

## CONTENTS

Acknowledgment .....	5
Reference Abbreviations .....	10
Numerical References to Poems in the <i>Menschheitsdämmerung</i> .....	11
I. The Critical View of Form in Expressionist Poetry..... 13	
1. Introduction .....	13
2. "Form" as a Motif in the <i>Menschheitsdämmerung</i> .....	16
3. Critical Views on Form in Expressionism.....	22
a. Form in Expressionist Criticism.....	25
b. Form in Expressionist Practice.....	30
(1) The Formlessness of Expressionism .....	31
(2) The Forms of Expressionism .....	35
4. Current Views on Form in Expressionism .....	39
5. The Problems of Expressionist Form .....	43
6. Critical Utility of such a Survey .....	44
7. State of Form Study in Expressionist Research .....	47
II. Who or What is Expressionism? ..... 51	
1. The Problem of 'Expressionism' .....	51
2. Attempts at Definition .....	56
a. Definition by Motif .....	57
b. Definition by Style Characterization .....	59
c. Definition by Representative Poets .....	62
d. Definition by Historical Period .....	65
3. The <i>Menschheitsdämmerung</i> as a Basis for Form Study ...	67
a. Testimony for the <i>Menschheitsdämmerung</i> .....	69
b. Possible Bias in the <i>Menschheitsdämmerung</i> .....	73
c. Consideration of Other Anthologies .....	76
4. Conclusion.....	77

III. The Use of Conventional Verse Elements in the <i>Menschheitsdämmerung</i> .....	79
1. Conventional Verse Elements .....	79
2. The Use of the Stanza in the <i>Menschheitsdämmerung</i> .....	85
a. The Quatrain .....	87
b. The Sonnet .....	92
c. The Triad .....	101
<i>Excursus I: The Triadic Form of Georg Trakl</i> .....	108
d. The Distich (Two Line Stanza) .....	112
<i>Excursus II: Else Lasker-Schüler's Distich Form</i> .....	114
e. The Multiline Stanza .....	116
(1) The Five Line Stanza .....	118
(2) The Six Line Stanza .....	120
(3) The Seven Line Stanza .....	122
(4) The Eight Line Stanza .....	124
(5) Stanzas of Nine and More Lines .....	126
f. Stichic Verse .....	127
<i>Excursus III: Expressionism and Stichic Verse</i> .....	129
3. The Use of Meter in the <i>Menschheitsdämmerung</i> .....	132
a. The Metric Feet .....	136
(1) The Iamb .....	136
(2) The Trochee .....	137
<i>Excursus IV: August Stramm's Trochaic Meter</i> .....	138
<i>Excuseus V: Georg Heym's Emphatic Meter and the 'Visionary' Quatrain</i> .....	142
(3) Dactylic and Anapestic Verse, and the Stricter Free-Rhythms Based on Them .....	146
<i>Excursus VI: Loose Trochaeo-Dactylic Meters—Heym, Trakl, Lasker-Schüler</i> .....	149
b. Linear Foot-Number .....	156
(1) Line Length in General in the <i>Menschheitsdämmerung</i> .....	158
(2) Rhythmic Consequences of a Longer Verse Line .....	159
(3) Metabolic Lines .....	161
<i>Excursus VII: Expressionism and the Lied</i> .....	162
<i>Excursus VIII: The Expressionist Ballad</i> .....	168
<i>Excursus IX: August Stramm—Stress and Line Length as Style Elements</i> .....	170
4. The Use of Rhyme, Assonance and Alliteration in the <i>Menschheitsdämmerung</i> .....	172
a. Views on Rhyme in Expressionism .....	174
b. General Rhyme Practice in the <i>Menschheitsdämmerung</i> .....	177
c. Rhyme Types .....	185
(1) Rhyme Schemes .....	185
(2) Free Strophes and Irregular Rhyming .....	188
(a) Rhyme-Disformation in the Poem .....	188

(b) Rhyme-Disformation in the Stanza .....	190
(c) Madrigal Rhyming (Free Rhyming) .....	190
(d) Free Strophes.....	193
(e) Occasional Strophic Variations .....	197
(f) Rhyming Sections .....	197
(g) Occasional Rhyming .....	198
(3) Interior Rhyme .....	199
(4) Masculine and Feminine Rhymes .....	202
(5) Rhymelessness .....	204
<b>d. Assonance and Alliteration.....</b>	<b>205</b>
(1) Assonance .....	207
(a) Assonance as Rhyme Irregularity .....	208
(b) Assonance Used to Link Verses. ....	209
(i) Schematic Assonance .....	209
(ii) Unschematic Assonance as a Means of Structural Unity .....	211
<b>IV. Interpretive Guidelines .....</b>	<b>219</b>
<b>1. The Use of Formal Elements in Expressionist Lyrics.....</b>	<b>219</b>
a. Conventional Verse Forms. ....	220
b. Free Rhythms .....	222
c. Tendency to Formlessness. ....	224
d. Formal Dissolution .....	226
2. Some Popular Verse Elements and Verse Forms .....	230
3. The Formal Principle of Unresolved Tension.....	232
a. Basic Expressionist Critical Notions. ....	232
b. Devices of Unresolved Tension .....	239
(1) Thematic Devices and Language.....	239
(2) Formal Devices .....	240
(a) Compositionally Unresolved Tension .....	241
(b) Textural Unresolved Tension .....	243
4. Perspective: Post-Expressionist Formal Tendencies .....	247
<b>Bibliography .....</b>	<b>255</b>
<b>Key to Poem Numbers and Index.....</b>	<b>261</b>