

Urban Pastoral: Tradition and Innovation in Apollinaire's "Zone" and Rilke's "Zehnte Duineser Elegie"

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The city is a contested zone in the poetry of Rilke and Apollinaire. It contains what is most distinctively modern and revolutionary about poetic practice, yet it also provides a link to the past, to literary tradition as well as to history both personal and collective.¹ The city in these poems is the site of poetic potentiality, where time is no longer characterized by the rigid separation between past and present, and where space is not geographically delineated. Rilke's and Apollinaire's use of metaphor and apostrophe creates this suspension of time and space: metaphor suggests parallels between ancient and contemporary experiences, locations and architectural features, while apostrophe, which conjures up another's presence while emphasizing the addressee's absence, balances proximity and distance between antiquity and modernity.² With these literary devices, the city in these poems becomes a vehicle for the exploration of aesthetic issues, such as how to adapt traditional poetic forms for a contemporary audience, or whether a modern poetics requires a definitive break with the past.³

Two poems in particular, Apollinaire's "Zone" and Rilke's "Tenth Duino Elegy," combine modern urban and ancient pastoral or elegiac modes to explore these aesthetic issues. Despite their marked stylistic differences, the two poems share a common origin in the year 1912, and they are both significantly placed in the collections in which they are published. Apollinaire first published "Zone" in the *Soirées de Paris* in 1912, when Rilke also began work on the *Duineser Elegien*, which he was, however, unable to complete until 1922. "Zone" is the

first poem to appear in Apollinaire's collection, *Alcools*, although it was probably the last poem composed. The "Tenth Duino Elegy" closes Rilke's cycle of poems. While the setting of "Zone" in the city of Paris is clear from its opening lines, the city of Rilke's "Tenth Duino Elegy" is not so precisely localized. Some critics suggest, however, that Rilke's poem also refers to Paris, a city which the poet visited in 1902 and which figures prominently in his prose text, *Die Aufzeichnungen des Malte Laurids Brigge*, published in 1910.⁴ Comparing these two poems and their treatments of urban life reveals how two authors from different linguistic traditions, yet exposed to similar artistic movements and knowledgeable about each other's language and literature, grapple with some of modernism's most vexing questions about literary tradition and innovation.⁵

The reference to specific classical forms embedded in the titles of the two poems is perhaps the first sign of this shared preoccupation with literary history, and with the creation of new relationships between literary past and present. Rilke's *Duineser Elegien* make reference to the form of the elegy, which is now associated with the commemoration of a death, but which originally meant poetry written in a certain meter, dactylic hexameter alternating with pentameter, and which could address any number of subjects, including love, friendship, war, politics, the death of a lover or friend. The setting could be urban, as in the Latin elegies of Ovid and Propertius, or express a nostalgia for country life, as in the elegiac poetry of Tibullus.⁶ Rilke's *Duineser Elegien* incorporate many of these elements of the classical elegy: in form, variations on the elegiac meter⁷ and, in content, reflections on human relationships governed by an oscillation between separation and connection, love and death. The title of Apollinaire's "Zone" contains a less apparent classical reference; it derives from the Greek "zone," meaning a woman's girdle. The garment that delineates a woman's body becomes linked with the restructuring of space and time in the poem, as the speaker's journey through the zones of Paris connects him to other locales and past erotic experiences.⁸ There is something of the elegiac mode in "Zone," whose speaker revisits locations and loves only to bid them "adieu" at the poem's end. The poem also refers specifically to the ancient poetic mode of the pastoral, which provides a counterpoint to the urban setting of Apollinaire's poet-

ry.⁹ In Rilke, too, the contrast between urban and rural experience is expressed through metaphor and evoked through apostrophe.¹⁰ The city in both poems seems to represent modernity, while the country is linked to the historical and literary past; yet through its evocation of classical form each poem suggests the possibility of suspending temporal and spatial distinctions.¹¹

The opening lines of "Zone" evoke a new relationship between opposing terms such as urban and rural, present and past: a double apostrophe and a playful metaphor join the contemporary city of Paris with pastoral antiquity.

A la fin tu es las de ce monde ancien
Bergère ô tour Eiffel le troupeau des ponts bêle ce matin
Tu en as assez de vivre dans l'antiquité grecque et romaine

In the end you are weary of this ancient world
Shepherdess o Eiffel Tower the herd of bridges is bleating this
morning
You've had enough of living in Greek and Roman antiquity¹²

These three lines alternate figures and style to emphasize the coexistence of pastoral with modernity. Lines 1 and 3 suggest a rejection of classical antiquity on the part of the addressee, "tu," while line 2 refers to the Eiffel Tower as a shepherdess, and the bridges as sheep, thus assimilating the ancient to the modern world.¹³ The contrast between lines 1 and 3 on the one hand, and line two on the other, is further accentuated through the intimate tone of lines 1 and 3 versus the stylized vocabulary of line 2, with its formal apostrophe (ô tour Eiffel). This distinction in tone is not absolute, however, since the first line contains the literary adjective, "las" "weary," which links it with the formality of line 2, while line 3 contains the more colloquial expression "Tu en as assez" "You've had enough." This tension between formal poetic and colloquial language is already present in the ancient (Greek and Latin) pastoral poetry, which is a literary genre that claims to reproduce the conversations and singing contests of simple country people, but from the perspective of a more sophisticated, urban poet and audience. Thus, the interaction between rural and urban speech and settings is already to be found

in ancient pastoral. The presence of seemingly random bits of spoken language in Apollinaire's poetry has been explained through the collage technique that visual artists were adopting in the early twentieth century,¹⁴ but I believe that Apollinaire's modern and innovative style is also linked to such ancient forms as the pastoral.

References to, as well as departures from, the conventions of the pastoral are evident in Apollinaire's use of pronouns and apostrophe. The lines addressed to "tu" (lines 1 and 3), while seeming to construct an addressee distinct from the speaker, actually refer to the speaker himself. This identification of the first with the second person becomes clearer as the poem progresses, and as the speaker alternates, seemingly at random, between "je" and "tu."¹⁵ While the metaphor of the Shepherdess-Tower in the second line joins two unrelated elements, the apostrophes of the first and third lines produce a doubling through use of the distinct pronouns with an identical referent. These apostrophes alter the conventions of the pastoral poem in which a shepherd addresses an unattainable lover and tries without success to win him or her over.¹⁶ Examples of this convention are the goatherd's address to Amaryllis in Theocritus' Idyll 3; the story of Cyclops and Galatea, sung by the two pastoral characters in Idyll 6; and Corydon's address to Alexis in Virgil's Eclogue 2, which refers to and modifies Theocritus. The lines addressed to "tu" in Apollinaire's poem suggest a renunciation both of love for another, distinct from oneself, and of the ancient world.¹⁷ In contrast, Greek and Latin elegies are almost always addressed to someone: a friend a lover, or a larger community; and pastoral poetry often involves a contest between two rustic singers, if not a direct address to an unwilling lover. In Apollinaire, the interplay between "je" and "tu," between the one suffering from love and the one observing this suffering, takes the place of the interplay between lover and beloved. Instead of addressing others, the speaker of "Zone" remains hermetically sealed in a dialogue with himself:

Tu as souffert de l'amour à vingt et à trente ans
J'ai vécu comme un fou et j'ai perdu mon temps
Tu n'oses plus regarder tes mains et à tous moments je voudrais
sangloter
Sur toi sur celle que j'aime et sur tout ce qui t'a épouvanté. (42)

You suffered from love at twenty and thirty
 I've lived like a madman and I've wasted my time
 You no longer dare look at your hands and at every turn I would
 like to cry
 For you for the one I love and for everything that terrified you.

As the speaker reviews his past sufferings caused by love, the alternation between the pronouns "je" and "tu" becomes increasingly frequent and agitated, culminating in the third line, which contains both pronouns within a single phrase. The doubling of the speaker himself, not the relationships between the speaker and his lovers, provides the main drama in this passage, as the speaker commences a dialogue between his past and present selves. This passage, even as it seems unconventional in replacing the lover as addressee with another version of the self, actually reveals some of the paradoxes of apostrophe, which etymologically refers to a "turning away" of the speaker from the audience to address an absent person or thing.¹⁸ The conventional apostrophe then seeks to overcome the boundaries of time and space by bringing another, who may be dead or absent, into the framework of the poem. Apollinaire plays with this convention by addressing past versions of himself, which appear to coexist in the present. The pronoun "tu" refers to another who is neither identical to nor completely distinct from the self. In the same way, past literary traditions, such as the pastoral, are framed in distinct opposition to modernism, but at the same time help to define and identify modern poetic practice. "Zone" constructs a different relationship between self and other, which is neither identification nor opposition, just as it refigures the connection between modernity and its literary antecedents. The oscillation between rejection of the other, of the literary and historical past, and a desire to join past to present in a new, non-linear relationship, structures the poem.

The opening lines of "Zone" contain apostrophes that join past to present and suggest a connection between classic pastoral and urban modernism. The beginning of Rilke's "Tenth Duino Elegy," on the other hand, constitutes a suggested but unrealized apostrophe, which evokes the gap existing between the two epochs and literary genres:

Dass ich dereinst, an dem Ausgang der grimmigen Einsicht,
Jubel und Ruhm aufsingende zustimmenden Engeln.
Daß von den klar geschlagenen Hämmern des Herzens
keiner versage an weichen, zweifelnden oder
reißenden Saiten. **Daß** mich mein strömendes Anlitz
glänzender mache; **daß** das unscheinbare Weinen
blühe. O wie werdet ihr dann, Nächte, mir lieb sein.
(230; my emphasis)

That I might one day, as I come out of this raging insight,
Sing out joy and praise to concordant angels.
That none of the clearly struck hammers of the heart
Should falter at the slack, hesitant or
Warping strings. **That** my glowing countenance might
Make me more radiant; **that** the subtle weeping
Might blossom. O how dear you will be to me then, Nights.

The speaker imagines the song of rejoicing and praise that he would sing to the angels, but makes clear that the actual poem is not this song. The anaphora (repetition of “daß”) that structures these opening lines is paired with verbs in the subjunctive, the tense of unrealized desires and requests, which brings the apostrophe into existence and, at the same time, throws doubt on the status of the actions described. The use of subjunctive in the apostrophe to the angels creates a state of potentiality, a suspension of reality, so that the address both does and does not exist.¹⁹ The deferred apostrophe that emphasizes the distance between poet and angels also suggests a temporal gap between the desire and its fulfillment. The word “dereinst” “one day” implies that the address will take place at a later date, and this impression is confirmed by the use of future tense in the last line quoted above. Between the statement of desire in the first line and its fulfillment in the seventh is the realm of the subjunctive, which eludes exact representation in time and space. It is not possible to determine when, where or whether the words addressed to the angels come into existence. This suspension of temporal and spatial boundaries locates the poetic voice in the gap between being and non-being.

This poetically productive dissolution of the usual temporal and

spatial relationships is further emphasized by the verses' rhythmical qualities, in particular by the migration of the structuring element, "daß," from the beginning of the lines (1 and 3) to the center (lines 5 and 6). The repetition of "daß" creates a kind of syncopation, as its placement marks the beginning of lines one and three, but creates a caesura in lines 5 and 6. This syncopation is just the opposite of the "klar geschlagenen Hämmern des Herzens" "clearly struck hammers of the heart" that the poet advocates. In fact, the broken rhythm introduces doubt, or at least the renunciation of certainty, suggested by the "weichen, zweifelnden oder / reißen Saiten" "slack, hesitant or / warping strings." The rhythm and grammar of the poem's first lines suggest a gap between the speaker's intention and its fulfillment, between speaker and audience. This potential but unrealized apostrophe in Rilke's poem is an extension of the apostrophe to the indifferent lover in classical poetry.²⁰ In "Zone," the apostrophic doubling of the speaker both separates him from and joins him to an other, while in the "Tenth Duino Elegy," the joining of speaker and addressee takes place only in the subjunctive: the address and its approving reception are imagined but not realized.²¹ Instead, the next lines focus on "Schmerzen," (sorrows, pains) which are described first as "*eine* der Zeiten des heimlichen Jahres" "*one* of the seasons of the closely-guarded year," then as "Stelle, Siedlung, Lager, Boden, Wohnort" "place, settlement, encampment, foundation, dwelling." These metaphors suggest first that suffering is temporal and temporary, then that the elegiac mode, which deals with the pain of separation from a lover or dead friend, is a kind of permanent location.

This association of the elegy with place is first actualized in a description of the "Leidstadt," a modern city of sorrow and suffering, which contrasts with Apollinaire's urban landscape in "Zone." While Apollinaire's city is the site where past converges with present, Rilke's city is associated with erasure of the past and of pain.

Freilich, wehe, wie fremd sind die Gassen der Leidstadt,
 wo in der falschen, aus Übertönung gemachten
 Stille, stark, aus der Gußform des Leeren der Ausguß
 prahlt: der vergoldete Lärm, das platzende Denkmal. (230)
 In truth, alas, how strange are the streets of the City of Sorrow,

where in the false silence, made from layers of sound,
the form emerging from the mold of emptiness
boasts loudly: the gilded noise, the bursting monument.

The modern city is a site of alienation and of artifice, where appearance contradicts the underlying reality:²² the silence is formed by placing one sound over another to drown out the first (Übertönnung), while the noise is “vergoldet,” with a layer of gold hiding what is beneath.²³ Rilke’s metaphors describing the city assimilate sound to visual appearance in a synesthesia that is also present in Apollinaire’s description of the city, but to very different effect.

While for Rilke the city is the site of inauthenticity, Apollinaire’s “Zone” presents the urban environment as a kind of idealized space. Apollinaire links the city with the *locus amoenus* of the pastoral countryside in his description of “une jolie rue dont j’ai oublié le nom” “a pleasant street whose name I’ve forgotten.” In pastoral poetry, the *locus amoenus* is where the shepherds rest from their labors and engage in the conversations and singing contests that characterize the genre. Typically, a *locus amoenus* consists of trees, a spring, and birds, bees and crickets that engage in song.²⁴ Apollinaire’s “jolie rue” can be seen as the opposite of the *locus amoenus*, since it is the site of bustling commerce: the rhythms of workers and the work-week are emphasized, while the classical *locus amoenus* is the site of leisure (otium).²⁵ It is significant that the speaker in “Zone” can pin down neither the name nor the exact location of the street; this very indefiniteness creates the link between the thoroughly modern, industrial space and the pastoral space of antiquity:

J’ai vu ce matin une jolie rue dont j’ai oublié le nom
Neuve et propre du soleil elle était le clairon
Les directeurs les ouvriers et les belles sténo-dactylographes
Du lundi matin au samedi soir quatre fois par jour y passent. (39)

This morning I saw a pleasant street whose name I’ve forgotten
New and clean it was the trumpet-call of the sun
The managers the workers the beautiful steno-dactylographers
Pass through four times a day from Monday morning to Saturday
evening.

In describing the street, Apollinaire emphasizes qualities that are the reverse of those Rilke associates with the city. For Apollinaire the city is clean and clear, both visually and acoustically ("clairon," a trumpet, derives from the adjective "clair," clear or bright); Rilke, on the other hand, emphasizes the artificial, deceptive qualities of the city. Despite the obvious modernity of Apollinaire's city, this particular street is linked to the *locus amoenus* of the pastoral. This link is embedded in the term, "sténo-dactylographes," which suggests a modern technology and, at the same time, the classical "dactyle," a metrical unit used in Greek and Latin epic and pastoral verse: "dactylographes" could translate not only as stenographers but as writers of dactyls, or ancient verse. Apollinaire goes on to describe the sounds of the street in terms that both suggest the *locus amoenus* and contradict it: "Le matin par trois fois la sirène y gémit / Une cloche rageuse y aboie vers midi" "In the morning the siren wails there three times / An angry bell barks there around noon." The "sirène" refers both to the piercing modern siren or alarm and to the enchanting song of the mythological sirens of antiquity. The same paradox is embedded in the description of the bell, whose sound is compared to the barking of the dog. It is significant that the bell sounds at noon, which is traditionally the hour of leisure (*otium*) in the pastoral poem, when the shepherds rest from their labors and sing their songs.²⁶ The pleasant songs of the birds that populate the pastoral poetry of Theocritus and Virgil are replaced, in Apollinaire, with urban informative, commercial and commemorative messages, which are compared to the squawking of a parrot: "Les plaques les avis à la façon des perroquets criaillent" "The signs the notices clamor like parrots." On the one hand, Apollinaire's "jolie rue" opposes the conventions of the pastoral with its bustling commercial setting and raucous sounds, but on the other it is linked to the pastoral though the terms used to describe it. Apollinaire has recreated the pastoral setting within the confines of the city.

In Rilke's "Tenth Duino Elegy," on the other hand, the *locus amoenus* is situated not within the city but adjacent to it. While Apollinaire idealizes the commercial, urban environment, Rilke turns money-making into an obscene spectacle: "Für Erwachsene aber / ist noch besonders zu sehn, wie das Geld sich vermehrt, anatomisch, / nicht zur Belustigung nur: der Geschlechtsteil des Gelds"

“But for grown-ups / there’s a special show, how money accumulates, anatomically, / not only for pleasure: the genitals of money.” The spectators in Rilke’s poem have replaced their own experience of sexuality with the sight of money’s reproductive capacities.²⁷ This scene of unnatural accumulation is juxtaposed with a site of pastoral simplicity, authenticity and unmediated experience of sexuality, located just beyond the walls of the theater: “gleich im Rücken der Planke, gleich dahinter, ists *wirklich*. / Kinder spielen, und Liebende halten einander, —abseits, / ernst, im ärmlichen Gras, und Hunde haben Natur” “just behind the boards, just back there, it is *real*. / Children play, and lovers hold each other, —removed, / serious, in the sparse grass, and dogs follow their nature.” The site of natural bliss, a sort of ex-urban *locus amoenus*, is however already marked by insufficiency: the grass is “ärmlich” (sparse or poor, in contrast to the excess of the city). Rilke’s description of this *locus amoenus* is already elegiac, unlike his compelling though alienating description of the city. While Apollinaire makes an urban *locus amoenus* by idealizing qualities usually considered antithetical to the pastoral, such as commercialism and repetition, Rilke creates a contrast between the crass commercialism of the city and the authenticity of the pastoral, which is already associated with elegiac loss and leave-taking.

Rilke emphasizes the elegiac qualities of the *locus amoenus* by recreating it in the countryside through which a dead youth passes. The newly dead young man, “Jüngling,” is guided in his journey by the “Klage” (lament), an allegorical representation of the Elegy (“Klagelied” in German) or of poetry itself. His trajectory away from the city contrasts with the path of the still-living youth (also “Jüngling”), who follows the “Klage” for a short distance, then turns back to the city: “Aber er läßt sie, kehrt um, / wendet sich, winkt . . . Was solls? Sie ist eine Klage” “But he leaves her, goes back, / turns around, waves . . . What’s the use? She is a Lament.” The newly dead (“die jungen Toten”) follow the “Klage” willingly, however. In the figure of the “Klage” we see a significant distinction between Rilke and Apollinaire: While the “Klage” leads the youth away from the city, on a journey that is both a reconstruction of the past and of the elegiac form, Apollinaire’s “Zone” leads the reader through the city of Paris, where present and past exist simultaneously and where new poetic forms flourish in the context of the ancient. In both poems,

however, poetry emerges from a new understanding of metaphor and of death.

For Rilke, the city is the site of oblivion and the denial of death: the commercial environment that forms an urban *locus amoenus* in Apollinaire is, in Rilke's Elegy, associated with a desire to flee history and mortality.²⁸ This attitude is encapsulated in the billboards advertising the beer, "'Todlos,' / jenes bitteren Biers, das den Trinkenden süß scheint" "Deathless,' / the bitter beer that seems sweet to those who drink it." The dead youth who is the subject of this poem must leave the city in order to connect with history and narrative that lead to an understanding of death in a poetic context. The "Klage" shows the "Jüngling" a condensed history of the ancient poetic form by leading him through the "Landschaft der Klagen." She begins her narrative in the past: "Wir waren, / sagt sie, ein Großes Geschlecht, einmal, wir Klagen" "We were once, / she says, a renowned race, we Laments." This past greatness contrasts with the landscape of the present, where she "zeigt ihm die Säulen der Tempel oder die Trümmer / jener Burgen, von wo Klage-Fürsten das Land / einstens weise beherrscht." "shows him the columns of the temples or the rubble / of those castles where the Sovereigns of the Laments lived who / once wisely ruled the land." The "Säulen" (temple columns) encompass both the glorious past and the decay of the present. This landscape of ruins, which contrasts with the superficially appealing modern cityscape described earlier, suggests that the past cannot be fully recaptured in the present. Like human beings, it is subject to the ravages of time. Even the pastoral landscape adjacent to the landscape of ruins is infused with melancholy and a sense of loss:

[Die Klage] zeigt ihm die hohen
Tränenbäume und Felder blühender Wehmut,
(Lebendige kennen sie nur als sanftes Blattwerk);
zeigt ihm die Tiere der Trauer, weidend . . . (232)

[The Lament] shows him the tall
Trees of tears and the fields of blooming melancholy,
(The living know them only as tender foliage);
Shows him the animals of grief, grazing . . .

This passage contains many elements of pastoral landscape—trees, fields, grazing animals—but all are related through metaphor to the elegy. The combination of pastoral and elegy is not new—both Theocritus’ *Idylls* and Virgil’s *Eclogues* contain laments for the dead, while Tibullus’ elegies often express nostalgia for a rural way of life that was unavailable to him as a soldier²⁹—but Rilke’s description of the pastoral landscape merges the pastoral and elegy through such metaphors as “Tränenbäume” “trees of tears.”³⁰ The placement of the landscape adjacent to the ruined monuments of Greek, Roman and Egyptian antiquity implies that the poem is a lament for a departed past, and an unrecoverable literary tradition. The metaphorical merging of pastoral and elegy does suggest, however, that poetry might be capable of joining past to present, of recreating ancient elegy in contemporary poetry. In Apollinaire’s “Zone,” by contrast, the merging of present and the past takes place in an urban setting that contains echoes of the past and of ancient literary forms such as the pastoral.³¹

Unlike Rilke’s youth, whom the allegorical figure of the “Klage” leads through the ruined landscape, Apollinaire’s speaker does not have a guide in his wanderings through the city of Paris. His path does not trace a continuous narrative, nor does the poem remain localized in Paris but shifts rapidly from one city to another. The linear progressions of time, space and narrative sequence do not apply,³² although the speaker does confront the past, which is embedded in the cityscape of the present. A section describing the speaker’s visit to Prague will serve as an example:

Epouvanté tu te vois dessiné dans les agates de Saint-Vit
 Tu étais triste à mourir le jour où tu t’y vis
 Tu ressembles au Lazare affolé par le jour
 Les aiguilles de l’horloge du quartier juif vont à rebours
 Et tu recules aussi dans ta vie lentement
 En montant au Hradchin et le soir en écoutant
 Dans les tavernes chanter des chansons tchèques. (42)

Horrified you see yourself outlined in the gems of St. Vitus
 You were deathly sad the day of your vision
 You resemble Lazarus driven mad by daylight

The hands of the clock in the Jewish quarter go backwards
 And you recede slowly in your life too
 While going up to the Hradchin and in the evening while listening
 To Czech songs that are sung in taverns.

The first lines describe the speaker's confrontation with himself, when he sees his own reflection in the semi-precious stones of the St. Vitus cathedral. The glimpse of his own reflection leads to a sense of fragmentation, both personal and temporal, which is shown in the shift from present to past tense back to present in lines 1–3. The temporal fluctuations leave the reader uncertain as to whether the speaker is referring to his past experiences or to a current episode in his life, and it is even unclear whether he is living or dead, as he is compared to Lazarus who was revived after dying.³³ This reversal of chronology (life follows death) is reflected in the image of the clock that runs in reverse (from the speaker's Christian perspective). In this passage, Apollinaire combines references to personal history with references to the Jewish and Christian history of the city of Prague. The modern city and the city of the past exist simultaneously, just as the younger and older speaker coexist within the poem. The pronoun, "tu," provides the point of connection. What the poet is evoking here is not a continuous personal narrative but rather a fragmented self that is doubled and that can even occupy two planes of consciousness (life and death). This fragmentation can be disorienting and terrifying, as when Lazarus is "affolé par le jour" "driven mad by daylight." A similar sense of discontinuity pervades the entire poem, as the speaker catalogues the cities that he visits; each one is experienced as if he were there at the moment: "Te voici à Marseille / Coblenz / Rome / Amsterdam" "Here you are in Marseille / Koblenz / Rome / Amsterdam." In this way, temporality and space collapse; yet the poet reassembles the fragments, creating new connections between them, both linguistically and metaphorically.³⁴ In the rhyme of Saint-Vit (the name of a church) with the verb "vis" (from "voir," to see, related to "vision" in English), the speaker emphasizes a link between the supposedly foreign city of Prague and a common French word. Several other such rhymes appear in the poem, sometimes to humorous effect.³⁵

A similar fragmentation and reassembly of the central figure

of Christianity emerges from an episode of the poem that follows directly the description of the “jolie rue” “pretty street” discussed above. In describing the “jeune rue” “young street,” the speaker recalls his childhood, which seems to exist simultaneously with and adjacent to his adult experiences, just as contemporary and antique literary modes coexist in the description of the street. This temporal and literary merging is expressed through the reference to the “jeune rue” and to the speaker as a “petit enfant” “little child” alongside an evocation of “le plus ancien de tes camarades” “your oldest friend.” The “ancien camarade” and the “jeune rue” exist simultaneously in the mind of the speaker, as do various metaphors from different cultures and historical periods that describe Christ. This series of metaphors begins with “C’est le beau lys que tous nous cultivons” “He is the beautiful lily that we all tend” and ends with “C’est le Christ qui monte au ciel mieux que les aviateurs / Il détient le record du monde pour la hauteur” “He is Christ who rises into the sky better than the aviators / He holds the world record for height.” Despite the tautology of the last statement (le Christ . . . c’est le Christ . . .) this catalogue shows that even Christ is not identical with himself, that he changes with time and cultural context, so that at one point he is figured as a lily and in the twentieth century he rivals the aviators.³⁶ Some of the metaphors are more broadly applicable, such as “C’est le fils pâle et vermeil de la douloureuse mère” “He is the pale and rosy son of the grieving mother,” which some critics believe is a reference to Apollinaire himself, and which also refers to the traditional representation of the *mater dolorosa* in art. What appears to be blasphemous, the association of the author with Christ, illustrates the fragmentation and reshaping of history, artistic tradition and identity that take place in this poem.

Apollinaire’s poem creates a link between Christ and the speaker by multiplying and therefore fragmenting the divine son, and then by reconfiguring the speaker himself poetically through the same process in the Prague episode. Rilke’s Tenth Elegy centers around a similar problem of connection between humanity and divinity. The poem’s opening lines evoke the unrealized possibility of a direct address to the divine (angels), while later passages reflect on the fragmentation of past images of the divine from Egyptian, Greek and Roman antiquity in the ruins of the landscape through

which the "Klage" guides the "Jüngling."³⁷ Rilke's elegiac mode suggests that fragmentation and separation are characteristic of poetic genre and experience; yet his use of the subjunctive in the invocation to the angels holds out the possibility of overcoming these gaps. Apollinaire's poetry alludes to the coexistence of modernity with antiquity and appears to overcome separation in time and space through the equalizing function of the collage technique, where disparate elements are placed side by side, but even this technique cannot evade the elegiac mode, as the poem accumulates experiences and locations from the speaker's past, which is tinged with regret. The cataloguing of various animals, objects or locations is a way of holding on to experience, of closing the gap between the event and its description. Apollinaire attributes to modern, commercial catalogues a kind of urban, poetic authenticity in an earlier passage of "Zone": "Tu lis les prospectus les catalogues les affiches qui chantent tout haut / Voilà la poésie ce matin et pour la prose il y a les journaux" "You read the flyers the catalogues the posters that sing out loud / That's the poetry this morning and for prose there are the newspapers."

Despite their association with modern, urban experience, the catalogues employed by Apollinaire have their antecedents in Greek and Roman pastoral poetry (Theocritus and Virgil), which sometimes includes detailed listings of plants, animals or exotic locations to which those exiled from their native land must wander.³⁸ Apollinaire combines two types of catalogues in his extended metaphor of the twentieth century as a bird or birds, which associate with Christ, the angels and the "volante machine" "flying machine," a term for the airplane that has an antique ring. In listing birds from different countries—Europe as well as Africa, China and the Americas—Apollinaire places common birds like owls in the same temporal and spatial dimension with mythological creatures, like the phoenix and the sirens:³⁹ "Et tous aigle phénix et pihis de la Chine / Fraternisent avec la volante machine" "And all of them eagle phoenix and phis from China / Fraternize with the flying machine." This combination of various geographical and literary elements elucidates the poet's vision of the twentieth century as an amalgam of past and present, real and imaginary, nature and machine.⁴⁰ The metaphor linking Christ, the birds and the twentieth century establishes fra-

ternity (fraterniser) as the basis of connection between these disparate elements. The ability to fly, or the reputation of having been taken up bodily into heaven, links the birds with Christ and various mythological and religious figures mentioned, from Icarus to Simon Magus. This passage involves a literal suspension of various elements in the air, and a figurative suspension of time and space, as creatures from various countries, historical periods and mythological traditions convene:⁴¹

Pupille Christ de l'œil
Vingtième pupille des siècles il sait y faire
Et changé en oiseau ce siècle comme Jésus monte dans l'air
Les diables dans les abîmes lèvent la tête pour regarder
Ils disent qu'il imite Simon Mage en Judée
Ils crient s'il sait voler qu'on l'appelle voleur
Les anges voltigent autour du joli voltigeur
Icare Enoch Elie Apollonius de Thyane
Flottent autour du premier aéroplane. (40)

Christ pupil of the eye
Twentieth pupil of the centuries he knows what he's doing
And changed into a bird this century like Jesus rises into the air
The devils in the depths raise their heads to look
They say that it's an imitation of Simon Magus in Judea
They shout that whatever is light in the air should be called light-
fingered
The angels flutter around the flying acrobat
Icarus Enoch Elias Apollonius of Tyana
Float around the first airplane.

This passage brings together and equalizes disparate figures: Jesus, the birds, the airplane, angels, magicians and mystics, the twentieth century, and it does so by stretching the limits of metaphorical and referential language. The passage begins with a metaphor of Christ as the pupil of the eye, but the second line already extends the metaphor in relating the "pupille" to the "vingtième siècle" "twentieth century." The pronoun "il" in the second line most likely refers to Christ, but by the fifth line the referent has become less fixed, as a

part of the equalizing process that brings together various figures. "Il" in the fifth line could refer to "l'oiseau" "the bird," "le vingtième siècle" "the twentieth century" or "Jésus," all of which are compared or equated in line 3. (In the translation, I have tried to leave the referent open: "it's an imitation" for "il imite," "whatever is light in the air" for "il sait voler.") If we take "il" to refer to Jesus, the idea that he might be imitating Simon Magus, the magician and metaphysical thinker who followed him in time and in teachings, is a heretical reversal worthy of the devils. This reversal is reinforced through the devils' pun on "voler" (to fly) and "voleur" (thief), a suggestion that Christ is stealing the ideas of others who preceded or followed him in flight.⁴² (I have translated this pun using the phrases "light in the air" and "light-fingered.") Or, if we take "le vingtième siècle" as the referent for the pronoun, "il," the devils are suggesting that the twentieth century is derivative, an amalgam of past traditions, even as it lays claim to new inventions, such as the airplane.

The emphasis on imitation and thievery suggests a parallel interaction between the poet and his ancient models that Apollinaire is attempting to create in "Zone." Like the shepherds of ancient pastoral coming together to sing of unrequited love or the loss of a friend, Apollinaire's convocation of figures from various traditions momentarily holds loss of ancient faith and conflicts between antiquity and modernity at bay. Fraternity involves non-hierarchical coexistence in time and space, while paternity, a line of temporal descent, establishes linear succession. Apollinaire reimagines the ancients and their literary texts as brothers, not as forebears, and thus avoids the father-son conflict that clouds much of (male) literary creation.⁴³ This entire humorous and heretical inventory, however, is incapable of warding off the sense of loss and isolation conveyed by the speaker in the lines following: "Maintenant tu marches dans Paris tout seul parmi la foule / Des troupeaux d'autobus mugissants près de toi roulent" "Now you are walking all alone in Paris among the crowds / Herds of bellowing buses roll along beside you." After his imitation and expansion of the pastoral inventory or catalogue, which convenes mythological and religious figures from various locations, time periods and traditions for the purpose of representing the twentieth century, the speaker finds himself alone and alienated from the herd of buses, an emblem of twentieth-century life that he

relates, through metaphor, to the pastoral. The speaker finds himself unable to join either the assembly of the ancients or the “foule” “crowd” of his contemporaries.

Rilke’s catalogues are of a different variety. Instead of listing places or living creatures, he tends to name common objects, which acquire metaphorical significance. These things can provide a connection between the human and the divine, which is suggested but not achieved in the opening lines of the Tenth Elegy. An alternative to this direct address to the angels is found in Rilke’s Ninth Elegy, in the imperatives, “Preise dem Engel die Welt” “Praise the world to the angel” and “Sag ihm die Dinge” “Tell him the things.” These commands (themselves an apostrophe) suggest that the way to establish a connection to the angels is through a kind of indirect apostrophe, through the mediation of things, which, as metaphors, provide a link to the divine. Instead of singing “Jubel und Ruhm” “joy and praise” as in the opening lines of the Tenth Elegy, the speaker chooses objects from the everyday world as poetic topics. Such objects appear in the Tenth Elegy as a catalogue of the constellations in the “Landschaft der Klagen” “Landscape of the Laments”:

Und höher, die Sterne. Neue. Die Sterne des Leidlands.
Langsam nennt sie die Klage: —Hier,
siehe: den Reiter, den Stab, und das vollere Sternbild
nennen sie: Fruchtkranz. Dann, weiter, dem Pol zu:
Wiege; Weg; Das Brennende Buch; Puppe; Fenster.
Aber im südlichen Himmel, rein wie im Innern
einer gesegneten Hand, das klar erglänzende »M«,
das die Mütter bedeutet. — (233)

And higher up, the stars. New ones. The stars of the Land of Sorrows.

Slowly the Lament names them: —Here,
look: Rider, Staff, and they call the more complete constellation
Wreath of Fruit. Then, further on, towards the pole:
Cradle; Path; The Burning Book; Doll; Window.
But in the southern sky, clear as if written in the palm
of a blessed hand, the brightly shining “M”
that signifies the Mothers. —

These familiar objects, though unknown as constellations, link the unfamiliar poetic landscape of death to everyday human experience. While the stars and constellations themselves are new to the viewer, the concept of the constellation, which involves making connections among disparate and dispersed objects, and assembling images that correspond to things known, is familiar as the work of the poet, and of human beings trying to make meaning in the world. Many of the constellations named also appear as metaphors in other poems by Rilke.⁴⁴ As the "Klage" names these constellations, she provides the "Jüngling" with a connection between the worlds of the living and the dead, between the past and the present, between the image and its representation in speech and writing. A similar connection is created in Apollinaire's "Zone" through the naming of different cities that the speaker has visited, as if he were simultaneously present in all of them. Both poets take apart the familiar historical, locational, representational and narrative links of the known world and create new connections through metaphor and poetic language. In each case, past literary traditions (the elegy, the pastoral) are reshaped in a contemporary context.

The making of poetry involves a separation from tradition (literary, religious) as well as the maintenance of a connection, however tenuous. In both Rilke and Apollinaire, this oscillation between separation and connection is expressed through relationships with women. These relationships are filtered through an ancient poetic tradition: in both elegy and the pastoral, men's erotic connection with either men or women is desired but often remains unsatisfactory or unfulfilled.⁴⁵ For Rilke, the youth's sexual connection with the "Klage" is sublimated, since she is an allegorical figure who functions somewhat as Dante's Virgil does for the narrator of the *Divine Comedy*. Since she is poetry itself, she attracts both men and women, who follow her willingly. Rilke emphasizes, however, that the modern Elegy can only come into existence when the "Klage" and the "Jüngling" separate: the youth first begins to climb the mountain in a kind of return to the past and to origins, when elegy was a dominant poetic form, and it is at this moment that the separation between past and present, between living and dead, is intensified: "Einsam steigt er dahin, in die Berge des Ur-Leids. / Und nicht einmal sein Schritt klingt aus dem tonlosen Los." "Alone he climbs away,

up the mountain of the Originary Sorrow. / And not even his footsteps resound from his soundless fate.’ This passage suggests that the youth’s fate is not spoken of, not heard by the living. When the youth returns to the origins of poetry, the past swallows up the present, unlike the situation in “Zone,” where past and present coexist. The reclaiming of a poetic past leads to a renunciation of the lover, here an allegorical female figure. But the poem does not end here, and the possibility of communication between the living and the dead, past and present, is evoked in the poem’s final image, which I will discuss below.

For Apollinaire, the connection to women is episodic, like the interludes of Odysseus in Homer’s epic. The speaker’s encounters with women appear at some points to be linguistically contrived: “Te voici à Amsterdam avec une jeune fille que tu trouves belle et qui est laide / Elle doit se marier avec un étudiant de Leyde” “Here you are in Amsterdam with a young girl whom you find beautiful and who is ugly / She is supposed to be marrying a student from Leyden.” The homophony of the adjective “laide” “ugly” with the name of the city, “Leyde,” is the most memorable element of the episode. This encounter is part of the catalogue of cities mentioned above, and the address is not to the “jeune fille” or lover, but rather to the speaker himself, the “tu.” When the speaker does observe women directly, it is at a distance, culturally and spatially:⁴⁶ “Il y a surtout des Juifs leurs femmes portent perruque / Elles restent assises exsangues au fond des boutiques” “There are above all Jews their wives wear wigs / They sit drained of blood at the back of shops.” Unlike the woman in Amsterdam, the wives of the Jewish immigrants in Paris are portrayed as inaccessible, immobilized and drained of blood, “exsangues.”⁴⁷ This adjective contrasts with the speaker’s earlier characterization of Parisian women as “ensanglantées” “bloody,” a term that suggests female sexuality as well as the violence of the speaker’s suffering in love relations. The sexual vitality and destructiveness of the Parisian women contrasts with the asexuality of Jewish immigrants’ wives. Nonetheless, the term “exsangues” implies that the Jewish women were not always bloodless or asexual, rather that they have been tamed and desexualized. This dichotomy reflects longstanding stereotypes about female sexuality in general, and Jewish women in particular. At the same time, the

symbolism of blood connects to the Christian tradition of reverence for the blood shed by Christ: "Le sang de votre Sacré-Cœur m'a inondé à Montmartre" "The blood of your Sacred Heart washed over me in Montmartre." In describing the Jewish immigrant women as "exsangues," drained of sexuality and vitality, the speaker suggests that the Jewish and Christian traditions to which he evoked a connection, however tenuous, in Prague has become remote.

The distancing of the speaker from tradition is figured in one of the final metaphors of the poem: "La nuit s'éloigne ainsi qu'une belle Métive / C'est Ferdine la fausse ou Léa l'attentive" "The night grows distant like a beautiful Mulatto / It is Ferdine the deceitful or Lea the attentive one." The speaker depicts the waning of the night as a "belle Métive," a mixed-race woman or mulatto. The mixing of night with daylight is transposed onto the color of a woman's skin, which is neither black nor white. While the metaphor of the "Métive" seems to suggest a more complex notion of femininity, the line immediately following separates women into two conventional depictions, one the character of a pornographic novel,⁴⁸ the other a dutiful Jewish wife. The poem remains suspended between these two opposite portrayals of women: the night is *either* Ferdine *or* Léa, but the speaker never decides between them. In bidding farewell to the night, the speaker appears to reject both contemporary and historical versions of stereotypical femininity, but rather than offering a new image to replace them he remains in a state of suspension that is a prerequisite for the conclusion of the poem.

In Rilke, also, the separation of the "Jüngling" from the "Klage," who is the allegory of the elegiac tradition, allows for the emergence of the final metaphor, which holds out the possibility that opposing concepts might coexist:

Aber erweckten sie uns, die unendlich Toten, ein Gleichnis,
siehe, sie zeigten vielleicht auf die Kätzchen der leeren
Hasel, die hängenden, oder
meinten den Regen, der fällt auf dunkles Erdreich im Frühjahr.—
Und wir, die an *steigendes* Glück
denken, empfänden die Rührung,
die uns beinah bestürzt,
wenn ein glückliches *fällt*. (234)

But if they were to inspire in us a simile, the eternally dead,
see, they would point perhaps to the catkins of the empty
hazel trees, the hanging ones, or
they would mean the rain that falls on the dark earth in spring-
time.—

And we, who think of *rising* happiness
would feel the sensation
that nearly bowls us over
when a happy thing *falls*.

The final stanzas contain a reversal of the Lazarus story, with the dead awakening (or inspiring) the living: “[die Toten] erweckten uns . . .” “[the dead] would awaken/inspire us . . .” This reversal creates the potential for a unification of rising and falling, of the entire narrative of human existence, of life and death.⁴⁹ This movement is suggested, but never fully realized. The subjunctive verb “empfinden” evokes the potential of human beings to understand the “Gleichnis” (likeness, metaphor or simile) that links seemingly contradictory concepts such as “happiness” and “falling,” and connects living human beings with the dead. The “Gleichnis” is nonetheless posited quite tentatively, through the use of subjunctive verbs (Konjunktiv II is used here, as opposed to the Konjunktiv I of the poem’s opening lines) and “vielleicht” “perhaps”: the speaker never decides between the two proposed metaphors, either the “Kätzchen” “catkins” or the “Regen” “rain.” Like Apollinaire, Rilke proposes alternatives but does not decide between the two images. Rather than choosing either rising or falling, the poem’s final image remains poised at the top of its trajectory, caught between the opposing motions. The two expressions containing italicized words, “*steigendes* Glück” “*rising* happiness” and “glückliches *fällt*” “happy thing *falls*,” mirror each other in sound and image. The tension between the desired poetic unity of life and death and the awareness that they are separate creates the motion of the “Gleichnis” that, for Rilke, produces poetry in the suspended moment between junction and disjunction.

The final images of “Zone” hold out the same possibility of a connection between opposing concepts through metaphor, and at the same time, an awareness that the connection is not actualized.

After the metaphor of separation between night and day, discussed above, the poem switches to a simile of connection: "Et tu bois cet alcool brûlant comme ta vie / Ta vie que tu bois comme une eau-de-vie" "And you drink this burning alcohol like your life / Your life that you drink like an elixir of life." The symmetry that is created between the two terms of the comparison blurs the distinction between "tenor" and "vehicle" that defines a traditional metaphor.⁵⁰ Is the "eau-de-vie" "elixir of life" a metaphor for "vie" "life" or vice versa? Like the rising and falling motions in Rilke's poem, the near symmetry of the chiasitic comparison in these lines—alcool = vie, vie = alcool (eau-de-vie)—suggest that the separation between past and present, tradition and modernity, lover and beloved have been obliterated; yet the slight difference between the terms "alcool" and "eau-de-vie" breaks the symmetry and the possibility of an uncomplicated connection. The final lines rework the theme of the multifaceted Christ figure, discussed earlier, and suggest an irremediable though productive break between the terms that were connected in the "vie-eau-de-vie" metaphor:

Tu marches vers Auteuil tu veux aller chez toi à pied
Dormir parmi tes fétiches d'Océanie et de Guinée
Ils sont des Christ d'une autre forme et d'une autre croyance
Ce sont les Christ inférieurs des obscures espérances

Adieu Adieu

Soleil cou coupé. (44)

You walk towards Auteuil you want to go home on foot
To sleep among your fetishes from Oceania and Guinea
They are Christs of another form and another faith
They are the inferior Christs of obscure longings

Farewell Farewell

Sun severed neck

As the "tu" leaves the center of Paris and walks towards Auteuil (lo-

cated on the western edge of Paris), the poem emphasizes both the similarity and distinction between his “fétiches” and the “Christ” of Christianity. The word “fétiche” derives from the Latin “facticus” meaning artificial, so that these figures are linked to the imitative aspects of artistic creation. At the same time, they are undeniably other, or different from, even opposed to, the European representation of Christ (“d’une *autre* forme et d’une *autre* croyance” “of *another* form and *another* faith.”) Here, the diabolical suggestion, contained in the earlier bird inventory, that Christ is an imitator of Simon Magus (and is, in turn, imitated) takes on new meaning. The “fétiches” may be African imitations of a European Christ. At the same time, European visual artists such as Picasso were inspired by (imitated) African sculptures in their launching of the new twentieth-century artistic movement, Cubism.⁵¹ Artistic creation forms a circle that obliterates the distinction between original and copy. The process of imitation can provoke a novel, “original” way of making art or seeing the world. “Zone” as reconstructed pastoral reveals the “otherness” of literary antecedents and indeed disrupts the linear relationship between source and imitation.

The characterization of the “fétiches” as “Christ inférieurs des obscures espérances” seems to condemn these imitative aspects of artistry, the poet’s attempt to recapture the past, to translate traditional religious and literary figures into another form. The “fétiches” resemble the Christ of Christian tradition, but are inferior and reflect unrealized hopes rather than actual accomplishments. The emphasis on hope rather than actuality and the suggestion of inferior poetic accomplishment are similar to the use of the subjunctive (tense of hope rather than actuality) and the falling motion depicted at the end of Rilke’s “Tenth Duino Elegy.” Yet, just as Rilke associates falling, unconventionally, with happiness, Apollinaire gives his “Christ inférieurs” a new significance in the poem’s final lines. The next to last line (Adieu Adieu) is notable for its symmetry: the second Adieu is a perfect copy or doubling of the first, unlike the “Christ inférieurs” which are an imperfect rendition of the original. It is unclear who is being addressed in these lines. Since the “tu” is the last person mentioned, one could assume that the “je” is bidding farewell to the “tu,” his double, that as the “tu” heads for his home in Auteuil, the “je” stays in the city to watch the rising sun. Indeed, the

"tu" would have to turn his back on the rising sun to continue his journey towards Auteuil, located west of the city center. The wandering Odysseus both does and does not return home. The lines could also constitute an address to God (*Adieu à dieu*—farewell to God), as some critics have suggested,⁵² or to the sun. The rising sun is figured as a head with the neck cut off, so that the traditional symbol of new beginnings and new hope is transformed into the scene of a bloody execution; but by creating this new metaphor, even while (perhaps) bidding it farewell, the poet evokes a connection to tradition even as he declares his independence from it. The poet kills his poetic alter ego, God and/or the sun, but at the same time holds them in the present through the use of apostrophe, which calls them into existence at the same time it figures their demise.

Both "Zone" and the "Tenth Duino Elegy" end by evoking a rising paired with a falling motion, and both create a suspension of time and space, between past and present, between urban and rural environments, between tradition and change. The double movement has the potential to unify the opposites that have structured each poem, and to transform the traditions on which each is based. In Rilke's poem, the rising and falling movements are part of the "Gleichnis" or metaphor that has the potential to join the human with the divine, life with death.⁵³ The dead youth's trajectory takes him away from the "Leidstadt," into the solitude of a distant mountain; yet his return to humanity and to the city from which he departed is suggested through the reversal that comes with the falling motion. In "Zone," as the trajectories of the "tu" and the "je" diverge, the poetic speaker is split, and the rising sun, symbol of life, is transformed into its opposite, death. As the "tu" leaves the city center, the "je" stays behind to witness a kind of poetic urban renewal. Both poems depict a departure from the urban scene of humanity, and revert in the end to metaphors taken from the natural world. Yet, in a twist that links these metaphors with human concerns, "Zone" and the "Tenth Duino Elegy" point to a potential assimilation of ancient to modern, human to divine, and urban to rural experience.

The potential of poetry to suspend the divisions of time and space, and to reconfigure these categories of human experience according to new models, connects the modernist projects of Apollinaire and Rilke. Both poets maintain a connection with the ancient

traditions of elegy and pastoral, as well as with the visual and literary symbols associated with Christianity. Yet, at the same time, both innovate by reconfiguring their relationships with these antecedents. Apollinaire redefines the whole notion of imitation through his concept of “fraternisation,” which allows for the non-hierarchical coexistence of model with imitator, and which brings together various literary, mythological and historical figures that are generally separated by time and space. This ideal contrasts with the notion of radical separation from the past that pervades “Zone” from its opening lines to its final image. The sense of separation also emerges in a more elegiac mode from Rilke’s *Duineser Elegien*, which repeatedly return to the problem of a gap between humanity and divinity through invocation of the angels. Rilke’s use of the subjunctive with metaphor and apostrophe emphasizes both the desire for connection and the necessity of division. At the same time, Rilke’s image of the constellation, a figure for metaphor itself, suggests a linking of the realms of the divine, the human and the inanimate that is similar in its lack of temporal and spatial hierarchies to Apollinaire’s poetic catalogues. Both separation from tradition and the forging of new connections to artistic antecedents are made possible through the use of metaphor and apostrophe. These figures of speech, as such, require both separation and connection in order to function: a metaphor’s success depends on the reader’s or listener’s understanding of the links between the disparate “tenor” and “vehicle,” while apostrophe presupposes an absent addressee, who is nonetheless made present by the speaker’s invocation. The poetry of Rilke and Apollinaire intensifies these opposing tendencies of separation and connection in figures of speech through the paradox of the urban pastoral, which reconfigures and redefines a literary tradition within a modern setting.

Notes

1 Even though they are contemporaries, Apollinaire is fairly well established as a modernist poet, while Rilke’s association with this movement is less than certain. Ryan explores Rilke’s links with Romanticism, Symbolism and Modernism. Komar’s work (“The Issue of Transcendence”) situates Rilke between Romanticism and Modernism. Engel describes the different

phases of Rilke's poetry and the artistic movements that influenced him at various periods in his life. Pettersson characterizes the *Elegien* as a modernist work because of its tendency to explore, then discard solutions.

2 There is relatively little scholarship on Apollinaire's literary antecedents. Some criticism suggests that he ironizes literary traditions such as the pastoral (Saul 159) or rejects literary models such as medieval love poetry in favor of modernism (Cornelius 1150).

3 Although Apollinaire has been regarded as part of the avant-garde movement seeking to free itself from tradition, he situates himself between "l'ancien" and "le nouveau," between "la tradition" and "l'invention" in the poem, "La jolie rousse," published in *Calligrammes*.

4 Segal considers Rilke's *Malte* to be more radically surrealist than Apollinaire's or Aragon's poetry because of the "uncanny" character of the city's objects and people (99).

5 There are many intersections between the linguistic and cultural interests of Rilke and Apollinaire. Rilke spent time in Paris, and wrote some of his poetry in French. Apollinaire's *Rhénanes*, a group of poems written while he was in Germany and published as part of *Alcools*, reveal the influence of German literature and mythology. Both poets were also inspired by contemporary visual artists, such as Picasso. Rilke refers to a painting of Picasso's in his Fifth Duino Elegy, while Apollinaire wrote extensively on Picasso and other visual artists. For a comparison of the use of Picasso's image of the "saltimbanque" in Rilke's Fifth Duino Elegy and Apollinaire's "Un fantôme de nuées," see Ritter.

6 Luck provides a concise history of the development of the Greek and Latin elegy, and an overview of the themes treated by elegiac poets.

7 Rilke's *Duineser Elegien* are written primarily in dactylic meter, and the poet varies the length of the lines, although he does not adhere to the strict alternation between hexameter and pentameter established by the Latin elegists.

8 Saul suggests that the poem is patterned after the “romantic walk,” but that it alters this convention with shifts in point of view and time (159).

9 There is considerable overlap between the elegy and pastoral, and not only in the works that I discuss. Schiller, in *Über naive und sentimentalische Dichtung*, suggests that elegy and pastoral arise from a common “sentimental” attitude on the part of the writer, which, in contrast to “naive” writings, stems from the consciousness of separation from the natural world (711–16). In elegy, nature and the ideal are the object of mourning because nature is perceived as lost, and the ideal as unattainable. In sentimental “idyll” or pastoral, by contrast, nature and the ideal are represented as existing in actuality, and the overwhelming emotion is “Freude,” (joy) (728). Alpers, by defining pastoral as a mode attempting to deal with loss, emphasizes its elegiac qualities (*Pastoral* 80, 93).

10 The contrast between urban and rural life is developed in the pastoral itself. Theocritus alternates between urban and rural settings in his *Idylls*. See Lawall (99–100) for a fuller explanation of the city-country polarity in Theocritus. Virgil’s First Eclogue explores the dissimilarity between the city (Rome) and rural life.

11 Alpers suggests that “suspension” of time, space and issues defines the mode of the pastoral from Virgil to its current incarnations (*Pastoral* 169; *Singer* 114).

12 All translations from “Zone” and the “Tenth Duino Elegy” are mine.

13 Greene describes these two attitudes towards antiquity—a sense of its historical and cultural remoteness and, at the same time a desire to bridge this gap—as the two poles of the Renaissance humanists’ concept of imitation (29–47).

14 Sweet points out the presence of elevated, literary language among colloquial language in Apollinaire’s poem, “Lundi rue Christine” (74).

15 Gill perceptively points out that these shifts disorient the reader—whose role changes from addressee to one who overhears an exchange between two others—as well as destabilize the speaker’s identity (60).

16 Poggioli distinguishes between the "pastoral of friendship" or "idyll," whose subject is friendship and love, and the "pastoral of melancholy" or "funeral elegy" (21). Both traditions are present in the poems by Apollinaire and Rilke.

17 There is a precedent for this address to the self in Virgil, Eclogue II, 56–57.

18 Culler, taking apostrophe in this etymological sense of "turning away" from a primary to a secondary addressee, identifies it as "all that is most radical, embarrassing, pretentious and mystificatory" in lyric poetry (137). For de Man, apostrophe is essential to the definition of the lyric, and of poetry more generally ("Lyrical Voice" 61).

19 Rilke's frequent use of the subjunctive in the *Duineser Elegien* has been noted by Steiner (109) and Engel (32; 152).

20 Ryan discusses the repeated use of apostrophe in Rilke's poem "An die Musik" as a means of preventing the object's disappearance (163).

21 Culler discusses Rilke's Ninth Elegy as a "self-conscious commentary" on apostrophe (145).

22 A similar commentary on the artifice associated with urban life, and its denial of mortality, appears in Rilke's Fifth Duino Elegy, with a specific reference to Paris.

23 The inspiration for Rilke's depiction of the city may have been his visit to Paris in 1902. His prose text, *Die Aufzeichnungen des Malte Laurids Brigge* (1910), depicts an extensive engagement with the unsettling aspects of the city, which we see in a condensed version in the Tenth Elegy.

24 See Virgil, Eclogue VII, 9–13; Theocritus, Idyll VII, 135ff and Idyll V, 31–34, 45–49. Curtius describes the *locus amoenus* as a topos of landscape description that appears in various literary genres and extends from antiquity (first appearing in Homer's *Odyssey*) through the Middle Ages into the modern era (185–87). In the Middle Ages, the *locus amoenus* was listed as a "poetical requisite" by writers on style (197).

25 “Otium” in Latin, meaning originally a soldier’s leave, but extended to mean leisure or vacation, is the opposite of “negotium,” meaning duty or work (Rosenmeyer 67).

26 See Rosenmeyer 88–89.

27 Rilke’s emphasis on the reproductive capacities of money may refer to the inflationary economy of 1920s Germany, where the printing of increasingly valueless paper money could be said to constitute an obscene spectacle. The linking of financial (re)production with sexuality has a long history, however. See Shell (*Economy* 12–19 and *Money*).

28 Segal notes that, in Rilke’s *Aufzeichnungen des Malte Laurids Brigge*, the narrator encounters death and the “uncanny” in an urban context (99–103). The urban denial of death in the Tenth Elegy may be a depiction of a common reaction to such experiences.

29 Luck describes Tibullus’ poetry as a “blend of pastoral and elegiac romance” (72). Alpers uses the term “pastoral elegy” to describe pastoral’s engagement with the question of how a community continues to exist after a loss or separation (93).

30 Rilke’s invention of the “Tränenbaum,” particularly in the context of the “Tiere der Trauer,” recalls the actual tree, “Trauerweide” or weeping willow.

31 Both “Zone” and the “Tenth Duino Elegy” might be read as engaging with one of the paradoxes of literary creation, identified by de Man: when writers assert their own newness or “modernity,” they are actually engaging in a tradition of such claims to a new beginning, and are in fact repeating the ideas of their predecessors (“Literary History” 162–63). Both Apollinaire and Rilke attempt to balance the competing claims of tradition and innovation.

32 In his writing on Cubism, Apollinaire noted a parallel between contemporary painters’ reorganization of space and time, and the development of Einsteinian relativity, in which time and space are interrelated.

33 Rilke's poem, "Auferweckung des Lazarus," also depicts the revival of Lazarus as a dissolution of the boundaries between life and death.

34 Critics have compared Apollinaire's use of the collage technique, which involves the fragmentation and reassembly of bits of spoken or written language, to the Cubist fragmentation of the single-point perspective, traditional in art since the Renaissance, into multiple viewpoints that are then reassembled into an image (Sweet 44–45; 70–94).

35 "Te voici à Amsterdam avec une jeune fille que tu trouves belle et qui est *laide* / Elle doit se marier avec un étudiant de *Leyde*" or "Elle est la fille d'un sergent de ville de *Jersey* / Ses mains que je n'avais pas vues sont dures et *gercées*" (my emphasis).

36 For an interesting discussion of the urban catalogue of sounds as well as the catalogue of Christ in "Zone," see Saul (162–64).

37 Ryan notes that the Tenth Elegy was partly inspired by Rilke's trip to Egypt in 1910–1911, as well as by the Egyptian Book of the Dead (173–74).

38 See Theocritus' Idyll VII.

39 The convocation of birds may have been suggested to Apollinaire by a passage in Tacitus (*Annals* 6.28) in which the phoenix is accompanied in flight by a group of various birds.

40 Matthews and Sweet discuss Apollinaire's tendency to embrace simultaneity in his poetry within the context of the artistic movements that Apollinaire found intriguing, such as Cubism, Orphism and Futurism (Matthews 103, 118–19, 129; Sweet 44–70).

41 Alpers considers "suspension" of issues, time and space to be characteristic of the pastoral. He also discusses the "conventional" aspects of the pastoral, with "conventional" related to its Latin root of "convening" or assembling. Shepherds come together to sing songs as a way of dealing with loss (80–82).

42 Of course, the reference to “voleur” also recalls the thieves who were crucified with Christ. The devils may be mocking Christ by suggesting that he is just another thief, like those who died with him.

43 See Greene for a similar way of relating to past traditions in his discussion of Medieval authors’ depiction of antiquity (29-30).

44 The images of “Reiter” and “Weg” as constellations also appear in one of Rilke’s *Sonette an Orpheus* (I, 11), which begins, “Sieh den Himmel. Heißt kein Sternbild ‘Reiter’?” In the Fourth Elegy, the inanimate “Puppe” forms a contrast to the transcendent “Engel,” two modes of consciousness unavailable to human beings. These are just a few examples of Rilke’s use of these images.

45 Latin love elegies (Propertius, Ovid) often evoke the turbulence and fleeting nature of erotic connection, while the characters of pastoral poetry are not granted the fulfillment of erotic desire. Putnam remarks on Latin poets’ use of myth to allude to their personal situations, including disappointments in love and the death of family members or other loved ones. Before the development of the love elegy, Catullus uses myth to reflect on personal situations; Propertius’ elegies further develop this use of myth (80).

46 Harrow explores the alternation in Apollinaire’s war poetry between affirmation of the culture of war and resistance to the cultural construct through the creation of an “autobiographical self” linked to fantasy and individual desire: the allegorized, ideologically conventional depictions of women in the context of war clash with the more personalized depictions of women as destabilizing to the soldier’s activity (830–34).

47 Apollinaire’s attitudes towards Judaism are subject to debate. Apollinaire learned Hebrew and was clearly fascinated by certain aspects of Jewish culture. Mehlman points out, though, that “La Chanson du mal aimé” relates bisexuality and misogyny to Judaism, in a parallel to the theories of Weininger (183). Cornelius, in analyzing the same poem, does not mention Jewish stereotypes specifically, but posits that the poem ultimately rejects gender stereotypes and literary clichés in favor of a more playful, modern æsthetic (1154).

48 Bates provides the reference to Ferdine, who is a “mulatto prostitute who dies of syphilis in Effe Geache’s pornographic novel *Une nuit d’orgies à Saint-Pierre*” (158).

49 Allemann, in his interpretation of Rilke’s poem, “Der Ball,” notes that the “Figur” emerging from the ball’s movement incorporates both rising and falling (58). Some interpreters of this stanza have, however, chosen to concentrate on the falling action as opposed to the rising motion. Komar, for example, takes this metaphor as advocating falling into humans’ “natural state” rather than attempting to strive for transcendence (436).

50 There is a debate among critics about whether similes function in the same way as metaphors. The debate hinges on whether one views a metaphor as essentially comparative, a kind of abbreviated simile, or whether one sees metaphor as having a different function. Black stresses that similes and metaphors have distinct effects (32), while Searle suggests that the comparative theory of metaphor has some merit, at least in explaining how metaphors are comprehended (103). F.D. Luke is the only critic who, to my knowledge, has addressed this issue with respect to Rilke’s poetry. He claims that a metaphor is “essentially a technique of comparison,” and that the distinction between metaphor and simile is not significant (111).

51 Apollinaire was an early supporter of Cubist art, which he analyzed in *Méditations esthétiques: Les Peintres cubistes*, published in 1913.

52 Saul discusses the multiplicity of meanings embedded in these final lines of the poem (172). He suggests that the poem, through a destabilization of syntax and a problematizing of national boundaries, creates a “new world disorder” (174).

53 Ryan notes that the Tenth Elegy, through the use of the subjunctive, resists answering the question of whether communication between the living and the dead is possible (183).

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