth. Christ is also portrayed as the River of Life.

'Tau': Dew signifies both transitoriness and fertility. The idea of resurrection is found in Isa. 16, 19 where the 'dews of herbs' shall raise the dead. Dew also stands for spiritual allumination in that it is the forerunner of enlightening dawn (De Vries, 1976: 134).

'Ewigkeiten' reiterates the symbolism of 'Ewig' and particularly portrays the Eternal God.

'Wanderbahn' conveys the idea of an orbit which spells completeness and the perfection of the globe.

'Wolken' are a manifestation of the Supreme Being in the idea of Yahweh who hid in a cloud and proceeded in the form of a pillar through which to provide and protect. This correlates with the poet's emblematic image of the concealed fruit ('Die verborgene Frucht') which is present, but concealed from human sight. Clouds also bring fertilizing rain.

'Sternen', especially the morning star, symbolizes Christ's resurrection and ascension.

The main theme of wholeness is thus sub-divided into supportive themes and symbols, which are inherently present in the concept of wholeness. Their integrated coherence reveals the richness of the major theme and simultaneously supplements the central idea. The unity-in-diversity principle is reciprocally underscored.

A poem should be in a position to speak for itself so that the knowledge, concerning its origin and biographical information should only contribute to the depth dimension or open up additional levels of understanding. Yet Nethersole (1974, Dissertation) maintains that this 'Wissen um seine Entstehung nur zur Erhärtung des im Gedicht ausgesagten beiträgt'. It is true that the poem should be understood in its 'Being' and should not need biographical aid for its existence. In that sense Nethersole is right when she says: 'Der Grad, in dem das Gedicht "ist" und nicht "meint", könnte einen Wert konstituieren' (Nethersole, 1974: 80).

Thus it is that the diction and its semantic clarity has revealed the first stanza statement, as the remembrance of Christ's crucifixion. The divine pain and agony is transferred and combined with man's pain and despair, and introduces the reason why the 'Labung' is essential in the end; in order to complete the act of healing for the final wholeness. Through Christ and the cross, man shares in the original wholeness of creation. The creational law is strict but good and 'unverbrüchlich' (containing the word 'Bruch' which was the result of sin and the Fall).

This wholeness continues uninterrupted. The word 'Ewig', twice repeated in stanza 4, and reiterated in the eternal continuity of creational cycles, as well as in man's predestined part within the wholeness, ('von Ewigkeiten') emphasizes the undamaged quality of the 'heile Welt'.

The circle of the '<u>Heil</u>sgeschichte', of the healing process, from the crucifixion, through the revelation in, and the redemption of creation, to the end and climax of the Second Coming, is thus completed. The break is finally healed in the 'neue Wolken' ... neue Gipfel ... süsse Labung' of the last stanza.

The wholeness threads through all of creation: 1. Welt: 'Schale, Ringe, Blüte, Frucht' (vegetative life). 2. Animal life: 'Vogelzug'. 3. Minerals: 'Felsen'. 4. Heavenly constellation: 'Wanderbahn, Sternen'. 5. Water: 'Ströme, Tau, Wolken'. 6. Man: 'Du, Dir'. 7. Heaven: 'Ewigkeiten, Ewig'. The circle contains within it the 'ewige Ordnungen'. Creation and its order are part of the eternal. But man also, has been placed into an orbit ('Wanderbahn') like the inanimate things ('Felsen, Ströme'), plants ('Frucht, Blüte'), animals and constellations, from all eternity.

The cross started the healing process (in stanza 1) in creation and man, and is to be completed in stanza 5, with the coming of the New Jerusalem ('Neue Wolken'). Between stanzas 1 and 5, the middle stanzas are visible creational images of this final, eschatological wholeness in the order of creation, and man as part of this intactness within God's whole: 'und mit jedem Schöpfungsdinge/ hast du immer an ihm teil'.

The communication range of the poem is extended by means of the three dimensional time, which one can either see as, i. Pre-creational ('von Ewigkeiten') ii. Creation. iii. Eschatological time; or, and to my mind more logically: i. Pre-sin and Fall. ii. Cross and redemption (part healing). iii. The Second Coming and complete healing.

This three-part division also falls into a triadic structural design. i. Crucifixion, with a presupposed period of sin and Fall, before the redemptive death of Christ. ii. The middle 3 stanzas are held together by stanzas 1 and 5, giving them their interim meaning. During this time the creational order of the season of birth and death, and of creational continuity, all function in a pre-arranged cosmic plan, which is whole and redeemed at the centre. All of creation is enveloped in a fixed divine order until the end of eschatological time at the Second Coming of Christ (19). These three levels of time together comprise the 'heile welt'. The integral relevance of all the aesthetic 'factors and qualities' (Seerveld, 1977: 106) can be found in a tight quality of thrift. The fitting incidents (in this poem, the threefold thematic totality of the wholeness) are expressed in an iterative inter-relation of rhythm, rhyme and word correlation. The thought-provoking inter-communication of nouns is further underpinned and strengthened by the use of the verbs.

VERBS

Stanza 1: 'Blut ... spritzt: Schale ... geritzt'. These verbs are active, suggesting an act in its experiential reality.

Stanza 2: 'Kern ... ruht: Du ... hast teil ... (am Heil)'. Here the verbs indicate rest, even a certain quality of passivity, as these are creational givens.

Stanza 3: 'Güte ... wirket, ... fort: Frucht ... wechselt'.

Stanza 4: 'Felsen ... wachsen: Ströme ... gleiten: Tau ... fällt'.

The verbs in stanzas 3 and 4 reflect the ordered movement in creation; an eternal order.

In lines 15 & 16 'dir ist ... Rast und Wanderbahm gesetzt', the passive verb shows man placed into the ordered plan (of God).

Stanza 5: 'Wolken ... glühn: Gipfel ... stehn: Labung ... träuft'. This will happen to man; will be given to man, therefore the verbs are again inactive as man stands in a visionary relationship to the Second Coming. Even 'träuft', which means to drip, has a passive, quiet quality as it is a balm, a grace given to man.

But the verbs are also to be identified with the rest of the diction in an extention of the idea of healing. Healing requires cleansing and restoration and brings eventual and continued refreshment.

Thus, in stanza 1 ('Blut vom Herzen spritzt' / Welt verwu[illegible]abung träuft') the healing of the heart-wound and wounded world, is brou[illegible]bout by the 'Labung' which is derived from the word 'lavare', which means to wash. Washing a wound (with blood of Christ) is repeated in the 'Herzen' because blood again signifies the heart. Thus in line 2 the same thought is twice repeated, as blood is the seat of life and of health. The washing and healing of the heart is a key concept and needs emphasis. In order to restore the balance of the universe, split through sin and the Fall, Christ

suffered martyrdom and so atoned for all humanity. This blood, which brings spiritual comfort ('Labung') ties up with 'Blut' in stanza 1 and 'Labung' in 5, as both serve a similar sacrificial purpose. Finally the blood is replaced by wine (symbolic of Christ's blood), by which man is reminded of his sin and is refreshed and comforted in the memory of Christ's redemptive blood in the act of Communion.

C. THE CONFESSIONAL WITNESS

In conclusion, the whole opening-up process is directed through and from the pistical aspect. All modalities are unlocked by means of the celebrative witness of the speaker through the poem.

The central theme of 'Heilheit' is the cohering force, which unifies the various sub-motives within the poem. The wholeness-theme is also followed through technically, revealing the total and consequential character of the implied author's 'whole' world. From this vantage point of the faith aspect, the authorial presence will be revealed and the confessional stand of the implied author disclosed.

It is significant that this poem, reflecting the poet's world and life view in a nutshell, should thus also include all the main motives which have confessionally concerned the poet, and which, notably enough, all form part of his total, intact and healed world. These sub-motives have thus all found an integrated place within the over-arching assurance of faith, in a redeemed and whole creation.

In stanza 1 the effects of sin, which caused the world to be torn apart, are suggested in the effects, rather than the cause itself: 'Blut vom Herzen spritzt' and 'die Schale wird geritzt'.

Because of the Fall of man, the paradoxical quality of life is inherently present. This polarity is portrayed by means of implication: 'Tief im innersten der Ringe /ruht ihr Kern getrost und heil', is contrasted to the surface, which is only scratched, 'Neue Wolken' in stanza 5 presupposes an old dispensation, and 'stenge Güte' (9) clearly mirrors the double-dimension of existence.

All this points to the imperfection of a world still divided by the presence of sin and disobedience; a world, scratched on the surface, a wounded world-shell which suffers from division. 'Die schale wird geritzt' and yet, the inner kernel is still intact. The world is in need of healing of the surface as well as the kernel; thus a healing of the totality. The three-part thought-structure comprises 1. sin, rift and paradox. 2. Love of Christ and the cross. 'Niemand kann die Welt verwunden' because of the wounds of the crucifixion which cause the kernel to remain whole. The wounds have healed the break and brought about the oneness of all Being. God in creation, orders an eternal continuity, which offers comfort and security. Man is placed into the wholeness of creation, to share in this interim period of manifested love in creation.

3. This love of Christ, expressed through the cross, will eventually heal the 'Kluft zwischen Himmel und Erde' (Bergengruen, 1952a: 123) in the new earth, the Second Coming of Christ in the clouds.

It is exactly this closing of the gap between heaven and earth, which so greatly concerned the poet in his poetic mission. Here the love of Christ, which is climaxed in the final 'Labung' of all the wounds, is the unifying and healing power, and it is in answer to this divine love, that the poet pronounced his irrevocable 'yes', in spite of rift and paradox. This God of love can here be found in a typically triadic manifestation:

1. God in and through the cross.
2. God in creation.
3. God in the New Earth.

While the poet's 'Heilheits'-conviction is symbolically revealed in the thought and diction, the structure of the poem is also unified by the imperative statement, begun in stanza 1, and completed in the 'bis' conclusion in stanza 5, thus framing the earthly period by the crucufixion and the Second Coming.

The sub-themes of paradox, eternal order, comfort and 'Geborgenheit', are all tied up in the 'heile Welt' conviction which in turn, calls for, and releases the desire for 'Lob und Preis'.

6.4.2 IN UNVERGÄNGLICH WESEN, *Die heile Welt*: 93.

1. 1. Ó Meńsch, zu Spreu erlesen,
   2. zu Staub und dürrem Kraut,
   3. in unvergänglich Wesen
   4. hast du dein Haus gebaut.

2. 5. Das Grosse wie das Kleine,
   6. dein Flügelschwung und Leid,
   7. es liegt im Glorienscheine
   8. der Unermesslichkeit.

3. 9. Spür tief in den Geweben
   10. die héíliġe Úrsubstanz,
   11. und das zerstückte Leben
   12. ist allerwegen ganz.

A1 & 2. TECHNICAL ANALYSIS

In this poem the 'Heilheits'-concept forms the basis of the totality. This does not exclude the paradoxical theme in life. The acceptance of this antithesis as a creational principle of the universe, conveys an assurance which results in consolation and 'Geborgenheit'. Thus 3 themes find a unified whole in meaning, thought and form, and so the Christian principle of unity-in-diversity, is manifested.

RHYTHM

The regular iambic tetrameter is twice rhetorically varied: in the first line of the first stanza: Ó Meńsch ...', giving equal weight to both words, and in the second line of the third stanza: 'die héíliġe Úrsubstanz', where the primary metrical stress is given an additional accent in order to achieve a rhetorical expressive rhythm.

This twofold metrical substitution has the special significance too, of lifting out the personae in the poem (Man and God), two poles, which eventually will be reconciled into a life that is 'allerwegen ganz'.

DESIGN

The 4-line stanzas, although not divided into couplets, nevertheless have a couplet-like quality, in that the first two lines make a statement, which is then explicated in the second part.

The first half of stanza 1 states the transcience of man, and the second half suggests immortality. The first half of stanza 2 portrays the paradox of life and then the security within the boundless.

Stanza 2, lines 1 & 3 convey the variety, and 2 & 4, the unity in existence.

MOVEMENT

The sound movement, mainly in vocalic assonance, supports the transition from the earthbound and transient, to the wholeness of eternity. In stanza 1 the dark vowels and diphthongs outweigh the lighter tones and thus stress the downward pull, inspite of the normal rising rhythm of the iambic meter.

In the second stanza the sound-scale already begins to tip towards the lighter i and e vowels, representing the gradual change from the earthly man-bound attitude, to the divine order and wholeness.

In this last stanza, especially in the last half, the diphthongs completely disappear, leaving only clear, single vowels. The paradoxical and dualistic, as portrayed in the 'O Mensch ... heilige Ursubstanz' - polarity has been reconciled in a universe and in man that are now undivided. There are also two levels of time throughout the poem. The temporary and eternal are unified in the original wholeness which was reaffirmed in the (redemptive) halo of perfection (line 7).

Every stanza stresses this antithetical character of existence, but eliminates this dualism as a spiritual obstacle in the 3rd stanza, through the realization of a healed and intact creation underneath the dismembered appearance of the 'Geweben'.

CLIMAXES

The climactic element makes use of the contrast in design as well as in the thought-pattern. There is an all-enveloping climax from the first line of the division between the chaff and the corn, to the universal undividedness in the end.

But each stanza in itself, also contains its own metabolic climax.

In stanza 1 there is a movement from chaff and dust, which are neither air nor earth, to the stability of the 'Haus gebaut'.

Stanza 2. Here the climax moves from the tangible house to the 'Unermesslichkeit' of the heavens and eternity.

The development in stanza 3 is one from a divided world to a foundational wholeness. The 'O Mensch' -fragility of the beginning, develops across the transcience of man and creation, over the antithetical and the dividedness of man and existence, to the final 'heilige Ursubstanz', which causes everything to be 'allerwegen ganz'.

B. AESTHETIC NUANCEFULNESS

1. Man, selected to be useless chaff, dust and dry leaves, has built his house on imperishable essence.

2. The big and the small, the sadness and the joy, lie within the halo-glow of the boundless.

3. Man is called to perceive, that deep in the texture of creation, there

is divine, original matter, that heals the brokenness of life and assures a wholeness everywhere.

This content clarity is portrayed in a rich interplay of suggestion and imaginative nuancefulness.

While 'chaff' suggests transitoriness, 'dust' symbolizes death and disintegration, and weeds are a sign of disorder.

The poet emphasizes man's uselessness and transitoriness, but also suggests, that each of these barren symbols has a positive side as well. Chaff has a wheat kernel, symbol of fertility and new life, and implies bread as the staff of life as well as Christ's body in the Eucharist.

'Staub' can be 'Blütenstaub' which fertilizes and gives life. Once again, the implication is what man and nature áre, and what they were inténded to be. 'Kraut' (weeds) also has the connotation of 'Heilkraut' with healing power. At the same time, the paradoxical quality of creation is brought to the fore.

'Flügelschwung' can be analysed separately and then 'Flügel' and 'Schwing' both can mean 'wings', thus giving a double emphasis to the same concept. But 'Schwingen' also signifies the separating of wheat and chaff. By means of association this again has a back reference to the 'chaff' in stanza 1. The swing of a pendulum is also referred to as 'schwingen' and in this way, the paradoxical aspect of life in the meaning and rhythm of stanza 2, is continued and strengthened.

The fabric of life ('Geweben'), which symbolizes the transitoriness of life (but also the whole pattern and plan of existence), is enclosed by the sign of godliness, the halo ('Glorienscheine').

Furthermore, the 'zerstückte Leben', a world that is dismembered by sin, (in other words, it was not the original state, but took place later) separated the 'Ursubstanz' and the wholeness, causing the paradoxes of stanza 2, and the transcience of 1.

STIMMUNG

The poem begins with a cry of anguish: 'O Mensch, ...'. It is a cry of despair at man's transcience, which finds a certain stability in the promise of an immortal house. Paradoxes are mentioned in stanza 2, but not with the irreconcilable tone of stanza 1. Both paradoxes are held together in the circle of the light of eternity. With an imperative (stanza 1) man is called upon to perceive the divine essence, deep under the fabric of life. The fabric itself, and its surface pattern, show up the division and broken quality, but the ordered plan is intact and life is one of wholeness at bottom. When the fabric is considered from the bottom, the pattern is clear and complete.

Man's transience and uselessness wrenches from the poet a cry of pity. It is not so much a personally-shared despair, but rather, the expression of concern for mankind who has no firm foundation of house and eternity. In spite of the transitoriness and paradox, the mood is that of experiential conviction that life is integrated.

TECHNIQUE

The poem starts with a general address to man: 'O Mensch ...' and becomes more specific and individual in: 'hast dū dēin Haus gebaut', giving man a certain responsibility.

Line 6 ('dēin Flügelschwung') makes joy and sorrow a very personal sensation and stresses what each person makes of these situations. But all paradoxes are enclosed within the circle of perfection.

The triadic design finds its reflection in the 3 stanzas, the 3 stages of creation: earth, the heavens and the Kingdom of God; 3 levels of communication: to mankind, individual man in his temporal existence, and man in relation to eternal values. There are also three levels of time: man's time before and after redemption and God's time. And yet there is no continued separation, as man finds his home 'in unvergänglich Wesen'.

THE EMBLEMATIC

'Spreu, Staub, dürr', all suggest the earthiness of man; of holding onto worldly things and returning to dust. Dust and the building of a house, have the association of clay being formed and of being in the potter's hand. Stanza 3 with its motive of fabric and the act of weaving into a pattern, brings all parts of life into a whole (Great and small, sadness and joy, the dividedness of life). Now the threads and motives all form one ordered pattern ('das zerstückte Leben/ ist allerwegen ganz').

'Haus', the circle of the halo and ultimate substance, all imply a completed whole within which there is security and safety ('Geborgenheit').

C. THE CELEBRATIVE

It is this, being enclosed within the circle of God's light, that gives permanence and security. From the light of God's Kingdom, man's life and act of living receives totality and meaning.

The poet strives after unity in spite of the diversity and the paradoxes. It is in the 'unvergänglich Wesen' of creation that man understands and perceives eternity. Man has built his house, has found rest on earth, within a creation which offers him the vision of eternal essences.

6.4.3 BEFREIUNG, *Die heile Welt:* 135.

Für Reinhold Schneider

1. Dú hast mit bänglichem Befragen
2. gespäht nach schirmendem Geleit.
3. Nún, dá die Stunde gross geschlagen,
4. begehrst du keine Sicherheit.

5. Jäh aúfgerissen heult die Schleuse,
6. die Wogen schiessen schäumend hin,
7. und aus dem berstenden Gehäuse
8. hebst du dich frei zum Urbeginn.

9. Dú siehst Geburt und Tod verkettet
10. héil ín den einen goldnen Ring
11. und fühlest, dass die Welt, gerettet,
12. schón ín das Gleichnis überging.

A1. FIRST LEVEL ANALYSIS

It has been maintained that the visible manifestation of the ethos becomes evident in the totality of the poem. This must be illustrated. This poem is a short one and is dedicated to another writer and poet: Reinhold Schneider around the year 1942, in the midst of World War II. Using the Dooyeweerdian modal scale as a foundational basic for analysis, the sub-structure of the technical aspects are first of all analysed.

The poem consists of 12 lines divided into 3 stanzas of 4 lines each. The iambic pentameter, alternately has masculine and feminine endings. The rhyme is a regular crossed rhyme of a b a b.

The strict metrical reading soon reveals rhetorical variations (Brooks & Warren, 1976: 500) for expressive purposes. Lines 1 and 4 both underscore the personal quality of communication: 'Dú hast ...' und 'Dú siehst ...'.

While the metrical substitution of lines 2 & 6 emphasize the time dimension: 'Nún, dã ...' and 'schón iñ das Gleichnis überging'. Lines 3 & 5 accentuate the polarity before and after the liberation: 'Jäh áufgerissen ...' reflects the violence of physical and spiritual disorder, as contrasted to the quiet equillibrium of achieved certitude: 'héil ín den eínen góldnen Ring'.

The design of the poem reveals 3 levels of time: (i) a past, or a 'before' the rest of the poem, in lines 1 & 2. (ii) a crisis situation in lines 3 to 8. (iii) lines 9 to 12 are an extention to the experiences of 3 to 8. Man now seés and feéls the wholeness.

The movement of the poem begins with fearful questioning and a looking out for protective escort in 'bänglichem Befragen' during 'späben', (a lurking and spying), to a wild, unrestrained catastrophe reflected in the verbs: 'aufgerissen, heulen, schiessen, schäumend, bersten'.

In the third phase, which correlates with the third level of time, there is a sudden lull after the storm in the verbs: 'sehen, verkettet, fühlen, gerettet'. In other words the rhythmic, as well as meaning movement, develops from (i) help expected and hoped for (from others), to (ii) the storm itself (iii) and the shifted stress to the 'du' himself, who now sees and feels with a newly won faith-conviction.

CLIMAXES

Sound and climaxes here complement each other.

1.
1. u a ä e a
2. ä i e ei
3. u a u o a
4. e ei i ei.

2.
5. ä au i eu eu
6. o ie äu i
7. au e e äu
8. u ei u i.

3.
9. u ie u o e
10. ei i ei o i
11. ü a e e
12. o i ei ü i.

The dark tones a ä o u in the first stanza, build up to the still darker, menacing second stanza and its diphthongs in the chaos of uncontrolled power. The u o ü sounds of the third stanza which still remain, are more ordered and quieter, but not absent, as the realization of a continuity of death

and life, does not erase the possibility of darkness and distress. It is as if a bridge has been laid from the fearful questioning in stanza 1, across the undisciplined destruction of the second, to a state of being saved in three. It is a freeing, not only from the destruction of stanza 2, but also a freeing from the fear and the wish for security of stanza 1. The 'Befragen' of line 1 seems to indicate a 'Be-frei-ung' ('Er-rett-ung') in 2 & 3.

The sound effects achieved by means of the assonance, support the content and help in the further development of the climactic element and onomatopoeically reflect the 3-level 'happening' of the poem.

1. In 'bänglichem Befragen' the bilabial 'b' runs into 'gespäht, schirmenden, Stunde ... gross ... geschlagen' of sibilants which continue the fearfulness upto the finality of 'geschlagen', like a final knell (3).

After the knell-like conclusion, there is a clearing of the air in the e i ei vowels and the clear 's'-sound.

In stanza 2, the combination of the diphtongs and the 'sch'-sounds acoustically portray the sudden untamable rush of water let through. Because of this catastrophe, the casing has cracked ('berstenden Gehäuse') and out of the chaos, there is a rhythmic swing upwards, ending in a faint, but bell-like tone of survival. It is a rising out of the chaos in contrast to the emotionally filled previous lines.

Here in stanza 2 the predominance of the alliterative sounds of ie e ei and i, cause the poem to end on a comparatively high note of clarity.

The poet constantly stresses the 'Be-frei-ungs' motive ... a freeing from:

1. a 'Befragen', a questioning of the world and of other people,
2. and, like a ship brought through the sluices
3. he is freed from fear of the here and now. Catastrophe causes an experiential 'seeing' of the creative ordinances, and man's part in it. 'Gerettet' once again picks up the refrain of freedom begun in stanza 2.

A2 THE INTERPRETATIVE

Typical of the poet, the adjectives and nouns supplement one another and often carry the same implied meaning, thus serving the purpose of a double stress, for instance in 'schirmendem Geleit': 'Schirm' means a protective cover, a safeguard, while 'Geleit' also signifies a guard and escort. The word combination thus expresses an umbrella-like protection. The verb 'spähen' means to scout and reconnoitre but has the added implication of the secretive.

Time is stressed like a gong by the introductory adverb of time and in the threefold beat: 'Stúnde ... gróss ... geschlágen'. The poet is left at the mercy of the destructive power of the 'berstenden Gehäuse', symbolizing the shell which kept together the nów unrestrained waves (on another level of interpretation, 'Wogen' portrays the waves of humanity). 'Urbeginn' strongly reminds one of 'Ursubstanz' of the poem 'Unvergänglich Wesen' (1962: 93), the unpronounced name of God, whereas the 'verkettet ... heil ... Ring' is a reminder of the 'Glorienscheine' in the same poem. It is revelatory to discover the various, inter-linked levels of meaning, which eventually culminate in the climactic key concept of the spiritual wholeness. In order to illustrate this the possibilities of the meaning in the symbols and imagery must first be analysed.

'verkettet': A chain is something with intertwining links, and in an extention of meaning, the great chain of Being (De Vries, 1976: 91) links God through a hierarchy, to man, and further down to animals and inert matter. But a chain can also symbolize bondage; bondage to a master in the sense of a slave or, as it is used here, life and death form part of the wholeness of God's plan.

'heil' has the connotation of, healthy, unscathed and intact but it also extends to the concept of salvation and redemption.

Thus 'heil' does not only convey the idea of health and intactness, but as a noun, extends its expressiveness to grace and redemption in Christ. The wholeness of the links of a chain then become a 'golden ring'. If the symbolic connection between 'ring and circle' is followed up, a further

opening-up process takes place, because circle represents eternity, heaven and perfection. But the 'golden circle' also signifies a crown ... here, it is the crown of thorns which caused the world to be saved (11).

The interpretation of s .s and images proves that creation is an image, a parable of the Creato.. Christ himself explained eternal matters to the masses in parables ... the eternal by means of the creational reality.

The *Stimmung* is one of spiritual development, from fearful hope of human protection, through catastrophe, to a knowledge of wholeness. Man is whole too, through that redemptive crown.

The tone is one of concern for a friend in Christ. It is a tense participation in his reaction during a time of crisis, and a sigh of gratitude when he comes through, with new insight and understanding.

B. AESTHETIC ALLUSIVENESS

Stanza 2 reflects the catastrophic wave of unrestrained destruction (of World War II), breaking apart the shell and its rotten norms, but also an implication of the overwhelming power of personal inner change and regeneration.

'Jäh' is here more than 'sudden'. It has the added connotation of precipitous and headlong. This mood is strengthned in ever-increasing stages, by means of the iterative element in the choice of diction.

'Auf-gerissen' reiterates the angry violence of a tearing-open, a wrenching-apart, which 'jäh' already suggested.

Together with the verb 'aufgerissen' (as if leaving a wound), is added another verb 'heulen'. Long drawn out, plaintive tones of the opened sluices, strongly suggest the fearful shivering of a human soul in distress.

Except for the normal meaning of keeping water in check, 'Schleuse' also implies the act of bringing a ship through the locks (here a human being in

distress through the storm of inner struggle). That which has been dammed up and kept in check, rushes out in wild abandon. One symbolic meaning of water is 'chaos', but also the 'prima materia' from which all life proceeds. It is the enemy of Yahweh; is also sterile and here, the water is uncontrollable and thus an enemy of man. But out of the chaotic state of this flood, is born a renewal, an awakening in, and through baptism. Here the living water is present by implication (see also John 4, 14). 'Wogen', also symbolize physical and spiritual regeneration, but locked within it, is once again the ebb and flow of the swell (of the creational cycle which eventually bursts its cell 'Gehäuse'), to bring forth new life. The verbs 'schiessen, schäumend' onomatopoeically transmit the wildness of the water.

At this particular point and position in the poem, the conjunction 'und' conveys the result of this chaotic power, by which the receptacle is cracked ('bersten/aufgerissen') and out of this forcefully opened container, man (here Schneider) is suddenly free from earthly fears and the process of 'Befreiung' has begun. Free from spiritual weakness, man now heaves himself out of the chaos, to unite himself with the origin ('Urbeginn'), which is whole at the source.

The emblematic element has largely been analysed in the diction but key emblems of this poem point to, bondage through fear and freedom through faith; the cyclic continuity of the ring, and finally the symbolic nature of creation.

COMMUNICATION

The poet addresses Reinhold Schneider, remembering his friend's spiritual maturing against the background of the catastrophe of the war years and the collapse of order and restraint in society.

The first and most obvious level of communication is that of man, desiring human affirmation and support in crisis situations; of winning through, with the aid of God and faith in the creational order, which serves as an eternal image.

The time and age background knowledge extensively widens the communication range to a universal struggle of all times, but in particular here, the situation during Third Reich Germany. Thus the purification process of one person depicted here. gains a general Christian scope, widely experienced at that time in history.

The poet's personal stand becomes particularly clear in the third stanza.

C. THE CONFESSIONAL ASPECT

The poet here witnesses to the 'heile Welt' in which death and birth, the continuity of life in creation, is all-symbolic ('Gleichnis') for the image of the divine Spirit. In this symbolic wholeness, man is 'verkettet', and through the crown of the cross ('goldnen Ring'), man is saved.

6.4.4 NICHTS GIB MIR, GOTT, *Die heile Welt*: 118.

1. Gib unser keinem, Gott, um was wir flehen,
2. Verworrne, die getrübtes Licht beriet!
3. Nein, einen jeden lasse nur geschehen,
4. wie in der Schöpfung alles Ding geschieht,
5. der Flug, der Fall, das Blühen und Verwehen,
6. der Berge Glühn, das Wachsen im Granit,
7. der Lachse Sprung, des Efeus Überstehen,
8. des Mondes Spiegelung im blassen Teich.
9. Nichts gib mir, Gott. Nein, lass mich nur geschehen,
10. dem Stein, dem Laube, den Gestirnen gleich,
11. und gönne mir, mit ihnen einzugehen
12. und mit den Kindern in dein Himmelreich.

A1 & 2. THE TECHNICAL FOUNDATION

The 12 iambic pentameter lines resemble a sonnet. It is also, like a sonnet, divided into an octave (and sestet) concerned with a single thought. The theme of the octave presents the theme in its first quatrain and develops it in the second.

The normal sestet that follows on the octave, here only consists of a further quatrain, which emphasizes the thought of the first 4 lines, and reintroduces examples from creation, but now on an individual and personal level, instead of the general approach of 'einen jeden lasse nur geschehen' compared to the 'Lass mich nur geschehen'.

The last two lines of the quatrain introduces a new request ... that of entering into heaven with the children (of God) and inanimate creation. The stanzaic division of 8 lines and 4, can also be sub-divided into a couplet-like unity, a sestet and a final quatrain, which could again be under-divided into two thoughts.

This division agrees with the poetic distribution, indicated by the capital letters in lines 1, 3 and 9. The three sentences also portray a classification and development of the content, for instance: (1) Give, what we ask.

(2) Let that which is done to creation, be done to man. (3) Let us be done unto, as creation, and enter into heaven. The request thus develops from the general to the specific: (i) from creation to man, then (ii) to individual man and finally to creation, comprising (iii) both man and nature.

THE RHYME SCHEME

The rhyme scheme of abababacacacac, does not strictly correlate with the design of 8 and 4 lines; the last quatrain is already introduced by a new rhyme in the 8th line, suggesting a coming transition in lines 9 to 12.

The rhyme 'a' runs in a continuous pattern throughout the poem, giving a sense of unity to the parts, while rhymes 'b' and 'c' assist in separating the thought pattern. Yet, the fact that the third rhyme scheme 'c' is introduced immediately before the final quatrain with its new thought, serves to tie the sub-divided parts together internally ... thus the break-up into parts is never complete.

The rhyme words are all very passive, except for the first 'Wir ... flehen'. Thereafter they become 'geschehen, Verwehen, Überstehen, geschehen, gönne einzugehen' and are all either verbs or nouns derived from verbs, indicating a passification of the subject. Thus the continuous rhyme 'a' also carries the importance of 'lasse ... geschehen' in the thought process.

RHYTHM

The poem immediately begins with metrical substitution: 'Gíb ūnser ...' followed in the 4rd line by: 'Nēin, eínen jēden ...', and a six-fold accumulation of rhetorical stress in the 9th line: 'Niĉhts gíb mír, Gótt. Nēin, láss ...', thus emphasizing the three-fold request of the 3 sentences. In addition, the 11th line stresses 'mít iñnen ...' which also corresponds to the previously indicated sub-division of the last quatrain into 2 parts.

The rhythm usually follows the punctuation, except in line 1 when the rhythm only halts after 'Gott'; and in lines 11 and 12, where the twice-repeated start with 'und' intends emphasis but also naturally restrains the flow of the rhythm, even though an enjambment is indicated. This causes the stress to be laid on both creation (in 10/11) and the child-like believers (12) to enter eternity.

SOUND

The guttural g-alliteration-refrain runs through the poem, until the last line where it is entirely absent. The second, and only less pronounced sound-refrain, is that of the labial l. Yet, here it appears, not only alliteratively but also internally within the words. The harsh guttural g frequently stands in close proximity with the softer labial sounds: 'Gib Gott ... flehen: getrübtes Licht: lasse geschehen: Berge glühn'.

The poem is carried by a preponderance of light vowels; the darker ones usually cluster in the middle of the lines (except for the double 'u' in lines 11 and 12).

CLIMAX

The poem begins with an imperative request: 'Gib ...' which is suddenly negated to 'Gib ... keinem ... um was wir flehen'.

In line 3 the negative is repeated in 'Nein, einen jeden ...'.

Line 1 starts positively, negating it in 'keinem'; while line 3 starts with a negative which, in the same line, is made positive. This negative is taken up in line 9 with 'Nichts gib mir, Gott'.

While the negatives in lines 1, 3, 7 were general injunctions, line 9 is very personal in 'mir/ mich'. This subjective stress is repeated in 11: 'gönne mir'.

The climactic development of the poem can perhaps best be expressed in key words: 1. Gib. 3. Nein. 4. wie. 9. Nichts ... Nein. 11 und 12. und. In short it reads thus: 'Gib ... Nein ... lasse geschehen ... (wie in der Schöpfung). 'Nichts gib mir Gott. Nein, lass nur geschehen, und gönne mir dein Himmelreich'. Thus the first and last words form the crux: 'Gib ... Himmelreich'.

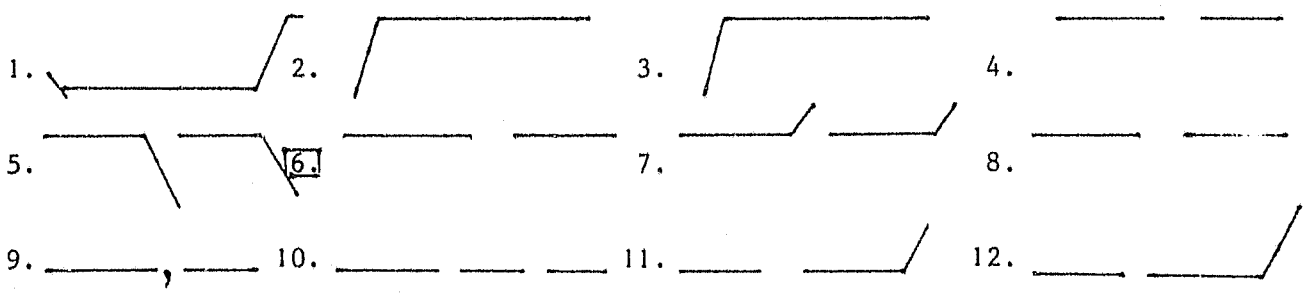
The poem starts with an imperative in line 1, thus beginning with a climax and in downward gradation, the climac decreases in 'Nein' (3) and another decrease in 9 & 10: 'Nichts ... Nein'.

Lines 11 & 12 show a slight upswing with the repetitive 'und'. The first guttural imperative is also further neutralized by the introduction of the passively stated and softer labial use in 'lasse nur ...'. The imperatives, climactically decrease, but also show a paradoxical quality: 1. 'Gib ... keinem. 3. Nein ... jeden. 9. Nichts ... gib ... Nein. 11. und gönne ... und ... Himmelreich'.

In line 9 the paradox is eliminated and a negative conviction takes its place, and in line 11 a softened imperative request replaces the previous attitude of 'Nichts ... Nein'.

RHYTHMIC MOVEMENT

Figure 14



Line 6, the centre of the poem, seems to be the turning point. From here there is a downward tendency in the rhythmic movement; then a stabilizing effect, and finally an upward rhythmic pattern can be detected. While the first half of the poem rhythmically vacillates between up and downward movement, struggling to find an equillibrium, line 6 reaches a balance,

which is fairly consequently maintained, except for a definite upward swing in line 7, and a final triumph of an upward reaching towards a simplicity of faith like that of a child; a faith which is rewarded in heaven.

COMPOSITION

The poem is divided into three parts: lines 1 & 2; 3-8; 9-12. The rhyme too, consists of three schemes: a-rhyme throughout the poem, b-rhyme in lines 2, 4, 6; and c-rhyme in lines 8, 10 and 12. The imperative requests can be triadically analysed: part 1. 'Gib. 2. Nein, lasse geschehen. 3. Gönne ... Himmelreich'. This emphatic imperative of line 1,'Gib', is combined with a less emphatic 'lasse nur geschehen'. The second request is further reduced from 'Nichts gib' to become 'lass mich nur geshehen'. The third request is one of quiet humility in 'Gönne'.

TECHNICAL STRUCTURE

The first line which begins with an imperative request, appears fairly incomprehensible because of the tight concentration of apparently antithetical thoughts. In the midst of the muddled impression of the first line, 'God' takes a central position, situated in the middle of the line. The puzzling quality of the line is further supported by the sound effect of 'wir ... Verworrne', as the subject of the request.

Line 3: from the imperative 'Gib' in line 1, the 'lasse nur geschehen' is anti-climactically passive.

In line 4, 'wie' is the only directly expressed comparison in the poem.

Lines 5-8 make use of examples from nature. While line 5 conveys the paradoxical in creation in 'Flug ... Fall'; 'Blühen und Verwehen', line 6 represents a static image in 'Berge glühn'. In line 7, 'Lachse Sprung; Wachsen im Granit' are both images which portray progress and growth; one is taken from the animal world and the other from the sphere of minerals.

'Efeus Überstehen' seems to correlate with 'Berge glühn' and 'Mondes Spiegelung' in that they suggest a pause amid the paradox and growth as something which God causes to happen.

They are creational examples, portraying quiet, unnoticeable growth (in stone), great physical strain in overcoming obstacles (in salmon) and again, the evergreen rising quality of the ivy, uninfluenced by the changes of the seasons.

Line 8 is like the end stage of the examples: from the paradoxes and overcoming of obstacles to the quiet reflection of the moon in a pond. The same request of line 1, is repeated in line 9, but in a negative imperative twice repeated: 'Nichts ... Nein'.

Line 10 repeats the main components of creation (man, minerals, vegetation and the heavenly constellation).

Line 11 introduces another imperative 'gönne', but much less emphatically than in 'Gib'.

The last line starts with a strong subjective request 'Gib unser' and then the subjective quality is repeated in 'wir flehen', which highlights the subject-voice, speaking.

From line 5, the verbs are transformed into nouns, which nevertheless still maintain an active, movement-element of the verb, even within the present substantive.

Because the verbs change into nouns, the genitive becomes grammatically necessary in lines 6, 7 and 8.

'Das Wachsen' has a double emphasis, not only as a noun from a verb, but also by means of the definite article. Thus the passive quality of the poem is strengthened through personification, which is nevertheless directly combined with inanimate creation like, 'das Wachsen im Granit' and 'des Efeus Überstehen'.

B. AESTHETIC IMAGINATIVITY

In the specific belief of the 'Zahlenmagie' (Weber, 1958: 15) which is evident throughout the works of Bergengruen, the cipher three has particular importance. The number three envelops the whole world, it represents a whole and synthesizes the antithetical tensions. It is a healing number and symbolizes the 'heile Welt'.

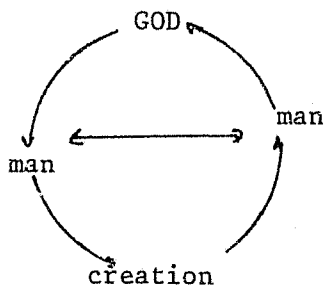
With this historiographic knowledge (and even without it) the frequent triadic design in technique and content is revelatory.

In this poem from the anthology 'Die heile Welt' (1962: 118), God stands in the centre, as He is placed literally in the centre of the lines 1 and 9, and all things are from, through and to Him (Col. 1, 15-20).

The poem is divided into: man (lines 1 & 2); creation (3-8); and God (9-12). Man, as the lyrical subject, approaches God with a vision which is dimmed by sin and the Fall ('getrübtes Licht'). Man, in his direct relationship with God as servant-ruler, is also related to creation and its divine laws and norms. Creation offers man exemplary images of the obedient reflexion of God's will in creation ('Flug ... Fall; der Lachse Sprung; des Efeus Überstehen').

Thus men newly relates to God with a revised vision of obedient surrender (as exemplified in nature), and a new desire to be part of God-bound creation.

Figure 15

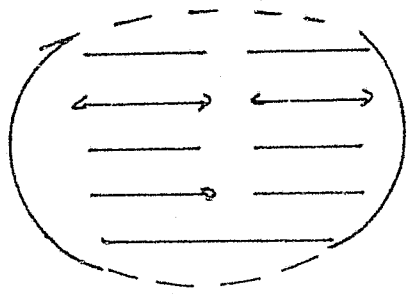


One therefore has the impression of the parts (man and nature) being enclosed in a circle, indicating a process of completion: man relates to God and to

nature, and through the exemplary character of the cosmos, himself reflects the image-bearing qualities of creation back to man, and thus newly visioned, to God and so too, completing the circle.

In addition, the central part of the poem (lines 3-8) represents a symbolic miniature of the cosmic whole. In line 4 the cosmos is in creational harmony, but within the whole is locked up examples of the antithesis (in line 5). In line 6 ('der Berge Glühn') there is equilibrium, but also growth ('das Wachsen im Granit'; der Lachse Sprung') and survival ('des Efeus Überstehen'), and finally all these images are a reflexion of the cosmic whole and a reaction tó God.

Figure 16



4. Creational harmony
5. antithesis
6. equilibrium and growth
7. survival
8. reflexion of cosmic whole

(Numbers indicate lines of the poem.)

These three-fold divisions are further noticeable in the stanzaic design. Man (1-4), creation (5-8), God (9-12) and the Kingdom of God. They reflect three stages of development in the prayer-quality of the poem: i. Emphatic imperatives 'Gib ... was wir flehen ...'. This section represents man. ii. Negation: 'Nein ... einen jeden lasse geschehen ... wie in der Schöpfung', stresses the part of creation. iii. 'lass mich nur geschehen ... und gönne ... Himmelreich', completes the third link in the circle which forms a whole.[1)]

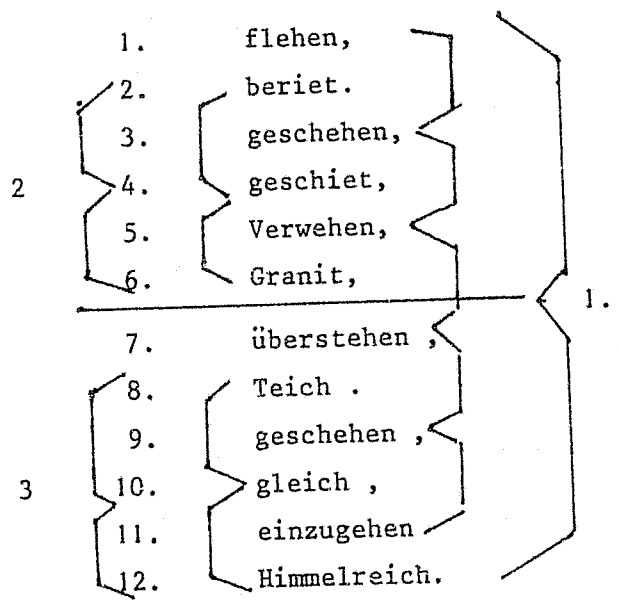
The 3 elements of the cosmos are emphasized in: man, animate life (plants and animals) and inanimate things (minerals and heavenly bodies). There are also three levels of Being: man's conception (misleading because of 'getrübtes Licht'), creational obedience (lines 4-8) and the vision of the Kingdom

1) See figure 15.

of God (lines 11 & 12).

Even the rhyme falls into three schemes which suggest separate entities: man, creation and the Kingdom of God which yet firmly interconnect all parts into a coherent whole.

Figure 17



The rhyme thus stresses the 3 stages in the development of faith in this poem:

1. 'Gib ... Nein ... lasse nur geschehen ...
2. 'Nichts gib ... lass mich nur geschehen ...
3. 'Gönne ... Himmelreich.

This maturing process in the ground-element of belief, simultaneously portrays a gradation of the climactic movement from a climax in the first line: 'Gib ... Gott ... um was wir flehen', in ever-lessening degrees of the emphatic, to the final: 'Gönne ...'. Here the tone is different, but the insistence reminds one of the biblical injunction: 'Ich lasse dich nicht, du segnest mich denn ...' (Gen. 32, 26).

These metabolic climaxes nevertheless reflect the existential antithesis even within the anti-climactic process of development:

Line 1: 'Gib ⟷ keinem'; line 3: 'Nein ⟷ jeden'; line 9 has inversion of 'Nichts gib mir, Gott. Nein ...', plus a second negation which exemplifies the attainment of a certain measure of clarity. The paradoxes have been lifted in preparation of the final positive, but humble request: 'Gönne'. The sound effect of the hard guttural g runs through the poem, but also draws a thought pattern through: line 1: 'Gib ... Gott'; line 2 'getrübtes (Licht)'; line 3: 'geschehen'; 4. 'Schöpfung ... Ding ... geschieht'; 6. 'Berge Glühn ... Granit'; 9 'Gib ... Gott ... geschehen'; 10. 'Gestirnen gleich'; 11. 'gönne ... einzugehen'. A strong beseeching note is expressed in the double use of an entreating imperative: 'Gib ... Gott'.

Lines 3 and 9 with the twice repeated 'lasse ... geschehen' portray a more passive attitude, and yet. the ever-present g sounds imply the process of growth ('Wachsen im Granit'), of spiritual growth ('den Gestirnen gleich') which is often invisible to the eye and usually not an easy one. Through the paradoxes ('Flug, Fall; Blühen and Verwehen') growth (lines 6 & 7) and survival (line 7), the end proves the speaker to be more pliable and humble, than expressed in the imperative 'Gib' of the beginning. Now the request is formulated differently. Instead of 'Gib', it is 'gönne'. The attitude has changed to: give what You desire for me.

The sound never (except in the last line, in which all tensions have been overcome) falls smoothly on the ear, thus reflecting the divided world through sin ('getrübtes Licht'). Overcoming the self, accepting antithesis and a process of development, is never a smooth one either, and this is mirrored in the jolted rhythm and the harshness of the guttural sounds.

B. ALLUSIVENESS

The first line is associatively forceful and the impression is created that the speaker in the poem had the Lord's prayer in mind and started with the request: 'Gib uns unser täglich Brot'. The tight concentration of thought, with a chiastic inversion of: 1. 'Gib ... keinem 3. Nein ... jeden' proves that the speaker is concerned with much more than his daily bread. He is confused and bewildered: 'Gib uns ... um was wir flehen', becomes 'Gib ...

keinem, Gott, um was wir flehen'. But still there is a lack of clarity in 'keinem ... wir'. The personal element struggles for clarity from the midst of the subjective 'wir Verworrene'. This is evident from the repetitive use of the anaphora in 'Gib unser' which later becomes a personal 'Gib mir': as well as the general invocation: 'einen jeden lasse nur geschehen' and the specific 'lass mich nur geschehen'.

The subjective 'wir Verworrene' attains amplification in 'die getrübtes Licht beriet',: the one ascribed the causality of the other. The sense of confusion and uncertainty is manifested in the accumulative effect of 'Verworrene' and 'getrübtes Licht'.

Although they express a cause and an effect, they are but modifications of a similar metaphoric expression; that of opaqueness, of mental dullness due to an impermeability to light.

In line 3, the imperative of 1 is negated in an alliterative chantlike repetition of n-sounds. The emphatic expletive, 'Nur', situated between the polaric sound elements of, the soft labial-l and the harsh guttural-g, is significant, as a synthesis of the two opposite attitudes of mind: 'gib' and 'lass geshehen'.

In this context, 'nur' has the connotation of 'solely, no more than just' (to allow the will of God to be done as in creation).

Line 9, re-introduces the original imperative 'gĭb', but it is now negated by inversion and it is subjectively emphasized in 'gib mir' and 'lass mich nur geschehen', and thus the transition of attitude has been completed: now the 'nur' strongly conveys the element of faith, because of which the subject is prepared for change.

In line 4, 'wie' is the only direct conjunctive comparison, and unmistakeably expresses an acknowledgement of the firm laws and ordinances in creation, which apply without the will of creation.

The examples from nature ('Flug, Fall, Flühen und Verwehen',) reflect the ebb and flow, birth and death cycle as creational law. The verbs which become substantives in 5-8, are symbolic of nature's order and plan, and also

enumerate Christian truths (6-8).

The manner in which God ordains the universe in its law and order, is a visible reflection of His divine concern for all of creation. As the speaker wishes to give a concentrated picture of the world, he takes his examples from the creational order, which include paradox, harmony, growth, progress, survival and eventually, all these are a dim reflection of the creator (line 8).

The affirmation of the creational order is portrayed in lines 3 & 4. The speaker wishes to be a reflection of Christ and is prepared for unconditional commitment, as in the case of inanimate creation. The poem closes with a desire to enter God's Kingdom - but it is a vision, stamped by a faith, exemplified and strengthened by proofs from creation and temporal life.

The dimmed light, whereby confused man has lived, is now illuminated in the implication of the last line: 'und mit den Kindern' (des Lichtes', Eph. 5: 9). Earthly life and earthly examples now obtain clarity and importance because of eternal life.

The key-concept of the poem ('lasse nur geschehen') is twice repeated and thus twice emphasized and amplified (in line 9) from a general creational obedience to a personal preparedness to sumbit to God's will.

Line 3: 'lasse nur geschehen, wie in der Schöpfung' is strongly reminiscent of the Lord's prayer: 'Dein Wille geschehe, wie in Himmel, so auf Erden'. But it is significant that the earth is initially emphasized (in 4). The speaker is clearly concerned with sanctified life in temporal reality (wie in der Schöpfung').

His perspective is an earthly, and thus limited one, with creationally normative imagery (5-8). Such examples from creation call forth a renewed faith in God, who is the centre of the cosmos, as He is the centre of this poem. The overarching credo, which is summarized in the first and last words of the poem: 'Gib ... Himmelreich', do not negate the present creation, but rather unite earth and heaven, man and God through the love and

sovereignty of God, evidenced in the order of nature. It is thus a closing of the gap between heaven and earth occasioned by the Fall.[1)]

Creation points towards the Kingdom of God ('Himmelreich') and the ethos of this faith is reflected back into all of creational life (line 10).

THE CHRISTIAN ETHOS

The Christian ethos of this poem is not to be determined only by the double invocation of God, in lines 1 and 9, nor only by the concluding mention of the Kingdom of God. It emanates from the poem as a coherent whole; in the technical foundation, the semantic expressivity, thought pattern, and eventually in the aesthetic coherence of all parts.

The invocational prayer-quality of the design of the poem, emphasizes man's dependence on God and his service-responsibility to reflect God's image (8). The frequent stress of the symbolic number three, represents the trinitarian concept of God. It is here manifested in the design, the content and technique.

The rhythm highlights the spiritual development of the lyrical 'I' from a confused, inconerent member of a bewildered humanity (2), to the ability (inspite of 'getrübtes Licht'), of being perceptive to creational symbolism and thus to attain a clarity of vision, which opens up the continued effectiveness of the Hand of God in the order and glory of nature.

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1) Bibliographically it is revelatory to know that Bergengruen believed: "Gott ist ja nicht ein Gott der Erde, nicht ein Gott über der Erde, sondern ein Gott über dem Kosmos, ein Gott des All" (1963: 383), and it is precisely this God in whose image man is created, and at whose command man was called to be children of the light, that Bergengruen feels: "Es ist, als rufe uns die gesamte Schöpfung den Ruhm des Lichtes zu und als sollten wir unser irdisches, geschaffenes Licht als Vordeutung einer dereinstigen Verklärung erblicken" (1963: 408). For this reason Bergengruen saw the primary duty of the artist and poet, to establish symbols and images from temporary reality by which to manifest the Glory of God, who, through His Grace caused the gap between heaven and earth to be closed, and thus establishing a 'heile Welt'. It is this 'heile Welt', which Bergengruen wished to make visible in his poetry.

The rhyme scheme underlines the creational continuity and inherent coherence of the universe (in the continuous a-rhyme), and the unity of the separate entities: man, creaturely creation and the Kingdom of God. The sound effects support the antithetical nature of man and the universe (in the g-l sounds), finally achieving a wholeness in which heaven and earth, man and nature (11 & 12) are united in a new heaven and a new earth ('dein Himmelreich').

The semantic expressiveness stresses the confusion in man (2), the image-bearing quality of the cosmos (5-8), which illuminates and renews man's dulled vision (2), to a final faith act of complete surrender (9-12).

The rhythmic movement reflects the bewilderment of man in a frequent downward tendency (in spite of the iambic metre). Line 6, the centre of the poem, brings about an equilibrium, which tends towards an upward rhythmic pattern in 7 & 12, reflecting the spiritual progress (7) which results in the climax of: 'und gönne mir, mit ihnen einzugehen
und mit den Kindern in dein Himmelreich'.

The mood is one of achieved faith. In the order and ordinances of nature the lyrical 'I' sees God's hand and care. The poet comes to realize that complete surrender in faith, to God's plan and will, is necessary for God to fulfil His will.

The speaker sees the continued effectiveness of the Hand of God in the order of nature. His faith springs from life and the examples from creation (5-8). God is visible in the glow of the mountains and an invisible God in the inner workings of granite (Weber, 1958: 41).

Although creation serves as rich symbolic proof of God's reliable ordinances, man of earth is still 'verworren' and thus sees and judges by 'getrübtes Licht', just as the moon is simply a reflection of the true light. In spite of eternal life, apparently far removed and distant, the continued use of earthly symbols, which reflect the Kingdom of heaven, help to bridge the gap, and strengthen the realization that life on earth must be lived with heavenly vision (9 & 10).

'Thy will be done', is the eventual authorial stand. 'Nichts gib mir Gott ...' except what you will, is the confessional disclosure, which the speaker finally achieves.

Although man is bewildered and sees through a glass darkly (I Cor. 13, 12), often not understanding God's ways, the poet is prepared to put himself into God's hand unconditionally: 'lass mich nur geschehen', whether it requires a quiet glowing, a hard process of growth like that of stone or an 'Überstehen' — as long as he may enter the Kingdom of God.

The word 'gönnen', has the implication of grace - a gift, which cannot be gained by acts, but only asked for and believed.

The scriptural truth of salvation for both cosmos ánd man is evident in lines 11 & 12. Thus, the New Testament eschatology, the renewal of the whole of creation, finds poetical expression in the Christian ethos of the lyrical 'I'.

7. AN EVALUATION OF WERNER BERGENGRUEN AGAINST THE BACKGROUND OF HIS AGE

While Bergengruen's poetry has been structurally analysed, proving the concretization of the Christian ethos, it will be further evaluated against the background of his age, by comparing his poetry to single examples of the most important of his fellow Christian poets of the Third Reich (R.A. Schröder, Jochen Klepper and Reinhold Schneider).

In this chapter the time-ethos correlation will receive particular attention and the poems for comparative discussion have been selected with that special aim in view.

The poems compared here have the advent of a holy church event as their theme of expression.

R.A. Schröder in 'Wir haben seinen Stern gesehen' stresses the conciliatory light of the Star of Bethlehem amid the darkness and despair of pre-war Germany. As the time 'engagement' is overshadowed by the diaconate vision it wishes to convey, this poem is primarily one of consolatory communication. Jochen Klepper's 'Weihnachtslied im Kriege' portrays a much greater involvement in the time situation and yet remains a hymn in its faith-filled liturgical conviction. A Christmas during World War II still represents peace and consolation and thus the ministering service of this poem is closely inter-related with the particular situational context.

Although Reinhold Schneider's 'Der Engel.Advent' is outspokenly 'engage' ... much more critically so than the previous poems ... the sonnet anticipates the Coming of Christ at Christmas as well as at the Second Coming. In the light of the eschaton it emphasizes the need of transformation in individual man and the German nation as a whole. While the sonnet is an unmistakeable reflection of the time context, the urgency of repentance, purification and witness permeates the whole text.

This additional comparative analysis will thus serve as further illustration of the use of the formulated methodology.

7.1 WERNER BERGENGRUEN: 'Die letzte Epiphanie' (1958: 141).

1. 1. Íc̄h hätte díēs lànd in mein Herz genommen.
2. Ic̄h habe ihm Boten um Boten gesandt.
3. In vielen Gestalten bin íc̄h gekommen.
4. Ih̄r äber habt mich in keiner erkannt.

2. 5. Ic̄h klöpfte bei Nacht, ein bleicher Hebräer,
6. ein Flüchtling, gejagt, mit zerrissenen Schuhn.
7. Ih̄r ríēfet dem Schergen, ih̄r wínket dem Späher
8. und meintet noch Gott einen Dienst zu tun.

3. 9. Ic̄h kām als zitternde geistesgeschwächte
10. Greisin mit stummem Angstgeschrei.
11. Ih̄r äber spracht vom Zukunfsgeschlechte
12. und nur meine Asche gabt ihr frei.

4. 13. Verwaister Knabe auf östlichen Flächen,
14. ic̄h fiēl euch zu Füssen und flehte um Brot.
15. Ih̄r äber scheutet ein künftiges Rächen,
16. ih̄r zücktet die Achseln und gabt mir den Tod.

5. 17. Ic̄h kām als Gefangener, als Tagelöhner,
18. verschleppt und verkauft, von der Peitsche zerfetzt.
19. Ih̄r wändtet den Blick von dem struppigen Fröner.
20. Nūn kömm ich als Ric̄hter. Erkénnt ih̄r míc̄h jetzt?

7.1.1 ANALYSIS

This poem 'Die letzte Epiphanie' by Werner Bergengruen has already been analysed and discussed in the chapter on the methodology and therefore, only the time relevance will be explicated here.

THE TIME ELEMENT

Three levels of time run concurrently throughout the poem: biblical (historical) past, the present and eschatalogical time.

As the three levels of time widen the dimensions of possibility, so too, does the poem communicate to (i) biblical Israel, (ii) universal man as well as (iii) to the Germany of the Third Reich.

'Ich hatte dies Land in mein Herz genommen'.

The introductory line places the narrative into a dialogue-like dimension. The pluperfect verb seems to indicate a pre-human time and 'dies Land' extends to the setting from biblical Israel to the Germany of 1933-1945. Similarly, 'Ich kam als Gefangener ... verschleppt und verkauft' draws a parallel with biblical Egypt and war-time circumstances.

'Boten um Boten gesandt' reflects the sense of urgency which the total poem emanates. This finds an analogy in the parable of the master and the vineyard (Matth. 21) and is further a reminder of Lazarus and the rich man (Luke 16, 19-31).

The repetitive 'Ihr aber' is like an accusation, that already spells the knell of judgement because man is too selfcentred to have read the signs. This indicates a universal time and place setting.

The parallel between the scriptural, universal and the contemporary situation becomes increasingly clear and explicated.

Line 6 of stanza 2 correlates Christ, walking on foot, and having no place

to lay his head (Matth. 8, 20), with the disowned, homeless Jew of National-socialistic Germany.

Christ is betrayed to the executor. The verb 'winken' (line 7) conveys the idea of a sign, a beckoning; but also contains an element of shared sadistic pleasure between two parties at the discomfort and hurt of another.

In line 8 the correspondence is between deluded and indoctrinated man concerned with Jesus' betrayal and the Third Reich arrests.

Two thousand years have not changed man in thinking he serves God through such deeds ('und meinet noch Gott einen Dienst zu tun').

In stanza 3 the guttural g sounds and the sibilants acoustically echo the terror-stricken and helpless cries of the old and infirm in the face of the National-socialistic master plan for a super arian race. These lines find definite expression in the next verse line and the concept of 'Zukunftsgeschlechte'.

Line 12: "... nur meine Asche gabt ihr frei' has a direct reference to the Jewish gaschambers during the Third Reich era; 'meine Asche' underlines the Voice of God in the I-narrative, and repeatedly emphasizes the biblical injunction of Mt. 25, 40: '... whatever you did for one of the least of these brothers of mine, you did for me'.

Stanza 4. 'Verwaister Knabe auf östlichen Flächen'. The east has the connotation of sunrise and Spring. In Christian tradition it signifies the rise of Christ as the Light of the world (Ezek. 43, 2: 'and I saw the Glory of Israel coming from the east').

And thus Christ, during his earthly life, often forsaken and rejected, ('Verwaister Knabe') greatly desired the community of the breaking of the bread, even as He himself is the Bread of Life.

On a present level of time, the eastern vastnesses suggest the National-socialistic expantionist plan towards the east in their thrust for 'Lebens-

raum'.[1)]

'Ihr zucktet die Achseln und gabt mir den Tod' (line 16).

Man of all times, and particularly modern war-time man, scorns the warnings of the future judgement and here, there is the portrayal of insensitive man, used to swaying power and death over others.

'Nun' ends the efforts of reconciliation; the warnings and opportunities, with a note of finality. The past, present and the future are all tied up in the eternal 'Now', in the finality of eschatological time.

The 'Now' is brought imminently close through the repetition of the 'nun' in the final word of the poem 'jetzt'.

This poem is full of political identification, using biblically familiar images and narratives. The poet is distanced from the poem, sharing with intense concern the time-place crisis situation and yet not subjectively implicated ... as if the time for that is past. Grace has run out and it is as if he sees man in history, and is now recounting *a fait accompli*.

That causes the form and content to be much more imminent and final, as it touches all mankind ... also the poet himself.

The question of guilt, whether anyone is free of guilt, hovers unspoken over the poem. Yet history is immersed in the Spirit of Christ. Here we have a poem with strong political overtones and yet deeply Christian in belief and spirit. The ethos is reflected, not through the voice of Christ only, but also through the abstract speaker who is in full confessional commitment with the Christian ethos portrayed.

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1) A personal reflection on the poet's home in the Baltic, from where he and his family were exiled, is possibly included in this place-setting.

7.2 R.A. SCHRÖDER: 'Wir haben seinen Stern gesehen', (1952: 770).

1. 1. Trìttst dú wiéder vór die Nácht,
2. Dá wír eínsam wárten,
3. Wächter, die gen Mitternacht
4. Déiner Kunde harrten?
5. Steigst und stehst am Firmament,
6. Stérn, der einst die Weisen
7. Hiess gedritt von Orient
8. In den Abend reisen?

2. 9. Wandrer, Bote, Weggesell,
10. Wieder macht dein Funkeln
11. Über úns die Nächte hell,
12. Nun die Tage dunkeln.
13. Trost, wir wähnten schier dein Licht
14. Dieser Zeit vergangen;
15. Doch du zeigst dein Angesicht
16. Und beschämst das Bangen.

3. 17. Wó die Not am grössten war,
18. Was das Heil gewaltig:
19. Wír erfuhren's Jahr um Jahr
20. Hunderttausendfaltig.
21. Jahr um Jahr und Frist um Frist
22. Werden stark die Schwächsten;
23. Wó die Nacht am tiefsten ist,
24. Ist der Tag am nächsten.

4. 25. Tag für Tag und Nacht um Nacht,
26. All und jéder Stunde
27. Botschaft, Hirten kundgemacht,
28. Geht von Mund zu Munde.
29. Allerstund und überall
30. Steigt der Herr vom Throne,
31. Wird ein Kínd und nimmt im Stall
32. Bei den Tieren Wohne.

5. 33. Ehrt denn ihn im Heiligtum,
   34. Herrlich über allen,
   35. Habt auf Erden um und um
   36. Fried und Wohlgefallen.
   37. Sei verglichen aller Streit,
   38. Alle Fehde nichtig:
   39. Weihnacht! - Macht die Tore weit,
   40. Macht die Steige richtig!

7.2.1 ANALYSIS

THE TITLE

'Wir haben seinen Stern gesehen'.

The 'we - his' conjunction introduces an element of reserve between man and God, a suggested distanciation. And yet, contrary to the title, the first two lines (and the first two stanzas) distinctly accentuate the intimate I-You relationship.

This personal dimension gradually diminishes in emphasis (from stanza 3) and is replaced by a universalization of God's presence; climaxing in the miracle of Christmas.

The title thus expresses both personal and cosmic experience.

THE METER

The trochaic tetrameter has alternate catalectic lines, lending a natural rhythmic flow to the poem, but also enforcing the meaning of the words ('warten / harrten; Funkeln / Dunkeln ' as opposed to 'Licht/Angesicht; überall/ Stall').

THE RHYTHM

The poem shows only three instances of rhetorical stress (lines 1, 2 & 33) and those very particularly reinforce the meaning.

1. 'Trĭttst dū wiēder vŏr die Nächt,'
2. 'dă wĭr eĭnsam wärten,
33. 'Ehrt dĕñn iñn im Hēiligtŭm,'

Thus the God-man relationship is emphatically stated. As is the case with Werner Bergengruen's 'Die letzte Epiphanie', it is Chrĭst who actively draws near to man, and man, who passively waits.

The plural imperative of line 33 is a confessional invocation to all of mankind and sums up man's imaging responsibility.

ALLITERATION

The fricative 'w' runs in a repetitive 'wieder ... Weihnacht' thread from the very first word to the second last. In its w-refrain each stanza portrays (i) the people involved ('wieder ... Wächter ... Weisen') (ii) the star ('Wandrer, Weggesell, wieder ... wähnten wir ... Licht vergangen') (iii) narratives of experienced strength and salvation (iv) statement of fact ('Wird ein Kind und nimmt im Stall / Bei den Tieren Wohne') and (v) the completed fact ('Weihnacht').

The predominant presence of the explosive d/t consonants (on an average 3 to 4 in every line) onomatopoeically echoes the light and stressed ticking of a pendulum throughout the poem. This time-undertone reflects the time of pre-Nativity, the light of the star, the birth itself and post-birth time of 20 centuries. Overarching all these levels of time, is the continual ticking of time towards the annual remembrance of the Christchild and beyond that, towards the eschaton.

DESIGN

Within the 'Du-wir' relationship of God and man, continual alienation and the presence of antitheses, requires repeated efforts at renewal and reconciliation.

This existential conflict, which is reflected in the structure of the poem (Stanza 1: lines 3 versus 6; stanza 2: 3 versus 4; stanza 3: 1 & 2, 6, 7, 8; stanza 4: 1), is nevertheless enclosed within a framework of reconciliation and redemption (lines 1 & 2 of stanza 1; 2 & 3 of stanza 2; lines 3 & 4 of stanza 6), which is continually granted anew ('wieder' in lines 1 and 10 and indirectly throughout the poem, for instance in stanza 4, lines 5 & 6). This poem forms one of the cycle to accompany the Church year ('Mit dem Kirchenjahr'). It belongs to the poet's many 'Geistliche Gedichte'. The restrained, slow rhythm suitably reflects the spiritual tone. The regular iambic meter contains inherent song possibilities.[1)]

The predominant use of long, open-vowel words ('Da wir einsam warten; Trost, wir wähnten schier dein Licht' etc.), together with a dominance of full, resonant a o u sounds, lend the poem the heart-beat, reflective of church music.

THE TIME RELEVANCE

The time reference to the year 1937 (the year in which this poem appeared) and its specific situation, is not as pronounced as in the poems by Werner Bergengruen and Reinhold Schneider.

The darkening of the days, and apparent disappearance of light and consolation: 'Nun die Tage dunkeln.
Trost, wir wähnten schier dein Licht'

is reflective of the one side of the picture. But the other side, portrays how the weakest are endowed with strength through the years of 1933-1945 and

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1) Six of R.A. Schröder's spiritual poems have been incorporated into the Lutheran Church Hymnbook.

through the terms of reprieve.

And yet the poem also communicates another level of time. The reference to the star 'der einst die Weisen
hiess gedritt von Orient
in den Abend reisen',
places the birth of Christ into scriptural time.

The illuminatory quality of the star (in stanza 2) of Bethlehem, has universal-time overtones. Even in stanza 2 the implied author is specifically concerned with a personal present-time dimension.

Stanza 3 has a war-time emphasis, beyond the general experiential proof of the symbolic star.

Stanza 4 introduces the Christmas message of joy and peace into all levels of temporary time and place (line 29) and stresses its everpresent conciliatory purpose.

The last two quatrains once again universalize, as well as particularize the qualities of peace and goodwill, while equalizing all struggle and conflict.

7.2.2 THE INTEGRATION OF 'ENGAGE' THEMES AND THE ETHOS IN R.A. SCHRÖDER'S POEM: 'WIR HABEN SEINEN STERN GESEHEN'

In this long poem, the Christmas of 1937[1)] is portrayed as a season of light and reconciliation in the midst of the darkness and loneliness of pre-war Germany.

Here the authorial confessional stand is closely interwoven with the time relevance of the Third Reich years. It may seem as if the reference to this particular time situation is less prominent than in the following two poems by Klepper and Schneider; and in a sense this is so. The time 'engagement'

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1) 'Verzeichnis der Gedichte' (1952: 1196) with dates.

is less urgent, but mainly because the diaconate perspective has received more accentuation:

'Allerstund und überall
Steigt der Herr vom Throne' (lines 29 & 30).

The lines 'Wird ein Kind und nimmt im Stall
Bei den Tieren Wohne' (lines 31 & 32)

to rhyme with 'Throne', are child-like in their simplicity and without dimensional implication.

In this ministering tradition, the darkness of the days ('Nun die Tage dunkeln - line 12) and the despair ('Trost, wir wähnten schier dein Licht/ Dieser Zeit vergangen' - lines 13 & 14) are therefore overshadowed by the stressed conjunctive 'Doch' (line 15) of the contrary experience:

'Trost, wie wähnten schier dein Licht
Dieser Zeit vergangen;
Doch du zeigst dein Angesicht
Und beschämst das Bangen' (lines 13 - 16).

To a large extent the coherence of this poem relies on the semantic and thematic importance of the diction. Thus the poem starts hesitantly, and only gains in certitudinal firmness as it progresses towards the imperative command of proclamation at the end.

The element of reserve is thus to be detected at the very beginning. The title 'Wir haben seinen Stern gesehen'[1] conveys a sense of distanciation, perhaps even of alienation between man and God. Therefore the first stanza portrays a certain questioning timidity concerning Christ's intercession for man in this lonely expectation of consolation ('Trittst du wieder vor die

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1) The title of the poem stems from Matt. 2,2: '... siehe, da kamen die Weisen vom Morgenland gen Jerusalem und sprachen: Wo ist der neugeborne König der Juden? Wir haben seinen Stern gesehen im Morgenland und sind gekommen, ihn anzubeten'. It is the title seen in isolation, outside the scriptural context, that therefore conveys the impression of distanciation as explicated above.

Nacht ... Wächter, die ... Deiner Kunde harrten?' - lines 1 & 4).

The two-fold question, in conjunction with the adverbial 'wieder' in line 1, expresses a shy hesitancy, which can be better understood in relation to the 'einst' in line 6 ('Trittst du wieder vor die Nacht ... Stern, der einst die Weisen / hiess ... In den Abend reisen? - lines 1, 6 & 7). Will Christ again enter this world of chaos and darkness, as He did the first time?

As the confessional vision gains more conviction, the second stanza does not question Christ's presence anymore, even though the conjunctive 'Doch' (line 15) still indicates a momentary doubt (lines 13 - 15). When that fear has been overcome, faith is as firm as the statements of experiential fact:

'Wo die Not am grössten war,
War das Heil gewaltig' (lines 17 & 18).

Finally the poet's objectified ethos is revealed in the everpresence of Christ in both time and place:

'Tag für Tag und Nacht um Nacht,
All und jeder Stunde
.. ..
Allerstund und überall
Steigt der Herr vom Throne' (lines 25-30).

It is notable that this progression in the quality of the ethos, is not so much an integrated one, but mainly reliant on the meaning of the word.

Yet, in spite of the semantic emphasis of the poem, the time relevance and spirited vision do show indications of structural integration. Thus, the reserve of the title ('Wir haben seinen Stern gesehen') which gives way to a 'du-wir' relationship between God and man ('Trittst du wieder vor die Nacht,/ Da wir einsam warten'), is stressed by the rhetorically accentuated pronouns ('dú / wír). In this kinship it is to be noted that Christ enters our world, hé makes the nights to become bright and hé descends from his throne (lines 1, 10 and 11, 30 and 31), while man passively waits: 'Da wir einsam warten (2), Deiner Kunds harrten (4); Trost, wie wähnten schier

dein Licht ... vergangen (14 & 14); Wir erfuhren's Jahr um Jahr (19).

The covenental relationship between God and man ('du-wir'), is highlighted by rare metrical variations in the regular trochaic tetrameter:

'Trittst dú wieder vor die Nacht' (1)
Da wír einsam warten' (2).

The only other rhetorical accentuation introduces the final injunction to universal man, to praise and glorify the Christchild:

'Ehrt déñn ihn im Heiligtum' (line 33).

This 'Denn' conjunction places man into a position of im-ging responsibility and the plural imperatives

'Ehrt denn ihn im Heiligtum' (line 33)
'Macht die Tore weit' (line 39)
'Macht die Steige richtig' (line 40)

universalize the previous 'du-wir' connexion, from a particular Third Reich situation, to a cosmically wide extention:

'Habt auf Erden um und um
Fried und Wohgefallen' (lines 35 & 36).

The consolatory message of 'wieder (1) ... Weichnacht (39)', envelops the whole poem and is supported by the fricative 'w' which integrates the people involved in the Christmas event, the star of Bethlehem and the experiential proofs of Christ's presence throughout the centuries (see text discussion on alliteration: 7.1.1).

While the fricatives convey a repetitive expression of the ethos, the explosive d/t consonants predominate in a time-ticking undercurrent. This sound pattern widens the time dimension from thát of the contemporary situation of 1937 ('Trittst du wieder vor die Nacht,/ Da wir einsam warten': 'Wieder macht dein Funkeln/ Über uns die Nächte hell, / Nun die Tage dunkeln') to a

universalization of temporary time and place:

'Tag für Tag und Nacht um Nacht,
All und jeder Stunde
.....
Allerstund und überall
Steigt der Herr vom Throne,
Wird ein Kind und nimmt ein Stall
Bei den Tieren Wohne' (lines 25-32).

The time level of the eschaton is present by implication in:

'Habt auf Erden um und um
Fried und Wohlgefallen' (lines 35 & 36).

Correlated with this double thread of a time-stamped ethos, is the permeating presence of antithesis. The need for reconciliation is revealed in the twice repeated 'wieder' (Tritts du wieder vor die Nacht' and 'Wieder macht dein Funkeln/ Über uns die Nächte heil') and the numerous examples of paradoxes overcome. Thus, midnight reveals the star (lines 3 & 6): dark days have become bright (lines 11 & 12); where distress has been greatest, salvation has been most intense (lines 17 & 18); 'Werden stark die Schwächsten' (line 22); 'Wo die Nacht am tiefsten ist, / Ist der Tag am nächsten' (lines 23 & 24).

In conclusion, it is significant, that the three imperatives ('Ehrt denn ihn ...; Macht die Tore weit; Macht die Steige richtig') bridge all forms of time and space in the foundational Christian injunction: Be receptive, prepare the soil and praise the Lord.

7.2.3 COMPARATIVE EVALUATION WITH WERNER BERGENGRUEN'S 'Die letzte Epiphanie' : 7.4

An evaluatory examination of the two poems, finds only an echo of the definite dialogic structure of the Bergengruen poem, in Schröder's 'Wir haben seinen Stern gesehen'. Only the first two stanzas indicate a similar conversational quality:

'Trittst du wieder vor die Nacht,
Da wir einsam warten.
.....
Wandrer, Bote, Weggesell,
Wieder macht dein Funkeln
Über uns die Nächte hell' (lines 9-11).

The personal relationship reflected in the dialogic tone of the Schröder poem, diminishes in favour of a universalization of the importance of Christmas. It is exactly this widening of the vision, that characterizes the hymn-like quality of this poem [1] and the emphasis on the word content, which neutralizes the possible poetic impact (as in the case of Klepper too) so multi-dimensionally maintained in the text by Bergengruen.

The Schröder poem conveys no sense of urgency (except perhaps, a fleeting impression in the three imperatives: 'Ehrt denn ihn ...; Macht die Tore weit; Macht die Steige richtig'). Instead, it is a reminiscent account of the annual return of Christmas and the goodness and blessings experienced in life's exigencies, calling for a life of praise and receptiveness to the redemptive message.

In contrast, Bergengruen's poem emanates a dynamic situation, compressed into smaller internal climaxes, exploding into the finality of the Second Coming.

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1) Refer to Schröder poems incorporated into the 'Evangelisches Kirchengesangbuch' : hymns 225 and 307.

Although both poems imply similar levels of time (the present, biblical past and eschatological future), the three dimensions in 'Die letzte Epiphanie' are not vague and imply possibilities like the eschatological level in Schröder: 'Habt auf Erden um und um / Fried und Wohlgefallen'. Bergengruen portrays concrete realities in outspoken terms: 'Ich klopfte bei Nacht, ein bleicher Hebräer; Ihr riefet dem Schergen, ihr winket dem Späher'. Third Reich Germany and biblical Israel are unmistakeable in their symbolical significance.

Bergengruen's whole poem, developes in ever more urgent climactic movements and achieves its final confrontation in the läst line: 'Nun komm ich als Richter. Erkennt ihr mich jetzt?'. This moment of truth has already been anticipated in the title 'Die letzte Epiphanie' and thus the poem and all of temporal existence, is enveloped in an eschatological vision, which, by implication, calls for a life lived towards as well as from the eschaton.

Both poets utilize biblical diction and imagery: Bergengruen 'Ich habe ihm Boten um Boten gesandt; Ich klopfte ...; Ihr riefet dem Schergen ...; Ihr wandtet den Blick von dem struppigen Fröner' and Schröder: 'Wächter, die gen Mitternacht / Deiner Kunde harrten; Stern, der einst die Weisen / hiess ... In den Abend reisen; Botschaft, Hirten kundgemacht ...', and yet Schröder's language, unambiguously, biblically familiar, is also less symbolically valencial than Bergengruen's. One line from 'Die letzte Epiphanie' will exemplify this:

'Verwaister Knabe auf östlichen Flächen'.

This line carries the connotation of sunrise, Spring and the resurrection of Christ as die Light of the world. The orphaned boy points to Christ's earthly life in its rejection and loneliness as well as to the suffering of children (German, Jewish and those in the expansionist east), while 'östlichen Flächen' suggest the eastern expanses of the National-socialistic 'Lebensraum' plans.

The Schröder poem mainly communicates on an obvious, first level of understanding, conveying a message of consolation in a particular time of stress and strain. The lines 5 to 8, for instance,

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The Schröder poem mainly communicates on an obvious, first level of understanding, conveying a message of consolation in a particular time of stress and strain. The lines 5 to 8, for instance,

'Steigst und stehst am Firmament,
Stern, der einst die Weisen
Hiess gedritt von Orient
In den Abend reisen?'

are a re-narration of the biblically historical birth of Christ[1] in scripturally clear diction: the presence of the star of Bethlehem in the heavens was a sure sign of the newborn King of the Jews, whom the wise men wished to worship. The only possibility of an extention of meaning may be found in the opposite poles of the earth implied in 'Orient ... Abend' with the suggestion of preparedness to face the darkness of the night in search of Christ. Otherwise, these lines convey only a single level of expression; a clear confessional witness, liturgical in its clarity of vision.

On the basis of structural analysis, this poem cannot therefore conform to the valencial richness of Bergengruen's integrated expression.

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1) A comparison with the scriptural report in Matt. 2,2 and Isaiah 9 reveals the close similarity of content and language poetically utilized by Schröder.

7.3 JOCHEN KLEPPER: 'Weihnachtslied im Kriege' (1962: 65)

(Nun ruht doch alle Welt und ist still und jauchzt fröhlich.
Auch freuen sich die Tannen! Isa. 14:7)

1. 1. Nún rúht dóch alle Wélt.
2. O Herz, wie willst du's fassen?
3. Die Erde liegt im Streit,
4. von allem Heil verlassen,
5. ist friedlos weit und breit
6. und wider dich gestellt.

2. 7. Dóch/dér die Erde schuf,
8. hat déine Angst gesehen
9. und hat sich aufgemacht,
10. will dír zur Seite stehen,
11. ein Helfer voller Macht.
12. Héil klíngt sein Fríedensrúf.

3. 13. Wie wird die Welt so still.
14. O Herz, wie sollst du's glauben?
15. Du trägst so schwere Last.
16. Die Welt will alles rauben,
17. was dú so heiss umfasst.
18. Des Leidens ist kein Ziel.

4. 19. Dóch/dér das Á und Ó,
20. der Anfang und das Ende,
21. tritt heút in déine Zeit
22. und legt in déine Hände
23. Das Pfand der Seligkeit.
24. Dás macht dich reich und froh.

5. 25. Die Welt jauchzt fröhlich auf.
26. O Herz, wie kann's dich wecken?
27. Dích hát die Nót versteínt.
28. Der Erdkreis hat viel Schrecken
29. zu déiner Qual vereint
30. und türmt sie dír zu Hauf.

6. 31. Dóch/der das Lében gáb,
32. den Mund mit Odem füllte,
33. spricht sélbst díf Tröstung zú.
34. Kein Schmerz, den er nicht stillte!
35. Kein Werk, das er nicht tu!
36. Déin Heíland kómmt heráb!--

7. 37. Die Tannen freuen sich.
38. Die Hürden auf dem Felde
39. erhellt ein klarer Schein.
40. Kómm, Engel, kómm und meíde:
41. Was bricht zur Nacht herein?
42. Kómmst dú und méinst auch mích?

8. 43. Góft Lób! In déinem Lícht
44. darf ich das Licht erschauen,
45. das Kind, den Herrn der Welt!
46. Ihm will ech mich vertrauen,
47. ér ist es, dér mích hält
48. und rettet im Gericht.

7.3.1 ANALYSIS

A1 & 2 THE TECHNICAL SUB-STRUCTURE

This long poem consisting of 8 stanzas of 6 lines each, has an iambic trimeter, an a b a c b c a rhyme scheme, with masculine endings in the first and sixth lines. The stressed a-rhyme of lines 1 and 6, thus enclose each stanza into an encapsuled whole, enveloping the crossed b c b c rhymes, alternating masculine and feminine endings, except for a double masculine rhyme in lines 5 & 6.

The metrical substitution, as indicated in each stanza, follows relatively loose cadences, but nevertheless highlights the meaning moments of the poem

in a series of recurring strokes. It is revealing that the analysis of the verb structure confirms the rhetorical pattern of variation, but also extends the thematic dimension. Thus the metrical stress is reinforced by the use of rhetorical stress and achieves a certain regularity of pattern, for instance in the first lines of stanzas 2, 4, 6 ('Doch // der ...'), Stanza 7 also shows a symmetry of rhythm in the similarity of lines 4 and 6 ('Komm, Engel ...' and 'Kommst du ...').

Thus the rhythmic accentuation develops the thematic thread of the poem as a whole. A stanzaic pattern becomes evident:

1. The time relevance: 'Nún ruñt dóc̄h álle Wél̄t'.

2. The God-man relationship:
   'Dóc̄h dér die Ér̄de schñuf
   .....
   will dir zur Seite stehen,'

3. Man in distress:
   'Du trägst so schwere Last.
   .....
   was dú so heiss umfasst.'

4. God, the time situation, man and the joyous message.
   'Dóc̄h dér das Á und Ó,
   .....
   tritt héut in deine Zeit
   .....
   Das Pfand ...
   D̄ás mac̄ht díc̄h reích und fróh.'

5. Man (the you) in a situation of emergency.
   'Díc̄h hát die Nót versteínt.'

6. God comes down to man:
   'Dóc̄h dér das Lében gáb,
   .....

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6. God comes down to man:
   'Dóch dér das Lében gáb,
   .....

spricht selbst dír Tröstung zú.

.....

Dein Heiland kommt herab!'

7. The angel announces the message of joy to man.

'Kómm, Engel, kómm und mélde:

.....

Kómmst dú und méinst auch mích?'

8. Man's response of praise and faith to the God of Light,

'Gótt Lób! In deínem Licht

.....

Ihm will ích mich vertráuen,

ér ist es, dér mich hält.'

The thematic development already inherent in the rhetorical variations, presents the following structure:

1. The present world (that of the Third Reich). God's call for peace. Man caught within his own distress and exigency.

2. God enters the human time situation with a message of redemption. Man encapsulated within his own pain and problem.

3. God comes down to man and consoles. The angels announce the message of redemption for all.

4. Only then, after repeated proofs of reconciliation, does man trust and praise God.

THE SOUND ELEMENT

An analysis of the vowel pattern reveals a preponderance of the light vowel sounds: i, ie, ei, e.

Even the full, heavier vowels a, ä, o, ö, u, do not express thát which is

dark en negative (as is characteristic in the case of Bergengruen), but reflect a quiet resonance of assurance: 'Nun ruht doch alle Welt'; 'Doch der das A und O'; den Mund mit Odem füllte; Doch ..., o Herz ..., Komm, (Engel) ..., Gott, Lob'.

Few diphthongs are used. The vowels are clear and precise, mirroring the content quality:

Line 1: 'Nun ruht doch alle Welt.'

'Nun ruht' (slow, festive peacefulness) doch (short exclamatory assurance) alle Welt (comprehensive dimension of the finite).

Line 5: 'Doch der die Erde schuf'.

'Doch (short conjunctive affirmation) der (the repetition of the explosive 'd' and the phonetic shift from o to e, calls for a definite rhythmic pause between the two words, lending weight to each) die Erde' (the fourfold d-refrain underlines that which the change in vowels already suggested: 'Doch der die Erde schuf'. The discreteness of the words reflect the distinct quality of the developmental stages of creation). The verb 'schuf' has a ring of finality after the gong-like regularity of the foregoing words.

ALLITERATION

The repetitive quality of the consonants does not simply establish a certain rhythmical beat and an effective ornamentation of verse, but echoes the foundational thematic line of thought, already underscored by means of the metrical variations.

A careful unlocking of the alliterative value of the poem, reveals a dominant tone of the labio-dental fricative 'w', the aspirant 'h' and the explosive 'd'.

Stanza 1: 'Welt ... wie willst ... weit ... wider'.
'Herz ... Heil'.

Stanza 2: 'Helfer ... hell'.

Stanza 3: 'Wie wird.. Welt.. Welt, was.'
'Herz.'

Stanza 4: 'Doch der das ... der (Anfang). das (Ende). deine (Zeit). deine (Hände). Das (Pfand) der (Seligheit). Das.. dich.'

Stanza 5: 'Welt ... wie ... wecken ... (versteint, viel, vereint).
'Herz ... Hauf.'
'dich ... Dich (hat die Not) Der (Erdkreis) deiner (Qual). dir.'

Stanza 6: 'Doch der das (leben gab) ... den (Mund) mit Odem ... dir. ... den (er nicht stillte) . . das (er nicht tu). Dein (Heiland)'.

Stanza 7: 'Die Tannen freuen ... Hürden auf dem Felde ... erhellt ein klarer Schein ... Komm, Engel, komm und melde ... zur Nacht herein. Kommst du und meinst auch mich.'

Stanza 8: Vowels: e, i.

The fricative w-sound portrays the restlessness of turmoil and change (of the world) while the softer aspirant 'h' reflects a healing harmony. This is perfectly in keeping with the basic tone of the message.

The plosive 'd' strongly echoes a definite urgency of beat, which in both stanzas (4 & 6) are reminiscent of a repetitive knocking. Christ repeatedly brings the message of redemption to the world and man. Stanza 6 introduces a new sound: the bi-labial nasal consonants n and m, which come to full fruition in the next stanza (7):

(6) 'Kein Schmerz, den er ...
Kein Werk ...
Dein Heiland kommt herab! —'

(7) 'Die Tannen freuen sich.
Komm, Engel, komm und melde ...'

The assurances of consolation and renewal given sofar, now become realistic facts in the actual birth of Christ and His corporate presence in this world.

The accummulatory effect of the n and m sounds, reaches a conclusion in the sound and meaning climax of 'mich'.

Stanza 8 is striking in the absence of predominant consonants. Vowels overshadow all else. In a stanza comprising 35 vowels, 26 of them are e and i vowel words. They alternate fairly consistently. In stanza 8 lines 1, 2 and half of 3, the i-vowel is dominant. In die second half of line 45, the e predominates: 'den Herrn der Welt'.
in line 46, the i;
in line 47, the e;
(first half of line: e and the second half: i).

Semantically the high-pitched i-verses (Licht, Kind, ich, mich, Gericht) often allied to the soft 'ch' endings, have a re-echoing effect. They seem to remain on a continual high, rhythmic plain ... reminiscent of a monotonous chant.

Within this liturgical C-sharp chant, the effect of the repetitive e-vowels, acoustically fall upon the ear like a minor key. The sound is lower, fuller and more resonant ('den Herrn der Welt: er ist es, der ...'). The change of key also introduces a change of tone, bringing an element of balance into the continued note of joy. Christ is not only the Child of Light, but also the Lord of the world; not only the Lord to whom man has committed himself, but also the God of judgement. It resembles the 2 sides of the same coin: joy of redemption and the serious note of Final Judgement.

THE VERBS

The strong presence of verbs - 40 verbs in 42 lines - similarly reveals not only a supportive function of the theme, but elaborates the already mentioned thought structure.

Stanza 1. The world versus God.

Erde in Streit (liegt)	Herz ... willst du's fassen?
von ... Heil verlassen	alle Welt ruht
ist friedlos	
und wider Gott	

Stanza 2. The active hand of God (ot the individual person),

'der die Erde schuf — hat deine Augst gesehen
hat sich aufgemacht — will dir zur Seite stehen
Hell klingt ... Friedens-
ruf.

Stanza 3. The inaction of man, concerned with himself.
(here there is only man, and no opposite God)

Stanza 4. The active relationship of God with man (in a personal capacity).

der das A und O
Anfang und das Ende
tritt ... in — deine Zeit
legt in — deine Hände
das Pfand der Seligkeit — macht dich reich und froh.

Stanza 5. The twofold situation contained within the opposites 'wecken ... versteinert'. The message of Christmas joy is represented on the one hand, and unreceptive man within his own despair, on the other.

Welt jauchzt
Herz wecken — Not hat dich versteinert
Erdkreis hat viel Schrecken
zu deiner Qual vereint
und türmt sie dir zu Hauf.

Stanza 6. The outgoing, life-giving participation of God with man, in an individual capacity.

der das Leben gab
den Mund mit Odem füllte
spricht selbst — dir Tröstung zu
Kein Schmerz ... nicht stillte
Kein Werk ... nicht tu
kommt herab — Dein Heiland

Stanza 7. The creational and personal message of joy and redemption.

Tannen freuen sich
Hürden ... erhellt ein Schein
Komm, Engel, komm und melde
was bricht herein?
Kommst du und meinst auch mich?

Stanza 8. Man's response to God.

Gott, Lob. In deinem Licht darf ich das Licht erschauen
das Kind, den Herrn der Welt. Ihm will ich mich vertrauen,
er ist es, der mich hält
und rettet im Gericht.

The thematic pattern can be summed up as follows:

Stanzas 1 & 5: The world versus God.
Stanzas 2, 4 & 6: God's active participation.
Stanza 3: Man's inaction.
Stanza 7: The message.
Stanza 7: The message of redemption to all.
Stanza 8: Man's response to God's call.

This pattern strikingly correlates with the rhythmic structure which became clear in the rhetorical deviation and even in the alliterative design.

B. AESTHETIC IMAGINATIVITY

The earth-world aspect strongly figures directly or by implication in every stanza of the poem.

Semantically the two concepts can be separated. The term 'world' portrays the idea of the macrocosmos with its infinite variety of microcosmic reflections and means the universe as a system of created things, which includes the inhabitants of the earth. Although the 'world' basically expresses the earthly state of human existence, it has gradually also acquired the religious connotation of that which is only concerned with the mundane, temporal and irreligious.

The substantive 'earth', on a first level of meaning, conveys the idea of ground or soil for habitation and cultivation and thus includes the creational principle of cyclic existence. Symbolically the earth is often represented as an orb, sphere of globe - all of which are circular in shape and carry the meaningful connotation of perfection, infinity and heaven. In biblical terms the earth is often referred to as the footstool of the Lord (Isa. 66, 1) and as filled with His Glory (Num. 14, 21). In this poem, 'Welt' (lines 1, 3, 5, 8) spans all connotations mentioned, and contains the implication of vastness - of inhabitants, creational possibilities, catastrophes and a man-influenced sphere of existence. This multi-dimensional character of the word 'world' is further enhanced within the contextual position.

In line 1 'alle (Welt)' acts like a superlative stress of the already wide and complete concept of the world. In addition, the restless disunity of the world is strikingly contrasted with the verb 'ruht', an apparent impossibility to the implied author. In a four-fold stress, the peace of Christmas rests upon the world and the repeated contradiction of such a condition sets the theme of the full possibility of such an impossibility. 'Nun' sets the stage and places the poem into an annual universal time-situation all over the Christian world. Furthermore, it relates to the present war situation and in ever-lessening distance, to the individual within these crisis years.

Within this triadic time-relevance, the conjunction of concession 'doch' comes as an accented affirmation of belief after a stage of implied disbelief (that the world could after all experience peace ... especially in the midst of present horror and destruction).

The first line appeals to four different sense dimensions: those of temporal time ('Nun'), the experiential ('ruht'), the analytic ('doch') and the spatial dimensions ('alle Welt'). Thus Christ has entered into human time, space and experiential existence. It is simultaneously a biblical statement of fact (Isa. 14, 7), as well as the human experience of the fact ('Nun ruht doch alle Welt').

The heart has since early times been accepted as the seat of life, the central organ of the human body and emotions and thus, in Christian anthropology, represents the whole man with his religious centre. From this centre the

rhetorical question is asked three times (in lines 1, 3 and 5) in developmental stages of receptivity ('fassen, glauben, wecken').

The world at large is already tied up with the microcosmic individual, for whom the antithetic position of the world has intense personal concern ('Welt ... du: ruhen ... Streit').

In strong contrast to the experiential peace of line 1, the earth as the love-creation of God, lies: 'im Streit, von allem Heil verlassen', (line 3) 'friedlos ... wider dich (Gott) gestellt'. This is a repetitive process in history, reminiscent of the result of original sin; a horizontal world concerned with itself and in need of healing. This is suggested in 'von allem Heil verlassen' and thus implying the concilation of a 'Heiland' who heals ('heilen'), causing a new state of being whole.

Stanza 2: The three-fold refrain 'Doch der' (2, 4, 6) echoes the first conjunctive use of 'doch' in line 1. With increasing conviction, the Lord is introduced as Creator, but who nevertheless as Alpha and Omega, sees man's fear (2), who enters the human time-relevance with a message of salvation (4) and the giver of life, who consoles and descends into man's world.

This creator God is nevertheless closely concerned with man ('deine Angst gesehen') and has actively set out ('sich aufmachen') to be at man's side as a helper with specific power (as against the earthly power policies of the day). This 'Zur Seite stehen' suggests the unrecognized third man on the road to Emmaus (Luke, 24, 13-35), as well as the contemporary war situation with a comradely quality of sharing in all dimensions of fear and danger.

The adverbial use of 'hell' contains a synaesthetic metaphor [illegible]rchange between the brightness of light and 'hell (auf) klingt', the loudness of tone which is again emphasized in the 'Friedensruf' ... a resounding of the peace-call, reconciling the conflict ('Streit') in line 1.

Stanza 3. The world filled with strife and war, becomes acoustically quiet but also spiritually peaceful ('still'). This quietness is again picked up in the quietening of pain ('stillte' in line 6), and is implied in stanza 7(5):

'bricht zur (stillen) Nacht herein' ... representative of the birth of Christ. Once again (as in line 1, and to be repeated in line 5), man lives and suffers horizontally unto himself. He is out of touch with the vertical dimension, which Christmas time wishes to renew annually.

Line 15: 'Trägst ... schwere Last', thrice repeats a three-fold dimension of: i. weight, ii. a burden that oppresses and iii. richness (in the sense of bearing fruit). Within the human complaint of an oppressive burden, lies the promise of a light yoke (Matt. 11, 29), easy to bear. In line 16 the connection between 'Welt ... rauben' again reminds of the war situation and the forceful pillaging of property and the removel of people.[1)]

The mental apprehension of the verb 'fassen' in (i) re-appears in more corporate form in 'umfassen'. The mental fears have become frighteningly close reality, and that which man loves intensely, is encircled within his arms in love and protection. This image has a desperate quality which is confirmed in the next line (18) where the suffering seems to have no bounds.

Stanza 4. Once again, following on the stanza in which man is horizontally isolated, God enters man's time and situation. In other words, the Christmas message reconciles and restores the vertical relationship with God.

'Heut in deine Zeit' (21) again doubly accentuates the time factor. 'Zeit' can be understood in its very varied meanings: an era, a particular period in history, a period of duration and the general state of affairs at a particular period (Oxford, 1956: 2194).

But here it is used in conjunction with a personal pronoun 'deine Zeit' which puts all these connotations into a personal experiential reference. 'Heut', places the time into the definite here and now, which continually refers back to the title 'im Kriege'. The personal quality of the act is emphasized in the twice repeated 'deine', placing particular stress on the human responsibility of handling the pledge (Christ of salvation, line 24).

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1) In the case of Jochen Klepper, it was a very real fear as his wife and daughters were of Jewish origin.

The concentrated message of line 6 is expressed in a heavily stressed line which underlines the personal and individual result of the Christmas guarantee.

The stressed conclusion of the stanza ('froh') is a mental lifting of the heaviness of the burden ('schwere Last') in stanza 3, and introduces the Gospel of Joy ('Frohe Botschaft'). This becomes a reality in stanza 7.

Stanza 5. The world now is neither resting nor quiet, but exultant with joy, and yet man is still caught in the petrification of his own distress. 'Versteinern' is antithetical to the concept of being woken from spiritual sleep ('Wecken' vs. 'versteinern').

'Erdkreis' stresses the orb-like perfection of the earth and symbolizes the creation with its ordinances and cyclic existence.

But it is significant that the circle symbolism,especially in conjunction with the verb 'vereint', which one would expect to suggest the reconciliation between God and man, here only confirms man, hardened by struggle and conflict. The image of perfection is still lost.

Stanza 6. God once more speaks to man in consolation and soothes his pain. Christ comes down into man's world in the flesh. The personal relationship between Christ and individual man ('dir, Dein Heiland') is accentuated in a three-fold rhetorical stress.

'Dóch // def das Lében gáb,
.....
spricht sélbst díf Trőstung zú.
.....
Déín Héiland kómmt heráb!

In 'Dein Heiland' the conciliation has now begun.

Stanza 7. Creation and man are illumined by a clear light ('erhellt ein klarer Schein'). Light, in a threefold stress, shines upon the darkness of the world (line 4) in spiritual need.

The concentrated message of line 6 is expressed in a heavily stressed line which underlines the personal and individual result of the Christmas guarantee.

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.....
Déin Héiland kómmt heráb!

In 'Dein Heiland' the conciliation has now begun.

Stanza 7. Creation and man are illumined by a clear light ('erhellt ein klarer Schein'). Light, in a threefold stress, shines upon the darkness of the world (line 4) in spiritual need.

'Nacht' puts the poem back into a time-relevance when judgement, death and evil reigned (Third Reich era). Into this (and universal spiritual) darkness, the angels proclaimed the message of Christmas, which changed the night into 'Stille Nacht'.

The repetition of the directional prefix 'her' in:

'Dein Heiland kommt herab'
and
'Komm Engel, komm und melde
Was bricht zur Nacht herein?'

indicates movement downward as seen by man (below) and the message of salvation breaking into the darkness of the world. ('Herein' similarly indicates movement into a place as seen by the person inside.)

The symbolism of the pine tree (line 37) which represents fertility and an evergreen quality, points ahead to the cross. The presence of Christ's death, even within His birth, is implied and taken up again in the reality of the Last Judgement (line 48).

Stanza 8. The gleam of light to the world in general in line 39 now becomes a personal light, twice repeated (46 & 47). Spiritual life is symbolized in the image of Christ as the Light of the World. The development, from the position of the world in general, to individual man, now reaches a climax in the persönal reality of salvation in:

'Kommst du und meinst auch mich?' (42)
'darf ich das Licht erschauen,' (44)
'Ihm will ich mich vertrauen,
er ist es, der mich hält' (46 & 47)

The verbs 'halten / retten' (47 & 48) convey the idea of safe protection at all times.

Judgement (48) has a double implication; that of human war-time judgement and that of the Last Judgement. In both, the speaker now feels secure.

THE CONTEMPORARY TIME RELEVANCE

The title 'Weihnachtslied im Kriege' already places particular emphasis on the relevance of the time situation.

It nevertheless remains a hymn which finds expression in the frequent refrain (2, 14, 26, 7, 19, 31)) and the liturgical chantlike quality of the sound structure.

The pronounced presence of the antithetical character of the world at the particular time of World War II and the Third Reich situation, is continually stressed within the stanzas (1, 3, 5) and in the relationship of stanzas to one another (1 & 2, 3 & 4, 5 & 6).

Although the poem relates on various levels of time, the universal context is never neglected. The intensity of the personal struggle (of acceptance) lends a note of urgency to the poem.

This constant inter-play between God and man, between God's reconciliation and man's stubborn concern with himself, reflects the restless insecurity in the world in general, the world of 1933 - 1945 and within man's inner being. Man's struggle for affirmation and acceptance of the Christmas message ... in spite of the time situation ... is an intensely personal existential reality.

THE ETHOS

In spite of fear, disbelief and war time horror, the title conveys the basic confessional stand of the implied author ('Weihnachtslied im Kriege').

Although the poet must mentally and physically struggle through the general situation and the particular emphasis of his own position, in order to achieve a renewed faith and complete commitment in the face of any eventuality, the latent certitude is already implied in the 'Lied'/'Krieg' combination. God's conciliatory presence flows through the poem ... sometimes as an undercurrent (Stanzas 2, 4, 6) but still consciously near.

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The promise of the healing of a breach, which the title holds, comes to full fruition in the achieved corporate song of praise ('Gott Lob') of the last stanza. It is paeonic praise from individual man, for himself and for the world engulfed in darkness (41).

7.3.2 JOCHEN KLEPPER'S 'WEICHNACHTSLIED IM KRIEGE' AS THE COHERENT EXPRESSION OF TIME-BOUND CONFESSIONAL EXPERIENCE

The close inter-relation between the poetic ethos and the time relevance is already evident from the title 'Weihnachtslied im Kriege' and this Holy day reference finds specific support in the scriptural citation from Isaiah 14,7. The centrality of the Word of God[1)] is continually emphasized by a wide scope of associative cross-references from the Scriptures: God as Creator reflected in stanza 2, line 1; Rev. 1,8 in '... der A und O, / der Anfang und das Ende' (19); the story of Genesis 2,7 in 'Doch der die Erde schuf ... (31 & 32); the Christmas event of Matt. 2,2 in 'Die Tannen freuen sich / Die Hürden auf dem Felde / erhellt ein klarer Schein (37 - 39); Christ as the Light of the world of Ps. 27, 1 in '... In deinem Licht / darf ich das Licht erschauen' (43 & 44) but also as Judge of Ps. 7, 9 in '... und rettet im Gericht' (48). The poem resembles a sermon in its structure, language and message of consolation. It introduces the time-setting of strife and godlessness with a consolatory 'Nun ruht doch alle Welt' (1) and then suggests the theme of conciliation in the God-man relationship of stanza 2. From this wider perspective, man is singled out in his distress and despair (stanzas 3 & 5), until Christ descends into this earthly situation of sin, fear and darkness (stanzas 2, 6 & 7), including every human being in His all-encompassing Light (stanza 8). The narration concludes with man's response of praise and faith to the God of Light. Reflective of the message of redemption, light enters the world. This is revealed in the

---

1) "Ausser der Bibel weiss ich nur einen Trost: Luthers Auslegung der Schrift" (Klepper, 1964: 267).

preponderance of the light vowel sounds in spite of the contrary impression of the diction:

'Die Erde liegt im Streit,
von allem Heil verlassen,
ist fri_dlos weit und breit
und wider dich gestellt' (lines 3 - 6).

Even the heavier, darker vowels in: 'Doch der Das A und O,/ der Anfang und das Ende' (19 & 20); 'Doch der da Leben gab, / den Mund mit Odem füllte' (31 & 32), mirror a quiet spiritual assurance (contrary to Bergengruen). The effective use of alliteration also underlines the foundational themes of thought, already emphasized by the metrical variations (see text: 7.3).

These variations emphasize the fourfold thematic development of

(i) the contemporary situation 'Nun'
(ii) the message of hope in spite of darkness and distress 'Doch'
(iii) Christ's entry into man's world with the message of redemption 'hell'; 'daś macht dich reich; Kommst du; Gottlob'
(iv) man's wish to praise and serve God: the 'ich-er' relationship ('Dich hat die Not versteint'; Dein Heiland'; '... spricht dir Tröśting zu').

Thus the alliterative 'w'/v (see 7.2) reveals the turmoil and change of the world (particularly, the world of 1933-1945), which is then healed, by the aspirant 'h': 'Nun ruht doch alle Welt.
O Herz, wie willst du's fassen? (lines 1 & 2)
.....
Die Erde liegt im Streit,
von allem Heil verlassen,
ist friedlos weit und breit
und wider dich gestellt. (lines 3-6).
Wie wird die Welt so still.
O Herz .....' (13 & 14).

The plosive 'd' ('Doch der das A und O,/ der Anfang und das Ende,/ tritt heut in deine Zeit ...' - 19-21), which continually re-introduces the element of time (stanzas 4, 5 and 6), reminiscent of a knocking, into the

conciliatory dimension of the poem, repetitively echoes a certain urgency connected with final judgement (48).

The assurance of the Christmas message of renewal, which is underscored in an accumulation of m/n nasal consonants (climaxing in 'mich'), finds a fairly balanced note between the joy of Christmas in the frequent high pitched i vowels and the more serious e sounds, as a reminder of the Last Judgement:

'... In deinem Licht
darf ich das Licht erschauen,
das Kind, den Herrn der Welt!
Ihm will ich mich vertrauen,
er ist es, der mich hält
und rettet im Gericht' (8: 1-6).

The thematic pattern, which can be summed as

(i) the world versus God in stanzas 1 & 5
(ii) God's active participation in the world, in stanzas 2, 4 and 6
(iii) man's inaction, stanza 3
(iv) the message, stanza 5,

is carried by the heavy predominance of the verbs supporting and elaborating the thought structure. Thus, the verbs, which can be divided into a world-God pattern, underline the inherent distinction in each stanza; for instance, the fifth stanza depicts a twofold situation of opposites (between 'wecken' and 'versteinert'). The message of Christmas joy is revealed on the one hand, and unreceptive man within his own despair on the other in: 'die Welt jauchzt'; 'Herz wecken' versus 'Not hat dich versteinert; Erdkreis hat viel Schrecken; zu deiner Qual vereint; und türmt sie dir zu Hauf'.

The pattern again correlates with the rhythmic structure of the alliterative design.

The complete integration of the time relevance and the ethos in the thought substance and style, is further revealed in the allusive imaginativity of diction.

One line will suffice to exemplify:

'Nún ruht dóch alle Welt' (line 1).

Here, the doubly accented adverb 'Nun', significantly enough, immediately places the poem into an annual-universal time situation all over the Christian world. It also signifies the contemporary war situation, which is then related to individual man within these years of crisis. The warring disunity of the earth of lines 3 and 4 ('Die Erde liegt im Streit,/ von allem Heil verlassen') is strikingly contrasted to the solid assurance of the verb 'ruht'; especially in relation to the heavily stressed conjunctive use of 'doch' immediately following it. This close connection between 'ruht dóch' conveys the possibility of an apparent impossibility to the implied author.

The many dimensional connotations attached to the substantive 'world' here receives a superlative stress in the addition of 'alle (Welt)'. The peace of Christmas thus rests upon the world in a four fold stress 'Núñ ruht dóch alle Welt'. The presence of repeated contradictions within the poem ('Die Erde liegt im Streit' (3) ... Nun ruht doch alle Welt'; Doch der die Erde schuf ... will dir zur Seite stehen (7 & 10); Du trägst so schwere Last ... Doch der Das A und O ... tritt heut in deine Zeit' (15 & 16; 19 & 21), continually reiterates the 'Pfand der Seligkeit' which man has received in the gift of Christmas.

Within a three level time relevance, the conjunctional concession 'doch' acts as an accented affirmation of faith, especially after a stage of implied disbelief or doubt.

The human experience of the fact that all the world, after all, can experience a peace in Christ, is biblically underscored in Isaiah 14, 7. This important first line appeals to four different sense dimensions: those of temporal time ('Nun'), the experiential ('ruht'), the dialectic ('doch') and the spatial dimension ('alle Welt'). Thus Christ has entered into human time, space and experiential existence. In addition, the first and last lines supplement each other, forming the eschatological framework of the poem and integrating the three fold time level with the positivized Christian perspective.

7.3.3 CONSIDERATIONS OF COMPARISON WITH BERGENGRUEN'S 'DIE LETZTE EPIPHANIE'

The title of both poems are revelatory of the crucial differences between them.

Klepper's 'Weihnachtslied im Kriege' is an acknowledgement of the presence of antithesis ('... lied ... Kriege'), but holds a suggestion of conciliation in the redemptive message of Christmas.

In Bergengruen's 'Die letzte Epiphanie' on the other hand, a sense of irrevocable finality is present in the adverb 'letzte', and yet, 'Epiphanie' is a comforting reminder of the first appearance of Christ to the Gentiles. This does imply a possibility of mercy and conciliation.

A significant difference of approach can be traced throughout both poems. While Klepper's hymn departs from a universal world ('alle Welt'), an implied German earth ('Die Erde liegt im Streit ... und wider dich gestellt') and narrows to individual and specific man in this situation, Bergengruen commences with a specific land ('Ich hatte dies Land in mein Herz genommen'), which is both present Germany and biblical Israel by implication, and widens his scope to thát of universal, eschatological time. Thus, the one departs from the general and develops to the specific, and the other uses the opposite approach.

Both poems communicate on three levels of time: the contemporary present, historical past and the eschatological future. And yet, it is expressive that both past tense levels include a sense of repetitive continuity ... implied in the continual conciliatory efforts of the Christ-speaker in 'Die letzte Epiphanie' and the annual event of Christmas in the Klepper poem.

The historic past in Bergengruen's poem 'Die letzte Epiphanie' does not simply suggest biblical history, but correlates with the contemporary Third Reich (Jewish) scene, climaxing in the imminent reality of the Second Coming. Thus a vital 'engagement' between man and God is achieved on all three levels. The urgency of time does not figure as powerfully in Klepper's Christmas hymn; the past is only portrayed in general biblical references and the present,

represents a fear-ridden and godless time, which is extended to a universal Christian temporality. Nowhere is the reader dynamically drawn into an involvement as in the Bergengruen poem, which is pervaded by a cosmic time relevance.

From a communication point of view, these poems differ greatly. On a personal level, the implied author of 'Weichnachtslied im Kriege' desires self-assurance concerning the conciliatory possibilities of Christmas. This poem which is initially self-investigatory (the thrice repeated 'O Herz') is extended to individual man to whom this diaconal message is unambiguously proclaimed.

As God is the speaker in Bergengruen's poem, the communication is both intimately close and immeasurably reserved. The conciliatory efforts depicted in the 'I-you' dialogic approach, culminate in the atoning sacrifice of the cross. When even this redemptive offering is not heeded by man, the communication abruptly ends in the judgement of the Second and last Coming. Thus, the communication range here extends beyond the personal relationship between God and the people of Israel, beyond the universal relationship of God and man, to the particular time and place situation of the Third Reich. It is therefore a direct contact with contemporary man, via the biblical past to the eschatological future.

In this rendering of the importance of the time relevance, time words are also significant. Klepper communicates to his contemporary world, for the contemporary situation and thus the present tense predominates.

Bergengruen on the other hand, expresses the continuity of Christ's conciliation in perfect tenses, which also soften the accusatory quality of the dialogue. When the inconclusive perfect tenses make way for single-word past tense, the tone becomes more forbidding, until the climactic immanence of the eschatological present in the last line. It is interesting that the refrain-like quality of alliteration only occurs in the conciliatory parts (of the Epiphany poem), which are already supported by the perfect tenses, representing the continued period of grace.

This integration is further enhanced by the effective use of verbs in 'Die letzte Epiphanie'. It is to be noted, that the verbs representing man (in the God-man relationship) are mainly those of inactivity. This non-action is ruled by the horizontal world view of man, who is primarily concerned with human relations' false values and a dread of involvement. Christ's role as mediator and redeemer is portrayed in active, challenging verbs, from the first biblical references to the final confrontation as judge.

Rhythmic variations serve to underline such foundational thought sequences, lifting them out of the metrical regularity of the poem (see 7.1). While the rhetorical variations in the Christmas hymn, emphasize the fourfold time element and the ministering message, Bergengruen's poem only accentuates the 'Ich-Ihr' relationship of God versus man ... and only those.

In this way the rhythmic flow of the verse is restrained and the movement of the episodes is impeded; short sentences, frequent punctuation and internal pauses emphasize the earnest note of solicitation, over-shadowing the accusatory tone.

The Epiphany poem also reveals a series of climactic movements, achieved through the internal stanzaic utilization of the 'Ich-Ihr' connection. These numerous, smaller progressions, developmentally accumulate to the final exchatological climax.

If any climactic movement is to be detected in the Klepper poem, it is a build-up in the 'Doch' stanzas, which then seem to lose their momentum again in the following meditative ('O Herz') stanzas. The last three stanzas gain a measure of impetus which is completed in the integration of Christmas as a period of joy and conciliation, to the judgemental conclusion of the Second Coming.

Both poems consist of clear references to the Scriptures and utilize the familiarity of biblical language and symbols to communicate their objectified ethos.

The authorial involvement in both poems, primarily concerns the contemporary

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The authorial involvement in both poems, primarily concerns the contemporary

situation with a view to the eschatological future. It is the positivized approach in each case, which indicates the confessional differences.

Although the speaker is intensely and personally involved in the time situation, his concern for diaconate service to others, seldom allows his personal doubts and fears to outweigh the revelation of God's ever presence. A firmness of faith seems to allow no doubts, thus his poem ends with the consolatory words 'halten' and 'retten' in:

> 'er ist es, der mich hält
> und rettet im Gericht'.

Bergengruen openly reveals his doubts, fears and faith; he camouflages nothing, but faces life with a certitude that does not shy away from reality, however unpleasant. It is this foundational need to truthfully reveal the eternal ordinances, that finds expression in the concrete, if harsh reality of:

> 'Nun komm ich als Richter. Erkennt ihr mich jetzt?',

and proves the greater density, dynamic meaning and thus greater impact of Bergengruen's poem.

7.4 REINHOLD SCHNEIDER: 'Der Engel. Advent' (1954: 121).

1. 1. Wáńn wird ein Engel kühn durch Wolken dringen,
   2. Die auf die Erde todesträchtig hangen
   3. Úńd wird den Dämon, dessen Frist vergangen,
   4. Vór dem gestürzten Throne niederzwingen?

2. 5. Denn nur ein Engel wird das Reich erringen,
   6. Den Abgrund schliessen und das Recht erlangen.
   7. Er wird die neue Herrlichkeit empfangen
   8. Úńd sie bewachen mit erglühten Schwingen.

3. 9. Wáńn sind die Herzen rein? Wáńn wird das Feuer,
   10. In dem das Kreuz des Siegers strahlend steht,
   11. Die Gier verbrennen, die verwirkte Macht?

4. 12. Der Himmel wogt und neigt sich ungeheuer,
   13. Ób sich ein Volk verwandle im Gebet
   14. Und ihm zum Zeichen werde in der Nacht.

7.4.1 ANALYSIS

THE TITLE

Advent, the ecclesiastic season preceding the festival of the Nativity, places the sonnet into a general temporal time-relevance, and particularly into the war year of 1945. It also anticipates the Coming of Christ as Saviour of the world as well as judge at the Second Coming (6 & 7). The central position of the angel in both the title and sonnet, has multi-dimensional significance.

In conjunction with the season of advent, the angel frequently appears in the capacity of carrier of good tidings (Matt. 1, 20 and Luke 2, 9). Even if this aspect is only present by implication, the title requires this undertone to remain foundational.

In this sonnet the angel is portrayed as the disposer of evil, associatively carrying a sword for the battle against evil. The verbs 'dringen, niederzwingen, erringen' emphasize this capacity, and line 8 analogically suggests the flaming sword.

The concept of invisible forces ascending and descending between heaven, (as the source of life) and the world (John 1, 51), is reflected in the conciliatory action of line 6: 'den Abgrund schliessen'.

The ministering side of angels is biblically affirmed in Hebr. 1, 14 and this capacity of helping and protecting people and nations finds poetical expression in stanza 2,

While the title seems to suggest only the role of the angel in the Nativity of Christ, the sonnet unlocks various other inter-related dimensions.

A1 & 2 THE FOUNDING ELEMENT OF THE TECHNICAL

This petrarchan sonnet has a commonly accepted rhyme scheme of:
a b b a a b b a in the octave, and c d e c e e in the two tercets. The octave carries the conviction of the destruction of evil and the Coming of God's Kingdom, while the sestet addresses a particular injunction to the nation in its ways of deviation and sin.

THE RHYME AND RHYTHM

The metrical variation from the regular iambic pentameter appears in lines 8, 9, 13 and 14. They rhythmically accentuate time and space. ('Wann, vor dem gestürzten Throne') and posit a rhetorical statement (13 & 14)

'Ob sich ein Volk verwandle im Gebet
Und ihm zum Zeichen werde in der Nacht' (lines 13 & 14).

The repetitive interrogative pronouns 'Wann' in lines 1 & 9; 'Und wird ... niederzwingen; Ob sich ... verwandle im Gebet / Und ihn zum Zeichen werde ...'

imply the expectation of answers and the upward tendency of the rhythmic flow, subtly underscores the hope-filled expectation of the implied author.

All metrical accents involve words consisting of heavier, more resonant, one syllabic vowels. They all (except for line 9) head the lines and carry a particularly weighted emphasis which naturally restrains the flow of the rhythm:

'Wáñn // wird ein Engel kühn durch Wolken dringen,'
.....
Er wird die neue Herrlichkeit empfangen
Úñd // síe bewachen ...

Such rhythmical pauses lend additional importance to the vibrant words.

SOUND

Although no particular assonantal pattern can be determined, a certain structural connection is noticeable between the full resonant vowels and the meaning carried:

'... wird ein Engel kühn durch Wolken ...
die todesträchtig hangen
... wird den Dämon, ... Frist vergangen,
... gestürzten Throne niederzwingen.'

In contrast to the lighter, challenging vowels ('wird ein Engel ... dringen / wird den Dämon ... niederzwingen'), reflecting physical and spiritual break through, the a o u ä ö ü vowels are utilized to represent weightedness and thät which is negative ('todesträchtig, Dämon, gestürzt).

ALLITERATION

Two very definite alliterative patterns run through the sonnet, each achieving a particular sound- and rhythmic effect. They are the labiodental fricative 'w' and the explosive 'd'.

The metrical stress on the threefold interrogative 'Wann'-pronouns already determines the rhetorical question quality, in close relation with the time relevance.

The wide utilization of the w-sound ('Wann wird ... Wolken/wird ... (Frist) (v)ergangen/(v)or ... Zwingen/wird ... bewachen ... Schwingen/Wann ... Wann wird. Feuer ... verbrennen. verwirkte/wogt ... Volk ... verwandle ... werde) reiterates the restless searching movement, introduced by the interrogatives, which remain inconclusive and thus suggest indefinite motion. Even more pronounced than the repetitive 'w' consonant, is the gong-like 'd' which, with the regularity of a pendulum, ticks off the time of this doomed world ('todesträchtig'). By implication, the world (in the Third Reich, as well as eschatalogical time) has forfeited its power ('die verwirkte Macht').

It is significant that the d-beat is much more accumulatively recurrent in the octave than in the sestet. This gives an urgency of time running out, and conveys the acoustic impression of a quickening of the beat.

This is particurly relevant to the contemporary scene of 1943. Thematically the sestet is more concerned with the spiritual poverty of mankind and specifically, with the German nation; therefore the deadline d-sound gradually diminishes as the possibilities and anticipation of renewal increases, as in the last tercet.

The octave also reveals a form of consonantal assonance in a stroug nasal refrain of final -en consonants. Without exception they are all situated at the end of 8 lines: 'dringen, hangen, vergangen, niederzwingen erringen, erlangen, empfangen, Schwingen'.

Internal light rhyme with similar -en endings emphasize this nasal tendency: 'Wolken dringen; den Dämon dessen ...; Den Abgrund schliessen ...'

The total structure of the octave is an inter-related harmony of open-ended rhetorical questions (portrayed in the vibrant, inconclusive 'w'), the chant-like, timing d-consonant and the sonorous finality of the light nasal rhyme. These endings set the inconclusive questioning into a conclusive time-framework.

Even the length of the words in the octave (mostly two and three syllable words) is contrasted to the simplicity of the predominantly single syllable diction in the sestet.

Against the historical background (of the Third Reich era), they emotionally reflect the treacherous utilization of bombastic words during the rule of National-socialism, compared to the diction of clarity and simplicity in the sestet, which reflects foundational matters.

THE DESIGN

The structure of the sonnet portrays a predominantly vertical stanzaic tendency, with on horizontal line:

Figure 18

Stanza 1: Angel ↓ Demon — struggle

Stanza 2: Angel ↓↑ Abyss — reconciliation

Stanza 3: Heart ⟶ fire ═══ purification

Stanza 4: Heaven ↓↑ Nation — Witness

1. 'Wann': angel versus evil.
2. 'Denn': possibilities of reconciliation.
3. 'Wann': possibility of the human heart purified through the cross.
4. 'ob ... und': heaven inclines towards the earth.

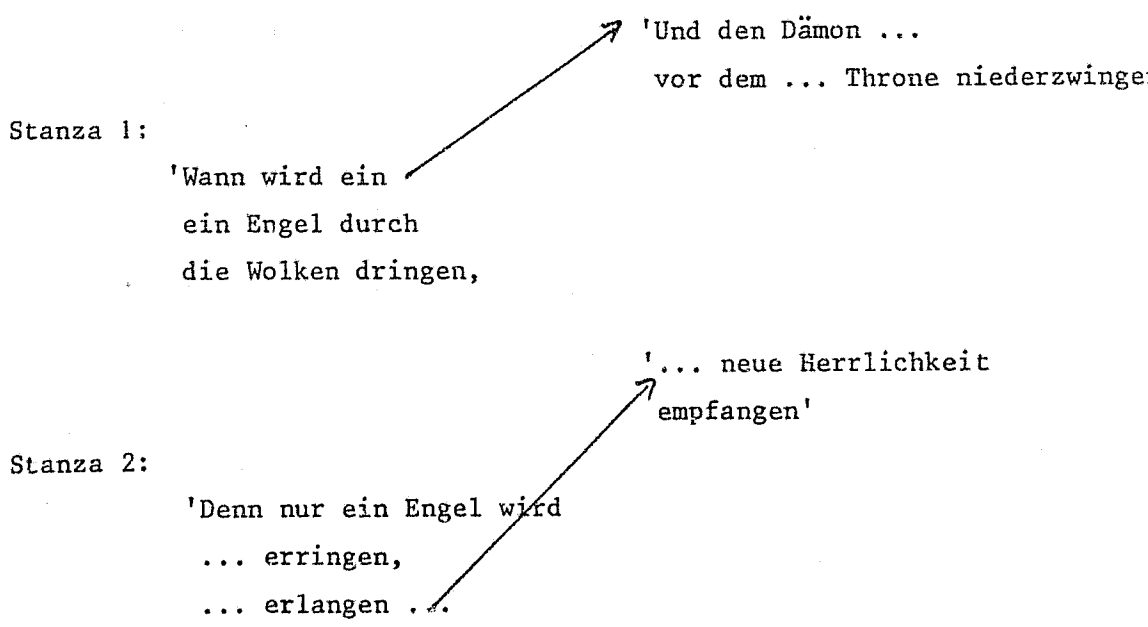
The indirect interrogative sentence, introduced by 'ob', stresses the anticipatory quality of thät which follows (13 & 14).

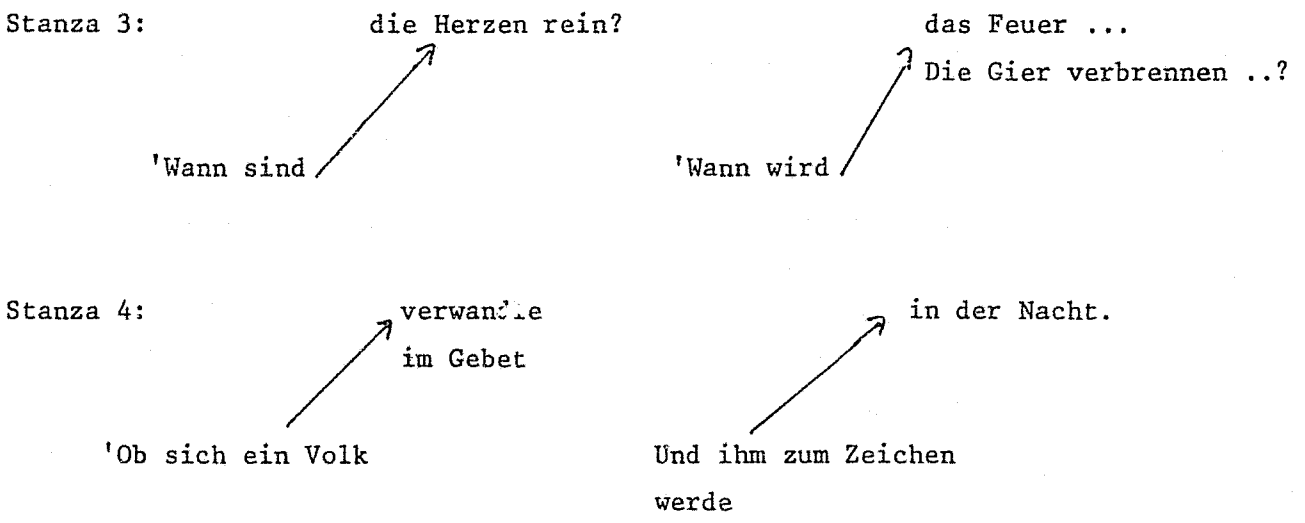
This introductory if-sentence opens up two possibilities: 'Ob sich ein Volk verwandle im Gebet (oden nicht) und ihm zum Zeichen werde ... (oder nicht).' The purification which is suggested in the first tercet, casually anticipates an affirmation. The absence of a question mark also supports this interpretation.

RHYTHMIC MOVEMENT

The compositional design is largely based on the metabolic climaxes within the sonnet. These inherently show an upward rhythmic tendency; mainly because of the accentuated pronouns, positioned at the head of lines 1 & 9 and once repeated within line 9. The following diagrammatical pattern evolves:

Figure 19





In addition, a pronounced quality of movement can be traced on various levels:

SEMANTIC MOVEMENT

The angel (line 5) breaks through the clouds which hide the truth and pregnantly harbour death, and takes up the struggle with his opposite ... evil. There is thus a vertical motion from heaven to the earth.

Line 6: Only an angel (symbol of the Advent of Christ) will achieve a reconciliation between heaven and earth, bridge the chasm and protect the new Kingdom. (The play on the word 'III Reich' and 'Reich des Herrn' of Mt. 3, 2 is to be noted).

RELIGIOUS MOVEMENT

An apparently rhetorical question is asked concerning the purification of human hearts. This implies a process of development:

Herz ⟶ Feuer/ Kreuz ⟶ Sieger/ rein (lines 9, 10).

SPACIAL MOVEMENT

Once again the movement is vertical: heaven is inclined towards the earth and its inhabitants in a gesture of anticipation ('Ob ... Gebet').

Emblematically, this vertical and horizontal movement-structure can emphasize the centrality of the cross: the double connection of diametrically opposite points can be symbolic of oneness, the synthesis of extremes (Heinz-Mohr, 1979: 164-168).

Figure 20

These developmental lines of movement can be clarified in the following figure:

Stanza 1: heaven ↓ earth

Stanza 2: angel ↓ earth/ /Dämon'

Stanza 3: 'Wann ... Wann / Herz ---→ Feuer/Kreuz -------→ Sieg/ rein.

Stanza 4: heaven ('Ob ... Gebet ... verwandle')
↓ ↑
earth ('in der Nacht')

Verb pattern

1. Engel ... dringen
   Wolken ... hangen
   Frist ... vergangen
   Dämon ... niederzwingen

2. Reich ... erringen
   Abgrund ... schliessen
   Recht ... erlangen
   Herrlichkeit ... empfangen
   Reich ... bewachen

3. Herzen ... rein
   Feuer ... verbrennen
   Kreuz ... steht
   Gier ... verbrennen

4. Himmel ... wogt und neigt
   Volk ... sich verwandelt
   Zeichen ... werden.

ATTRIBUTIVE QUALITIES: ADJECTIVAL PATTERN

1. Engel ... kühn
   Wolken ... todesträchtig
   Throne ... gestürzt

2. Herrlichkeit ... neue
   Schwingen ... erglüht

3. Herzen ... rein
   Kreuz ... Siegers strahlend
   Macht ... verwirkt

4. Himmel wogt ... ungeheuer
   Volk ... verwandle im Gebet

The adjectives are predominantly visual or associatively visual ('Engel ... kühn ... Schwert'), while the verbs reflect struggle and possible transformation.

The verbs particularly relate to the angel as (i) the disposer of evil (lines 3 & 4), (ii) the carrier of divine grace and message (lines 6 & 7) and (iii) protector of mankind (lines 5 & 6). Forceful verbs which portray physical power, are utilized for stanza 1: 'durch Wolken dringen', 'Dämon niederzwingen; Reich erringen, Recht erlangen';
2. 'Abgrund schliessen; Herrlichkeit empfangen; Reich bewachen'

The verbs depicting the doomed world ('hangen/vergangen') are already heavier in sound than the lighter, challenging verbs; 'dringen, zwingen, erringen'. The verb 'hangen', without the more colloquial Umlaut, receives even more weight, and conveys the idea of clouds unhealthily clogging the sky, strangling normal breathing. This experiential sensation is doubly underscored by the adverbial use of 'todesträchtig'.

'Vergangen' in line 3, implies not only the lapsing of Hitler's days of grace, but infringement of the law and order, and therefore a perishing in the conflict with the angel, wielding the power of God. Centrally situated in the first tercet, is the cross. The fire (of war) destroys and lays waste the earth, but the fire of purification will consume the forces of evil and bring renewal (line 13).

The pattern which is revealed, reinforces the already analysed rhythmic and semantic climaxing structure.

Stanza 1 portrays the angel forcing his way through the death and destruction of the world, to take up combat with the forces of evil. In stanza 2 there is equalization and synthesis. Such possibility of reconciliation between heaven and earth (6) also holds the means of renewal (7).

DICTION AND THE TIME RELEVANCE

While the first stanza has a tightly compressed symbolical quality, it does not lack expressive clarity, to place the sonnet unmistakably into the Third Reich-World War II time-context.

Symbolically, 'clouds' normally are a manifestation of God, who hides behind a cloud (Deut. 5, 22) and whose Glory appears in the cloud (Ex. 16, 10). But here the clouds carry death and destruction, veil the truth and hide the sun (1 & 2). The angel of the Lord will do battle against Hitler, represented as Lucifer in his overwheening pride. In 1943, when the sonnet was written, the deadline for the Führer's power-rule had nearly run out. He had overturned the throne of God and of human justice and would thus be brought low before the judgement throne of the God he scorned (4). The time of advent, which on one level, signified the advent of 1943, also points forward to the New Jerusalem ('die neue Herrlichkeit'). Thus too, the empire in line 5, is the promise of a new empire after Hitler, but eschatologically anticipates the new Heaven and new earth of Matt. 3,2: 'Das Reich des Herrn'.

The closing of the abyss (6) likewise carries a twofold meaning; a contemporary time relevance in which chaos and darkness are vanquished and harmony is restored as well as a universal triumph over evil.

The implied author hopes that the time of advent, announcing the annual Coming of Christ, will bridge the darkness and herald a new dawn.

The general all-level infringement of the accepted laws of justice deeply concerned Christians from all walks of life. This concern is reflected in line 6:

'Denn nur ein Engel ...
... wird <u>das</u> Recht erlangen'.

The definite article defines the achievement of full earthly justice but also hints at divine justice at the Coming of the New Kingdom of God ('das Recht erlangen. Er wird die neue Herrlichkeit empfangen'). The first tercet clearly portrays the inordinate greed during the reign of National-socialism (II) and the poetic conviction, that such power was forfeit.

It is nevertheless to be noted that the speaker does not address himself wholly to Hitler and National-socialistic power, but very emphatically also to the German people at large ('ein Volk', 13). He stresses the necessity of a transformation through prayer. Only then will his people be able to be the images of their Creator and bring light into the darkness of night (14). By implication, 'the night' will then be transformed into the Christmas night which the title anticipates.

7.4.2 THE INTEGRATED REPRESENTATION OF TIME RELEVANT THEMES

The more comprehensive similarity between Werner Bergengruen and Reinhold Schneider justifies a more careful investigation of the correlations and distinctions between their comparative poems. This survey comprises the concretization of the theme, the exegesis and a comparative evaluation.

Thus, an examination of a poem by Reinhold Schneider will be indicative of the positivation of the time relevant themes during the Third Reich. The title of this advent sonnet not only categorizes it into the thematic cycle of the Holy days of the church year, but also extends the poem beyond the single event of Christmas by means of analogous dimensionality, thus integrating the time relevance and eternal validity.

Here the theme of reconciliation also envelops the intensity of the time and place 'engagement'. Lingually based on the semantic multi-valences of 'Reich', the eschatolo al message of the new 'empire' is reiterated by means of various inter-related sub-themes. Thus associatively, the title intruduces the advent of Christmas and suggests the role of the angel as a herald of good tidings. The sonnet extends the familiar biblical event of Matt. 1, 20 to the angel as a disposer of evil, in view of the Second Coming:

> 'Denn nur ein Engel wird das Reich erringen,
> Den Abgrund schliessen und das Recht erlangen.
> Er wird die neue Herrlichkeit empfangen
> Und sie bewachen mit erglühten Schwingen'.

These threads of thought, heralded in the title, are continually emphasized and supported by the stylistic composition, forming an integrated totality of all parts.

Central to the poem and conjunctive of these two Advents, is the redemptive cross symbol, expressed here as 'das Kreuz des Siegers' (line 10), which conciliates and closes the chasm ('Denn nur ein Engel ... wird ... den Abgrund schliessen ...' (line 6).

Correlative with this dual 'Coming' is the two-fold sonnet structure, of which the octave explicates a faith in the divine conquest of evil ('ein Engel ... wird den Dämon ... Vor dem gestürzten Throne niederzwingen') and the sestet portrays man's guilt and the possibility of purification and prayer ("Wann wird das Feuer ... Die Gier verbrennen'; Ob sich ein Volk verwandle im Gebet ...). Thus in both segments of the sonnet, the concept of conciliation is inherently present.

Two levels of time run concurrently: the contemporary Third Reich scene, depicted against the finality of the eschaton ('Er wird die neue Herrlichkeit empfangen' - line 7).

This many-facetted conciliation finds its coherent supportive sub-structure in the design of the sonnet, which portrays a predominantly vertical tendency in which the angel and demon (stanza 1), angel and abyss (stanza 2) and heaven and nation (stanza 4) relationships emphasize the basic concept of reconciliation.

The doubly stressed adverbial interrogative which introduces both octave and sestet of the sonnet, underlines the weighted importance of the time element, but also unites the two extended themes of conciliation:

> 'Wann wird ein Engel kühn durch Wolken dringen ...' (line 1)
> 'Wann sind the Herzen rein? Wann wird das Feuer ...' (line 9).

The vertical lines of conjunction between heaven and earth are accentuated by the upward tendency of every stanza ('Wann wird ein Engel ... den Dämon ... vor dem Throne niederzwingen?' Stanza 1: see figure 19: 318), stressing semantic, religious and spatial harmony through the centrality of the cross:

> 'In dem das Kreuz des Siegers strahlend steht,
> Die Gier verbrennen, die verwirkte Macht' (lines 9-11).

The verbal sound pattern with its light, challenging vowels ('dringen, zwingen, erringen') underscore the conciliatory role of the angel, compared to the weighted vowel sounds depicting the doomed world of the demon (line 3)

in 'vergangen' and 'hangen'.

In this way the symbolic quality of the diction is interwoven in the style and content, lending dimensionality to the theme within the time-context. The use of contrasting concepts of association, enhances the impact of the main message, giving it a density of expression which adds to the richness of meaning in the total poem, conveying a second level meaning to contextual words like 'clouds' and 'Dämon'.

Thus, clouds, which normally symbolically manifest the glory of God, here clog the earth with sin and lies, so impenetrable that divine grace (in the representative form of the angel) must literally pierce its way through, in order to force evil onto its knees (line 4).

So too, 'gestürzten Throne' (line 4) has a two-fold implication: the devil (by implication, Hitler) destroyed God's throne through the de-Christianization process in Germany and now, that his time has run out, his own elevated position (throne) is brought low.

The theme of conciliation is therefore not only represented in the content quality and the thought pattern of the poem, but revealed in the integration of sub- and super-structures of style and 'Gehalt'. The totality reflects the authorial perspective concerning a Christian spirited vision. This ethos achieves its particular intensity and urgency because of the time relevance so closely correlated to the transformation of darkness into the light of Christmas night suggested in the title.

7.4.3 MEANING STRUCTURE AND TIME RELEVANCE

The construction of Schneider's sonnet warrants particular mention in connection with the theme of reconciliation.

This theme, which is reflected in the time pertinent and certitudinal perspective, permeates the text in the coherence of content and style; but also reveals a doctrinal development, indicating spiritual growth and renewal.

As explicated in figure 18 (see p. 317), the reconciliatory process can be stanzaically divided into the progressive stages of: struggle (stanza 1), reconciliation (stanza 2), purification (stanza 3) and witness (stanza 4). Stanzas 1 and 2 constitute the expositional unity of the octave, expressing the very definite conviction of conciliation and a New Earth in the conjunctive 'Denn' statement of the second quatrain.

The sestet develops from a contemporary-universal time connection, to a specific concern and responsibility for the German nation within the particular Third Reich situation.

While every stanza is an entity in itself, octave and sestet also form a unified totality and the whole sonnet is enclosed in the overarching correlation of lines 1, 9 and 14 ('Wann, Wann, Ob'), completing the theme of Advent and reconciliation.

Each stanza is thus united in an initial sub-theme. In the first stanza, for instance, the angel penetrates into the evil of this world (also, in particular, the Third Reich world) and a struggle ensues, ending in the assurance of divine triumph. In this thematic content, the style is supportive and complementary. The verbs 'dringen/niederzwingen' are sharp and active words indicating the challenging role of the angel, compared to the passive weightedness of the a-vowels of 'hangen/vergangen'. This stifling presence of evil is further expanded in the symbolical multiplicity of clandestine time-situational expression. Thus, 'clouds' do not primarily convey the glory of God (Ex. 16, 10) but carry death and destruction, veiling the truth:

'Wann wird ein Engel kühn durch Wolken dringen,
Die auf die Erde todesträchtig hangen' (lines 1 and 2).

This linking of Schneider's time context and that of the eschaton, opens up a comparison between Lucifer and Hitler who are comparable in their overwheening pride (in an effort to overthrow the throne of God). The angel will enter this contemporary situation against the powers of physical and moral corruption ('Wann wird ein Engel kühn durch Wolken dringen ... Und den Dämon ... Vor dem gestützten Throne niederzwingen'), giving 'clouds' the meaning of 'todesträchtig'.

Because of the redemptive conciliation of the cross, portrayed in the fire of purification (lines 9-11), chaos and darkness (universal and present) will be vanquished and the New Jerusalem will be revealed:

'Denn nur ein Engel wird das Reich erringen,
.....
Und wird die neue Herrlichkeit empfangen' (lines 5 & 7).

Conciliation will then be complete.

This over-arching oneness of thematic content, which is stanzaically developed, is also correlated with the other sub-themes in cross-modal, linguaformative relation. Thus, the overturned throne of God will be gloriously reinstated in the New Empire (lines 5-7) and the chasm between heaven and earth will be bridged in line 6 ('... nur ein Engel wird ... den Abgrund schliessen ...') through the purifying effect ('Feuer, rein, verbrennen' of stanza 3) of the cross ('Wann wird das Feuer, / In dem das Kreuz des Siegers strahlend steht, / Die Gier verbrennen, ...' - lines 9 & 10).

The death-filled clouds ('... Wolken ... die todesträchtig hangen' - line 2) are still present in line 12 ('Der Himmel wogt und neigt sich ungeheuer'), but the conciliatory acts of the cross (line 10) and Christmas ('Advent') have offered the possibilities of renewal through purification ('Wann sind die Herzen rein? Wann wird das Feuer ... die Gier verbrennen ...'). But man needs to be repentant (line 10) and re-discover his dependence in prayer-contact with God ('Ob sich ein Volk verwandle im Gebet ...' - line 13).

Only then will the earth, clouded with darkness and death be ready for the advent of Christmas (and, by implication, of the Day of Judgement) in transformation and witness during the 'night' of those times, but also in spite of the darkness.

Thus all threads, whether 'Gehalt' or 'Gestalt', cohere into the integrated expression of a poetic confessional witness.

7.4.4 BERGENGRUEN, SCHNEIDER AND THE TIME RELEVANCE

Both poems, by Bergengruen and Schneider, do not express a conclusive ending, but rather an anticipation of change - a hope of positive reaction:

'Nun komm ich als Richter. Erkennt ihr mich jetzt?'
('Die letzte Epiphanie')

'Ob sich ein Volk verwandle im Gebet
Und ihm zum Zeichen werde in der Nacht'.
('Der Engel. Advent').

In keeping with the dialogic character of the Bergengruen poem, the challenging last line, forms part of the composition. This irrevocable finality is continually supported by the techno-formative detail; thus, the continued use of the past tense is suddenly and in a single final line, transferred to the inescapable present ('Ich klopfte ... Ich kam ... ich fiel ...; Nun komm ich ... Erkennt ihr mich jetzt?'), and the staccato shortness of the last line sentences with their emphasis on time 'Nun komm ich ... Erkennt ihr mich jetzt?' enhance the image of immediate confrontation. The dialogue is over, the 'Ich-Ihr' relationship throughout the poem ('Ich klopfte ... Ihr riefet') is not a stand in opposition as in a court of law anymore, but has attained an indisputable finality in 'Erkennt ihr mich jetzt?'. The last line consists of a statement and a question; neither can be revoked. And yet, there is a difference between the two. The menacing tone of 'Nun komm ich ..." in the statement, changes to 'Erkennt ihr mich jetzt?', which comprises only light vowels in preparation of the upswing towards the final question mark. This indicates a hope, in spite of man's hardened hearts and calcitrant ways.

Similarly, Schneider's sonnet ends on an anticipatory note. The emphasis on time in the double 'Wann' (of lines 1 and 9) changes to an interrogative conjunction 'Ob' (line 13), as if (as in the Bergengruen poem) time has run out and now a similar question remains: 'Erkennt ihr mich jetzt' and 'Ob sich ein Volk verwandle ...' (li' 13).

This hope-fil!ed assumption of change and conciliation, is only indicated by the double stressed 'ob' of line 13, which carries the implication of a question over two lines to a certain lightness of rhythm, ending in 'Nacht'. There is no question mark as in the case of the Bergengruen conclusion, indicating a measure of reserve which is nevertheless contradicted in the clear suggestion of the 'night' becoming a Christmas night, dispelling the darkness.

In addition '... ihm zum Zeichen werde in der Nacht' carries the emphasis of the Third Reich time-context throughout the sonnet, stressing the Christian responsibility of man, to be a light in situational time. Both poems maintain a double level of time. This is particularly revealed again in the concluding lines which express the judgemental quality of the apocalyptic Third Reich situation as well as the extention to the Last Judgement. Both poems make effective use of time words in order to achieve a dynamic conclusion. Bergengruen's past and perfect tenses ('Ich ... hatte genommen; Ich habe ... gesandt; Ich klopfte') strikingly contrast to the immanent present tense in 'Nun komm ich als Richter', with a single inversion which transfers the stress onto the inescapable present. Schneider uses the future tense in conjunction with the adverbial interrogative 'Wann' ('wird dringen; wird verbrennen') even across the octave and into the first tercet of the sestet and ending in a definite question ('Wann wird das Feuer ... Die Gier verbrennen, die verwirkte Macht?'). In the last tercet the verbs become finite present tenses ('wogt; neigt') which indicate a present deadline, powerfully underlined by the subjunctive emphasis of the possíbility of change ('Ob sich ein Volk verwandle ... Und ihm zum Zeichen werde in der Nacht').

Both ethos and time are stylistically uni ed. In both instances the particular Christian vision carries the stamp of the time (of the Third Reich), revealing an urgency ('Wánn ... Wánn ... Ób; Ich... Ihr') and a personal

concern for the guilt and sin of their countrymen. But in both poems, a faith-strengthened hope of transformation is concretized in the poetic expression.

7.5 COMPARATIVE EVALUATION

7.5.1 R.A. SCHRÖDER

The examination and discussion of the one poem by Rudolf Alexander Schröder has already proved conclusive that he considered 'Wegweisung' as his Christian responsibility. In his poetic mission, which was '... jenseitige Botschaft im Diesseits' (Berger, 1954: 177), he wishes to communicate to a specific public in certain circumstances, to offer a distraught world spiritual and artistic content. In order to do this, poetry was proclamation and therefore the 'what' was more vital than the 'how'.

The poem 'Wir haben seinen Stern gesehen' exemplifies this importance of doctrinal teaching and the belief that poet and poetry had to be a mirror of higher reality (Schröder, 1965a: 134): "Ausdruck des inneren Daseins, Botschaft und Verkündiging ... aus der Gnade des Wortes" (Grenzman, 1953: 398).

In contrast to his first phase of 'Weltliche Gedichte' in the humanistic tradition, his return to Christianity was unambiguously reflected in poetry that was intended to be service to others. This personal responsibility to the community, especially during that time of need, is revealed in his 'Geistliche Gedichte' as a whole. Thus for instance, the poetic cycle 'Mit dem Kirchenjahr' is a spiritual accompaniment throughout the church year and the eighth and last cycle, which is even called 'Sonntagsevangelium in Reimen' with a scriptural text on which the poem was based, may be considered sermons in verse. Yet this message of faith and hope needed to be 'Zeitnah, zeitgemäss ... gegenwartsnah, gegenwartsgemäss' (Schröder, 1952[b]: 61) in order to be service to the Word as well as service to mankind.

The difference between Schröder and Bergengruen is thus already evident from the different view concerning the purpose of poetry and art, as proved in the two poems. These foundationally different points of departure are then distinctly reflected in the dissimilar objectification of their ethos in the poetry.

While Schröder thus desires his poetry to be message to the world, Bergengruen simply wishes to 'reveal' the eternal ordinances and in this revelation his certitudinal perspective is portrayed in the integration of his positivation of the Christian ethos. His is a purely artistic intention.

Bergengruen seldom calls God by name but the Christian commitment nevertheless permeates the poem; perhaps more clearly and convincingly than the more specific and the less poetic expression, typical of Schröder's poetry.

7.5.2 JOCHEN KLEPPER

Jochen Klepper's small poetic legacy shares the biblical commission of Col. 4,3: "So that we may proclaim the mystery of Christ ...". This responsibility of being a witness of the power of the Word of God, characterizes Klepper's whole work. "Auf dem Worte baute Klepper auf. Und auf dem Worte ruhten auch seine Gedichte. Für ihn war es entschieden, dass die Kunst dem Worte unterworfener Widerklang ist" (Schneider, 1954: 112).

His Christmas hymn vouches for this full commitment to the Scriptures: the Christian theme, biblical diction, scriptural references and portrayal of all experiences from the perspective of Christian faith. Like Schröder, Klepper's poetry reflects this biblical purpose of praise and proclamation of Psalm 105, 1, which he expresses poetically:

> 'Ich werde es den Menschen sagen
> auf meinem Gang durch seine Welt' (1962: 7).

For Klepper this meant a daily and continuous transfiguration of earthly life as viewed from the Word of God (Klepper, 1964: 173). Evidence of this

biblical centrality is obvious in the diaries, the long novel 'Der Vater' and practically all his poems in their close relation to the Scriptures by means of textual references. Biblical exegesis, Scriptural proclamation and a desire to portray all experiences as objectified faith, was *sine qua non* to his attitude of life.

As the scriptural proclamatory commitment of Klepper's poetry includes both praise and penitence, the poetic office for him was closely linked to that of repentance. The importance of this attitude originates from his eschatological view of life; he lives and works in the consciousness of the eschaton of individual man and the world.

His poetry only became fully crystalized by his very personal involvement in the time situation, and only reveals the certitude of his faith, which he positivizes in such close relation to the Bible. It is his diaries that convey the doubts, fears and confessional struggles. This impression of unassailability reflected in his poetry is possibly a communication error on his part. Does human nature not desire the experience of both terrors and triumph, in order to be consoled and strengthened by the Word of Truth and would not Klepper's poetry have been more dynamic, had it aesthetically represented his struggle?

Bergengruen on the contrary, does not comfort and conciliate. He portrays the unadulterated harshness of the biblical and Third Reich correlated situation, so that promethean man may become personally confronted with the God of eschatological judgement. While Klepper's God carries and holds man also in the Second Coming, it is not certain whether the time of grace is not past in the Epiphany poem.

Bergengruen thus poetically portrays three levels of time, various dimensions of communication in a multi-valence of symbolical analogies, leaving the reader in no doubt as to the implied author's confessional stand. Bergengruen reveals and confronts ... the rest is an appeal to the reader: 'Erkennt ihr mich jetzt'?

7.5.3 REINHOLD SCHNEIDER

Reinhold Schneider's single anthology of poetry comprises only sonnets and has the significant sub-title: 'Die Sonette von Leben und Zeit, dem Glauben und der Geschichte'.

It is the literary objectification of a life and time, portrayed through the eyes of faith. This positivized faith is only an echo of the Word of God (Schneider, 1956: 18) and reflective of the responsibility, which the literary artist carried in being a witness of the Truth.

The analysed sonnet 'Der Engel. Advent'. is revelatory of Schneider's view that Christian poetry needs to mirror "... das Zeitliche in der Beziehung auf das Unverrückbare" (1963a: 182). Here, the theme of reconciliation is closely inter-related with the poetic mission within a time relevance. His duty to admonish and summon was a call to both individual man and the nation, to penitence, purification and prayer.

Closely affiliated to the situational 'engagement' of the time, is the appeal to self confrontation in a re-awakening of man's conscience and a re-newed spirit of humility through prayer.

This warning call to conversion does indeed include the redemptive conciliation of the cross, but also the possibility of an inexorable judgement. His poetry never lightly consoles or superficially strafes the results of man's arrogant presumption and disobedience. The volume of his poetic concretization thus fulfils the personally defined commission of art as: "... the Wahrheit im Bilde zu fassen und die Gewissen zu erwecken, den Menschen zu erneuern; sie soll die Zeit deuten ... den Menschen helfen die Zeit zu bestehen" (1946: 43).

His is a 'betende Kunst' (Schneider, 1963a: 186), which desires to guide, witness and serve as spiritual direction in a desperate world.

Like Bergengruen, it was Schneider's mission to live the affirmation of the mystery of Christian paradoxy (1963a: 135) and overcome it through a witnessing faith.

His life of discipleship, which points towards the concealed God, finds its objectified confession in the integrated expression of his poetry.

7.5.4

Both Bergengruen and Schneider wrote and lived in a time which saw the collapse of the truth of the Word and of values; thus to both the truthful utilization of the word as a reflection of the Word of God, became a prime poetic responsibility.

While Bergengruen thus revealed the Word of God thrŏugh and ĭn creation by means of the themes of paradoxy, the eternal ordinances and 'Heilheit', Schneider's witness to God lay in the reăwakening of an unconditional Christian conscience, which would acknowledge a personal and nationwide guilt, calling for a return to the centrality of Christ through penitence, humility and prayer.

Their poetry carries the mark of responsibility to the Word and a challenge into the time. In this, the cross has a central position and life and work only achieve full realization if positivized frŏm and towărds the eschaton.

7.5.5

The value of a comparative analysis of poems by different poets will, hopefully, be convincingly clear from the previous examples.

The utilization of such a Chriatian methodology assures the examination and evaluation of all poems by the same standards and yet, the negative or positive differences, implicit in the various texts, will be disclosed. Such weighing of the poetic qualities, the symbolic objectification and the coherence of the totality of one poem against another, has the distinct merit of revealing the aesthetic excellence or inherent defects of the

texts; - dimensional qualities which would otherwise have remained unexplored.

In comparing different poems with different values, time relevances and expressiveness, each poem is analysed on its own text-imminent merits and, in this process, valuable dimensions of understanding are gained.

Even if the time contexts of the poems differ, the quality of expression concerning a particular situation, judged by means of an integrated approach, remains inherently present in the text and must therefore find an echo, even in other crisis situations.

A comparative analytical methodology thus deepens the insight into poetry, because in comparison lies an additional test of quality.

8. EVALUATION

8.1 WERNER BERGENGRUEN'S POETIC IMAGE

8.1.1 THEMES OF BELIEF

This research has brought a revision of Bergengruen's poetic image within our reach and has revealed the positivation of his interwoven Christian themes.

It is important to note that the basic themes of paradoxy, eternal ordinances and wholeness, which permeate Bergengruen's poetry, are fundamental Christian principles and that they constitute the triadic design of the life view integrated in these poems.

Within the threefold ethos, the inherent Christian concept of antithesis forms a major thematic ingredient of the artist's poetic creativity. In the poem 'Flamme und Quelle' (1958: 270) the paradoxical title and the poetic derivations, portray the foundational doctrine of sin, redemption and rebirth through the love of Christ, while the cosmic presence of antithesis is developed in the structure, symbols ('Flamme ... Quelle: Zwist ... Bund: Tag ... Nacht: Gewicht ... Licht') and imagery of the poetic expression of this concept.

The cyclic lawfulness of creation is a principle of life which reflects the divine order and invalidates man's fear of transcience. This eternal continuity of nature ('Wir kommen aus jährlichen Zeiten/ Das grosse Geflecht zu bereiten' (1958: 50); 'Gleichwie oben, also unten. / Alles kreist auf gleicher Spur' (1962: 138) visualizes God's laws in their interwoven wholeness. This idea of eternal renewal in creation is represented as the cycle of life and death in 'Weil alles erneut sich begibt' (1958: 69) and yet, Bergengruen does not remain enveloped within natural theological dogmatics. His poetry develops beyond this creational image to the Christian message of resurrection and eschatological transformation ('Das Steigende ruf ich', 1958: 134).

Poetically Bergengruen represents the Christian truth, that the Word of God which is more than the Scriptures, reveals itself in creation. To him, the world is an image ('Befreiung', 1962: 135) of the renewal motif and man asks no more than being a part of God's divine plan ('Nichts gib mir Gott' 1962: 118).

Creation, like man, depends on the Word of God for its existence and is therefore obedient to it:

> 'Nein, einen jeden lasse nur geschehen,
> wie in der Schöpfung alles Ding geschieht' (1962: 118).

Thus the regularities of nature, the eternal ordinances of creation, which are revelatory of the Word of God, become concretized expression in:

> 'Tief im innersten der Ringe
> ruht ihr Kern getrost und heil.
> Und mit jedem Schöpfungsdinge
> hast du immer an ihm teil' (1962: 94).

Although the existential presence of diametric opposites apparently prevail (see chapter on paradoxy: 6.1), it is the desire f r reconciliation which characterizes Bergengruen's poetry and which finds concrete manifestation in the third and cohering theme of 'wholeness'. The rift-like proximity of antithesis, cutting through all of life as the result of sin, is healed by the redemptive act of crucifixion (1958: 270).

Allusively this Christian act of love, which heals and synthesizes, is expressed by means of conjunctive symbols ('wasserklar' and 'blitzenden Kristall') and the conciliatory power of the cross (1958: 270). This central and consolidating motif of unifying love spans the artistic creativity of Bergengruen and is represented in the objectification of a personally achieved confessionalized vision which believes that

> '... das zerstückte Leben
> ... allerwegen ganz (ist) (1962: 93).

These foundational Christian concepts, so deeply imbedded in Bergengruen's world and life view, have found poetic concretization in his poetry and the structural analysis of this triadic certitudinal ethos, has convincingly proved the Christian spiritedness.

8.2 THEMES OF HIS AGE

Modern war-torn man, estranged from traditional values and Christian norms, could not continue to live in a de-mytholized world overshadowed by untruths which dominated the Third Reich era. In this time context, Bergengruen succeeded in re-establishing the divine image of man, the revelation of the eternal ordinances and man's relationship to God and creation through his responsibility to the poetic word as a reflection of reality in the light of the Word of God.

His literary creativity was socially orientated and was therefore largely directed to a society in a crisis situation and to individuals in spiritual need. Thus his poetry discloses an intense and urgent quality of 'engagement' within this time and for the country and its people.

In order to communicate in such a world and time relevance, Bergengruen utilized the word of nature through existential proofs in order to re-introduce man to the basic truths of Christianity. Creation and its God-given laws are used to point out empiric reality, but also to reveal man's integrated part within God's divine plan ('Das Geschmeide' 1962: 157).

Furthermore, to render diaconate service to others and convey a message of consolation, the poet needed to keep in touch with the times and yet maintain lingual and situational ties with tradition and that which was familiar. This he achieved by means of new word-analogies, newly envisioned in symbolical imaginativity ('Das Geschmeide: lines 13 & 14, 1962: 157; 'Die heile Welt': lines 1-4. 1962: 94; 'Eximia perennant': lines 1 & 2, 1962: 14). Thus, present reality was founded on the traditionally familiar, but reconfessionalized as 'new' songs.

In this revitalization of both Christianity and the truthfulness of the word, Bergengruen's poetry unfolds a vast variety and deeply dimensional picture gallery of symbolical objectification which opens up and extends the main themes of paradox, continuance and renewal.

These basic Christian concepts are highlighted, for instance, by the symbolic use of colour.

In 'Das Steigende ruf ich' (see chapter on the eternal ordinances: 6.3) colour plays an emblematic role, symbolizing the negative realm of magic and death, as well as the theme of fertility and new life.

Synaesthetically colour and light are inter-related ('Am Himmel wie auf Erden' 1962: 138). Thus, the colour 'gold' in conjunction with light, fire and the sun, continually repeat the purification and renewal motifs. Green, reds and browns ('Stimmen im Herbst' 1958: 50) portray the creational cycle of spring, autumn and the decay of coming winter.

Green signifies hope and new life; red symbolizes the passion of Christ and thus resurrection too; brown is the colour of the earth, autumn and sadness and therefore, on another level, of penitence and cleansing. When line 2 of 'Stimmen im Herbst' states:

'Das Grün will sich röten und bräunen'

the green shows a readiness to become red and brown and thus expresses the necessity of repentance and purification through the act of atonement, which brings about a renewal of life on both levels: the seasonal as well as the spiritual levels.

After the turning point of stanza 3 in 'Stimmen in Herbst', as a concentration of negative stagnation (also emphasized by the restraining static rhythm and heavy, weighted vowels), the poem climactically gathers speed in the five-fold refrain: 'Wir kommen', to the single climax of 'Wir gehn'. This is like the completion of the circle (line 20) of God, man and cosmos in which creation is represented by birds, pollen and seed; man as a pilgrim on his way through temporal reality (line 3) and all things enveloped in God's

seasonal promise of renewal.

Such concrete and experientially evident proofs from creation offered solace and security in a Third Reich world apparently devoid of all hope and 'Geborgenheit'.

In order to lend allusive subtlety to the main themes of his poetry, Bergengruen makes wide and effective use of number symbolism. The compositional design, the metrical pattern and climactic development, often reflect a numerical symbolism. Thus, for instance, the concept of God and perfection is underscored in the trinitarian number three (1962: 42) and in 'Stimmen im Herbst' (1958: 50) the ten autumnal impressionistic pictures are tied together in the number symbolism ten, signifying order, perfection and totality.

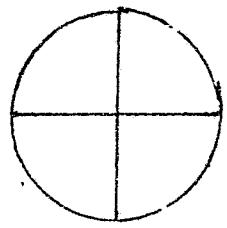
Bergengruen's dominant motifs of the centrality of God in creation ('In unvergänglich Wesen' - lines 5-8, 1962: 93; 'Am Himmel wie auf Erden' - lines 23 & 24, 1962: 138), the eternal continuity of the cosmos ('Weil alles erneut sich begibt' - line 20, 1958: 69), synthesis through mediation ('Flamme und Quelle' - line 12, 1958: 270) and eschatological renewal ('Die heile Welt' - lines 17-20, 1962: 94), are portrayed by means of two major Christian symbols: the circle ('Das Geschmeide' - line 12, 1962: 157); 'Am Himmel wie auf Erden' - line 22, 1962: 138; 'Das Steigende ruf ich' - line 25, 1958: 134) and the cross ('Das Steigende ruf ich' - line 37, 1958: 134; 'Es weht aus allen Weitch' - lines 25 & 26 1962: 244; 'Himmlische Rechenkunst' - line 12, 1962: 20; 'Flamme und Quelle' - line 10, 1958: 270).

The circle, the basic symbol of perfection and eternity, also represents cyclic movement in creation, continually accentuated by means of analogous associations. Thus the migration of birds introduces the creational principle of departure, decay and death in the season of autumn ('Stimmen im Herbst' 1958: 50). The image is also preparatory for spiritual change, which is further extended in the analogy of continual eschatological resurrection. In Bergengruen's poetry the circle image frequently returns in associatively related symbols of a crown ('Das Steigen ruf ich', 1958: 134) wreath ('Weil alles erneut sich begibt', 1958: 69) halo ('In unvergänglich Wesen', 1962: 93) necklace ('Das Geschmeide', 1962: 157) and ring ('Befreiung', 1962: 135). They always stress the foundational concepts of continuity, regeneration,

ultimate oneness and perfection (see chapter on the eternal ordinances: 6.3).

This original perfection is restored by means of the cross which brings about the unification of paradoxes and thus signifies the absolute symbol of resurrection (Heinz-Mohr, 1979: 165).

These signs, super-imposed into a totality symbol of the wheel-cross represent redemptive atonement as the foundation of a new and healed creation.



This over-arching synthesis Bergengruen also achieves in the symbolical manifestation of his poetic expression.

8.3 AESTHETIC REVELATION

The method of modal analysis applied here, functions on the basis of the intrinsic literary value of the text. The integrated analytical approach unfolds and evaluates the coherent totality of the poetic work in its Christian spirited vision.

This is the achievement and mastery of Bergengruen's poetry, that he integrated language and ethos into such a close-knit unity, that it became reconciliatory ministery to the aesthetic word in glorifying service of the Word of God. A short, concentrated analysis of Bergengruen's 'Die letzte Epiphanie' (1958: 141; text page 274) reveals the multi-dimentionality of his poetry, the poetic instrumentality, the technical integration as the supportive base and the 'secondary - meaning status' (Seerveld, 1980: 129) which opens up the poem in its allusive richness.

The title 'Die letzte Epiphanie' already carries the implication of a first Epiphany as well as a threatening ring of finality, which anticipates the crucial last line. The seven-fold repetition of the double-accentuated 'Ich'

pronouns, not only emphasizes the speaker-God as the single voice in this dramatic monologue, but also evinces God's active conciliatory role throughout the poem.

The use of metrical substitution highlights the dialectic construction of the poem ('Ich-Ihr') in its statement and counter-statement layout, thus suggesting a judge-plaintiff relationship, which is confirmed in the conclusion.

While the rhetorical stress lends weight to the God-man kinship, it also restrains the rhythm (supported by the frequent punctuation and parentherical statements) and thus introduces a staccato quality of accusation which qualifies the tone of urgency evident in other techno-formative aspects. The two-fold structure of the tenses underlines the bipolaric impression of Christ's conciliatory ministery and man's obdurate reaction. While the perfect tenses intimate the continuance of God's grace, the predominance of the past tenses as the poem progresses, prepares the reader for the final eschatological present tense of the last line. Christ's vertical healing action is continually neutralized by the inactivity and unconcern of man, lending a tenuous air of tension to the relationship.

The sound element in the appeasing b-fricative of the first stanza, makes way for the more threatening sch/z sounds of stanza 3, while the repetitive v/f consonants in stanza 5, onomatopoeically accelerate the poem towards the irrevocable conclusion.

These alliterative acoustics and the basic dialogic structure of the 'I-You' connection, are further supported by the small internal climaxes within each stanza. These accumulate in urgency towards the final judgemental culmination.

The development of the throught pattern is likewise sustained by the alliterative rhyme. A certain measure of alliteration is only discernible in the conciliatory part of Christ, while the stressed head rhyme 'Ich' continually emphasizes the redemptive purpose of Christ's life on earth.

The act of atonement and the continued offer of grace up to the final knell of judgement in the conclusing time-stress 'jetzt', is also reflected in the

crossed rhyme scheme with frequent stressed beginnings and alternately accentuated endings.

The time element, which constitutes such an essential component of the poem, discloses a three-fold dimension: the historic past, immediate present and the eschatological future. These concurrent threads, subjectively involve man in the historical events of the Scriptures, the contemporary Third Reich situation and the imminence of eschatological reality. This heightens the urgenc and tension already conveyed by the previous poetic technicalities. Emotively man is also implicated in the double spatial dimension of biblical Palestine and National-socialistic Germany. Time and place contexts thus subtly but firmly, engage the reader in a last opportunity at transformation. Thus the 'connotative sub-layer' (Seerveld, 1980: 130) of the lingual aspect and its normative poetic requirements, forms an essential, supportive foundation in the analysis of the poem.

From the techno-formative base, the nuanceful suggestion of the aesthetic aspect will open up the allusive richness of the higher modalities (from the aesthetic to the pistic), unlocking the poem in its totality.

Because of the cohering multi-dimensionality of the aesthetic expression, the higher positivations are progressively more inter-related, complicating the isolation of the separate modalities.

This can be illustrated from the 19th line of the Epiphany poem:

'Ihr wandtet den Blick von dem struppigen Fröner'.

Here the attribute and substantive have been used as an apparent unity of thought and yet, 'Fröner' is significant in its ambiguous portrayal of Christ. The polaric interpretations conform to the dramatic character of the poem. While the you-partner of the apparent dialogue, sees Christ as an unkempt slave, the opposite view can be interpreted as someone belonging to the Lord and serving Him. Associatively the meaning is extended to 'Fronerbe' (legitimate heir) and 'Fronleichnam', which is a church festival on the third Thursday after Pentecost, and signifies the Body of Christ (I Cor. 12, 20).

Significantly, in this poem the Body of Christ is clearly absent and the close connection between Christ as Redeemer (line 19) and Christ as judge (line 20), is eschatologically connected and thus retrocipatorily suggests a spatial proximity within the poem.

The qualifying modality of a work of art thus opens up an unlimited range of artistic possibilities in a creative experience. It is this multi-dimensionality of meaning, nuancefully objectified, which portrays the cohering density of the poem and reveals the artistic quality of the work.

The poem also addresses man on three levels: the universal relationship between God and man, the personal connection between God and the people of Israel and the particular time and place association of the Third Reich. These time-dimensions with their emotional and ethical implications, directly involve man and thus strengthen the experiential impact of the 'message'. This revealed communication is climaxed in the prominence of eschatological time, which re-directs man's vision from the temporal present to thát of the last eschaton.

These manifold and apparently discrete threads of lingual and aesthetic expression, in reality are but manifestations of the unity in diversity principle of all integrated art.

Thus the text-totality with its criterion of coherence as the basis of the aesthetic, unveils a unique correlation and inter-dependence between the various modal aspects. The amalgamation, which constitutes the style-totality, and the objectification of the ethos, is manifested in the lingual-aesthetic expressivity.

This wholeness principle, cohered in structure as well as in content, reveals the concentrated pluri-valencial bounty of Bergengruen's poetry and convincingly manifests the permeating confessional ethos in the concretization of God's eternal glory.

8.4 THE INTEGRATED APPROACH

This integrated approach, based on a Christian analytic methodology, has become essential for the re-appraisal and re-assessment of Christian poetry in general and Werner Bergengruen's poetic work in particular. The isolated studies of Bergengruen's poetry, the monotonous uniformity of the preconceived opinions concerning the 'Christianness' of his work, the restricted sectionalistic analytical approaches, which have proved unsuccessful in unlocking the full dimensionality and coherent ethos of his work, have emphasized the need of a Christian literary methodology which would disclose the concretization of temporal reality in all its creational facets.

The crucial point of departure thus lies in the Word of God which issues the basic modes of existence. As the Christian vision is an integrated and comprehensive one, including this world and the next, man's positivation of these 'givens' into visible manifestations, offers the possibility of a methodology which will successfully penetrate temporal reality and the objectified text-totality.

In order to open up the possibilities of a lingually-based aesthetically envisioned and coherently portrayed experience, the Dooyeweerdian Philosophy of the Cosmonomic Law-Idea with its totality principle of modalities, has been used to unlock the widest scope of dimensions in Bergengruen's poetry in particular.

The analytical application of these individual theoretical principles has nevertheless proved impracticable, as these aspects, in spite of their nucleus-irreducibility, do not function in isolation but in continual interrelation. Therefore the modalities have been merged into three main levels of analytical interpretation: A1. the lingua-formative basis, including the mechanical technicalities of poetry, in an essential sub-stratum A2. the qualifying aesthetic level which unfolds the nuanceful subtleties of the lingual element and (iii) the confessional vision which motivates the totality. The two-layer initial approach of the lingua-formative foundation, divided into surface and interpretative levels, proved unnecessarily cumbersome and superficial, retarding the analysis in an effort to isolate individual aspects on a first-level reading basis (see Rilke's poem 'Kreuzigung', p. 55).

Here the sound element of the physical aspect is analysed into a predominance of long, heavy vowels and three consonantal acoustic patterns are distinguished. As such, this information contributes very little to the understanding of the poem, although it serves to complete the description. Only on the interpretative level A2, is the correlation between content and musicality of the sound structures revealed.

The A1 and A2 levels of analysis were therefore immediately integrated into a techno-interpretative unity in which the normative poetic elements are retrocipatorily elucidated by means of the aesthetic aspect.

The integrated methodology thus has the decisive advantage of an ordered disciplined analysis which is applicable to all poetry, eliminating the unreliability of interpretative 'inspiration'; at the same time, the methodology allows for constructive variation and change within the system, excluding a stagnating rigidity.

This method with its cosmic totality of modalities has proved indispensable for opening up the latent possibilities contained within the literary work of art. The lingual, aesthetic and objectified ethos as well as the interrelated coherence of the constituent elements of the work of art, have been uncovered by this method. Thus, literary expression is analysed in the widest possible scope of creational dimensions (from the numerical to the pistic) and their poetic positivations.

The three 'layers' of interpretation (the techno-formative, the aesthetic and the pistic) are synthesized by means of the important structural principle of coherence, into a manner of style which lends Bergengruen's poetry its particular macro-level dimensionality.

And yet, such a cosmic-totality expression and analysis, are only possible because of the Christian confessional heartedness. It is precisely this certitudinal belief which opens up existence in all its creational fullness and analogies, coherently manifests itself in the Christian ethos of the poem and which can effectively be analytically examined in the text. Without such a confessional perspective the poetic expression will lack the pistic dimension resulting in an incomplete vision and manifestation. Rilke's poem 'Kreuzigung' has been proof of such shortcomings.

This research has achieved a comprehensive re-assessment of Bergengruen's poetry, disproving his reputation as a Christian artist mainly on the strength of the Christian 'Gehalt' of his work.

The assumption that an integrated approach, based on a Christiar world view, would unlock the totality of a poem as well as the celebrative witness, has been conclusively ascertained; the text has been allowed to unfold its coherent wholeness, becoming a doxology to the Glory of God.

May this dissertation contribute to an understanding of the aesthetic richness of the positivized Christian ethos in Werner Bergengruen's poetry. This represented enlightenment of everyday life, cohered and motivated by a Christian spirit, exemplifies a comprehensive and practicable concept of a Christian work of art.

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