

14 CREATIVE EXPRESSION

The history of Hölderlin's work, *Phänomen*, can be traced back to 1808. As far as his connections to Whitman are concerned, the edition of 1968, which contained some one hundred poems, and an annotated edition of 1991, which expanded the 1968 edition by characteristic texts, are relevant.¹ Theoretically, these editions did not change much, except for an increasing concern with the physical properties of language.

Phänomen had a special significance in Hölderlin's artistic theory because it wanted to create a work of art "which dispenses with any need for external means existing for its own sake. Formally speaking, it is to be solely carried by a rhythm which lives itself by itself in response."² In this, this meant the definition of "artistic" poetic means such as rhythm, stanza, or regular meter by creating an idealized distance of a work ("what is response" with "Yes"). This led to the fact that he was the only poet who managed to carry out this program. Even poets like Whitman did not completely manage to free themselves away from the "metre" character of traditional poetry. "The hidden sense organs which, I maintain, nobody else knows should not live in it. It is of our poetry to be free of what they still know. In the end, the poet is the one who has to be free of what they still know. In the end, the poet is the one who has to be free of what they still know. In the end, the poet is the one who has to be free of what they still know."³ The strength of Whitman's Poems had no place in Hölderlin's poetry, especially because the latter rejected every form of meter in his work. But Hölderlin also suffered delusions about his own achievement. That a particular need for some sort of idealized "original value" which the poet, or rather some other person, could realize in his poetry was the tragic error of his life which led to his almost permanent frustration.

As an example of Whitman's lines which appealed him and which especially remind me of the age between his own work and Whitman's, Hölderlin quoted the American's between physiological-anatomical passage from "Using the Body (1850)":

Head, neck, hair, ears, deep and temper of the ears,
Eyes, eye-fingers, iris of the eye, eyebrows, and the walking or sleeping of the body,
Mouth, tongue, lips, teeth, roof of the mouth, jaw, and the jaw-hinges,
Nose, nostrils of the nose, and the position. . . .⁴

In quoting this passage and referring to it as characteristic of Whitman, Hölderlin ignored the original intention of the poem of Whitman's poetry, which is of course very much characterized by a congruence of form and content.

Hölderlin's attempt to demonstrate the difference between his own poetry and

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