

The Politics of Perception
A Study in the Work of Alfred Andersch

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No portion of this thesis has been submitted in support of
an application for another degree or qualification of this
or any other university or institute of learning.

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For my Parents

THE UNIVERSITY OF MANCHESTER

ABSTRACT OF THESIS submitted by Christina Margaret Clare Littler
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Alfred Andersch (1914-1980) was a prominent figure in the literary life of the post-war Federal Republic, whose lasting reputation is based on his novels and short stories. He is also remembered as a talented journalist-broadcaster in the late 1940s and 1950s, who played a crucial role as a mediator of unknown foreign literature in the cultural vacuum left by the defeat of National Socialism in Germany. This reassessment of his work focusses on the long-term significance for his own writing of such foreign influences, with particular reference to his reception of modern French philosophy.

It has long been assumed that Andersch's most formative cultural encounter was with Sartrean Existentialism after the war, in accordance with his own assessment of Sartre's influence on his work. This thesis seeks to reconsider the importance of Sartre in the context of Andersch's reception of French thought as a whole, and to demonstrate his more subtle assimilation of ideas derived from the Phenomenology of Maurice Merleau-Ponty.

In view of the importance of perception as the source of meaning in the philosophy of Merleau-Ponty, I examine this aspect of Andersch's work, particularly as manifested in his descriptive prose. This is divided into three sections which deal with the portrayal of landscapes in his autobiographical works, his travelogues and his prose fiction.

Having ascertained the philosophical stance underlying these works, the influence of Sartrean Existentialism appears relatively short-lived and superficial, whereas the phenomenological outlook emerges as a fundamental strand of continuity throughout his literary career. This has implications of both a literary and a political nature for Andersch's position within the context of post-war West German literature.

Firstly, it sheds new light on the apparent contradiction between his allegedly lifelong commitment to socialist ideals and his sympathies with exponents of radical conservatism. The political eclecticism of his literary judgements betrays a tension between his consciously held political views and the inherent conservatism of his philosophical stance. This calls into question his reputation as an unequivocally left-wing writer.

Secondly, there is evidence in some of Andersch's earliest work, in those texts intended for publication during the Third Reich, of an irrationalism akin to that of the explicitly phenomenological stance of later years. Thus Andersch can be seen to be more firmly rooted in the literary tradition of Innere Emigration than either he or the majority of his critics have ever been prepared to admit.

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List of abbreviations and editions used

(for first editions see bibliography)

Diogenes Andersch-Studienausgabe datete 1, 1-14

KF	Die Kirschen der Freiheit	Zürich, 1968
SG	Samsbar oder der letzte Grund	Zürich, 1970
HD	Hörspiele	Zürich, 1973
GL	Geister und Leute	Zürich, 1974
DA	Die Rote	Zürich, 1974
LH	Ein Liebhaber des Halbschattens	Zürich, 1974
EF	Efrase	Zürich, 1976
VP	Mein Verschwinden in Providence	Zürich, 1979
WI	Winterspell	Zürich, 1977
AW	Aus einem römischen Winter	Zürich, 1979
BA	Die Blindheit des Kunstwerks	Zürich, 1979
SA	Ein neuer Schusterhaufen für alte Ketzer	Zürich, 1979
UB	Öffentlicher Brief an einen sowjetischen Schriftsteller	Zürich, 1977
HH	Neue Hörspiele	Zürich, 1979

Others

PS	Paris ist eine ernste Stadt	Olten/Freiburg, 1961
EB	empört euch der himmel ist blau	Zürich, 1977
EZ	Einige Zeichnungen	Zürich, 1977
HL	Mein Lesebuch	Frankfurt a M., 1978
AAI	Das Alfred Andersch Lesebuch	Zürich, 1979
UA	Über Alfred Andersch	Zürich, 1980
FE	Flucht in Etrurien	Zürich, 1981
VH	Der Vater eines Mörders	Zürich, 1982
WH	Wanderungen im Norden	Zürich, 1984
HB	Hohe Breitengrade	Zürich, 1984
EG	Erinnerte Gestalten	Zürich, 1986
PP	Phénoménologie de la perception	
	Maurice Merleau-Ponty (Gallimard)	Paris, 1987
FAZ	Frankfurter Allgemeine Zeitung	
ALG	Aritisches Lexikon der deutschsprachigen Gegenwartsliteratur, ed Heinz Ludwig Arnold, Munich, 1978-	

INTRODUCTION

Alfred Andersch and French Thought

Alfred Andersch (1914-1980) will be known to this and succeeding generations principally as a novelist and writer of short stories. It becomes increasingly difficult to see him as he appeared to radio audiences and the reading public of the 1950's, a prominent journalist-broadcaster and mediator of unknown foreign literature in the new Federal Republic.¹ These less tangible achievements are all too quickly forgotten and disregarded in considerations of his surviving literary work. Even in his later novels, however, there is evidence of an enduring interest in modern French thought, extending well beyond the popular appeal of Sartrean Existentialism so widespread in the immediate post-war years.² It is important to bear in mind the range and the depth of this French influence, as well as to recognize its limitations. Fascinated by modernism, Andersch welcomed the innovative and experimental forms of the new existentialist literature, but, with an innate conservatism, he admired also representatives of the French *renouveau catholique*. Indeed, an examination of Andersch's interest in other French intellectual movements reveals a complex of ideas which bring him closer to the Phenomenological school and to the philosophy of Maurice Merleau-Ponty. It is clearly necessary to situate Andersch's interest in Sartre and Merleau-Ponty within the context of his reception of French thought as a whole, in order to assess their relative importance for his approach to literature.

Early Andersch criticism was primarily biographical in nature,

but identified French Existentialism as his most formative intellectual encounter of the post-war years. Thus, Alfons Buhlmann focusses on the importance of art in Andersch's works as a form of substitute for political action, seeing Andersch's own progression from political journalism to literature variously mirrored in his protagonists.³ More recent monographs have attempted to locate Andersch's work within the literary and socio-political context of the Federal Republic, and to indicate other, more specifically German literary models. Erhard Schütz describes the way in which Sartre's philosophy functioned as a form of *Vergangenheitsbewältigung*:

Andersch's Existentialismus zu dieser Zeit ist ein wesentliches Stück Selbstinterpretation. Das wird offenkundig in *Kirschen der Freiheit*, wo er die Theoreme der Entscheidung und des Sprungs in die Freiheit interpretatorisch rückwendet auf die signifikanten Stadien seiner eigenen Biographie. Gleichzeitig erkennt man, warum für die ganze Generation der Existentialismus eine derartige Bedeutung erlangen konnte.⁴

Volker Wehdeking presents the Sartrean influence as a temporary phase, also noting that Andersch was always dependent on translations from the French, but accords to Sartre an essential role in his development of a theory of literary commitment:

Der engagierte Text ist ohne die Lektüre von Sartres *Was ist Literatur?* (in der Übersetzung Hans Georg Brenners von 1950; im Französischen blieb Andersch zeitlebens auf Übersetzungen angewiesen) nicht denkbar. In den *Kirschen* geht es, wie bei Sartre, um einen Appell zur größtmöglichen Freiheit aller.⁵

Wehdeking detects a debt to Thomas Mann in Andersch's early work, and emphasizes the importance of Theodor Adorno for his later

developement, ostensibly relativizing the French influence. However, he continues to treat *Die Kirschen der Freiheit* as reliable autobiography, thus never really moving away from an existentialist interpretation of Andersch's life.

The past three years have seen three new Andersch studies: Irene Heidelberger-Leonard's exploration of the artistic allusions in his works, Ursula Reinhold's specifically East German angle on Andersch, and most recently, Bernhard Jendricke's biographical volume.⁶ While Heidelberger-Leonard's approach produces some illuminating insights and highlights an important aspect of Andersch's work, it attributes a somewhat arbitrary and unfounded importance to the thought of Ernst Bloch. Her interpretation of the novel *Winterspelt* as, "geradezu eine Fiktionalisierung des Prinzips Hoffnung" is based on very little evidence of Andersch's knowledge of Bloch's utopian theories.⁷ Rhys Williams has pointed to the dangers inherent in an approach which makes such indiscriminate use of sources, attaching rather random importance to ideas of which Andersch may not have been fully aware.⁸

A similar counsel of caution is contained in Josef Quack's essay on Andersch's alleged "Nominalism", implying the unreliability of many of his cultural allusions, the mark of a notorious eclecticism: "Andersch pflegt einen herrischen Umgang mit Texten und Theorien; so entschieden sein Stil- und Redegestus ist, so eigenwillig fallen mitunter seine Interpretationen aus."⁹ In the light of this it must be stated at the outset that the primary aim of this study is to illuminate philosophical perspectives in Andersch's work which find resonances, if not specific sources, in the philosophical works mentioned. The motivation for such an exercise is based on the conviction that all literature is the product of a socially,

historically and philosophically determined "Weltanschauung", whether conscious or subconscious. Equally, all philosophical outlooks carry political implications, which may differ from or even conflict with an author's consciously held allegiances. Thus, in spite of Andersch's professed "Ideologieverdacht" he repeatedly justifies his aesthetic position in theoretical terms, as noted by Quacks: "In gewisser Hinsicht kann man ein Paradox darin sehen, daß er seine künstlerische Norm aus anti-ideologischen Gründen wählt und dies wiederum politisch oder, wenn man will, ideologisch begründet."¹⁰ Such paradoxes will be a central concern of this reassessment of Andersch's work, and an attempt will be made to explain political ambiguitates in terms of the ideas which inform them.

Regarding the philosophical ideas addressed here, the assumption that Andersch was familiar with them is based on explicit references to specific authors and their works, in both published and unpublished texts. In the case of Maurice Merleau-Ponty, Andersch refers to him in two articles in 1951, when he was virtually unknown in Germany and none of his works had been translated into German. It cannot, therefore, be assumed that Andersch was at this time conversant with the philosopher's ideas.¹¹ When he refers in the story "JESUSKINDGUTSCHKE" to Merleau-Ponty's account of the Bukharin trial in *Humanisme et terreur* (1947), however, or quotes from his *Phénoménologie de la perception* (1945) in the text of "Noch wachdner wohnen" (both in the volume *Mein Verschwinden in Providence* (1971)), he clearly does so on the basis of some knowledge of these works (both translated 1966.)¹² The lasting significance which he himself attributed to Merleau-Ponty's thought can be inferred from references in manuscript notes on the autobiographical works *Die Kirschen der*

Freiheit (1952) and "Der Seewack" (1977).¹³ In addition, the typescript of an interview with Paul Kersten in 1972 contains a reference to *Phenomenologie de la perception* with which Andersch defines his approach to literature.¹⁴ The interest in Phenomenology suggested by this evidence is confirmed even in the diversity of Andersch's reading, often providing a common denominator which may not be immediately apparent.

The reasons for placing what might still be considered undue emphasis on Merleau-Ponty in this study are twofold. Firstly, he was one of the most lucid exponents of the Phenomenological movement in post-war France, whose discursive style makes his works relatively accessible. In particular his doctoral dissertation *Phenomenologie de la perception*, considered by some to be his major work, is a clear exposition of his philosophical method, illustrated by tangible psychological experiments. In it he systematically examines the importance of the body and language in perception, the world as our existential dimension, and the implications of "being-in-the-world" for individual freedom.¹⁵ Secondly, Merleau-Ponty's relationship with Sartre offers interesting insights into the political and philosophical divergence of Phenomenology and Existentialism. The temperamental contrast between Sartre, the publicist, polemicist, and popularizer of philosophy, and Merleau-Ponty, the reserved, ironic, more academic figure, also contributes to an understanding of Andersch's movement to a more phenomenological position.

The preliminary discussion of the ideas of Sartre and Merleau-Ponty in this introduction aims only to illuminate the significance of a shift in allegiance from one to the other, not to provide an exhaustive account of the nuances of their systems of

thought. It does, however, include considerations of a political, philosophical and aesthetic nature, as the mutual interpenetration of these realms is one of the fundamental premises of this thesis. The subsequent discussion of Andersch's attitude to French Existentialism, Catholicism, Surrealism and the *nouveau roman* is based mainly on his theoretical statements, critical essays and radio features, and seeks to emphasize the homogeneity of his ideas rather than their origins. A study of his critical work reveals that Andersch's appreciation of art and literature is based on phenomenological criteria. Recognition of this basic philosophical stance provides new insights into the portrayal of reality in Andersch's work, and into the political consequences of his approach to art.

Maurice Merleau-Ponty

Merleau-Ponty (1908-1961), although less known than his contemporary Jean-Paul Sartre, has been ranked more highly as a philosopher, and is generally accepted to have played a crucial role in the development of post-war Phenomenology. Having obtained his doctorate at the Ecole Normale Supérieure in 1930 he embarked upon a prestigious teaching career, ultimately holding the chair of child psychology and pedagogy at the Sorbonne from 1949 to 1952, after which he was a professor of the Collège de France from 1952 until his death in 1961. His study of Gestalt Psychology as well as philosophy is reflected in his first two works, *La Structure du comportement* (1942) and *Phénoménologie de la perception* (1945). His own development of the ideas of Edmund Husserl took him via Hegel and

Heidegger to a position in which he rejected the idea of a transcendental ego or a consciousness which is transparent to itself. His originality lay partly in the privileged position he gave to perception, and to the body as an original source of meaning. Rather than concentrating on the meaning of Being, Merleau-Ponty was concerned to develop a philosophical anthropology. Indeed his system of thought has often been termed a humanism, with its emphasis on intersubjectivity and the social environment.¹⁶ His ideas never represented a closed system of thought, but continued to develop until his sudden death, as seen in his last two important works, the article "L'Esprit" (completed in 1960 and published in the volume of the same name) and the fragmentary, posthumously published *Le Visible et l'Invisible* (1964), which was intended to be a new synthesis of the fundamental principles of his philosophy.

Merleau-Ponty and Sartre

As co-founder of *Les Temps modernes* with Sartre and Simone de Beauvoir, Merleau-Ponty was political editor of the journal from 1945 to 1953, when a dispute with Sartre occasioned his resignation. This split only formalized a political and philosophical divergence of these two foremost exponents of the new Existentialist Phenomenology which had been evident since the end of the war. They had both developed their philosophical ideas in the 1930's from a position of detached observation of the political situation. The war and occupation of France led to a radicalization of the views of both men, and offered a concrete context for their contrasting notions of the freedom of the individual.

Sartre insisted on the freedom of consciousness, however compelling the circumstances, while Merleau-Ponty saw freedom as compromised from the outset by man's inherence in the world, and found that the French under occupation were deprived of any effective self-determination. This disagreement was focussed in the development of their attitudes to the French Communist party (PCF) which was fundamentally opposed to Existentialism as a bourgeois doctrine of quietism and decadence, uncomfortably associated with the ideologically suspect Martin Heidegger. Neither Sartre nor Merleau-Ponty were Marxists, being unable to accept the notion of a dialectic in nature, but both acknowledged the political efficacy of the Communist Party, as the only means of reaching the mass of the working classes.

Sartre therefore directed his energies towards popularizing Existentialism as a humanist doctrine based on action, solidarity and struggle, and as such compatible with the aims of orthodox Marxism. Merleau-Ponty was already disillusioned with Marxism as manifested in Soviet domestic policies by the end of the war, detecting in them the classical methods of hierarchy, inequality and repression. However, he was at first prepared to accord Communism and the Soviet Union a privileged status, based on the revolutionary intention to build a genuinely socialist society. They both gave their provisional support to the PCF in the immediate post-war years, when the legacy of the Resistance lived on in a united and independent French socialist movement. In *Humanisme et terreur* (1947) Merleau-Ponty reports on the Moscow show trials and attempts to define Marxism as a true humanism in terms of its ultimate historical aims.

On the outbreak of the Korean War in 1950, the French Communists

were united behind the USSR and their fellow travellers forced to re-examine their political allegiances. For Merleau-Ponty, the war exposed the Soviet Union as an aggressive and imperialist power, no longer capable of realizing socialism. Sartre saw 1950 as the end of an era of political idealism, to be followed by a new realism, as reflected in his play *Le Diable et le bon dieu* (1951). He was now prepared to judge the Soviets entirely on their long-term attempt to achieve socialism, even if this entailed violence and aggression. His hostility was turned instead against his own class, the bourgeoisie, to whose continued dominance in the West he attributed the blame for the violent course of the historical fight for Communism.

The deep division which opened up between them at this time was crystallized in Sartre's *Les Communistes et la paix* (1952) and Merleau-Ponty's *Les Aventures de la dialectique* (1955). It took only a minor editorial dispute at *Les Temps modernes* in 1953 for Merleau-Ponty to withdraw his support from the journal and his voice from the political debate. There was no longer any political course of action which could be defended against honest intellectual reflection, so the only way to preserve intellectual integrity was to renounce action in favour of philosophical lucidity. Sartre remained a critical fellow traveller of the PCF until the Hungarian uprising of 1956, always seeking to give a political context to his philosophical reflections. Merleau-Ponty became increasingly convinced that philosophical understanding and political action were incommensurable, and defended the right of the philosopher not to take up a political stance.

Husserl and Phenomenology

As students, Sartre and Merleau-Ponty had been united in their rejection of the Critical Idealism of their teachers at the Sorbonne, which was still firmly rooted in Cartesianism. They questioned the transcendental attitude of the academic establishment, which Sartre calls a 'pensée de survol', thus implicitly calling into question all the intellectual structures built upon it. Introduced by Sartre to the work of Edmund Husserl, Merleau-Ponty also became convinced by this return to 'things themselves, renouncing the idealist fallacy of a world more real than that perceived by man. Sartre recalls this period in terms which underline the independence of their simultaneous phenomenological studies:

Trop individualistes pour mettre en commun nos recherches, nous devînâmes réciproques en restant séparés. Seul, chacun se fut trop aisément persuadé d'avoir compris l'idée phénoménologique; à deux, nous en incarnâmes l'un pour l'autre l'ambiguïté: c'est que chacun saisissait comme une déviation inattendue de son propre travail le travail étranger, parfois ennéa, qui se faisait en l'autre. Husserl devenait à la fois notre distance et notre amitié.¹⁷

It is thus hardly surprising that their respective studies of Husserl should have resulted in different emphases, Sartre's interest being in his ideas on the imagination, while Merleau-Ponty became convinced that perception was the key to understanding the relationship of consciousness to the world.

This difference in emphasis was already apparent by the end of the war, as Merleau-Ponty's *Phénoménologie de la perception* is in part a critique of Sartre's *L'Être et le néant* (1943). The former

reflects Merleau-Ponty's rejection of what he saw as the dualism of Sartre's ontological categories, *l'être en soi*, and *l'être pour soi*. To these he opposed his own category *l'être au monde*, which arises from the conviction that reflective consciousness cannot be separated from man's existence in the world. This was a fundamental disagreement, as any radical separation of consciousness and its object leads to a classically rationalistic explanation of perception, in which the empirical subject deduces knowledge of the object from his multiple perspectives. Instead, Merleau-Ponty developed a notion of perception as a form of pre-rational encounter with the world, an immediate, intuitive grasp of reality which is the prerequisite for intellectual reflection.

This was based on Husserl's premise that our only certainty about the world is the way in which it appears to our consciousness. His method for examining the nature and reliability of knowledge begins with the *epoché* or bracketing of all preconceptions (which inform our natural attitude) to reduce the objects of investigation to the contents of consciousness alone. Only by learning to see the world in this way can we grasp what is essential and unchanging about phenomena. In adopting this method Merleau-Ponty placed great emphasis on the role of perception itself in the constitution of knowledge. He saw the relationship of consciousness to the world as one of 'intentionality', always being directed towards a world, while never totally possessing or embracing it. It collaborates with the world on a primordial level, which is normally inaccessible to the reflective consciousness. It was the aim of Merleau-Ponty's *Phenomenology* to recapture this primary experience of reality and endow it with philosophical status.

Perception and aesthetic theory

In the extent that perception is a reciprocal process, in part an active organization of pre-existing reality into a meaningful world, it is itself a creative process. In recognition of the role of the body in perception, Merleau-Ponty compares it to a work of art, as the inseparable source and expression of meaning:

Un roman, un poème, un tableau, un morceau de musique sont des individus, c'est-à-dire des êtres où l'on ne peut distinguer l'expression de l'exprimé, dont le sens n'est accessible que par un contact direct et qui rayonnent leur signification sans quitter leur place temporelle et spatiale. C'est en ce sens que notre corps est comparable à l'œuvre d'art. Il est un noeud de significations vivantes et non pas la loi d'un certain nombre de termes covariants.¹⁸

Works of art should be a form of primary expression, a mere extension of perception itself. Like philosophy, their aim should be to recapture our initial contact with the world and show how it becomes meaningful for us. This was the basis of Merleau-Ponty's admiration for Cézanne, who, more than any of the Impressionists achieved this aim. Impressionist art certainly represented a return to the world as it is seen, with its attempts to reproduce the effects of iridescent light. However, Merleau-Ponty saw their colour synthesis as a form of secondary expression, merely manipulating knowledge about light to reproduce the world as it appears to the rational consciousness. Cézanne's landscapes appeared to him to capture reality at a more primitive stage of spontaneous

organisation, and thus to be the direct expression of intuitive knowledge.

Phenomenology and literary theory

This notion of 'primary expression', is also the distinguishing feature of the literary text, as contrasted with philosophical or analytical writing. The novelist does not merely wish to make his ideas understood, but his point of view felt. This was the basis of the Geneva School of criticism in the 1940's and 1950's, which strove for a text-immanent reading of literature, bracketing off all knowledge about the author's life, the historical context or the prevailing conditions of production. The text is seen as a manifestation of the author's consciousness, and examination of the themes and imagery he employs enables the reader to grasp the way in which he experienced his world. Merleau-Ponty adds to this the notion of the novel as an organic entity with complete autonomy and internal coherence: 'Le romancier n'a pas pour rôle d'exposer des idées ou même d'analyser des caractères, mais de présenter un événement interhumain, de le faire mûrir et éclater sans commentaire idéologique, à tel point que tout changement dans l'ordre du récit ou dans le choix des perspectives modifierait le sens romanesque de l'événement'.¹⁹

The attitude of the reader should be one of self-effacing empathy and identification with the author's imaginative world. While striving for disinterested objectivity, it is a primarily descriptive, uncritical and non-evaluative method of textual analysis. Moreover, the authoritarian implications of an aesthetic

which is based wholly on intuition and devalues rational analysis makes the phenomenological theory of literature a fundamentally conservative one.²⁰

Phenomenology and literary commitment

Merleau-Ponty formulated the idea of commitment which informed the editorial policy of *Les Temps modernes* in the following terms: 'L'engagement a été d'abord la résolution de se montrer au dehors tel qu'on est au dedans, de confronter les conduites avec leur principe, chaque conduite avec toutes les autres, de tout dire, donc, et de tout peser à nouveau, d'inventer une conduite totale en réponse au tout du monde'.²¹

This notion of authenticity excluded any religious or political allegiances, and Sartre's increasingly politicized theory of committed literature seemed to Merleau-Ponty to infringe this fundamental principle. He objected to the confusion of literary and political action; history was the common medium of historical and cultural activity, in which they may even influence each other, but without one's ever becoming part of the other. While preserving this distinction, he did believe the realms of literature and politics to be open to the same methods of interpretation: 'Il faut vivre dans un univers où tout est signification, la politique comme la littérature, il faut être écrivain. La littérature et la politique sont liées entre elles et avec l'événement, mais d'une autre façon, comme deux couches d'une seule vie historique ou histoire'.²²

Like Sartre, Merleau-Ponty's view of literary commitment was closely linked to that of freedom, which was relative and offered

only a limited number of options from which we are free to choose the most appropriate. This is far away from Sartre's abstract freedom as 'human condition', which could be seen as a new absolute value, and as such contrary to the whole tendency of Existentialism. Merleau-Ponty's is not an abstract commitment to the freedom of all men, but to an individual authentic existence which realizes its in-born potential while recognizing its boundaries. Extending this view to literature, Merleau-Ponty sought no more than the authentic expression of the author's inner life, emanating from his whole personality. These ideas of art and commitment will be seen to be crucial to Andersch's reception of French thought and to the development of his own criteria for literary appreciation.

Andersch and Sartre

In his poem "Andererseits", Andersch pays tribute to Sartre's influence on him as 'von allen schriftstellern / meiner zeit / derjenige der sich / am stärksten / bewegt hat// ich liebe sartre...'.²³ In the same poem he distances himself from Sartre, asserting: 'ich glaube nicht mehr daran / dass wir uns / von hölle/ zu hölle/ grüssen// die anderen/ sind nicht// die hölle sondern/ höchstens/ die einsamkeit'. In the same year, Andersch writes 'Meine eigene Biographie ist ohne Sartre und Beckett nicht denkbar. Ich relativiere diese Erlebnisse nichts Sartres *Être* und Becketts *Martes* auf Godot betrachte ich noch heute als einzigartige Abenteuer des Geistes'.²⁴ Such acknowledgements have been used to justify exaggerated claims of Sartrean influence on Andersch, the effects of which have been detected throughout his entire literary oeuvre. The

immediate appeal of Existentialism to the autodidact, Andersch, was doubtless in part due to its methodology, using the concrete to approach the abstract, the particular to accede to the general. Its hostility to scientific method and academic philosophy heightened its accessibility as a popular philosophy. However, closer attention to Andersch's critical comments on Sartre should alert the reader to a more circumspect view of his reception of Sartre's ideas. It becomes evident that Andersch's initial enthusiasm was based on a knowledge of very few texts, that his understanding of their philosophical content was less than complete and his aesthetic appraisal of Sartre not without reservations.

Andersch's awareness of French intellectual movements is already clear in his journalistic contributions to *Der Ruf. Unabhängige Blätter der Jungen Generation*, which he co-edited with Hans Werner Richter from 15 August 1946 until 15 April 1947. The united left-wing politics of post-Resistance France, combined with the new force of Existentialism developing in the group around Sartre, Simone de Beauvoir and Camus made France appear a source of genuinely new and constructive ideas for the future of Europe.²⁵ However, there are indications even at this time that Andersch saw in Sartrean Existentialism little more than a popular philosophy, and that his views were based on scant knowledge of his work.

In "Die Existenz und die objektiven Werte", Andersch's vehement defence of Existentialism against the criticism of Professor Julius Ebbinghaus presents it as the antithesis of National Socialism, which represented a perversion of the objective values of German Idealism. Yet even in this article, he concedes: 'Sie ist insofern eine Modephilosophie, als sie allerdings ihre erregende Aktualität aus dem

apokalyptischen Zustand dieser Zeit bezieht.²⁶ In retrospect Andersch admits that he was in no position to conduct such an argument with a professor of philosophy:

Ich fürchte, ich habe mich mit einer Erwiderung gründlich blasiert (...). Es war ja auch Hochstaperei gewesen, über Sartre zu schreiben, obwohl ich damals von ihm nichts gelesen hatte als *Die Fliegen*, *Die Mauer* und *Ist der Existentialismus ein Humanismus?* Aber ich hatte den Eindruck, mit ihm käme etwas Neues.²⁷

The essay "Deutsche Literatur in der Entscheidung", which Andersch read at the second meeting of Gruppe 47, concludes with a quotation from Sartre's foreword to the German edition of *Les Mouches*. He found it necessary to defend and qualify his response to Sartre's words in 1948, underlining the limited availability of German translations of the philosopher's work: "(Über Sartre können wir ja alle nicht reden, denn wir kennen sein Werk nur in Fragmenten. Es bedeutet jedenfalls keine Annahme der Sartreschen Philosophie, wenn ich das Vorwort zu den *Fliegen* zitiere)". In the same article he describes Sartre's ideas "nur als Hilfsmittel" in the renewal of German literature and "die notwendige Korrektur" for a misguided Naturalism.²⁸ Nevertheless "Deutsche Literatur in der Entscheidung" was an important theoretical statement both for Andersch and the Gruppe 47. Although written at almost the same time as Sartre's *Qu'est-ce que la littérature?* and thus uninfluenced by it, Andersch's argument is based on the existentialist premise of die tiefe Verwandlungsfähigkeit des Menschen im Allgemeinen, des künstlerischen Menschen im Besonderen.²⁹ He concludes, however, that Existentialism is a provisional stage on the way towards a new

anthropology:

Hier soll nicht der Versuch gemacht werden, den Zusammenbruch aller Werte mit einem neuen Rezept zu beantworten, dem des Existentialismus. Wahrscheinlich ist der Existentialismus in seiner gegenwärtigen Form nicht mehr als die Vorstufe einer neuen und umfassenden Anthropologie, auf die wir warten.³⁰

A brief comparison of the theory developed by Anderach in this essay with Sartre's notion of *littérature engagée* as laid down in 1948 will reveal both similarities and significant differences in their aesthetic positions.³¹ For Sartre, all prose writing is a social act, and creative freedom inseparable from social responsibility. The author's aim should be to reveal to his readers their freedom, while renouncing any attempt to influence their choices, these being the decisions whereby human nature is defined. Hence, it is the task of literature to keep society 'open', in a state of permanent revolution, constantly alerting its members to the possibility of change. Anderach shared this notion of the inherently subversive nature of literature, but the very nature of his text and his definition of freedom indicate only a superficial similarity with Sartre's ideas.

Anderach's basic premise is that art embodies freedom and stands in opposition to power. Any art which does not oppose power is thus not true art, and art which limits its freedom by adopting a cause does so to the detriment of its aesthetic value. Hence in a repressive regime all art which supports the regime is unworthy of the name. This can be used in defence of the literature of *innere Emigration*, as any literature of aesthetic value written under National Socialism must have been oppositional by nature. Ernst Jünger is offered as the perfect example to support this thesis, as

Andersch detects a qualitative change in his prose coinciding with the rejection of National Socialism: 'Die Konversion Ernst Jüngers ist das letzte Schlussstück in den Beweisen für unsere These, daß echte Künstlerschaft identisch war mit Beggenschaft zum Nationalsozialismus'.³² The ultimate consequence of this formula was a complete separation of aesthetic and political categories, as demonstrated when Andersch writes in 1966: 'Jedoch ist Literatur selbst, und möge sie die konservativste sein, wenn sie nur Literatur ist, ein die Gesellschaft und ihre Zusammenhänge transzendierendes und damit kritisierendes Ereignis'.³³ Unlike Sartre's theory of literary commitment, Andersch's essay develops a purely aesthetic critical canon, substituting aesthetic for political or moral criteria.

Sartre's understanding of freedom was actually heterogeneous, recognizing a distinction between the radical freedom of consciousness and the concrete liberation of man. His philosophy would not allow that the intellectual freedom of writers and their reading public could actually solve the political problems of specific social and historical groups. However, this duality is disguised in the polemic of *Qu'est-ce que la littérature?* because Sartre was concerned to attach the idea of moral responsibility to the profession of the *écrivain engagé*. His chosen examples, Pascal, Voltaire, Zola and Gide, are singled out more for their moral stand than their literary value. The unmistakably Sartrean tone of *Die Kirschen der Freiheit* suggests that better acquaintance with the philosopher's work led Andersch falsely to identify with the ideas contained in *Qu'est-ce que la littérature?* and to overlook the highly polemical nature of Sartre's text.

Andersch's theatre criticism in the late 1940's reveals the limitations of his grasp of Existentialism and serious reservations about Sartre the dramatist. His appraisal of a production of *Geschlossene Gesellschaft* in Hamburg in 1949 bears the qualifications: 'Was daran existentialistisch sein soll, habe ich nicht ausmachen können'.³⁴ Similarly, his praise of *Die respektvolle Dirse* is not of its philosophical message, but of its convincing evocation of Southern States racism. Jean Delannoy's film version of *Das Spiel* is thus meets with Andersch's greater approval:

In der Geschichte der beiden Toten, die noch für 24 Stunden ins Leben zurückkehren dürfen, um ihre Liebe zu verwirklichen, wird endlich auch der Existentialist Sartre sichtbar: er dichtet eine ergreifende Klage um eine Liebe, die ins Totenreich zurückkauft, weil sie Klassenschranken und Dagegenbrigkeit nicht zu Überwinden vermag.³⁵

This interpretation still fails to draw the final ontological conclusion from Sartre's *Les Jeux sont faits*, which is that man is condemned to isolation by his very nature.

In an article on the critical reception of *Die schützigen Hände*, Andersch reserves comment on the play itself, merely documenting the acclaim it had received in productions both in France and abroad, ohne selbst ein Werturteil über das Stück abgeben zu wollen'.³⁶ His main concern is to correct the inaccurate picture of Sartre reception presented by another critic, while distancing himself noticeably from both play and author:

Ich beschränke mich auf diese sachliche Richtigstellung im Interesse eines Werkes, dem ich keineswegs unkritisch gegenüberstehe. (...) Theaterkritik sinkt hier auf das Niveau des törichten Beleidigung eines - wie man auch zu ihm stehen mag - nicht unbedeutenden Autors herab.³⁷

In 1969 Andersch looks back with nostalgia to 1952, the year of publication of *Die Kirschen der Freiheit* and perhaps the end of an era of optimism. In the fragment "Der Redakteur 1952" he describes his office in the 'Frankfurter Funkhaus', with the picture of Sartre on the wall, and evokes the excitement of complete editorial freedom.³⁸ Four years later his tone has become more bitter, as he comments on the *Abendstudio* of the Sender Frankfurt: 'Was für Narren wir doch waren! Wir haben an die Literatur geglaubt! (...) Ein neuer Text, und das Leben würde sich ändern...'.³⁹ This could be understood as an increasingly distanced attitude to Sartre, which was already noticeable by the late 1950's when Andersch compares his interpretation of literary history unfavourably with that of Walter Muschg:

Muschgs *Tragische Literaturgeschichte* ist das Hauptwerk einer konsequent existentiellen Darstellung von Geistesgeschichte; dank seiner sorgfältigen, gar nicht deutsch tiefsinnigen Benutzung der Metaphysik übertrifft er Sartres *Was ist Literatur?*, er wird Fragen gerecht, die Sartre in seiner Schrift philosophisch nicht bewältigt hat.⁴⁰

This distance becomes clearer still in an interview with Günther Grack in 1967, in which Andersch admits to a reluctance to make statements on political issues:

Ich gebe zu, daß mir der Begriff des Engagements während der letzten Jahre etwas fragwürdig geworden ist. So einfach zu definieren, wie wir uns das noch während der fünfziger Jahre gedacht haben, ist es jedenfalls nicht.⁴¹

He finds himself in agreement with Jean Aúéry, who considered that Sartre's Marxist sympathies detracted from his later work:

Aúéry ist mit Sartre nicht fertig - er wird es nie werden -, aber er weiß, daß die in *L'Être et le néant* statuierte existentielle Freiheit in der marxistischen *Critique de la raison dialectique* nicht aufbewahrt wurde.⁴²

Just as Merleau-Ponty found Sartre's tactical support of the PCF unacceptable after 1952, it would appear that Andersch's disillusionment with Sartre was partly politically motivated, and intensified during the mid 1950's.

In an interesting literary and philosophical feature on France for the Hessischer Rundfunk in 1953, Andersch takes stock of the vital forces of post-war French thought and politics. While he still sees French Existentialism as a progressive force, infinitely preferable to its German counterparts, the vehemence of his anti-Communism is unequivocal. He contrasts the negative influence of Heidegger's philosophy in Germany with the positive ends to which his ideas have been turned in France, producing *eine Philosophie der Freiheit, eine Verpflichtung zum Handeln in Freiheit*.⁴³ In his own country, he sees only *'eine mystische Anbetung des "Seins" ohne irgendwelche Konsequenzen für das praktische Leben'*. The German visitor to France is astonished at the sympathy of French intellectuals for the Communist cause, *'daß Menschen, deren ganzes Denken und Schaffen der Freiheit gilt - Aragon, Picasso, Eluard, neuerdings auch Sartre - sich mit einer Partei verbinden, die überall dort, wo sie zur Macht gekommen ist, die schärfste Unterdrückung herbeiführt'*.⁴⁴ Reflecting on the long tradition of Communist Party membership in France, he sees the French as *'die Erben einer*

revolutionären Tradition, die nicht wußten, daß ihre Revolution längst verraten war.⁴⁵ For Andersch, it had been betrayed in the 1930's, when the KPD failed to prevent the rise of Hitler, but in 1953 there was further cause for disaffection with Communism in the Soviet aggression which was a major cause of Merleau-Ponty's break with Sartre and French Communism in that year.

The Renouveau Catholique

In view of the diversity of Andersch's intellectual interests, it is worthwhile considering his interest in Existentialism in a broader cultural context, thus relativizing the importance of Sartre. In his introduction to the volume *Europäische Avantgarde*, Andersch quotes Emmanuel Mounier, a leading figure in the French *renouveau catholique*, whose view of the spirit of the age corresponded closely to Andersch's own view of Existentialism: Es gibt einen schädferischen und vorläufigen Nihilismus, denjenigen, der das Aufsteigen einer großen Eingebung ankündigt und ihr nur den Weg bereitet.⁴⁶ Andersch welcomes this positive outlook, which anticipates new certainties to replace those abolished by the radical scepticism of the moment. Indeed, he compares this progressive movement in the French Catholic church very favourably with the conservative orthodoxy of German Roman Catholicism. He even extols Evelyn Waugh as an exponent of a similar Catholic renewal in England.⁴⁷

His particular admiration is due to Léon Bloy, whom Andersch sees as a voice crying in the wilderness, preparing the way for writers such as Péguy, Bernanos and Claudel. He even sees Bloy's unorthodox

mysticism as prefiguring Marxism and Existentialism: "Aber vorläufig redet er, Bloy, allein, ein wütender Mönch, in den Urwäldern des Unglaubens eine Lichtung für den Glauben".⁴⁸ In a radio feature on Raissa and Jacques Maritain it becomes clear that Andersch's interest in the *renouveau catholique* was linked to perceptual and philosophical issues, as well as to what he saw as its progressive and constructive nature. Describing the route from the home of the Maritains to that of Léon Bloy in Montmartre, it becomes a spiritual journey, and the Parisian names intimations of a new intellectual awakening: Banales Aufzählen von Namen! Immerhin verbirgt sich darunter das geistige Feld, überzogen von spirituellen Linien und ihren Schnittpunkten, in dem der *renouveau catholique* zu kochen beginnt.⁴⁹

Raissa's account of their dissatisfaction with the Scientism of the Sorbonne is reminiscent of Sartre's judgement and indicates a similar questioning of the basis of knowledge: "Denn gerade die Objektivität unserer Erkenntnisse und unsere Fähigkeit, das Wirkliche zu erfassen, pflegte die herrschende Philosophie so allgemeinen zu bestreiten".⁵⁰ Her own moments of spiritual insight are accompanied by abnormal acuteness of perception, which finds echoes in Andersch's later work:

Die vorbeistiegenden Bäume waren auf einmal größer, als sie in Wirklichkeit waren, und gewannen eine ungeheure Tiefe. Der ganze Wald schien zu sprechen, und zwar von einem anderen zu sprechen; er wurde zu einem Wald von Symbolen und schien keine andere Aufgabe zu haben, als auf den Schöpfer hinzuweisen.⁵¹

Even more interesting are the lengthy quotations from Bergson, which provide a definition of freedom which diverges considerably from that of Sartre. Bergson's freedom is a psychological

phenomenon, not an abstract 'condition', and a free decision is one which emanates from the whole personality. This definition, very close to that of Merleau-Ponty, depends on a concept of the individual as essence, not created by the decision, but pre-dating and determining it. Thus Andersch's interest in the French Existentialists who took their inspiration from Heidegger and Nietzsche is relativized by an obvious sympathy with Bergson and the Phenomenological school.

A further source of interest in Jacques Maritain was undoubtedly his love of the Middle Ages, as the era of Nominalism, the great intellectual rebellion against Scholasticism: Jacques Liebe zum Mittelalter (...) verschleierte etwas unheimlich Revolutionäres.⁵² The significance of this for Andersch becomes obvious in the light of his own fascination with the Middle Ages, becoming stronger as his disillusionment with the development of Western Capitalism grew. In 1978 he writes:

In philosophischen Sinne fühle ich mich als extremer Nominalist. *Universalia sunt Nomina.* Down with Plato! Nicht einmal den Begriff des Begriffs las ich gelten, der Begriff ist für mich nichts als *flatus vocis*, ein stilles Hauch. Es gibt nur die Dinge, Sachen. Das ist einer der Gründe, warum ich am liebsten im 9. oder 10. Jahrhundert gelebt hätte. Die Ideen von Roscellin und Abälard, sich entfaltend in romanischer Architektur.⁵³

Andersch's interest in obscure mediaeval heretics is based on a somewhat ahistorical notion of intellectual movements, which may repeat themselves at any moment in time. Hence he draws a parallel between the challenge posed by Nominalism to Scholasticism and that posed by nineteenth-century Materialism to Idealism. He recognizes in each the same dynamic force, as a link between modern and mediaeval thought. This idea appears in an article on the last

pronouncement of the Dalai Lama in 1950, when Andersch refers to the 'style' of an era as its distinguishing feature: 'Aber das, was wir Mittelalter nennen, endet nie. Zwar ist es auch ein historischer Prozeß, und als solcher ist es gewesen und verwest, aber als Stil ist es in unsere Seelen vertieft und wird immer wieder Möglichkeiten finden, sich neu zu inkarnieren'.⁵⁴ This is why Andersch uses the term 'Spätantike' to describe West Germany in the 1970's, which he sees as a decadent and dying civilisation in need of salvation.⁵⁵

The anti-Idealism of Nominalism appears at first to correspond closely to the phenomenological 'return to things themselves', but the nominalist notion of names as arbitrary, conventional labels is less easily accommodated within a fundamentally phenomenological stance. This is evident in the very terms in which Andersch describes his fascination with Nominalism, characteristically drawing on the magical, evocative power of names, as if unaware of the inherent paradox in his words: 'Gelegentlich ertappe ich mich dabei, daß ich die Namen Roscellin, Abelard, Ockham vor mich hinschreibe, als seien es magische...'.⁵⁶ Moreover, the mysterious attraction of the 'Occanstraße' in Neuhausen is principally the satisfaction derived from the thought of the consternation of the conservative municipal authorities, should they realize that they had named a road after a mediaeval revolutionary. One is forced to conclude, with Josef Quack, that 'in allen seinen Äußerungen verfußt Andersch nur über einen rudimentären Begriff des Nominalismus'.⁵⁷ While Quack dismisses the importance of Phenomenology for Andersch in similar terms, he does point to the fundamental conflict between the ideas of Merleau-Ponty and those underlying Nominalism: 'Den phänomenologischen Rückgang zu den Sachen, zur unmittelbar gegebenen

Erfahrungswelt, wird man schwerlich mit einer nominalistischen Theorie in Verbindung bringen können; Husserl jedenfalls hat den Nominalismus kritisiert und selbst einen reinen Bedeutungsplatonismus vertreten.⁵⁸ For Andersch, as perhaps for Jacques Maritain, mediaeval Nominalism was an attractive idea, associated with tales of subversion and heresy, but wherever Andersch adopts a nominalist approach to 'naming', the result is a contradiction of his phenomenological view of perception.

Surrealism

The aesthetic subversion represented by French Surrealism was the theme of another radio feature in 1958, which reveals that perceptual issues were also at the heart of Andersch's interest in this movement. He experiments with automatic writing in the novel *Die Rote* (1960), and the emphasis of his interest becomes clear as he traces the development from Dadaism to Surrealism in this programme. It is above all the notion of Surrealism as a new form of perception, as defined by Breton: 'Er verlangt, daß man ihn als eine neue Art zu sehen anerkennt, und da dieses Ziel nicht erreicht wurde, fordert er, wenigstens als kometender Mythos begriffen zu werden'.⁵⁹ Andersch perceives the movement as a form of temporary nihilism similar to that of Existentialism, referring to 'die reinigende Wirkung' for which it strove.⁶⁰ He sees the two main reasons for the failure of the movement to be its experimentation with artificially induced states of consciousness, and its too close involvement with the Communist Party. He berates Salvador Dalí, the popularizer of the movement in the 1930's, for his asocial and inhuman approach to art,

while admitting that he gave new impetus to a movement already in decline. Andersch quotes, instead, Henry Miller, whom he considers a disciple of the genuine "klassischer Surrealismus", and who lamented the intellectualism of modern literature: "Ich glaube, daß die Literatur, um wahrhaft verständlich zu werden, (...) reichlichen Gebrauch von Symbol und Metapher machen muß, von der Mythologie und dem Archaischen".⁶¹ This call for a return to a more primitive form of literature, with more direct, sensuous appeal will be seen to accord well with a phenomenological aesthetic, the development of which will now be traced in Andersch's critical essays.

Andersch and Phenomenology

Andersch's clear rejection of indigenous Existentialism has been seen in the context of his comparison of Martin Heidegger with contemporary French thought. He attributed to Heidegger's philosophy, with its "Geistnebeln einer höfchenisierenden "Zeitlosigkeit": the blame for reactionary tendencies already beginning to manifest themselves in Germany by 1951.⁶² In 1966 he remarks ironically, on contemplating the flowers in his garden: "Dies ist zweifellos das berühmte "reine Sein", das Heidegger meint, wenn man es herausbekommen sollte, was Heidegger meint".⁶³ Even in his last autobiographical sketch, Andersch asserts in 1979: "(Die Schriften Martin Heideggers sind sowohl falsch wie auch schlecht geschrieben)".⁶⁴ However, in his rejection of what he sees as the unacceptable legacy of German Existentialism he retains the idea of the suspension of time and space on a purely aesthetic plane. So we read in "Cadenza Finale": "In der Materie gibt es keine Aufhebung von

Raum und Zeit, Kunst allein macht das'.⁶⁵ Freedom from political realities is thus reserved for the sphere of art, but is later extended to include the period of imprisonment as a POW in the USA, when he writes in 1977: 'Während den Stacheldrähnen waren Zeit und Raum aufgehoben'.⁶⁶ A certain ambiguity in this attitude to Heidegger's thought may be seen to be confirmed by Andersch's development away from Sartre's radical voluntarism towards the primarily cognitive phenomenological stance of Merleau-Ponty.

Andersch was among the first to note Merleau-Ponty's relative obscurity in the German-speaking world in 1951, by which time only one article with a contribution by him had appeared in German.⁶⁷ An oblique reference to this article, by Karl Jaspers, in the foreword to *Europäische Avantgarde* points to this as the source of Andersch's knowledge.⁶⁸ In an article on the negative and positive faces of Soviet Communism, Andersch acknowledges the work of Merleau-Ponty as representing the latter.⁶⁹ His growing interest in the role of perception in art underlines the importance of these early references to a philosopher whose work only became really well known in Germany after his death in 1961. Andersch's development of a Phenomenology of literature will be seen both in his positive evaluative criteria and in his vehement rejection of the French *nouveau roman*.

In his essay "Die Blindheit des Kunstwerks", in which Andersch reiterates the notion of art as 'permanent revolution', he also presents a view of art as a form of knowledge, and of 'primary expression' in the sense of Merleau-Ponty. Criticizing Gottfried Benn's theory of literature, he asserts the pursuit of truth as literature's aim: 'Sie ist eine von vielen Formen der Erkenntnis, freilich einer der Vornehmsten'.⁷⁰ Moreover, the uniqueness of

aesthetic knowledge is that it is not acquired by skill, but by the formal expression of intuitive processes: "Die Besonderheit der Kunst wird erkennbar nur in einem Denken, das vom künstlerischen Produktionsprozeß selbst, vom Machen des Kunstwerks als einem formalen Erfassen intuitiver Vorgänge, ausgeht. (...) Kunst-Theorie ist Deskription der Entstehung von Kunstwerken".⁷¹ This definition virtually encapsulates the aim of phenomenological art theory, with its emphasis on description and the spontaneity of artistic expression.

In the attempt to locate a turning point in Andersch's work to correspond to these theoretical statements, the story "In der Nacht der Giraffe" (1958) merits particular attention. This fictionalized account of the night in which De Gaulle seized power (also adapted by Andersch as a radio play) is in part an exploration of the position of French intellectuals during the Algerian war, but also concerns the relative efficacy of journalism and literature. In impressionistic passages the atmosphere of the Boulevard cafes is evoked, as if to capture the very essence of Paris: "Die Oberfläche von Paris entspricht der Tiefe von Paris".⁷² The theoretical discussion of the political impact of art and literature begun in "Die Blindheit des Kunstwerks" is continued in this fictional setting. Citing the example of Picasso, who believed in the oppositional value of the very existence of 'banned' works of art, Andersch accords a status of 'direct action' to painting. The political status of journalism and literature is more ambiguous, as presented in the confrontation between the journalist and 'angry young man' of the piece, Pierre, and the philosopher Mondello. The arguments of the latter suggest that a form of Sartrean commitment is

totally dependent on optimum political conditions, and thus an historically conditioned phenomenon:

Diese Art Literatur - die Literatur als Presse - hat eine gewisse Berechtigung, so lange sich die Mächte im Gleichgewicht befinden. Oder wenn die Demokratie sich entwickelt; Zola im Fall Dreyfus. Aber wenn die Politik in den Raum der reinen Macht tritt, ist es aus damit. Dann ist die Presse und ihre Literatur nur noch eine Fußnote zu den Prämissen der Macht. Sie, Pierre, sind ein Opfer gewisser falscher Lehren über die Demokratie. Zu diesen Irrlehren gehört der Glaube an die Presse und an die unmittelbare Wirkung der Literatur. Man hat Ihnen gesagt, Freiheit sei identisch mit Pressefreiheit...⁷³

The reference to Zola as an example of political journalism is an unmistakable allusion to Sartre's *Qu'est-ce que la littérature*, in which Zola is held up as an *écrivain engagé*.

In an unpublished manuscript entitled "Windstille in Bosa", the young journalist of this piece, Pierre, is seen to have left Paris (Palos) for the wilds of Sardinia. Echoes of Sartre's *Les Mouches* make of Pierre an Orestes figure, who has turned his back on Argos, or in this case the political situation in France. In place of the Furies he is taunted by the sarcastic voice of the artist Gessmann, who pours scorn on the belief in existential self-determination, even on Andersch's own words in *Deutsche Literatur in der Entscheidung*: "Wunderbar, Ihre Wandlungsfähigkeit! Ja, ja, die Jugend. Sie weiß auch, daß die Voraussetzung der Wandlung die Vergesslichkeit ist".⁷⁴ Pierre's inability to forget the issues which he has left behind makes it clear to him that none of the old alternatives are valid any more, certainly not the negation of the past implied in Sartre's existential choice: "Wir kennen keine Gnade, sondern nur die Entscheidung. Und um uns entscheiden zu können, brauchen wir die

Erinnerung'.⁷⁵ This variation on the theme of "In der Nacht der Giraffe" underlines Andersch's increasing emphasis on memory in the process of *Vergangenheitsbewältigung*, a theme which is developed further in the story "Ein Liebhaber des Halbschattens" (1963).

Memory is also fundamental to Mondello's humanistic view of literature, which prepares slow and lasting developments in society by teaching us to see things differently. Added emphasis is given to this concept of literary engagement based on perception by abstracting it from Mondello's direct speech and presenting it in one of the impressionistic passages which punctuate the text: 'entscheiden sie sich! sie können die faust ballen, wenn auch nur in der tasche, oder sie können versuchen, die frequenz des menschlichen auges zu erweitern. Die empörung oder eine neue sorte blau im spektrum aber entscheiden sie sich!'.⁷⁶

Thus we return to the poem with which this discussion began, "Andererseits", which ends 'empört euch der himmel ist blau', also the title of Andersch's anthology of poetry published 1977. In the context of the story, this is not a call to indignation at all, but the proposal of an alternative, transposing commitment on to a purely aesthetic plane. If the author cannot change concrete reality, he can at least change people's ways of perceiving reality, amounting to a much more abstract form of literary commitment.⁷⁷ The notion of commitment expressed by Andersch in conversation with Horst Bienek, 1962, confirms this progression to a somewhat apolitical stance. The purpose of art is no longer seen as the promotion of human freedom, but the preservation of its own freedom, in a realm which transcends human politics: 'Es gibt einen einzigen Grundverrat, der einem Schriftsteller niemals verziehen werden kann: wenn er sich zu

politischen Entscheidungen bekennt, welche die Freiheit der Literatur einschränken. 78

A Phenomenology of Literature

From the end of the 1950's Andersch's critical essays reveal a set of criteria for literature revolving around authenticity of the writer's expression, psychological realism and description which captures for the reader the essence of its object. The inadequacy of traditional aesthetic categories to account for these features leads Andersch to seek a new and more appropriate way of describing, for example, Elio Vittorini's literary achievement, which is to find a style totally in keeping with his creative temperaments: 'Die Technik des reinen Zeigens entspricht Vittorinis Empfinden, der Struktur seiner dichterischen Phantasie'. 79 This positive aspect of Vittorini's work is acknowledged to be a feature of most 'Dichtung von Regionen', as contrasted with the reflective, analytical nature of more cosmopolitan literature. This is not the only occasion which Andersch finds to defend 'Heimatkunst' on aesthetic grounds. He takes Cézanne as an example of an artist for whom the landscape was the only natural medium for his expression of reality: 'Der Regionalismus nur Rudiment einer Epoche, in der die Landschaft, wie bei Cézanne, Welt war'. 80

Writing on the English novel, Andersch's enthusiasm for John Cowper Powys' *Wolf Solent* reveals the non-analytical criteria on which he has judged the text, and generalizes his own response to explain that the book's popularity in Germany was due to 'die magische Atmosphäre dieses Buches, seine Naturästhetik, die Darstellung

geheimnisvoller psychischer Beziehungen zwischen Menschen'.⁸¹ Andersch takes the opportunity in this essay of lodging a complaint about the conscientious translation of all exponents of the French *nouveau roman* into German, while British literature only appears sporadically on the German market. He attributes to this policy the popularity of modern French authors: 'So ist es kein Wunder, daß diese geniale Erfindung, die es erlaubt, den Roman zu schreiben, ohne den Roman schreiben zu brauchen, in Deutschland zahlreiche Anhänger gefunden hat'.⁸²

Elsewhere he attacks the theoreticians of the *nouveau roman* for having over-reacted to so-called 'trivial' literature, resulting in the destruction of the novel itself: 'Wenn sie die Absicht hatten, das Kind mit dem Bade auszuschütten, so haben sie zweifellos Erfolg gehabt'.⁸³ One of Andersch's most vehement comments on this development in French literature is directed at Alain Robbe-Grillet himself, whose novel *Die blaue Villa* in Hong Kong Andersch sees as a complete failure to expose as clichés the myths of the comic strip world it creates:

Darf man vermuten, daß sich hier die Methode an ihrem Werk rächt? Daß es keine Helden und keine Geschichten mehr geben soll, könnte man zur Not ja noch einsehen, und auf die Metaphern hatte schließlich schon Hemingway verzichtet. Wie aber, wenn auch noch Tiefe, Engagement, Humanismus und Tragik fehlen? Begibt sich eine Literatur, die nur noch beschreibt, vielleicht doch ihrer kritischen Möglichkeit? Mag sein, daß die Welt weder sinnvoll ist noch absurd. Aber einfach festzustellen, daß sie da ist - mon dieu, das gibt auch nicht viel her! ⁸⁴

Nathalie Sarraute also comes in for criticism, as one of those whose aim is 'menschliche Bedingungen aufzuklären, die bisher als Geheimnisse galten, nur von Mythen bezeichnet werden konnten'.⁸⁵

In his praise of the Swedish author Per Olof Sundman, Andersch points to the organic integrity of his narrative as proof of the folly of new structuralist theories of literature: 'Die pseudorevolutionäre Theorie vom "Ende des Erzählens", eine Ideologie literarischer Kleinbürger, wird außer Kurs gesetzt von einer Schreibweise, welche beispielsweise die exakte Darstellung eines Zeitbodens in die Untersuchung der Situation von Männern, welche sich auf ihm bewegen, vollkommen integriert'.⁸⁶ As further evidence of the continuing viability of realist narrative, Andersch cites Aidan Higgins' authentic evocation of Munich in the Weimar Republic in *Ein Später Sommer* (*Longische, Go down!*). Higgins' text portrays times and places he never knew, but which were part of Andersch's youth, and come to life with startling vividness: 'Im Roman steigert sich diese Authentizität ins Phänomenale (...); wie dieser junge Ire, der damals noch gar nicht geboren war, es fertigbringt, mich daran zu erinnern, daß ich Starnberg und das Undosa-Bad - und zwar genau dasjenige der zwanziger Jahre! - wieder schmecke, rieche, spüre - das ist mir ein Rätsel!'.⁸⁷ The solution to this riddle, in phenomenological terms, is that the successful literary text captures the very essence of phenomena by presenting it with the immediacy of a first encounter in the act of perception. This is achieved by revealing to the conscious mind something of the pre-conscious grasp of reality which becomes obscured in the processes of rational and analytical thought.

It is interesting to observe the similarities between this view of literature and an essay by Idris Parry which Andersch translated for the *Neue Zürcher Zeitung* in 1971. Parry quotes Goethe on the essential role of 'Poesie' as animating principle in the world,

infusing even the commonplace with significance, and provides his own interpretation: 'Was Goethe meint, ist, daß Kunst Verbindungen herstellt, die unserer Erfahrung Sinn geben, Verbindungen, die wir normalerweise nicht sehen. Poesie verleiht einer unzusammenhängenden Welt Wahrscheinlichkeit'.⁸⁸ Andersch uses the term 'Poesie' to imply an inherent property of things, which is brought to the surface by the artist's gaze: 'Aufgabe des Künstlers ist es, die Poesie aus dem Inhalt zu entwickeln'.⁸⁹ Both definitions of 'Poesie' contain the idea of learning to see the world anew, and Parry uses this to explain the impact of modern art: 'Absurdität? Oder Magie? Es handelt sich um die Methode des Märchens. Vielleicht wird das Wort 'Originalität' am besten definiert als "Rückkehr zu den Ursprüngen". Wir sind zur primitiven Zaubererzählung zurückgekehrt'.⁹⁰ He illustrates this in the context of mediaeval Welsh folklore, suggesting that in Goethe's view of the Märchen, as in literature, a primitive, unframed picture of reality is reinstated in the reader's mind. He emphasizes above all that the basis of art is our experience of the world as mediated through the senses, thus making a plea for a return to the concrete objects of perception which accords well with a phenomenological approach: 'Kunst befaßt sich nicht mit Abstraktionen oder letzten Fragen oder Unendlichkeit oder Ewigkeit. Kunst befaßt sich mit Knüpfen'.⁹¹

Andersch uses this quotation as the epigraph to *Mein Verschwinden in Providence* (1971), and commented in 1978 that only one critic, the Frenchman Claude Prévost, had grasped the significance of this epigraph for his work as a whole. He claims to share Parry's 'nominalist' stance on the basis of this 'return to things themselves', and attributes to it his love of descriptive prose: 'In

der dichterischen Beschreibung wird die Welt zum Phänomen. Das Phänomenale unterscheidet die dichterische Beschreibung vom Sachbuch.⁹² For Andersch, the relationship of the author to the things he describes is more important than his *Weltanschauung*, which accounts for the sometimes perplexing political eclecticism of his literary tastes: 'Die Schilderung einiger Häuser in St. Petersburg geht mich mehr an als Raskolnikows Gewissenstragödie. Raskolnikow ist ein Geschöpf aus den Straßen von Petrograd, wie der Geheimagent undenkbar wäre ohne einen bestimmten Winkel in Sankt'.⁹³

It is clear that for Andersch there exists a reciprocal relationship between fictional characters and the landscapes they inhabit, and in this introduction to his choice of descriptive prose he leaves little doubt as to the importance of landscapes in his own works: Ich möchte eine literarische Gattung darstellen, die mich stärker als jede andere konstituiert hat, denn alle meine Bücher beruhen, insoweit sie mir als glücklich erscheinen, auf genauen Deskriptionen.⁹⁴ He goes on to describe the appeal of individual texts in his collection, which is based on a certain tangible quality, inviting the reader's complete empathy. So, in Linne's *Lappländische Reise*, the description of northern Sweden conveys much more than the words on the page would lead one to expect: 'Sein Eineinig-Rätselhaftes besteht darin, daß es uns nicht mehr mitteilt als bare Fakten, daß er an Nüchternheit kaum zu Übertreffen ist und uns dennoch in das nächtliche Licht Nord-Schwedens entführt'.⁹⁵

Similarly the reader of Alexander von Humboldt's *Ansichten der Natur* can feel the heat of the banks of the Orinoco and hear the crackling of the campfire. The evocative power of Hemingway's "Großer doppelterziger Stroh" encompasses even the music of the

landscape: 'der Text liest sich etwa so, wie sich ein Blues (...) anhört'.⁹⁶ Walter Benjamin is singled out among all Marxist writers as the one who achieves the most sensuously tangible prose: 'Marxistisches Denken hat wenig sinnlich so Fäßbares hervorgebracht wie Walter Benjamins Skizze von Paris im 19. Jahrhundert'.⁹⁷ It is Benjamin's portrayal of this urban landscape which earns him the highest accolade: 'Benjamin war ein zauberkundiger Phänomenologe gegenständlicher Betrachtung'.⁹⁸

Here, as elsewhere, Andersch pays tribute to the descriptive power of Ernst Jünger's prose, which imbues the reader with 'das Gefühl reinen Seins'.⁹⁹ His appreciation of Jünger has been attributed to an unacceptable form of aestheticism which coexists uneasily with Andersch's democratic political views.¹⁰⁰ This is perhaps better understood in the light of the phenomenological criteria which Andersch brings to bear in his literary criticism. His apologia for Jünger in the 'Aeriswiler Rede' epitomizes the uncritical and inherently conservative aspect of this outlook:

Ganz ohne Zweifel hat er sich in die Phänomene, die er beschrieb, auf das Intensivste eingeföhlt; darauf eben beruht die Intensität, die Bedeutung dieser Bücher, die Größe von Literatur überhaupt. Im Akt der Einföhlung findet Identifikation statt - an irgendeinem Punkt wird Flaubert Madame Bovary, um dies zu erkennen, brauchen wir nicht unbedingt zweitausend Seiten Sartre zu lesen'.¹⁰¹

He distances himself once more from the exponents of modern criticism who disregard such factors as empathy and identification in their attempt to turn literary criticism into a science. His rejection of the suggestion that Jünger represents 'eine faschistische Ästhetik' is based on the simple formula of *Deutsche Literatur in der Entscheidung*, that fascism, by its repressive nature, cannot produce real art: 'Denn, nicht wahr, wenn es eine faschistische Ästhetik

gibt, dann gibt es also eine Ästhetik von Auschwitz!'.¹⁰² He points to Jünger's diaries as his most significant work, suggesting that the natural consequence of a phenomenological view of the world is a certain political ambiguity: 'Die Gegensätze sollen aufgehoben werden. Versöhnung, nicht durch flaches Friedanstiften, sondern durch subtiles Konstatieren von allem, was beweist, daß jedes Ding viele Seiten hat. Phänomenologie, bezogen auf die Schöpfung'.¹⁰³

The argument used to exonerate Jünger is itself defended in the volume *Einige Zechnungen* (1977), Andersch's tribute to his wife, the artist Gisela Andersch. He is careful to distinguish between the intuitive artist whose work is a natural expression of his personality, and the conservative ideal of the inspired genius: 'Die großen Künstler standen immer links. Jedes gelungene Kunstwerk ist Teil einer permanenten Revolution. Es gibt keine konservative Kunst. Es gibt nur eine in den Museen konservierte Revolution'.¹⁰⁴ However, Andersch's view of art is clearly phenomenological rather than analytical, and hence as potentially conservative as his view of literature. The individual artist's coherent style is merely the expression of his experience of reality. The paintings are as much a part of him as his physical and mental attributes, and are in close relationship to both. Andersch notes the terms reminiscent of Merleau-Ponty's aesthetic theory, in which Herbert Albrecht defines Gisela's painting as a revelation of the world's coming into being, transcending subjectivity because captured on a pre-individual level, '...ein durch das Subjekt hindurch - das sich seiner bloßen Individualität jedoch entzieht - sich verwirklichendes Gleichnis für das Erscheinen von "Welt"'.¹⁰⁵ Andersch accounts for the different nature of their creative talents in terms of perceptual sensitivity:

Sie sieht andere Dinge als ich. Oder sie sieht die Dinge, die auch ich sehe, anders, als ich sie sehe. Ihre Augen müssen anders beschaffen sein als die meinen. Die Sensibilisierungen des Augen-Blicks".¹⁰⁶

Her first paintings were landscapes, and she returns to this theme in her mature work, achieving in more abstract form the same aim, to reveal the genesis of a landscape, the creation of order out of chaos: "Also wieder Landschaften, die Rückkehr zu den Anfängen, bloß in sehr reine Form übersetzt, vom Gegen-Stand gelöst? "Die Natur in statu nascendi; Baupläne der Schöpfung, Faltung der Gebirge, Querschnitt durch Wälder, Wellen und Dünen, Kräfte des Wachstums und Gleichnisse des Werdens".¹⁰⁷

In view of this development in Andersch's approach to art and literature, the investigation of his work which follows will be based broadly on three sorts of landscape. Firstly, in a more comprehensive reassessment of his autobiographical works than has hitherto been attempted, the significance of landscape description in these works will be examined, from the earliest literary attempts to his last memoirs. As the autobiographical novel *Die Kirschen der Freiheit* (1952) is one of the works most clearly coloured by Andersch's reading of Sartre, comparison with his other autobiographical works reveals this as a deviation from his characteristic philosophical outlook. *Die Kirschen der Freiheit* emerges as less authentic autobiography and less representative of Andersch's work than has previously been assumed. Secondly, the landscape as the subject of literature will be discussed in the context of Andersch's travel prose. Finally, the literary landscapes of his fictional works will conclude the study, with detailed

consideration of the role of perception in the novel *Efrata*. In each case the philosophical implications of his attitude to perception and description will be extrapolated from the texts, revealing a striking consistency in some of Andersch's most powerful prose. The significance of the ideas of Merleau-Ponty for the development of his characteristic literary style emerges with particular clarity in his interview with Paul Kersten in 1972:

Verfertigung von Sprache ist für mich ein phänomenologischer Prozeß. Mein Ideal von Sprache: eine, in der die Dinge und die Existenz als vollkommen dinglich und existierend erscheinen und die Wörter und Sätze - ich zitiere Merleau-Ponty - "zu den Sachen selbst zurückkehren". Infolgedessen versuche ich ständig, zu einem metaphernlosen Stil zu kommen, zu einer Sprache, die ihre Gegenstände nicht interpretiert, sondern sie nur benennt.¹⁰⁸

INTRODUCTION

NOTES

1. Between 1948 and 1958 Andersch worked for radio stations in Frankfurt am Main, Hamburg and Stuttgart. He was mainly concerned with cultural 'features' and their attendant publications such as the 'studio frankfurt' series. Among his innovations was the 'Abendstudio' in Frankfurt, on the model of the British Third Programme. His literary periodical *Texte und Zeichen* (1955-1957) was a major forum for the first German translations of modern European and American literature. Even after moving to Switzerland in 1958 he continued to contribute critical essays to the West German press.
2. See: Jürgen Wertheimer, "Une Saison en purgatoire. Aspekte der Sartre-Rezeption", in *Zur literarischen Situation 1945-1949*, edited by Gerhard Hay (Kronberg, 1977), pp.270-284.
3. Alfons Bühlmann, *In der Faszination der Freiheit. Eine Untersuchung zur Struktur der Grundthematik im Werk von Alfred Andersch* (Berlin, 1973). See also: Livia L. Witteann, *Alfred Andersch* (Stuttgart, 1971).
4. Erhard Schütz, *Alfred Andersch, Autorenbücher 23* (Munich, 1980), p.28.
5. Volker Wehdeking, *Alfred Andersch* (Stuttgart, 1983), p.58. Andersch was in France with the army of occupation for several months from early 1940 to 1941. Even in later years, however, there is no evidence to suggest that he obtained more than a rudimentary knowledge of French, and for the purposes of this study it has been assumed that his acquaintance with the French texts was limited to the German translations.
6. Irene Heidelberger-Leonard, *Alfred Andersch: Die ästhetische Position als politisches Gewissen. Zu den Wechselbeziehungen zwischen Kunst und Wirklichkeit in den Romanen* (Frankfurt a.M., Bern, New York, 1986); Ursula Reinhold, *Alfred Andersch. Politisches Engagement und literarische Wirksamkeit* (Berlin, GDR, 1988); Bernhard Jendricke, *Alfred Andersch* (Reinbek bei Hamburg, 1988).
7. Heidelberger-Leonard, p.200.
8. See Rhys M. Williams review of Heidelberger-Leonard in *Modern Language Review*, Vol. 83, part 1 (1988), 262-264.

9. Josef Quack, "Alfred Andersch, ein literarischer Nominalist", *Neue Deutsche Hefte*, No. 188, Vol. 4 (1985), 717-732 (p.723).
10. *Ibid.*, p.726.
11. Andersch, "Jugend am Schmelzpott einer Kultur", *Aussprache*, No. 1 (1951), 7-13; "Marxisten in der Igelstellung", *Frankfurter Hefte* 6, Nos. 1-6 (1951), 208-210.
12. "JESUSKINGDUITSCHKE", *VP*, pp.119-146, (p.130); "Noch schöner wohnen", *VP*, pp.159-207 (p.180). Full details of the editions of Andersch's works used and a list of abbreviations are given at the beginning of this study. Where frequent reference is made to specific works, page numbers are given in parenthesis in the text.
13. The manuscripts are in the *Nachlaß*, Deutsches Literaturarchiv, Marbach am Neckar: A. Andersch, Prosa, "Die Kirschen der Freiheit", accession No. 78.4801, and "Der Seesack - aus einer Autobiographie", Vorarbeiten und Notizen, accession No. 78.4826.
14. Typescript in the *Nachlaß*, Marbach: A. Andersch, "Plädoyer für das Erzählen. Ein Gespräch mit Alfred Andersch von Dr Paul Kersten", March 1972. Broadcast in part in the series "Die neue Bibliothek" on 15 April 1972 by Norddeutscher Rundfunk.
15. Quotations in the text will be taken from the edition in the series *Collection Tel* of 1987. It was first published by Galliard 1945.
16. See Hwa Yol Jung, "The Radical Humanization of Politics: Maurice Merleau-Ponty's Philosophy of Politics" in *Archiv für Rechts- und Sozialphilosophie* (Wiesbaden, 1967), pp.233-256.
17. Jean-Paul Sartre, "Merleau-Ponty vivant", *Les Temps modernes*, No. 184-185 (1961-1962), 304-376 (p.307).
18. Merleau-Ponty, *AP*, p.177.
19. *Ibid.* p.177.
20. See Terry Eagleton, *Literary Theory* (Oxford, 1983), p.57ff.
21. Maurice Merleau-Ponty, *Les Aventures de la dialectique*, (Paris, 1955), p.255.
22. *Ibid.* p.271.
23. "Andererseits", first published in the volume *esport euch der himmel ist blau* (Zürich, 1977) (EB), also in *Text und Kritik*, No. 61/62 (1979), 101-104 (p.102).

24. Andersch, "Öffentlicher Brief an einen sowjetischen Schriftsteller, das Überholte betreffend" in the volume of that name (88), pp. 195-213, (p.200).
25. This interest can be seen in the articles, "Das junge Europa forst sein Gesicht", *Der Ruf*, No. 1, 15 August 1946; "Jean Anouilh's Antigone" *Der Ruf*, No. 2, 1 September 1946; "Die zwei Gesichter des Charles Bidault", *Der Ruf*, No. 5, 15 October 1946, and in "Wintersende in einer frierenden Stadt", *Der Ruf*, No. 16, 1 April 1947.
26. Andersch, "Die Existenz und die objektiven Werte", *Die Neue Zeitung*, 15 August 1947.
27. Andersch, "Der Seesack", *Literaturmagazin* 7, (Reinbek, 1977) pp.116-133, also in *Das Alfred Andersch Lesebuch* edited by Gerd Haffmans, (AAL), pp. 83-101 (pp.96-97).
28. Andersch, "Nihilismus oder Moralität", *Horizont*, No. 13, 7 July 1948.
29. Andersch, *Deutsche Literatur in der Entscheidung*, (Karlsruhe, 1948), also in AAL, pp.111-134 (p.111).
30. *Ibid.*, p.133.
31. Jean-Paul Sartre, *Qu'est-ce que la littérature?* (Paris, 1948), translated by Hans Georg Brenner, *Was ist Literatur?*, (Hamburg, 1950).
32. AAL, p.119.
33. Andersch, "Exkurs über die Schriftsteller und den Staat", in *Von Geist der Zeit*, edited by Adolf Frisé (Gütersloh, 1966), also in *Merkur*, No. 20 (1966), 398-400 (p.399).
34. Andersch, "Sartre erobert Hamburg", *Frankfurter Rundschau*, 27 April 1949.
35. *Ibid.*
36. Andersch, "Schweizige Hände. Eine Stellungnahme", *Frankfurter Rundschau*, 31 May 1949.
37. *Ibid.*
38. Andersch, "Der Redakteur 1952. Ein Bruch-Stück", *Merkur*, vol.250, No. 2 (1969), 159-160.
39. Andersch, "Ein intellektuelles Ghetto", *Frankfurter Rundschau*, 1 December 1973.
40. Andersch, "Franz Schönerer und der literarische Instinkt", *augenblick*, No. 5 (1958), 63-64 (p.64).

41. "Arbeit an den Fragen der Zeit", interview with Günther Grack, *Der Literat.*, No. 5 (1967), 69-70.
42. Andersch, "Anzeige einer Rückkehr des Geistes als Person", *Merkur*, vol. 279 (1971), 689-700, also in *Die Blindheit des Kunstwerks*, (BK), pp. 125-141, (p. 136).
43. Andersch, "Strahlende Melancholie", *Hessischer Rundfunk* (1953), p. 8.
44. *Ibid.*, p. 21.
45. *Ibid.*, p. 26.
46. *Europäische Avantgarde*, edited by Alfred Andersch (Frankfurt a.M., 1949), p. 7.
47. Andersch, "Profaner Einwand", (on Maugh's *Brideshead Revisited*) *Frankfurter Rundschau*, 5 February 1949.
48. Andersch, "Leon Bloy vor den Toren", *Frankfurter Allgemeine Zeitung* (FAZ), 31 January 1950.
49. Andersch, "Aufbruch zum Absoluten", *Süddeutscher Rundfunk*, 23 December 1955, p. 7.
50. *Ibid.*, p. 10.
51. *Ibid.*, p. 22. A striking resemblance to this can be seen in Lothar Mitte's experience in the story "Ein Liebhaber des Halbschattens" (1963) in the volume of the same name (LN), pp. 9-59 (p. 19).
52. *Ibid.*, p. 29.
53. Andersch, *Mein Lesebuch* (ML), p. 8.
54. Andersch, "Zwischen den Dämonen Steinen", *Frankfurter Hefte* 7, Nos. 1-6 (1952), 200-202, also under the title "Tibet. Weihnachten 1950", *FAZ*, 21 December 1960.
55. Andersch explores this idea in the play *Tapetenwechsel*, in *Neue Hörspiele*, (Zurich, 1979), (NN) pp. 73-140. Here, the ersten Christen appear in the form of students demonstrating in Cologne Cathedral for the release of political prisoners.
56. Andersch, "Böse Träume", *Tintenfaß* 2 (1981), 43-69 (p. 58).
57. Quack (see note 9), p. 720.
58. *Ibid.*, p. 724.

59. Andersch, "Von Bretons Gewissen zu Dalis Camembert, oder Glanz und Elend des Surrealismus", Süddeutscher Rundfunk, 14 February 1958, p.12.
60. Ibid., p.22.
61. Ibid., p.32. Andersch seems unperturbed by the inherent elitism of Miller's view: 'Neunundneunzig Prozent alles Geschriebenen - und das gilt für unsere ganze Kunst - sollte vernichtet werden. Ich möchte von immer weniger Menschen gelesen werden, ich habe kein Interesse am Leben der Masse, auch nicht an den Absichten der in der Welt herrschenden Regierungen', p.32-33.
62. Andersch, "Jugend am Schmelzpott einer Kultur", see note 11 (p.10).
63. Andersch, "Poetologisches aus dem Südkanton", *Die Weltwoche*, 3 June 1966, also in "Aus der grauen Kladde", 88, pp. 109-122 (p.119).
64. "88se Träume", see note 56, p.59.
65. "Cadenza Finale", *Frankfurter Hefte* (1951), 33-38, also in *Geister und Leute*, (61) pp. 68-78 (p.68).
66. "Der Seesack", *AAL*, p.84.
67. Andersch, "Jugend am Schmelzpott einer Kultur", see note 11.
68. Karl Jaspers, "Europäisches Gespräch", *Die Haschou* 2 (1947), 4-18. In *Europäische Avantgarde* (Munich, 1948) Andersch introduces twelve essays by contemporary European authors, 'Europas junge Geistler', as the beginning of a crucial dialogue on the future of Europe: 'Sie beginnen ein Gespräch mit uns, und wir fühlen, daß es ein Gespräch im Morgengrauen ist' (second edition, Frankfurt a.M., 1949) pp. 5-11, (p.6).
69. Andersch, "Marxisten in der Igelstellung". See note 11.
70. Andersch, "Die Blindheit des Kunstwerks", *Texte und Zeichen* 2 (1956), 66-75, also in *BK*, pp. 40-51 (p.48).
71. Ibid., p.49.
72. "In der Nacht der Giraffe", *Frankfurter Hefte* 13 (1958), 851-864, also in *GL*, pp. 92-123 (p.95).
73. Ibid., pp. 116-117.
74. Andersch, "Windstille in Bosa" in *the Nachloß*, (Marbach) accession No. 80.556, p.84.
75. Ibid., p.59.

76. "In der Nacht der Giraffe", *BL*, pp. 122-123.
77. A more conventional interpretation of this line has been provided by Helmut Weigenbüttel in his essay "Andererseits schreibe ich nur was mir Spaß macht", *Text und Kritik* 61/62 (1979), 105-109, but he overlooks the implied *oder*, seeing the poem as a fundamental call for social and environmental commitment.
78. Horst Bienek, *Werkstattgespräche mit Schriftstellern* (Munich, 1962), pp. 113-124 (p.124).
79. Andersch, "Nachricht über Vittorini", *Literarius* 2 (1959), 5-11, also in *BK*, pp. 28-39 (p.37).
80. Andersch, "Notizen über Atmosphäre", *Jahresring* (1960-1961), 86-91, also in *BK*, pp. 52-56 (p.55).
81. Andersch, "Auf der Suche nach dem englischen Roman", *FAZ*, 21 September 1968, also in *BK*, pp. 103-111 (p.108).
82. *Ibid.*, p.104.
83. Andersch, "Wie trivial ist der Trivialroman?", *Süddeutsche Zeitung*, 13 November 1971, English by Idris Parry in the *Times Literary Supplement*, 8 October 1971, also in *BK*, pp. 114-124 (p.119).
84. Andersch, "Lady Avas elegante Hand", *Der Spiegel*, 17 October 1966, also in *Ein neuer Scheiterhaufen für alte Ketzer* (SK), pp. 79-83 (pp. 82-83).
85. Andersch, "Aus der grauen Kladde", *Kürbiskern* 2 (1975) 101-108, *Kontext* 1 (1976), 12-21, and in *BB* pp. 109-122 (p.114).
86. Andersch, "Ein Humanist aus Jämtland", *Merkur* 239 (1968), 273-276, also in *SK*, pp. 60-65 (p.60).
87. Andersch, "Zerstückerelt und intakt" Aidan Higgins, *Ein später Sommer*, *SK*, pp. 66-70 (pp. 69-70), also under the title "Ein Romancier in unseren Tagen" in *Merkur* 247 (1968), 1049-1052.
88. Idris Parry, "Cordelia und der Knopf", translated by Alfred Andersch, *Neue Zürcher Zeitung*, 10 January 1971.
89. Andersch, "Notizen über Atmosphäre", see note 80, *BK*, p.56.
90. Parry, see note 88.
91. *Ibid.*

92. #1, p.8. (See note 53.) This foreword, entitled "Art is about buttons" appeared in *Frankfurter Rundschau*, 16 September 1978.
93. Ibid., pp. 8-9.
94. Ibid., p.9.
95. Ibid.
96. Ibid., p.13.
97. Ibid.
98. Ibid.
99. Ibid., p.14.
100. See: Hans Heinz Holz, "Widerspruch aus der Nähe", *Deutsche Volkszeitung*, No. 20, 19 February 1977 (p.12).
101. Andersch, "Aarismüller Rede auf Ernst Jünger", *Frankfurter Rundschau*, 16 June 1973 (excerpt), also in *Tintenfaß* 24 (1974) and 88, pp. 71-86 (p.76). Andersch refers here to the works *Im Stahlgewittern* and *Der Arbeiter*.
102. Andersch, "Achtzig und Jünger", *Merkur* vol.322 (1975), 239-250, also in 88, pp. 87-107 (p.94).
103. Ibid., p.105.
104. Andersch, *Einige Zeichnungen*, (E2), p.30.
105. Ibid., pp.26-27.
106. Ibid., p.35.
107. Ibid., p.26. Andersch here quotes Wieland Schied on Gisela's painting.
108. Andersch/Kersten interview, "Plädoyer für das Erzählen", see note 14, p.2.

CHAPTER ONE

The Landscape of Autobiography

Man braucht das Wort Psychoanalyse nie gehört zu haben, um zu wissen, daß wir unser ganzes Leben in der Gewalt jener Erlebnisse verbringen, die uns in der Jugend ergriffen haben, und daß wir kein Milieu jemals besser kennenlernen werden als die Welt der Eltern, den Kreis der Familie, das Labyrinth der Schulwege und die Alchimie der frühen Liebe. In ihnen ist alles angelegt, was uns später betreffen wird.¹

These words, written in 1967 in an essay on the Italian author Giorgio Bassani, would surprise the reader only acquainted with Andersch's autobiographical novel *Die Kirschen der Freiheit*. They reflect an acknowledgement of the formative influence of childhood to which Andersch came relatively late in life. For many years he rejected his own origins, in a bourgeois family of declining fortunes in Munich during the last years of the Weimar Republic. Alienated at an early age from his conservative, nationalistic father, whose mismanaged affairs and deteriorating health straitened the family's circumstances, Andersch's closest family bond was with his mother. She represented for him the aristocratic dignity of the Austro-Hungarian Empire, and was probably the source of the anachronistic atmosphere permeating many of his early works.

Nostalgia for the atmosphere of the fin de siècle contrasts with the overwhelming sense of boredom which infuses Andersch's memories of his childhood and schooldays. His formal secondary education ended in 1928, when he left the Mittelsbacher Gynasium in Munich, aged fourteen. This was followed by a two-year apprenticeship with

the Lehmann Verlag, obtained through a contact of his father's in the nationalistic Thule-Gesellschaft.² After the death of his father in 1929, and during the period of unemployment following his apprenticeship, the young Andersch became involved in the Communist youth movement of Southern Bavaria. He was engaged in party propaganda and journalistic work for the Communist *Neue Zeitung*.³ This period of political activism was terminated with a period of six weeks internment in Dachau (21 March - May 1933), his mother securing his release with the aid of influential conservative family connections, and a second arrest in September, when he was not detained. Testimony to his lasting close relationship with his mother is found in the volume of his letters to her, published by Diogenes in 1986.⁴

Until recently little was known about his life in the remaining years of the 1930s, except that he moved to Hamburg in 1937 and worked as advertising manager for a firm manufacturing photographic paper. Recent research has revealed that he was married in 1935 and had a child by the time he moved to Hamburg.⁵ This marriage ended in divorce in 1943, by which time Andersch had already met his second wife, the artist Gisela Groneuer. Research since Andersch's death has shown that the literary attempts of these wartime years were not written merely "für die Schublade", as he claims in the autobiographical fragment "Böse Träume" (1981), but also for publication. The story "Erste Ausfahrt" appeared in the "Feuilleton" of the *Klassische Zeitung* on 25 April 1944.⁶ He served in occupied France 1940-41, but spent the next two years as a civilian, employed by a cosmetics firm in Frankfurt am Main. In the autumn of 1943 he was again called up, this time to a reserve force in Siegen, from

where he was transferred to Denmark in spring 1944. In April he was sent to the Italian front, where he was among the many German troops to desert to the American forces in June 1944. This desertion, which forms the central experience of *Die Kirschen der Freiheit* was perceived by Andersch as his own personal act of resistance to the hated National Socialist regime.

For eleven months from the autumn of 1944 to 1945 he was a prisoner of war in Louisiana and Rhode Island, becoming a regular contributor to the POW newspaper *Der Ruf* at Fort Kearney before being selected for the *Verwaltungsschule* at Fort Getty (September-November 1945). This served as a passport into editorial work on his return to Germany in autumn 1945, where he worked firstly on the Munich *Neue Zeitung* under Erich Kästner, then as co-editor with Hans Werner Richter of the post-war publication *Der Ruf* (August 1946 - April 1947). Thus he was launched on a journalistic and editorial career which included extensive radio work, and production of the literary periodical *Texte und Zeichen* (1955-1957).⁷ A founder member of the *Gruppe 47*, he provided it with a theoretical basis when he read his essay *Deutsche Literatur in der Entscheidung* at its second meeting in Herrlingen, November 1947. However, Hans Werner Richter rejected the notion of a distinct literary programme, which he feared would exclude members of the heterogeneous group. Andersch's own reminiscences reflect this diversity, relativizing even the importance of Sartre as a unifying force in the early years of the group, which was "ursprünglich auf ein sehr vordergründliches Engagement angelegt, in dem die Metaphysik Sartres nur oberflächlich begriffen war".⁸ His last contribution to the *Gruppe 47* was at its seventeenth meeting in Bebenhausen, October 1955, by which time he

had created his own literary forum in the esoteric journal *Texte und Zeichen*. Its unprecedented quality and cosmopolitanism owed much to Andersch's almost complete editorial freedom, and to generous subsidies from the Luchterhand Verlag. Conceived as a short-term publicity venture to establish the literary reputation of its publishers, *Texte und Zeichen* was free to appeal to a minority readership, and publication ceased after sixteen issues at the end of 1957. In 1958, after the success of his novel *Samsibar oder der letzte Grund*, Andersch renounced his editorial activities and moved with his family to the village of Berzona in the Tessin. He took Swiss citizenship in 1972 and devoted the rest of his life to travel and his literary career.

This sketch of biographical detail is one which has only emerged gradually, due to Andersch's reticent and often misleading statements about his own life before 1945. A case in point is his literary ambition, which, far from lying dormant until the end of the war, had already been signalled with publications in 1931 and 1944, and by his application to join the *Reichsschrifttumskammer* in 1943.⁹ In view of the autobiographical nature of much of Andersch's prose, it is all the more surprising that significant details about his first marriage and early publishing successes should have come to light so recently. Starting with the early prose works in which the figure Werner Rott is a cipher for himself, Andersch's search for an appropriate form of autobiography was a lifelong and unresolved preoccupation. He experimented with widely varying narrative forms: the third-person, fictionalized accounts of the early years developing later into the explicitly autobiographical Franz Kien stories (1963-1979); the first-person narrative of *Die Kirschen der Freiheit* (1952) and the

discursive, fragmentary readers "Der Seesack" (1977) and "Böse Träume" (1981).¹⁰ In view of the confessional nature of his early prose works, they will be considered here along with the more explicitly autobiographical texts.

All writers of autobiography are faced with the inevitable distortions which the organization of subjective experience into a linear narrative produces. For the author of Andersch's generation, however, the problem of attaining a measure of objective truth is compounded by the psychological necessity for self-justification. This can lead to the suppression of significant periods of the author's life, but it is not sufficient to judge autobiography on the exhaustive accuracy of the text alone, as noted by Philippe Lejeune in his study of the 'pacte autobiographique': 'On recherche le sens et l'unité, bien plus que le document et l'exhaustivité (...) à la problématique stérile de la sincérité, il faut substituer celle de l'authenticité'.¹¹ Andersch echoes this sentiment, writing in 1979: 'Überhaupt braucht Autobiographie "nur" authentisch zu sein — innerhalb der Grenzen, die diese Forderung ihr zieht, darf sie tun und lassen, was sie will'.¹²

In a posthumously published fragment entitled "Der Erzählte", written as a preface to the Franz Kien stories, Andersch reflects on the contrast between the narrative perspectives which he had employed in autobiography. He explains the transition to episodic, third person narrative in terms of the actual functioning of memory: 'Ich erinnere mich nicht an mein Leben. Ich erinnere mich an Augenblicke meines Lebens. Mein Leben verdichtet sich für mich in Erinnerungen an Augenblicke'.¹³ This fragmentary view of his life is both characteristic of Andersch's increasingly psychological interest in

memory and symptomatic of a whole generation, as noted by Erhard Schütz:

Es ist (...) genuin moderne Zeiterfahrung, eine spezifisch deutsche Geschichtserfahrung zudem, die Erfahrung einer Geschichte in jähren Neuansätzen mit immer wieder katastrophischem Ausgang, eine Geschichte von Katastrophen und Kontinuitätsangel, die auch im Leben des Einzelnen Dauer und Entwicklung kaum zuließe.¹⁴

While Andersch identifies with the 'ich' of *Die Kirschen der Freiheit* as much as with Franz Kien, he comes to consider the third person perspective to be a more authentic representation of his life: 'Vielleicht erzähle ich von ihm nur, weil es mir unter seinem Namen eine Spur leichter fällt, von mir selbst zu erzählen. Leichter - das ist: erzählter. Erzählter - das ist: verdichteter. Verdichteter - das ist: wahrer'.¹⁵ The authenticity of this 'verdichtete Wahrheit' must be called into question when alternative biographical sources reveal the misleading nature of some omissions and chronological alterations. However, Andersch's statement also reveals the privileged status he accords to aesthetic truth, and to literature as an epistemological tool. Indeed, in the Franz Kien stories there is a sense of exploration which is absent from *Die Kirschen der Freiheit*, but which Roy Pascal considers an important aspect of any autobiography: 'Without this sense of discovery, the very nature of living is distorted, for life itself is always an expedition, perhaps a groping into the unknown. The act of writing is a new act in the man, and like every other significant new act it alters to some degree the shape of his life, it leaves the man different'.¹⁶

While *Die Kirschen der Freiheit* has long been considered Andersch's principal autobiographical work, it is essentially an exposition of ideas which are understood from the outset, and the

events narrated to illustrate them convey no real sense of discovery. Each Franz Kien story, on the other hand, is a synchronic picture of isolated episodes, and each one leaves questions open, conclusions undrawn. The figure of Franz Kien himself remains enigmatic, reflecting to some extent Andersch's preoccupations at the time of writing. In 1979, in the "Nachwort" to *Der Vater eines Mörders* he writes: 'Am liebsten sind wir Menschen, die offen, geheimnisvoll bleiben, auch nachdem ich mit dem Schreiben aufgehört habe'.¹⁷ Thus Andersch's approach to autobiography can be seen to follow a similar pattern to that of his fictional prose. The aim of the narrative is increasingly to recreate for the reader a life as it is lived, and the past is seen as a living component of the present, rather than an arbitrary burden of experience which can be discarded by the free adult individual.

Werner Rott and the landscapes of youth

Andersch's earliest prose can be divided into two distinct types, both of which represent a flight from contemporary political reality. His autobiographical fiction, with its anachronistic Munich setting, probably owed more to his reading and to his mother's background than to personal experience. In these short prose works the name Werner Rott is repeatedly used to indicate Andersch's alter ego. At the same time he was writing landscape descriptions based on the north German coastal region which was Andersch's home after 1937. Just as the Munich he portrays has little to do with contemporary social and political events, these landscapes are static and empty of human presence. Where there are people, they are either a faceless mass or

playing children, not socially integrated individuals. From his numbering of the texts, he clearly intended the urban landscapes to precede the natural ones, culminating in the formidable "Wintersturm", in a progression ever further away from human civilization towards the life of nature. Even in descriptions such as "Vorstadtstraße" and "City-Straße", the town is presented as a great organism, the street as a natural phenomenon: 'So (...) fließt sie dahin wie ein Tal, gelassen in schöner Biegung, vorbei an den Warenhaus-Gebirge (...) Ein Lebensstrom von Menschen und Dingen überflutet ihren Grund'.¹⁸ The personified landscape adds emphasis to the isolation and powerlessness of human existence.

Colours are of vital importance as the purveyors of mood, which is predominantly one of autumnal nostalgia for a lost world. In particular one of the earliest pieces, "Nordische Idylle" (dated 28 November 1939) is reminiscent of the writing of Poetic Realism, with its evocation of an enchanted castle, its now redundant moat choked with water lilies and leaves. The house itself, however, still conceals a mysterious life of its own: 'In magische Träume verzaubert blicken die Augen des Hauses, noch immer geheimnisvoll lebend, noch immer geheimnisvoll kühl'.

On the back of one of these manuscripts ("Spätnachmittag in der Marsch" dated 18 November 1939) a plan is sketched out, presumably of a projected work which was to include 'Landschaften/Sieben Figuren/Frühe Gedichte'. This indicates the importance attributed to the descriptive prose, which can also be inferred from the text of *Die Kirschen der Freiheit*. The section entitled "Das Fährboot zu den Halligen" (pp.45-56) draws on the earlier prose sketch "Anblick der Nordsee (Husum)", dated 30 August 1943. In this part of the novel he

describes his early literary attempts as 'Versuche mit kalligraphischen Gebilden am Schreibtisch' (KF, p.47), interspersed with great moments of aesthetic insight which are always associated with landscapes: 'Aber dazwischen doch mancheal groe Momente: im magischen Weip der Wände von Santa Maria in Cosmedin, im Anblick der umbrischen Berge von dem Hügel aus, auf dem Orvieto liegt' (KF, p.48).

Italian landscapes were the inspiration of some of Andersch's earliest poetry, dating from a language course attended in Rome in the winter 1933-1934. These poems are indicated in *Die Kirschen der Freiheit* with a misleadingly oblique reference to a 'Dr. Herzfeld' (p.49), who has been falsely identified by critics as the historian and editor of Ranke's works, Hans Herzfeld.¹⁹ In fact Andersch quotes from a letter from Günther Herzfeld-Wüsthoff, an author of moralistic modern *Nörchen*. It is dated 26 January 1937 and contains comments on poems which Andersch had sent to him, soliciting his opinion. Herzfeld-Wüsthoff warns him against mannered, lyrical effusiveness and advocates an iron discipline in the perfection of his art. These poems, now available in the *Nachlaß*, draw on the works of the Romantics, Symbolists and Impressionists with which Andersch had acquainted himself in the course of his autodidactic reading. Of greatest interest for this study is the importance of landscapes, which survived in his work long after he discarded the formal heritage manifested in these early attempts. In "An die Wolken" (which Herzfeld-Wüsthoff dismisses as plagiarized from Rilke) the clouds are to the landscape as fleeting passions to the human soul. In the conventional religiosity of "Blick auf Umbrien" (18 November 1934) with its suggestion of a secret, inner life, animating

the mountains and the town, the seeds of a deeply felt nature mysticism can be seen: 'Denn aus den Häusern der grauen Stadt / Geschichte wie Blutgesang schwillt / Der sich in den Bergen gespeichert hat / Und wie ein aufgeschlagenes Blatt / Von den Mauern der Städte quillt'.²⁰ A wood picture of evening, dated 'Pfingsten 1934, Frauenchiesssee im Boot' echoes this in Romantic personification of day and night. Herzfeld-Müsthoff was scathing in his criticism of the poem, likening it to a washed-out water colour. Andersch's respect for his criticism can be seen in the corrections of his manuscripts, particularly in the poem "Aus Südtirol" (dated December 1934), the alterations of which correspond precisely to Herzfeld-Müsthoff's suggestions.

A poem entitled "Florenz" (dated June 1934) evokes the revelation of the sublime in art, as contrasted with the chaos of human existence. This idea recurs in Andersch's later evocations of Italian architecture, in *Aus einem römischen Winter* and in *Efraim*.²¹ The association of the artist's creative power with that of nature appears in "Hof im Palazzo Vecchio" (dated July 1934), introducing also a note of heroism in the last stanza which earned Herzfeld-Müsthoff's approbation. The poet's invocation of divine creative power is expressed most directly in the poem beginning 'Silbern im Gesang der Frühe / Schwingt mein Geist sich zu Dir auf' (finished in 1937), the subject of which is a nature infused with divinity.

Access to these manuscripts is important for Andersch research insofar as they provide additional evidence of his early literary aspirations, contrary to his own dismissive statements of later years, and reveal more fully his literary debt to the writers of

Jääere Emigration. They also reveal a strand of thematic continuity through all the stylistic developments in Andersch's work after the war. In addition to the blend of irrationalism, emotionalism and provincialism which was the literary legacy of the Third Reich, the notion of animism in nature is one which reappears in secularized form in the *Reiseprosa* of the 1960s.

Skizze zu einem jungen Mann (1941)

This short prose work was probably the first of its kind which Andersch submitted for publication, sending it to the literary supplement of the *Frankfurter Zeitung* in February 1942. It is the fragmentary portrayal of the tension between life and art in the youth of the protagonist, Bernhard Reber. Although set in Munich during the world economic crisis of 1929-1932, it is steeped in the atmosphere of an earlier prosperity. Andersch himself refers indirectly to the story in 1952 as a 'Flaneur-Illusion vom Prosenadeplatz bis zur Piazza Navona' (KF, p.48). Volker Mahdeking has pointed to the influence of Thomas Mann, suggesting also that Reber's story is a 'Munschbiographie' of Andersch himself, which attempts to unite the figures of Hans Hansen and Tonio Krüger.²² More importantly, perhaps, he points out that Reber embodies the conflicting poles of Andersch's own existence in the early 1940s: 'Er ist das facettenreiche, aber auch widersprüchliche Inkognito der eben doch zur Literatur findenden kaufmännischen Angestellten Andersch'.²³ The autobiographical elements are clear: the Munich setting coloured by a tradition inherited from his mother as well as by his first experience of Rome, the authoritarian 'humanistisches Gynasium' and

the longing to travel, which conditions Reber's preference of English to Greek:

Nicht nur seine Vorliebe für die lebenden Sprachen trieb ihn dazu, sondern auch die Erkenntnis, daß seine Entwicklungsrichtung eher auf eine bewegte Weltläufigkeit hinzielte, als auf eine versponnene Geistigkeit humanistischer Prägung (EG, p.25).

Reber is seen through the eyes of a younger narrator, whose admiration for the dandy figure is unequivocal, if purely aesthetic.

A further source of interest in this early work is the existence of two differing versions, both posthumously published, by Metzler in 1983 and by Diogenes in 1986.²⁴ While purporting to be the same text, they are clearly drawn from different manuscripts, only one of which was that submitted for publication in 1942. The text appended to Mehdeking's Metzler edition emphasizes more the effects on Reber of environment and heredity, while the tone of the Diogenes text is more mystical and irrational. The former contains an explanation of the very fragmentary nature of the narrator's knowledge of Reber's character:

Aber ich will trotzdem versuchen, aus diesen kleinen Steinen ein lückenhaftes Mosaik zusammenzutragen, liegt doch schon alles, was nachher den fertigen Menschen ausmacht - und werden wir je fertig? - in der Kindheit begündet (sic) und gewisse jugendliche Eindrücke, Vorlieben und Untugenden sind uns unverlierbare Begleiter (Mehdeking, p.168).

In the Diogenes edition, it is clear that the figure of Bernhard Reber emerges naturally out of the Munich landscape, more as a decorative work of art than as a psychologically convincing character:

Wenn ich mir die Gestalt Bernhard Rebers ins Gedächtnis rufen will, so bedarf ich dazu des Mediums der Schauplätze, die sich mit seinem Dasein verbanden (...). Seiner Existenz war das Leben in fein umgrenzten und zauberhaft passenden Umwelten gemäß, und die Art, wie er es in solchen Räumen vorführte, haben ihn manche verdacht, die nicht erkennen,

daß auch in unserer Zeit ein sehr sublimes Rokoko seine Zeichen zu setzen vermag (EG, p.9).

The essentially aesthetic notion of life as a work of art is here justified in terms of its perfect adaptation to the landscape.

In similar contrast, the Metzler text presents Reber's Catholicism as a product of his birth and upbringing:

Vielleicht mag es ja daher kommen, daß er später Gesprächen über Glaubensdinge geflissentlich aus dem Wege ging, daß ihn der Katholizismus eingeboren war, wenn man ihn auch nie in der Kirche sah (Heidegger, p.168).

In the Diogenes text it is suggested that Catholicism holds an aesthetic and mystical appeal:

Vielleicht mag es ja davon kommen, daß er später Gesprächen über Glaubensdinge geflissentlich aus dem Wege ging, daß die Verzauberung des Rituals für ihn eine unendlich größere Beweiskraft enthielt als alle Gedanken, die sich in irgendeinem wesenslosen Raum bewegen mochten (EG, p.17).

This emphasis on sensuous experience as opposed to rational reflection accords with both the anti-intellectual trend of contemporary culture and with the phenomenological stance of later years. Reber's experiences of heightened awareness come not in intellectual debate, but in moments of acute perception, either in response to a landscape or in the intuitive grasp of the inner being of things: Er diskutierte nie, das überließ er anderen, aber irgendein Eindruck, ein bestimmter Blick, das eigene Leben eines Gegenstandes konnte ihn hinreißen und bestimmen (EG, p.17, Heidegger, p.168). The suggestion of a direct grasp of things preceding the intervention of human reason can here be attributed to the pervasive influence of Heidegger, while it clearly lays the foundations for Andersch's later interest in French Phenomenological thought.

In the introductory passage of the Diogenes text, the narrator

declares his aim to be pure, impartial descriptions:

Zwecklos, absichtslos geführt, folge mein Stift den Umrissen der Figur in ihren Festigkeiten und Schwankungen. Denn dem Zeichner obliegt es, wahr zu sein; gelingt ihm dies, so mag er Ablehnung oder Duldung des Betrachter überlassen, hoffend, daß die Wahrheit wie von je auch in seinem Werk ihre reinigende Macht offenbare (EG, pp.9-10).

The omission of this prologue and of some of the more elaborate descriptive passages suggest that the Metzler text was a later, edited version, while there are grounds for supposing the Diogenes text to have been the one submitted for publication in 1942. The account of Reber's relationship with his girlfriend, Julie Schenck, is less explicit in this version, and the criticisms levelled at the educational establishment less severe. Both texts present the Gymnasium as a humanistic institution disfigured by authoritarianism, bureaucracy and clericalism, but in the later, Metzler text, this is contrasted with the healthy spontaneity of youth. The headmaster represents die Prinzipien pedantischer Staatsautorität, der "Einordnung über alles", statt unserem gesunden jugendlichen Individualismus einfühlende Führung zu geben" (Wehdeking, p.170-171). This ideal of education was the basis of Andersch's later admiration for the educational psychologist Richard Ott, but would perhaps have been too anti-establishment for publication in Hitler's Germany.

There are echoes of Heidegger in the narrator's admiration of Reber's "authentic" existence, a form of self-conscious superiority which sets him apart from the masses, 'da seine Stärke nie aus der Anpassung beruhte, sondern ihre Quellen im ruhigen Bewußtsein der eigenen Kraft hatte' (EG, p.26, Wehdeking, p.172). He is presented as an enviably free individual, an attitudes which might have been construed as affectations or snobbishness in others, actually

emanated naturally from the depths of his personality: 'Unwissend und fast ohne mit dem Herzen dabei zu sein, vollzog er die Gebärden eines freieren und erlauchteren Lebens, als es uns geseinlich erlaubt ist' (EG, p.32, Wehdeking, p.175). Hence a notion of freedom which Andersch later encountered in his reading of Bergson and the Phenomenologists can be seen to have its roots in the German tradition of his literary apprenticeship.

Erste Ausfahrt (1943-1944)

In *Die Kirschen der Freiheit* Andersch describes his solitary bicycle rides into the countryside around Munich, at a time of unemployment, when his only income was derived from his work for the Communist *Neue Zeitung* (KF, p.31). One such expedition, to Kloster Andechs, forms the basis of the story "Erste Ausfahrt", which appeared in the Feuilleton of the *Kölnerische Zeitung* on 25 April 1944. The reasons for Andersch's reticence concerning its publication became clear when the manuscript was discovered in 1981.²⁵ Critics have pointed to the comforting conformism to prevailing tastes for nature, village life, the idealisation of youth, and the contrast of feminine intuition with the powers of masculine reason. Above all, a profoundly conservative stance is implicit in the harmony of the natural order with existing social structures. More interesting still is the way in which he weaves autobiographical detail into the familiar mythologies of National Socialist Germany. His own widowed mother is the model for the gentle, pantheistic mother figure of the story, while his dead father's North German, Huguenot ancestry is translated into a nordic, Aryan ideal. Whereas in *Die Kirschen der Freiheit* it

is obvious that these expeditions coincided with his involvement in the Communist youth movement in Munich, the reference in "Erste Ausfahrt" to Werner's 'Jugendbund' is left ambiguous. The chronology of Andersch's career in the early 1930s is adjusted slightly, so that the money which Werner gives to his mother is earned from his apprenticeship, not from working for a Communist newspaper.

The Werner of this story is the precursor of a series of artist figures, all characterized by their heightened sensitivity to the meaningful essence of things. Mehdeking points to the evidence, once more, of a debt to Heidegger: 'Am Ende der "Ersten Ausfahrt" läßt sich Heideggers Vorstellung von der Dichter-Rolle bis in Einzelheiten des Vokabulars hinein bei Andersch verfolgen' (Mehdeking, p.12). A certain debt to contemporary social values may also be detected in Werner's notion of the artist's monastic vocation, which requires 'Kargheit, Sauberkeit, Tugend', but conflicts with his awakening sexuality, exposing him to 'die Unordnung und das Chaos' (EG, p.177). As in "Skizze zu einem jungen Mann", moments of heightened awareness are associated with glimpses of nature's mysteries, prefiguring Andersch's mature notion of 'Atmosphäre': 'Er hatte die Dinge gefühlt! Sie lebten. Sie lebten, und ein geheimes, geistiges Wesen flutete in ihnen, das sich ihm verständlich machen wollte. War dies Gott? Oder war es ganz einfach das Lebendige, das ohne Herkunft war und ohne Ziel?' (EG, p.179).

The nature in which he seeks refuge has a dual aspect, at once protective and threatening, but the landscape takes on representative status, just as the farmer's wife who takes him in somehow represents the very essence of womanhood: 'Zarte Wärme, dies innigste Wesen der Frauen, der Rätsel-Stoff, aus dem sie zuletzt gemacht erschienen,

hielt ihn ganz umfassen" (EG, pp.175-176). This Neo-Romantic idealisation of women, associating them with dark, irrational forces, undergoes remarkably little alteration in Andersch's later portrayal of women characters. He appears to have continued to regard them as mysterious, intuitive creatures whose thought processes remain obscure to the analytical male mind. Even when he attempts a genuinely objective appreciation of women's art, as in the volume *Einige Zeichnungen* (1977), his tribute to his wife's painting, this unchanged view is implicit in the terms he uses to describe their work: "Die großen Wände der Louise Hevelson sind nicht irgend dekorative Arrangements, sondern bergen die dunkelsten Geheimnisse heutigen Unterbewußtseins, und jedes Bild der Paula Becker-Modersohn überführt expressiven Gestus in seelische Intensität".²⁶ A continuity is also evident in the attitude towards religion expressed in this story, the instinctive spiritual urge conflicting with the rejection of institutionalized religion. Werner's appreciation of the church is purely aesthetic, divorced from its utilitarian value as a place of worship.

Most significantly for this study, the longing to travel is expressed here in terms suggestive of aspirations towards 'Lebensraum', directed specifically towards northern Europe:

In der Ferne, jenseits des Gewässers schwand alles dahin in ein grünes, stupaes, von hellen grauen Schatten überflogenes Wogen, der irgendwo in einer weiten, kupersten Ferne an den eisengrauen, unbeweglichen Himmel stieß, und dann war nichts mehr. Dann war Raum, Raum, Raum! Ich werde einmal das Meer sehen, dachte Werner, und so muß das Meer sein! Die Kraft des unendlichen Raues der Ebene, die in sein Blut eindrang, verwandelte sich sofort in helles, glühendes Bewußtsein (EG, p.169).

The contrast between this ecstatic vision of infinite space and the more muted expression of Andersch's own longing to see the world in

Die Kirschen der Freiheit underlines the extent to which both texts are adjusted to the reader expectations of the time. In "Erste Ausfahrt" it promises a mystical experience, an extension of that offered by the landscape already within his grasp, while in the later text it offers an escape from the ideological confines of the Nazi regime: Fortgehen, dachte ich, während ich das Brot aus meinem Rucksack kramte, immer weiter gehen, alles zurücklassen, neue Berge, Ebenen, und die nie erblickte See (KF, p.32).

Ein Techniker (c.1944)

Andersch submitted a folder to the Suhrkamp Verlag for publication in the spring of 1944, containing the stories "Skizze zu einem jungen Mann", "Sechzehnjähriger allein" ("Erste Ausfahrt") and "Ein Techniker". Although unsuccessful, Andersch was not displeased with the response from Suhrkamp.²⁷ The comparison of "Ein Techniker" with a similar, unpublished manuscript entitled "Schöne Epoche" illustrates both the way in which Andersch adapted material according to the prevailing ideological climate, and his increasing recourse to literature as a means of exploring personal and historical developments. Both texts are based on the sad story of a young man's struggle with a domineering father, initiation into the father's industrial empire, and incestuous love for his epileptic half-sister, all of which is related in a tone of hopeless resignation. Large sections of the texts are identical, although significant chronological alterations result in two radically different treatments of virtually identical material. It is hardly surprising, in the light of the autobiographical impulse of the texts, to find

passages from "Ein Techniker" reproduced in *Die Kirschen der Freiheit*, while the tone of this early story is quite different from Andersch's post-war writing. Stylistic uncertainties, above all the inconsistent narrative instance, suggest that "Ein Techniker" was the earlier of the two versions of this text, and certainly the only one which could have been considered for publication in the Third Reich. Both tense and narrative voice fluctuate, and the story spans a timescale from 1914 to the late 1930s. The passages narrated in the first person are largely identical with parts of "Schöne Epoche" (narrated entirely in the first person and set in the early 1930s), while those in the third person relate the story of Albert Gradinger. "Albert" was the surname of Andersch's first wife, and of the technical director (his brother-in-law) at the Leonar photographic works in Hamburg where Andersch was employed from 1937 (KF, pp. 51-56). The fate of this half-Jew in an increasingly anti-semitic society was the subject of the radio play "Biologie und Tennis" which Andersch wrote in 1950.²⁸ Thomas Gradinger, a deviation from the familiar Werner Rott, was a pseudonym which Andersch used when writing for the American POW journal *Der Ruf* (1945).

The setting is his native Munich, steeped in an atmosphere similar to that of "Skizze zu einem jungen Mann", the "Schöne Epoche" of the alternative title. This is treated with nostalgia in "Ein Techniker", in which his father is described as 'ein vollendeter Herr jener schönen Epoche, die nun blässer wird' (EG, p.78). In "Schöne Epoche" there is a note of bitterness in the altered description 'ein vollendeter Herr jener schönen Epoche, die ich hasse'.²⁹ The attitude to his father is also more critical in this text, but the actual antagonism between Andersch and his father is the unmistakable

source of both versions. The discrepancy between his relationships with his father and mother is resolved here in their fictional divorce. His father's first wife is his own mother, a lady of formidable dignity, while his second wife is an artist. The latter is introduced at first in "Ein Techniker" as "Madame C" (EG, p.76), and subsequently as Anna Caspary (EG, p.107). In "Schöne Epoche" she is consistently Madame C, in accordance with the convention whereby not even Munich is mentioned by name.³⁰ In addition to the relationship with his parents, the occupation of his entrepreneurial father in printing and photographic technology reflects Andersch's own work experience in the 1930s.

The autobiographical echoes in both texts are the same, but their treatment demonstrates a development in Andersch's style. "Ein Techniker" relates the story of Albert Gradinger in a chronological sequence from childhood to adulthood, while "Schöne Epoche" begins with the father's funeral and supplies details about the family background in flashbacks. This indicates a more experimental approach to narrative, and is accompanied by reflections on literature, added to the text of "Schöne Epoche".³¹ Indeed, the addition of reflective passages in the later text mirrors the development of *Die Kirschen der Freiheit* from the preliminary study "Flucht in Etrurien". For the first time in "Schöne Epoche", the problem of the highly personal origins of literature is addressed, which yield to the fundamental nature of the text as communication, a subject which is fully explored in the novel *Efraim* (1967). Efraim also reveals the revision of the initial third person narrative of his text, deciding, 'vielleicht ist unter allen Masken, aus denen man wählen kann, das Ich die beste' (EF, p.287).

The comparison of these two early texts also demonstrates the adaptation of the text of "Ein Techniker" to incorporate Marxist and psychoanalytical reflections in "Schöne Epoche" which fundamentally alter the ideological implications of the text. The overall tone of "Ein Techniker" is one of acquiescence and acceptance of the tradition into which one has been born. Albert is presented as a tragic figure, given up to powers beyond his control, and learning to accept his fate with passive resignation. Above all, the renunciation of his passion for Irene, his half-sister, reveals their subjugation to the invisible power of a social taboo. In "Schöne Epoche" their relationship is terminated much less ambiguously, with the sister's violent death during an epileptic fit. The tone of the narrative is much more critical, analysing their suffering in terms of social power structures and his unresolved Oedipus complex. The Marxist arguments employed are evidently the intellectual legacy of a past political commitment, now regarded with nostalgic detachment.

A central instance of this altered perspective is seen in the account of his father's entrepreneurial success, which is attributed in "Schöne Epoche" to capitalist exploitation of the workforce, in conventional Marxist terms. In "Ein Techniker", however, the subjugation of the workforce is presented with the inevitability of a feudal system. The naïve simplicity of his employees and the craftsman's pride in technological advance are stressed in this text, rather than the cynical exploitation of labour. Hence the father is seen as a traditional, paternalistic employer, whose authority in the eyes of his son is ill-defined but absolute: 'Dem Kinde war die mächtige ferne Figur eine hierarchische Erscheinung, eine Autorität, die jenseits von Recht und Unrecht stand' (EG, p.51). This contrasts

with the image of the bullying capitalist's attitude to his workforce in "Schöne Epoche": 'Er beutete sie aus, wie er alles ausgebeutet hat, was ihn in den Weg kam und für sein Werk taugte' (SE, p.55).

Altogether the vocabulary used to describe his father's power in "Ein Techniker" is emotive and mystical, in terms such as 'Dämonie', 'Gewalt', 'Bann', 'Verzauberung' and 'Urkraft'. This terminology conforms to the prevailing irrationalism of National Socialist propaganda, as does the importance attributed to 'Blut' in the power which his father exerts: 'Vielleicht sind es geheimnisvolle Bande, die ihn an das Blut des Vaters ketten, das er sich dunkel und rauschend vorstellt, schwerer und feuriger strömend als das seine?' (EG, pp.64-65). Albert recognizes the same mysterious power in his incestuous love for Irene, realizing 'daß ihn auch in seiner Hinneigung zu Irene das dunkle Bluterbe des Vaters in seinen Bann geschlagen hatte' (EG, p.137). In view of the dreadful connotations which became attached to the term 'Blutschande' in the Third Reich, the source of this incest theme may plausibly be assumed to be Andersch's first marriage to the half-Jewess Angelika Albert.

No such suggestions of elemental powers cloud the clear analysis of the narrator's 'Vater-Komplex' in "Schöne Epoche". Also omitted from the later text is the notion of a rediscovered 'Heimat' in the nordic atmosphere of Hamburg, the struggle of the heroic individual, and the role of racial purity in personal development. The last, and most strikingly blatant adoption of ideologically loaded terminology is introduced in connection with Albert's friend Georg, whose academic success is explained in racial terms: 'Albert liebte ihn wegen seiner problemlosen Sachlichkeit (...), wegen seines eingeborenen Fleißes, dieses Erbteils einer gesunden, ungebrochenen

Rasse (EG, p.56). Just as this is edited out of "Schöne Epoche", so the Jewish ancestry of his father's second wife is not present in "Ein Techniker". This accounts for the alteration of the sister's name from the Gallic "Irene" in the earlier text to "Consuelo", attributed in the later version to her mother's Sephardic Jewish origins (SE, p.48).

In the turmoil of his desire for Irene, Albert's suffering is presented as a positive experience: 'Dennoch abgen wir das tiefere Lebensgefühl nicht wissen, das uns der Schmerz gibt' (EG, p.128). In the only physical description of Albert, he is clearly marked as a tragic individual, 'zum Leiden ausersehen' (EG, p.145). His dilemma over Irene comes to a head when she visits him in Hamburg and he wrestles with his conscience before making a physical advance:

Was ist Schuld? Sie trägt mich in jenes Land, in dem ich einsam bin mit meiner Tat, die nur ich allein tun konnte. Ich will sie auf mich nehmen, denn lieber will ich die Freiheit mit dem Verbrechen teilen, als die Gefangenschaft mit der Weisheit (EG, p.140).

This almost Faustian defiance has little to do with the post-war Sartrean decisionism of *Die Kirschen der Freiheit*, in which there is no guilt associated with existential choice. It does, however, coincide with the frequent association of freedom and aesthetic experience with guilt or betrayal in Andersch's later work.

Another striking difference between "Ein Techniker" and Andersch's post-war writings is found in the account of Albert's military service. The war in question is the First World War, but there can be little doubt that Andersch was drawing on his own experiences of active service in 1940-41 and 1943-44. Albert volunteers for military service for reasons of patriotism, not as an escape from his domineering father, as in "Schöne Epoche". The

depiction of heroism in the trenches stands in startling contrast to Andersch's later attitude to all things military, as does his positive evaluation of 'Kameradschaft' as a source of strength: "Die Kameradschaft der Menschen berührt ihn mit den Schwingen eines mächtigen Engels, dessen Wehen sie alle noch trägt, als sie dann in die Nacht hinaustreten, schweigend und bereit" (EG, p.85). Comparison with a passage from *Die Kirschen der Freiheit* reveals a quite different attitude to comradeship:

Sie hingen mir meterlang zum Hals heraus, die sogenannten Kameraden. Sie kotzten mich regelrecht an. Das schlimmste an ihnen war, daß sie immer da waren. Kameradschaft - das bedeutete, daß man niemals allein war. Kameradschaft hieß, daß man niemals eine Tür hinter sich zusachen und allein sein konnte (KF, p.63).

Moreover, this rejection of his fellow soldiers after the war is in part justified by residual loyalty to his comrades in the Communist Party, although there is little evidence of this elsewhere. Indeed, the two texts "Ein Techniker" and "Schöne Epoche" could be seen as representing the two poles of Andersch's political sympathies, the mutually exclusive solidarity with the 'Kameraden' and with the 'Genossen' respectively. The implication in *Die Kirschen der Freiheit* is that the former had never existed, there is none of the nostalgia for the soldiers who shared his life in the trenches as in "Ein Techniker":

Nocheinmal überfällt seine Seele das vertraute Bild der Schützengräben, dieser geordneten und asketischen Welt inmitten des Chaos der Zerstörung und Heimatweh nach ihr ist es, die ihn die Welt, die vor ihm liegt, das Leben in einer bindungslosen Menge, das er nun führen wird, als sinnlos empfinden läßt (EG, p.92).

This finds echoes in the text of "Heimatfront", when Werner Rott volunteers for active service on the Italian front because he perceives the war as his destiny: "Meine einzige Heimat ist der

Krieg. Das habe ich jetzt endlich begriffen. Ich muß in den Krieg hinein wie in ein Meer. Mich treiben lassen in ihm, wie eine Planke, eine Planke von einem gesunkenen Schiff'.³² Another feature which "Ein Techniker" and "Heimatfront" have in common, but is absent from the later "Schöne Epoche" is the awareness of beauty in scenes of death and destruction, a familiar feature of fascist rhetoric. The description of an exploding shell as a 'schimmernde Himmelsblume' (EG, p.91), and of the act of throwing a grenade 'mit einer beinahe zierlichen Handbewegung' (EG, p.88) effectively divorces these actions from their human consequences in a way which would have been unthinkable after the war.

An important theme in both "Ein Techniker" and "Schöne Epoche" is that of the dangers inherent in unbridled technological advance. In "Schöne Epoche", technology is presented as the machinery of capitalism, used in the perpetration of crimes against the working classes. In the last chapter of "Ein Techniker", technology and industrial work processes are seen as organic phenomena, making them at once more sinister and threatening. The human agents of the world of industry and commerce are like the blood pulsing through the veins of an immense organism, passively serving a purpose over which it has no control (EG, p.143). Albert's perception of the chemical processes of photography is also that of living matter, which takes on symbolic significance as he reflects on the tragedy of human existence: 'Für Albert war das Silber nicht tote Materie, sondern ein lebendiges Wesen, in welchem der Wille zum Tragischen lebte, zu jener Tragik, die aus der Auslieferung an fremde Mächte entsteht' (EG, p.151). This analogy for man's lack of free will would of course be anathema to the existentialist message of *Die Kirschen der Freiheit*,

in which such symbolism is rejected as an inauthentic approach to science (KF, pp.52-55). In the earlier text, however, the quicksilver appears to offer a veiled metaphor for the German nation under National Socialism, the impotence of the people being due to the escalation of technological advance. A clear contrast can be seen between this negative attitude to technology and the positive view presented in the pro-American text written in US-captivity in 1944, "Amerikaner - Erster Eindruck", in which Andersch pays tribute to the technological superiority of the USA in the war.³³

However, Albert's view of the future of mankind is fundamentally optimistic. He opposes to the vision of man enslaved to the technological machine the organic notion of the synthesis of 'die (...) Maschinen und Apparate', with the 'Geheimnissen der Natur' (EG, p.158). The death of Albert at the end of "Ein Techniker", when he is run over by a car, seems to be the fulfilment of a tragic existence, not an arbitrary or accidental death. Moreover, he is seen by his friend Georg as belonging to an elite, heavily coloured by the National Socialist 'Führerprinzip': 'So lebt auf dem Gipfel des Wissens eine offene und geheime Führerschaft, die, vom Instinkt des Blutes oder der Seele getrieben, die Kraft aufgebracht hat, durch die Schale hindurchzustopen, welche der reine Geist um das Leben zieht' (EG, pp.159-160). This is clearly no purely intellectual elite, and shows once more the irrationalism of Andersch's writing at this time, which was suppressed only temporarily after the war, to reemerge in his increasingly phenomenological stance of the 1960s and 1970s. In the light of this observation, closer attention should be drawn to the treatment of perception and of art, particularly in "Ein Techniker", which in many ways presages Andersch's philosophical

stance in later years.

The processes of printing and photography provide a context for the exploration of aesthetic perception, in addition to their autobiographical significance. In the first chapter of "Ein Techniker" Albert recalls his childhood impressions of his father's workshops: 'Dort sog er mit der Luft eine Erregung ein, die alle seine Empfindungen weckte, und alle Dinge umgaben ihn da mit dem Reiz des Geheimnisses' (EG, p.45). The same reaction is recorded in "Schöne Epoche", this time attributed to the narrator's half-sister, Consuelo, whose uncritical, sensuous encounter with the scientific processes is identical to that of the child in the earlier text. In his father's laboratories Albert had been initiated into the mysterious world of light, which appears to the child to have miraculous properties: 'Es mußte wohl immer zuerst ein ganz klarer, sinnlich faßbarer Eindruck da sein, bevor man ein Wunder wittert' (EG, p.48-49).

The impressions of the child in "Ein Techniker" are those of the artist Consuelo in "Schöne Epoche", but in the latter text the narrator distances himself from her, detecting an element of inhumanity in her disregard for the world of work and the lives of those involved in the processes of production. By subverting the artist's mode of perception to Marxist criticism, he confronts the dilemma of mutually exclusive loyalties which reappears in later Franz Kien stories; to the object of his inclination and to the political ideology he upholds. This critical angle is absent from "Ein Techniker", in which the aesthetic perception of reality is that of a child, and thus morally irreproachable. Even in "Schöne Epoche", however, the inhumanity of the artist's view is rationalized

with reference to abstract art, in which the finished product is also divorced from any social context, and yet it holds a sensuous fascination. The childlike and the aesthetic modes of perception are simply presented as an immediate encounter with phenomena, suspending their familiarity and rendering them once more mysterious and astonishing.

An extension of this notion of aesthetic perception can be seen in the figure of the entrepreneurial father, whose commercial success is merely the tangible expression of his creative urge:

Aber nicht nur der Trieb, Reichtum zu erwerben, lenkte sein Handeln in diese Richtung, sondern ein natürlicher Hang zu sinnlicher Wahrnehmung, der ihn eine Sache erst dann gewiß sein ließ, wenn er sie schaubar, greifbar und ihr anfänglich nur retortenhaftes Dasein zu dem eines in viele Beziehungen verflochtenen Körpers gemacht hatte (EG, p.73, SE, p.61).

In spite of the criticism of his father, there is also an unmistakable admiration of his genius, a quality which has little to do with formal education: 'Alles - und es ist sehr viel, was er vollbracht hat - kommt aus der Mitte seines eigenen Wesens heraus, aus dem Kern, der wie ein Geheimnis in ihn eingeschlossen ist. Er braucht keine andere Grundlage als die, welche ihn die Natur mitgegeben hat' (EG, p.61). Just as Andersch believed himself destined to become a writer, the father's creativity is seen as a non-specific vital force, which finds its outlet in photography and printing technology, but could have found expression in any number of ways. Also in the earlier text, Irene's artistic talent is linked to her father's creativity in the terms, 'so wurde sie, die Tochter, zur Trägerin des väterlichen Genie-Erbes' (EG, p.138). She is presented as a combination of ethereal purity and ascetic dedication. She unites a mystical notion of womanhood with that of the artist's

priest-like function. Genius in a woman excludes her threatening sexual nature, requiring 'ein Gefühl von schwebender Reinheit und Durchsichtigkeit' (EG, pp.135-136). When working on a canvas she is seen to be 'völlig in ihre Arbeit versenkt; die quoll aus einem ihr unbewussten Trieb' (EG, p.135). It is an easy transition from this cult of genius to the phenomenological view of art as primary expression, that is, as the authentic expression of the artist's experience of reality.

The landscapes of Paris and Munich provide the context for aesthetic reflections in "Ein Techniker". Munich is characterized by 'die gleichmäßige Wässrigkeit der Atmosphäre' (EG, p.45), which is developed in this text into a notion of 'Heimat': 'Hier, in dem fein verdunstenden Duft nach Nässe oder Reif fand seine Seele ein Klisä, das ihr zur Heimat wurde, zu jener Heimat, die ihm die Eltern nicht geben konnten, ein Klisä, das er darum viele Jahre später, als sein Weg ihn nach Hamburg führte, staunend wie ein Heimgkehrter begrüßen sollte' (EG, p.45). This congeniality is evidently a property of the landscape itself, while it could be interpreted also as an ideological 'Heimat', and a return to Albert's nordic origins. In terms of Andersch's later work, the notion of 'Atmosphäre' as the prerequisite for art is clearly prefigured here. The artist Anna Caspary, Irene's mother, discovered Impressionism in Paris and was drawn to it because of precisely this quality: 'Sie liebte das Atmosphärische, jenes Element, das sich zwischen das Innen und Außen der Dinge drängt, das die Grenzen verwischt oder aufleuchten läßt, in dem Licht und Farbe verschmelzen' (EG, p.112).

Andersch regarded 'Atmosphäre' as an essential component of Impressionist painting, writing in 1960: 'Ein Gang durch den Jeu de

Pause ist eine Berührung mit dem Begriff der Atmosphäre als der Haut der Poesie. Poesie ist Gefühl der Ferne, oder sie ist keine'.³⁴ Indeed, in the life of Anna Caspary, art is an inspiration to travel, to see new landscapes which will, in turn, be transformed into art: 'Ihr Hunger zu sehen trieb sie immer wieder auf ausgedehnte Reisen, deren Ergebnisse rasch einen Kreis begeisterter Liebhaber fanden' (EG, p.113). Her studies of birds, in particular, are noted for their outstanding empathy, 'die Versenkung in die Seele des fremden Geschöpfes' (EG, pp.113-114). While French Impressionism had revealed to her the miraculous properties of light, nowhere paralleled in the German tradition, she is careful not to sacrifice the tangible qualities of phenomena to the myriad effects of light. Her aesthetic ideal is modelled on the work of a past lover: 'Jener hatte (...) keine Geisterwesen geschaffen, sondern nur das Inventar der Welt auf neue Weise sichtbar gemacht, und auch diesen ging es nicht um die Verführung durch Illusionen' (EG, p.113). The implied criticism of Impressionism is based on the same criteria as that of Merleau-Ponty, whose interest was not in the mere reproduction of light's illusions, but in the revelation of how it affects our perception of reality. His admiration for Cézanne was based on precisely this quality of portraying a world 'auf neue Weise sichtbar gemacht'.

The personal significance of Paris for Albert is as the scene of his meetings with Irène, so that names such as Argenteuil and Versailles take on magical evocative powers: 'Diese Orte besaßen im Klang ihres Namens die Macht tiefer Verzauberung für ihn' (EG, p.132). Even the colours of Paris call up memories of times spent with her: 'Der Himmel eines Abends in Passy leuchtete goldfarben durch seine Erinnerung und zerfiel an dem Grau der Louvrestreppe, auf der

sie im Herabsteigen oftmals ihren Arm in den seinen geschoben hatte' (EG, p.133). Irene's paintings, however, in contrast to those of her mother, are disturbing Expressionist canvasses: 'Eine Seele war es, die hier in die äußeren Dinge überströmte und sie zu Gehäusen innerer Erlebnisse machte (...). Die Bilder Madame C.s waren erfüllt von der Seele der Natur; aber in denen ihrer Tochter spiegelte sich die Natur einer Seele' (EG, pp.116-117). Interestingly, in 'Schöne Epoche' this contrast is seen as the natural expression of two irreconcilable generations, 'das reine köstliche Sein der schönen Peinture gegen das gespannte Bewußtsein der neuen Tafeln' (SE, p.80). In the earlier text a critical distance is maintained towards Expressionist art (which is, after all, the product of psychological abnormality in Irene), in accordance with official condemnation of such non-representational art. In later years also, Andersch expressed reservations about the Expressionist painters, on the grounds that they sacrificed the all-important quality of *Atmosphäre* in the over-intellectualism of their art.³⁵

In the final chapter of "Ein Techniker", Albert has his own photographic factory and reflects on his past, dividing his experience into two clear categories: the straightforward encounter with the world of things, and the problematic relationships with people:

In diese sind wir verstrickt und verloren, während jene uns mit der Form und der Konsistenz der Dinge vertraut macht, so daß wir sie in manchen Stunden genießen können, als läge die Schöpfung an ihrem ersten Tag ausgebreitet vor unseren entzückten Blicken (EG, p.148).³⁶

This bears striking resemblance to the phenomenological ideal of recapturing the wonder of our first encounter with the world, and thus of the pre-reflective experience of reality. When immersed in

scientific work Albert feels 'hingegen, liebend, frei' (EG, p.154), and familiarity with the materials which he manipulates in no way decreases his sense of wonder: 'Je heftiger er sich mit der Natur dieses besonderen Stoffes [quicksilver] beschäftigte, umso wunderbarer erschien er ihm' (EG, p.150). This prefigures the description in *Die Kirschen der Freiheit* of Andersch's work in the Leonar Werke in Hamburg 1937-1940 (KF, p.52ff.). In the later work Andersch distances himself from the symbolic interpretation of scientific processes, but in "Ein Techniker", the quicksilver represents the human consciousness. Thus photography becomes a metaphor for perception, in which the powers of reason and analysis are devalued in favour of a pre-conscious grasp of reality:

In den Ergebnissen, welche das Silber als Träger des Abbilds lieferte, spiegelte sich zugleich die Unzulänglichkeit alles bewußten Aufnehmens: seine Farblosigkeit enthielt den Hinweis, daß vielleicht auch in unseren Denkbildern alles unvollständig gezeichnet wird, weil uns für eine vollständige Wiedergabe bestimmte Organe fehlen; hell und ganz sind wir, so dachte Albert, nur im reinen, unbewußten Sein, wenn wir uns der Hand des Gärtners überlassen, die uns beschneiden oder verwildern lassen mag (EG, p.152).

This demonstrates, with its astonishing advocacy of passive, stoical acceptance, one of the tendencies inherent in a phenomenological stance. It is a determinism based on intuition and on the inadequacy of rational, conscious thought, borne out in the last lines of the story when Albert is run over by a car while his friend Georg looks on. In a passage which might have served as a model for the story "Ein Liebhaber des Halbachattens" (1963), Georg experiences a kind of agnosia which afflicts him with the incomprehending inaction of a nightmare vision:

In diesem Augenblick taucht in seiner Pupille wie ein Schema der Schatten eines Autos ab, sehr weit davon scheint Albert zu gehen und zu gehen, als ob er niemals

dasit aufhören wollte, und Georg begreift fast nicht, warum sich seit einem Male alles in ihm vor Entsetzen zusammenzieht (EG, p.161).

In his analysis of National Socialist tendencies in publications of the immediate post-war years, Volker Wehdeking points to 'der Irrationalismus einer deutsch-martialen, gottgewollten "Sendung", and eine vitalistische Philosophie appellierend an das "Faustische Tiefe" in deutschen Menschen'.³⁷ In the tragic figure of Albert Gradinger, it is tempting to see the evidence of this in Andersch's wartime writing, notably amended in the reworked "Schöne Epoche". It is also interesting that the text which conforms more closely to the ideological line of National Socialism is also that which is more open to phenomenological interpretation. This is further evidence of the inherently conservative, irrationalist stance of the phenomenological world-view, but also points to a strand of continuity in Andersch's work from the National Socialist years through to that of the 1960s and 1970s.

Erzählen Christine (1945)

In contrast to the stories in the volume *Erinnerte Gestalten*, this is one of the first texts in which Andersch looks back to life in the Third Reich from the outside, that is, from US captivity as a prisoner of war. It was published under the pseudonym Anton Windisch in the *US Auf* (15 June 1945), and reflects the need for self-justification and clarification of his opposition to the Hitler regime. The story depicts two aspects of anti-fascist Germany, the liberal *Großbürgertum* represented by Christine's father, and the proletarian resistance, in the figure of Werner Rott. The triangular

relationship between Christine, the academic Dr. Mitte and the young aspiring writer, Werner, reveals political and intellectual tensions arising under National Socialism. The autobiographical references to Werner's 'frühere führende Stellung in der Jugendbewegung' and to his fear of Gestapo surveillance suffice to produce the intended recognition. However, as this story is clearly set at a time when the regime is already well established in Germany, Andersch is here relocating his fears of suspicion and arrest of 1933 in a later phase of his life, when he had actually renounced all political activism. Moreover, the reason for Werner's arrest is not simply affiliation with the Communist Party, but the subversive nature of his literary compositions. The association with Barlach reinforces this impression, while manuscripts now available reveal that Andersch's own writing at this time conformed to the ideological exigencies of the day.

On another level, and in view of the fact that Andersch takes up the name "Mitte" again for his academic protagonist in "Ein Liebhaber des Halbschattens", both Rott and Mitte could be seen to contain conflicting aspects of Andersch's own experiences: the autodidactic strivings of a frustrated intellectual and the political activism of a would-be revolutionary. Andersch's attitude to the academic establishment was often self-consciously defensive, but in the story of Lothar Mitte the academic alter ego becomes the protagonist, tormented by the memory of acquiescence under the National Socialist regime. In "Fräulein Christine", Dr. Mitte, an 'Anwalt der neuen Ansichten', compromises his moral integrity by conforming to prevailing views, and thereby gaining promotion in the hierarchy of Munich University. Andersch demonstrates in the conflicting

characters dilemmas which faced all Germans in his position in the Third Reich, while incorporating personal experience in such a way as to suggest consistent literary and political opposition to National Socialism.

The story is set in the Munich of Andersch's youth, but it is a colourless backdrop, not the evocative landscape of earlier texts. Significantly, for Christine, freedom is located beyond the boundaries of the German Reich in Switzerland. When attempting to divert the conversation with Witte away from the controversial topic of Barlach, she talks about Lake Zurich: 'Es ist wunderbar, am Limmatkai zu stehen und mit den Augen im Gebirge spazieren zu gehen. Um die alten Zunfthäuser ist immer der leichte Bergwind. Ich glaube, das die Schweizer deshalb so freie, heitere Menschen sind'.³⁸ She had been captivated by the Barlach figures in the Zurich art gallery, firstly by 'das braune Licht des Holzes' and then by the life which emanated from them. Clearly, in this text, aesthetic appreciation is only possible outside the German Reich.

Jahre in Zügen (1946)

A further product of Andersch's imprisonment in the USA is also one of the few accounts of his wartime experience. It appeared in the second edition of the post-war publication *Der Ruf*, and portrays both the plight of the common 'Landsler' and the constant upheaval of the war years, later described by Andersch as 'meine unablässigen und endlosen Fahrten aus weit entfernten Gegenden Deutschlands, in denen ich mich jeweils als Handlungsreisender oder Soldat aufhielt (...)' *Jahre in Zügen*.³⁹ The dream-like atmosphere of train journeys

through the night was first evoked by an early poem, which bears the same title and also ends with the acoustic image of the train as "metallener Baum".⁴⁰ In the prose sketch, a group of unfortunate conscripts is depicted in a railway carriage, including the familiar artist-figure Werner Rott. However, identification does not stop here, for the text could be seen as a composite self-portrait, recalling in each character some aspect of Andersch's own experience.

Matthias D., "der mit seinen zwanzig Jahren eher wie ein siebzehnjähriger aussah", bears some resemblance to the youthful Werner of "Erste Ausfahrt", with his prudish immaturity and ascetic ideal of physical and moral purity. Yet, like Werner, his harsh discipline is disturbed by the growing awareness of unknown sensuous pleasures: "Er hatte hinter der Schärfe seines reinen Wollens die bunte, vielfältige Bühne des Lebens erblickt".⁴¹ He volunteers for active service in 1943 in order to escape from the monotony of barracks routine. This corresponds to Andersch's own impatience with army life in the reserves, documented in a letter to his mother dated 6 December 1943: "In Siegen habe ich noch keine Stunde Dienst gemacht, sondern warte immer noch auf meine endgültige Einteilung. Hoffentlich erfolgt sie bald, denn diese Beschäftigungslosigkeit in eiskalten Kasernen (...) ist scheuplicher als Dienst".⁴² Flight from boredom is a recurrent theme in Andersch's autobiographical work, as a justification for Dandyism in "Skizze zu einem jungen Mann", as the background to "Erste Ausfahrt" and the Franz Kien story "Alte Peripherie" (1963), and in the picture of his childhood home in *Die Kirschen der Freiheit*.

Hans-Günther M., the wealthy merchant's son expresses his response to the strictures of army life in a satirical individualism:

'Mangel an individueller Freiheit war die wirkliche Entbehrung, die er trug, und sie drückte ihn schwerer als die Drohung des Verlustes seiner Gesundheit (...). Um dieses geistigen Drucks willen haßte er auch das System auf entschlossene Art'. Robert M., like Andersch, has been in the army of occupation in France, and is also married with a child. In their muted conversations there are memories of a brothel in Lille, which reappears in the dreams of Pastor Melander in *Samsibar oder der letzte Grund*:

Und doch beginnt dieser Traum immer mit einer Erinnerung, mit der Erinnerung an ein Hotel, ein Zimmer, eine Straße in Lille, in das ich ein paar Wochen gewohnt habe, (...) also wie wir den Marschbefehl zum Ersatztruppenteil gaben (...) Das Hotel in Lille hatte sich in seine Träume eingeknistet, die Frostlosigkeit von Lille, die Bordellstraßen, durch die er einmal gegangen war, in denen die Frontsoldaten und Etappenschweine in Schlangen vor den Häusern anstanden.⁴³

Erich G. is a model for the Erich of "Flucht in Etrurien", with his reizende Freundin and his contemplation of desertion. Ernst M., the same age as Andersch, has led a trades union youth organisation and been in concentration camp, and the discussion of the bombing of Hamburg touches on a subject close to Andersch, whose mother's home was destroyed in the Allied raids. The figure of Werner Rott is treated here with some ironic distance, suggesting his intellectual arrogance as well as his 'hohe Geisteskraft' and 'sinnliche Begabung'. The reference to a southern Italian town, 'deren Farbigkeit vom weißen Staub der Vernichtung, der tödlichen Gefahr überpudert war', is recognizable from the similar description in "Amerikaner - Erster Eindruck" as Anzio, where Andersch spent some days in American captivity before being transported to POW camp in the USA (FF, p.189). Thus many aspects of Andersch's experience are brought together in this one text, where they are universalized as

that of a whole generation caught up in a senseless war.

Even during active military service, Andersch's letters to his mother reveal a continuing sensitivity to the natural landscape. From Denmark he writes to her: "Die Küste ist herrlich jetzt im ersten Frühling. Man möchte aussteigen und wandern. Aber man muß wieder in den verdammten Zwang zurück".⁴⁴ This was a landscape as yet almost untouched by the war, and one which inspired Andersch to write, as seen in one of his earliest contributions to the *US Ruf*, "Frühlingslandschaften", which juxtaposes a description of spring in Denmark 1944 and in Louisiana 1945.⁴⁵ These short prose sketches reveal Andersch in a stylistic transition phase, casting off the nature mysticism of his earlier prose in favour of greater clarity of expression and a precise attention to colour. Yet certain images persist from his early descriptive sketches of the North German landscape, marking a certain continuity through this development. In the description of an old farmhouse entitled "Spätnachmittag in der Marsch" (dated 18 November 1939; see note 18) we read 'durchsichtiger, silbergrauer Rauch windet sich aus dem Kamin in den Himmel, der sich wie eine Glocke über die Welt wölbt'. The later description of "Louisiana 1945" takes up this image in more dynamic, but still recognizable form: 'Wenn der Hügel sich senkt, ist die Ferne dann wieder Wald, diesmal weiter weg gerückt. Manchmal von Regen verhängt, der wie eine riesige Wasserglocke über das Land fällt, eine von Gewittern durchtönte Flut'.

The landscape as a principle of permanence amidst the turmoil of human history appears in the "Tagebuchblatt aus der Eifel" which appeared under the pseudonym Thomas Gradinger in the *US Ruf* of 8/9 July 1945. In this recollection of a visit to Gisela in Winterspelt

in the autumn of 1943, the anxiety of this time hangs like an impending storm over the Eifel, as expressed in the canvas on which Gisela works: 'Das Bild geriet unerwartet gewitterig, wurde zur Abbild einer Landschaft in deren Absseitigkeit eine fremde Bedrohung eingebrochen ist'. However, contemplation of the landscape and the resilience of the indigenous farming population fills him with optimism:

Das Land selbst ist unerstörbar, die Hügelberge unter den schweren Wolkenhimmeln, die wilden, trockenen Ginsterhalden, von denen aus man in die unendliche Flut der Hänge und Täler blickt, die verlassenen Kraterseen. Und der Bauer wird überleben. Er wird das geschundene Haus wiederaufrichten in seiner kunstlosen Weise, Feldstein an Feldstein.

These are understandably apolitical landscapes, the inhabitants of which are the victims, not the supporters of National Socialism and the war. The apologetic nature of this picture of Germany is combined with a forward-looking optimism, based not on social or political solutions to his country's devastation, but on the permanence of the landscape and the resilience of those who live in harmony with it.

Heimatfront (1946)

There is considerable uncertainty as to the date of composition of this story, but it is clear that parts of it were conceived as early as 1942/43.⁴⁶ Again, autobiographical details are woven into a tale of love and conspiracy in a way which suggests a consistently oppositional stance in the Third Reich. The aspiring writer, Werner Rott is a reluctant soldier and an underground courier in the Stauffenberg plot. Thus Andersch's own illegal activity as a KPD

courier in 1933 (KF, p.40) acquires new and dramatic significance, and he lends credence to the claim: 'Mein ganz kleiner privater 20. Juli fand bereits am 6. Juni statt' (KF, p.74). However, Werner's fading commitment to the conspiracy and his premonition of a German defeat cause him to volunteer for active service on the Italian front. His past political activism and frustration with the routine of army life are based on truth, while the involvement in the plot to kill Hitler is pure fiction: 'Alles Quatsch. Diese Verschwörung ist ganz lächerlich, und wir werden früher oder später geschnappt. Warum tue ich dann mit? Vielleicht einfach aus Langeweile? Oder weil ich meine, dieses nutzlosen Leben irgendeinen Sinn geben zu müssen' (FE, p.19). Although disillusioned and determined to abandon the conspiracy, he is aware of the guilt incurred by not facing up to the enemy within, as suggested by the title and his commanding officer's challenge: 'Ihre Front ist hier' (FE, p.91).

When passing through Cologne on what he has decided will be his last underground mission, Werner calls at the house of a girlfriend, the artist Nina. When he finds that she is not there, his dilemma is underlined by a flashback to the conspiratorial atmosphere of his visits to her, when they would listen to jazz in the privacy of her apartment. This section of "Heimatfront" is based on an earlier text, "Der Terrassen Morgen oder Variationen Über eine zerbrochene Schallplatte" and was ultimately published under the title "Cadenza Finale" in 1958.⁴⁷ In the earliest version the autobiographical significance of these meetings during the war is the most obvious. The artist is named Cordula, Gisela Anderach's daughter by her first marriage, while the son, Stefan, is presumably modelled on Gisela's son, Peter. Wehdeking points to 'der noch an Kästner und Kabarett

angelehnte ironische Plauderton und das betont den Leser zugewandte Zugeständnis ans Triviale in Feuilletonsgeschmack der Zeit' and points to the lack of social comment in both of the earlier versions.⁴⁸ However, in the discussion of art, the narrator in this early text acknowledges his debt to a specifically German literary tradition. Having quoted Stefan George, he tells Cordula: 'Weist du, ich glaube, ich stehe doch ziemlich in der Tradition'.⁴⁹ This conversation is omitted from the text of "Heimatfront", but taken up again in "Cadenza Finale" when he quotes George as a purely provocative gesture: "Widerspruch ist alles. George-Zitat war Einbruch aus einer fremden Welt. Wollte das. Wollte Ärgernis erregen. Nichts langweiliger als Übereinstimmung" (GL, p.74). The atmosphere of political opposition is most explicit in this version: 'Redeten über Literatur. Politisch war alles klar unter uns' (GL, p.73). In the two earlier texts, the woman is a painter and sculptress, like Eisel Andersch, while in "Cadenza Finale" she becomes a musician, and her opposition to the regime is expressed in her love of the forbidden composers Hindemith, Schönberg, Bartók, and the merely unerwünschte Ravel, Debussy, Franck and Czerny. Echoes of Sartrean "engagement" also set this version apart from its predecessors, as when the narrator asserts: "Stravinsky ist die kalte, artistische Aktion" (GL, p.71). In this stylistically more mature text, the suffocating atmosphere of war is also expressed in images which could be derived from Sartre, 'lauter Räume ohne Ausgang. Ein Krieg ohne Tür' (GL, p.78).

The imagery in "Heimatfront" is more akin to Andersch's earlier work, containing echoes of "Ein Techniker" in the lines: 'Ich bin dieser Welt nicht mehr gewachsen. Ich bin ihr nicht mehr gewachsen,

weil ich in ihr lebe wie ein Ei, ohne Ausgang aus meinem Ich in die Welt' (FE, p.55). The feeling of untapped potential and despair is not as pronounced in the final version, where the emphasis is on political opposition, not artistic self-expression. In "Heimatfront" Werner sees the war as his destiny, and wishes to be actively involved in the unfolding of history. This is by no means identical to the longing of the desolated Albert Gradinger of "Ein Techniker" for the order and solidarity of the trenches. Nevertheless, civilian life appears 'sinnlos' for Albert Gradinger (EG, pp.91-92), and Werner Rott's solution to the senselessness of his life is to throw himself into active combat.

On the train to Cologne, Werner meets Anna, an ex-Communist Gestapo informer, whose brief is to deliver Werner into the hands of the authorities. She has already decided not to carry out her mission, but to go and live with her mother in the country until the war is over. He challenges this escapist attitude: 'Bilden Sie sich wirklich ein, Sie könnten sich ganz in Ihr Ich, in Ihre geheimen Gedanken verschließen? Aber ich glaube Ihnen das nicht. Sie sind ja nicht allein auf der Welt' (FE, p.35). He is, however, unconvinced by his own words, reflecting 'Frauen konnten, wenn sie schlau waren und Glück hatten, sich einen Ausweg aus dieser Welt schaffen. In diesem Jahrhundert war es besser, eine Frau zu sein' (FE, p.34). Just as Gisela found refuge in Winterspelt during the war, the artist Nina goes to the country to paint when she is not in Cologne, a thought which captures Werner's imagination: 'Mann dürfte von hier aus ins Land hineingehen können, einfach verschwinden, spurlos' (FE, p.54). This notion of women as somehow more self-sufficient and freer than men, in that they are able to resist political

involvement, is one which reappears in Anderach's figures Melanie ("Ein Liebhaber des Halbschattens") and Käthe (*Winterspelt*). It reflects a lack of awareness of women's political and historical role. What he sees as the woman's freedom is her lack of involvement in historical forces, which is merely a hangover from a time when women had no political freedom whatsoever. His view of women is not significantly more realistic than that promoted by the National Socialist state with its idealisation of motherhood.

The atmosphere of Cologne, where he had come to know Nina, is emotionally charged even in her absence. It is misty and overcast on his arrival: 'Das gehört dazu, dachte er. Ich habe Köln mit Nina zusammen nie anders erlebt als in dieser diesigen, wattiigen Luft. Die ist immer um uns gewesen, wie eine große, unbestimmte Zärtlichkeit' (FE, p.45). This atmosphere is equally important in "Cadenza Finale", although expressed in Anderach's elliptical, maturer style:

Das Wetter war kalt, grau. Neblige Luft, Matteluft, zärtlich Luft, zärtliche westliche Nina-Luft' (GL, p.69). This shows the development of a style which seeks new formulas to describe the familiar, revealing its unique, personal significance. As Werner studies Anna in the railway compartment, trying to define her attractive qualities, he rejects the term 'sex appeal' as an inadequate designation of the power of recognition which draws people together: 'Aber irgend etwas hat dich aufgerufen, irgend etwas, das die Frau an sich hatte. (...) Sex Appeal, sagt man. Es gibt ja für alles Worte, Begriffe. Aber sie hauen nicht hin' (FE, p.27). Anderach later developed the theory that sex appeal in a woman was analogous with 'Atmosphäre' in art, writing in 1960: 'Atmosphäre spielt in der Kunst die Rolle des Zaubers, der bei der Frau als Sex

Appeal bezeichnet wird (...) Bei dem gewissen Etwas handelt es sich um eine jener Eigenschaften, die nicht erworben werden können. Ein Kunstwerk, eine Frau, haben Sex Appeal, oder sie haben ihn nicht'.⁵⁰ In his clumsy attempt to strike up a meaningful conversation with her, instead of the 'übliches Eisenbahngeschwätz 1943', he attempts to share with her his appreciation of the landscape through which they are travelling. The incomprehending response which this elicits comes as a bitter disappointment to him: 'Kindischer Blödsinn war das, so etwas einem kleinen Mädchen beibringen zu wollen' (ff, p.31). This passage has been taken to be an ironic instance of Andersch's distancing himself from a youthful nature-Romanticism.⁵¹ While a degree of irony may be intended, the importance of the landscape to the young Werner Rott should not be dismissed out of hand.

One landscape which does not feature in "Heimatfront", but is present in both of the other versions, is that of Northern France, where Werner Rott (and Andersch) had served in the army of occupation. In the earlier version, he writes: 'Ich kann Nordfrankreich nicht vergessen, das große, schweigende Land mit den unendlichen Sträßen und den derben zweirädrigen Bauernkarren darauf, mit den hohen Strohkuppeln auf den Feldern. Die Ruinen in Arras und Cambrai, das "Metropol" in Lille, Brüssel, der Grootte Markt'.⁵² This description, somewhat abridged in "Cadenza Finale" is significant as one of the few references in Andersch's work to this period of military service in France. Yet it appears to be a landscape which made a deep impression on him, no doubt having some bearing on his fascination with France and French thought after the war.

In the context of Werner's view of Cologne, the non-convergence of political and aesthetic freedom becomes a central problem. As he

contemplates the city with its churches, he considers the effect of the war on this appreciation: 'Köln ist eine düstere Stadt, angefüllt mit den bedrohlichen dunklen Massen dieser Kirchen. Im Frieden wäre mir das zauberhaft vorgekommen'. In wartime, however 'die architektonischen Stile waren mir völlig egal. Die ganze Kunstgeschichte konnte mir plötzlich gestohlen bleiben' (FE, p.57). Nevertheless, after his brief encounter with Anna, the sight of the burning city after an air raid fills him with exhilaration: 'Er dachte: Es ist herrlich schön hier. Diese Brände. Der Nachthimmel darüber. Die Qualmwolken. Die ganze Stadt ist ein Brandopfer. Die ganze Stadt fährt gen Himmel. Und ich gehe in den Krieg' (FE, p.85). Aesthetic appreciation is clearly not dependent on political freedom, but can be divorced from the social consequences of war.

Amerikaner - Erster Eindruck (1944)

This "Bericht", written while Andersch was a POW at the end of the war and posthumously published in the volume *Flucht in Etrurien* (1981) is a fascinating account of his first days in US captivity.⁵³ It is notable for its vague reference to the publication of "Erste Ausfahrt", its contrast in style from this earlier text, and for the positive portrayal of his American captors. Thus it illustrates Andersch's sensitivity to prevailing tastes and the necessity for a writer in his position to emphasize his opposition to the German regime after the war. These considerations call into question the authenticity of this "Reportage", which can usefully be compared with an alternative, fictionalized account of the same events entitled "Beziehungen in Babylon" (1961).⁵⁴

This later account depicts, instead of desertion, his arrest by Polish troops who force him under interrogation to betray the position of his division before turning him over to the Americans. In US captivity, he is suspicious of deserters and is haunted by guilt for betraying his 'Kumpels' to the Poles. In "Amerikaner - Erster Eindruck" there is a complete idealisation of the American forces, finding expression in his image of North America as an untamed, natural landscape, 'ein Kontinent, der sich noch Wildheit und unverbrauchtes Leben bewahrt hat' (FE, p.177). He emphasizes that he was neither brutally interrogated, nor forced to betray the position of his division. Even the technological superiority of the American troops is cast in a positive light, as a protector of man from the worst face of war (FE, p.186). However, there is not the vehement rejection of 'Kameradschaft' found in *Die Kirschen der Freiheit*, as he recalls his fellow soldiers with a certain regret. While it does not glorify 'Kameradschaft' as much as "Ein Techniker", this text is still tinged with the pathos of captivity, of which Andersch's writing had been totally purged by 1952.

An exchange with an American army officer reveals the extent to which Nationalist propaganda had coloured his perception of the USA as a predatory power, fighting an imperialist war. Yet he also makes a plea for his own compatriots and the conflict of loyalties engendered by the war on two fronts. Significantly, when shown the text of "Erste Ausfahrt", the officer makes no comment on the content of the story, merely remarking that the German idea of the 'Feuilleton' is unknown in the States. It is also interesting that the implications of having published in Germany during the war were not sufficiently clear to Andersch at this time to merit greater

discretion about his literary activities. The sober, documentary style of the Reportage stands in stark contrast to that of the volume *Erinnerte Gestalten*, reverting to the terse, journalistic tone of his work on the Communist *Neue Zeitung*. Nevertheless there is a thematic continuity underlying the formal contrast.

Just as the Germans were engaged in two battles, in which the enemies did not coincide, the non-convergence of different forms of freedom is again illustrated here. Andersch realizes with surprise that aesthetic appreciation of the beauties of Rose and a feeling of safety and well-being coincide with the most complete renunciation of freedom as a prisoner of war. An early draft of this part of the text appeared in the *US Ruf* on 15 May 1945 entitled "Abschied von Rose", and evokes previous visits to the city. In particular he remembers the church at Cossedin, and architecture is seen as the repository of the spirit of a landscape, in this case the European landscape which he is about to leave: In solchen Schreinen liegt die Seele Europas verschlossen' (FE, pp.187-188). As he is driven through the streets of Rose in a military vehicle, he is able to reflect on this new perspective on the city. Yet for all the stylistic contrasts with earlier texts, the fundamental mode of perception remains largely unaltered, as he considers the order created by art within the chaos of human history: 'Ich begriff ihre Unzerstörbarkeit und nahs sie hin, als Grup und geheimes Zeichen jener Erde, von der ich nun geschieden war' (FE, p.188). The same idea of the landscape's role in perception appears in his description of the portal to the courtyard in Kloster Andechs, which is 'ein mystisches Zeichen unter der leeren Wand' ("Erste Ausfahrt"/"Sechzehnähriger allein", EG, p.168).

1944 represented a parting from the tradition in which Andersch had his literary origins, but the nature of his aesthetic perception of the world did not change as fundamentally as has hitherto been assumed.

Die Kirchen der Freiheit (1952)

In this autobiographical novel, the necessity for political exoneration is combined with a new approach to autobiography, conditioned by the vogue for French existentialist thought and literature in Germany after the war. In 'das Land, in dem die Menschenrechte formuliert wurden', Andersch recognized as early as 1946 a new brand of existentialist thought, an exciting new literature and the most genuine democratic aspirations in Europe. Indeed, there has been little acknowledgement of the role played by France in the shaping of Andersch's view of youth as Europe's hope for the future. In the plays of Jean Anouilh, he sees youth portrayed as 'unbedingtes Streben nach Wahrheit, Gerechtigkeit, Ehre', and as the tragic victims of the mistakes of an older generation.⁵⁵ In an unpublished appreciation of Anouilh he defends the dramatist against charges of neo-fascist tendencies, while defining his main theme as 'eine Predigt der Unbedingtheit, der Kompromisslosigkeit, der Verachtung aller Toleranz, der Absage an die Weisheit des Alters, des Appells an die Jugend, für die Reinheit ihres Willens einzusetzen' (sic).⁵⁶

In his post-war journalism, Andersch presents all progressive and innovative forces in Europe as the achievement of youth, leaving behind the sense of resignation which pervades the stories of Werner

Rott and Albert Gradinger. In its place was the 'sozialistischer Humanismus' of which he writes in *Der Ruf* in 1946, the principal aims of which were freedom and social justice.⁵⁷ The particular appeal of French Existentialism was the possibility of rehabilitating the integrity of a whole generation: 'Besonders Sartre und die jungen Kämpfer aus der "résistance" fordern diese Übereinstimmung von Tat und Gedanken, die bruchlose Existenz'.⁵⁸ In view of his growing scepticism about American 're-education', Anderach proposed instead for the youth of Germany 'die Wandlung als eigene Leistung'.⁵⁹ This corresponds to the view of his own development reflected in *Die Kirschen der Freiheit*, when the years of waiting and fruitless introspection are brought to an end by the decisive act of desertion in 1944. With its emphasis on self-determination and existential choice, its debt to Sartre's philosophy is clear, and its authenticity as autobiography relativized. Moreover, the existence of an alternative narrative of desertion, "Flucht in Etrurien", published two years before the novel, offers fascinating insight into the literary consequences of Sartrean Existentialism in Anderach's work.⁶⁰

While "Flucht in Etrurien" is a fictionalized account with Werner Rott as its protagonist, *Die Kirschen der Freiheit* is a first-person narrative, subtitled "Ein Bericht" and has been widely assumed to be a definitive autobiographical source. The public debate provoked by its appearance in 1952 was almost certainly due to the combination of the book's confessional nature and its attack on the twin pillars of German militarism, comradeship and the military oath, during the rapid escalation of the Cold War.⁶¹ The reception of the two texts indicates clearly the degree of personal authenticity attributed to

Die Kirschen der Freiheit, as contrasted with the story of Werner Rott's desertion. Comparison of the "Bericht" with the "Erzählung" might therefore be expected to throw some light on the criteria distinguishing autobiography from fiction, but the following study will reveal that both are located in a grey area in which their relative authenticity is difficult to ascertain.

As indicated above, recent biographical discoveries have underlined the necessity for a critical reappraisal of *Die Kirschen der Freiheit*, revealing that the selective narrative strategy often obscures rather than illuminates the truth. It is now clear, for example, that Andersch is concerned to present the text as a literary debut, which entails suppressing all notions of previous literary activity. Thus there is no indication, other than a brief allusion to striking textile workers in Augsburg (KF, p.45), that this was the subject of his first publication as a young Communist in 1931. Neither is there any mention of his literary ambitions in the Third Reich, his unsuccessful application to join the *Reichsschrifttumskammer* in 1943, nor of the publication of "Erste Ausfahrt" in April 1944. He did nothing to clarify critical confusion as to the identity of the 'Dr Herzfeld' who was his mentor, nor does the "Bericht" contain any reference to his first marriage. Indeed, the intentional nature of this omission is clear from the way in which he obscures his relationship with Albert, the half-Jewish technical director of the *Leonar Werke* in Hamburg (KF, p.52ff.). These examples would alone suffice to urge a more circumspect approach to *Die Kirschen der Freiheit* as autobiography, but it is also important to consider the problems raised by the book's philosophical content.

In his study of autobiography, Roy Pascal makes the point that 'the autobiography altogether is not an appropriate means to urge the objective truth of a doctrine'.⁶² The principal aim of autobiography should be to reproduce the sense of discovery which conveys 'an understanding of the feel of life, the feel of living'.⁶³ Andersch's autobiographical "Bericht" fails to satisfy this criterion, presenting the decision to desert from the *Wehrmacht* as his first existential choice, and the turning point in a life of inauthenticity ('mauvaise foi'). Indeed, the originality of the work, as recognized at the time of publication, was its combination of autobiography, caustic political comment and metaphysical speculation. Klaus R. Scherpe emphasizes the latter elements, describing it as 'ein Buch der Behauptung von Freiheit im Namen der Widerstandsphilosophie des Existentialismus, die den individuellen Akt der Selbstverantwortung und der freien Entscheidung auszeichnet'.⁶⁴

This raises the question of the effect of the metaphysical aspect of the book on its status as autobiography, and of whether motivation and significance can be interpreted retrospectively in the light of subsequent philosophical insights. This is certainly suggested by the statement: 'Mein Buch hat lediglich die Aufgabe, darzustellen, daß ich, einem unsichtbaren Kurs folgend, in einem bestimmten Augenblick die Tat gewählt habe, die meinem Leben Sinn verlieh und von da an zur Achse wurde, um die sich das Rad meines Seins dreht' (KF, p.71). Moreover, there is a fundamental discrepancy between this aim and the philosophical stance which he adopts. This results in a conflict between the literary theory expounded and the narrative structure employed, not encountered elsewhere in Andersch's work.

Sartre wrestled with the same problem when trying to reconcile

the novel form with his commitment to human freedom, in the trilogy *Les Chemins de la liberté* (1945-1949). His notion of "littérature engagée" requires a style which affords the maximum possible freedom to the reader, thus necessarily rejecting the teleological narrative of the nineteenth-century realist novel. The problem of achieving a non-manipulative narrative form is compounded for Andersch by his incomplete commitment to the Sartrean philosophy of contingency, and his concern to show an early predisposition to literature while preserving an anti-deterministic existentialist stance. The self-consciousness of the narrative suggests an awareness of this conflict, but fails to resolve the underlying formal and thematic incompatibility.

The entire second half of the novel ("Die Fahnenflucht") is concerned with the motivation and justification of desertion, but Andersch's awareness of the problematic nature of this process is seen throughout the text in qualifying formulations such as: 'Kein Gedanke daran, daß ich das alles so Überlegte, wie ich es jetzt niederschreibe, als ich damals die Kolonne an mir vorbeifahren sah' (KF, p.71); 'Ich habe damals, wie ich schon sagte, nicht an den Eid gedacht' (KF, p.113); and 'hätte ich damals gewußt, was ich heute weiß' (KF, p.122). In seeming contradiction, however, is his indignant insistence that his behaviour was always philosophically consistent and based on rational insights: 'Ich aber war stolz auf meinen die Unterscheidungen mit leidenschaftlicher Kälte treffenden Kopf' (KF, p.25), 'ich hatte die bessere Einschätzung der Lage' (KF, p.67), 'ich zog also aus meiner politischen Situation die Konsequenzen' (KF, pp.73-74), and 'ich, obwohl nur ein "einzelner Soldat", besaß "solch hohe Einsicht" samt dazugehöriger

metaphysischer als auch rationaler Verantwortung (...) Ich hatte beschlossen, davonzulaufen. Es war eine klare Sache' (KF, p.74). The implication is that even his instinctive reactions had a consistent metaphysical basis, even if full intellectual understanding only followed afterwards.

Nowhere does Andersch attempt to formulate this duality, nor to distinguish more clearly between what he understood at the time and his subsequent insights. The problem with which he is faced has its roots in Sartre's philosophy. Were he describing a mystical experience or religious conversion, there would be no conflict in portraying a development from irrational responses to reflected convictions. As he is describing the acquisition of a rationalistic, anti-deterministic philosophical stance, he has to show his decisions to have been the authentic outcome of existential choice. There is again a conflict between the unfolding scenario of a development and the insistence that moments of intense awareness alone determine one's identity.

The fact that Andersch offers a variety of reasons for his desertion shows that he himself was aware of the over-simplification involved in a purely philosophical argument. The motivating forces include residual loyalty to his Communist comrades, political rejection of the concept of unconditional surrender, fear of dying a futile death, and an ill-defined 'Anarchie-Gefühl' (KF, p.72). Yet the overwhelmingly Sartrean tone is unmistakable, with its challenge to traditional values and concern for the freedom of the reader. Above all, the only genuine freedom recognized is that experienced in the moment of completely autonomous decision, based on personally defined values. The constant dialectic of the alternating forces of

environmental circumstances and free will dictates that freedom is never more than a momentary experience. Hence Andersch's claim, underlined by the anticipation of captivity immediately after his desertion: 'Mein Buch hat nur eine Aufgabe: einen einzigen Augenblick der Freiheit zu beschreiben' (KF, p.84). In accordance with Sartre's literary theory he denies any didactic purpose: 'Ich werde es hoffentlich stets ablehnen, Menschen überzeugen zu wollen. Man kann nur versuchen, ihnen die Möglichkeiten zu zeigen, aus denen sie wählen können' (KF, p.71).

Andersch was well aware of the implications of such a style, praising Sartre's successful demonstration of his theory in *Les Houches*: 'Sartre lesend empfand ich das Gefühl von einer herannahenden Veränderung. Ihr Wesen konnte ich nicht erkennen. Aber wie habe ich, den dritten Akt der *Fliegen* lesend, darum gebangt, daß Sartre in ihm die Tat des Orest zurücknehmen würde, daß Orest überwältigt würde von den göttlichen Argumenten Jupiters'.⁶⁵ The impression given is one of a situation in which the outcome is dependent entirely on individual decisions, in no way pre-determined. This cannot be said of *Die Kirschen der Freiheit*, in which the very sub-heading "Der unsichtbare Kurs" carries with it the implication of an inevitable causal chain of events. The decision to desert is shown to have infused not only his future, but also his past life with meaning, as suggested by the image of the hub in the wheel of his existence. While expounding all the basic tenets of Sartre's theory of literature, he contravenes them in practice by writing a highly polemical work. It is undoubtedly the success of his persuasive style which has led so many critics to approach the remainder of Andersch's work with only this philosophical framework

in mind, whereas it should only be seen as a provisional and partial interpretation of his life.

The third main reason for examining the status of *Die Kirschen der Freiheit* as autobiography is the existence of the alternative text, "Flucht in Etrurien", which is actually much more representative of Andersch's autobiographical writing. The concern to make a complete break with the past is symbolized on a literary level in the novel by the final parting with 'Werner', the soldier who does not accompany the narrator on his solitary desertion. It is the first time that Andersch does not seek identification with this figure, and after "Flucht in Etrurien" he never again used this cipher for himself: 'Wir hatten uns nicht die Hand gegeben, aber solange er nicht um die Biegung war, drehte er sich immer wieder um und winkte mir zu. Ich winkte ihm nach (...) Eine blaße Figur, dieser Werner, in seinem Buch und im Leben. Ich entsinne mich seiner nur noch schwach' (KF, p.99).

However, after *Die Kirschen der Freiheit* Andersch reverted to third person narrative in the autobiographical Franz Kien stories, which relate isolated incidents at crucial moments of his life. Indeed, far from being an indicator of authenticity, the first person narrative is an effective rhetorical device; the elision of the subject throughout the novel, until the last section "Die Wildnis", reinforces the philosophical message. His youth is presented as a quest for identity, culminating in the decision which establishes the 'Ich'. The altered chronology of events, anticipating captivity before the act of desertion, emphasizes in formal terms the transience of the experience of freedom, while making it the climax of the book: 'Aus dem Nu der Freiheit - ich wiederhole: niemals kann

Freiheit in unserem Leben länger dauern als ein paar Atemzüge lang, aber für sie leben wir -, aus ihr allein gewinnen wir die Härte des Bewusstseins, die sich gegen das Schicksal wendet und neues Schicksal setzt (KF, p.126).

Unlike *Die Kirschen der Freiheit*, "Flucht in Etrurien" focusses on the few days and nights preceding this experience of freedom, without reference to his past life. It depicts Werner Rott in situations which raise the questions later analysed in the second part of the novel, such as loyalty to the troops, the breaking of the military oath and the metaphysical fear engendered by a senseless war. In place of deliberations on the notion of 'Kameradschaft', Werner is seen trying to persuade his fellow soldiers Alex and Erich to desert with him. The conclusion reached in *Die Kirschen* that such a decision must be made independently, is vindicated in "Flucht in Etrurien" by Erich's reluctance and accidental death. His snakebite can be seen to correspond to the metaphorical 'Schlangenglick' of *Die Kirschen*, which holds the Germans in its power (KF, p.27, p.38, p.101). While the decision to remain in the army is dismissed as a form of 'mauvaise foi' ('das Böse-Haufen-Bleiben', p.100) in the novel, in "Flucht in Etrurien" there is more sympathetic treatment of Alex, who refuses to desert with Werner (FE, p.111). The main difference is between a literary exploration of desertion in the earlier version, and the attempt in *Die Kirschen der Freiheit* to build this into the story of a life, reflecting the eschatological climate of the time. The formal differences are due mainly to the desire in 1952 to emulate Sartre's philosophy in a less manipulative form of prose. Yet formal differences have no effect on the descriptive passages, which remain unchanged in the final version,

and retain the significance attributed to them in Andersch's earliest literary attempts.

In assessing the appeal of existentialist thought for young German writers after the war, most attention is naturally given to the forward-looking voluntarism which offered liberation from the burden of the immediate past. For Andersch, however, there was also a predisposition for the phenomenological aspect of Sartrean thought, his ideas on perception and description. This would account for the element of continuity in his writing throughout this period, seen most clearly in the identical descriptive passages of these two texts. Furthermore, in preliminary notes accompanying the text of *Die Kirschen der Freiheit* Andersch mentions Sartre alongside other French intellectuals such as Merleau-Ponty, Mounier and Anouilh, who can also be assumed to have exerted some influence on his writing at this time.⁶⁶ Sartre's notion of 'dévoilement', replacing for him traditional modes of narrative, is formulated in *Qu'est ce-que la littérature?* as a form of action based on perception:

Si la perception même est action, si, pour nous, montrer le monde c'est toujours le dévoiler dans les perspectives d'un changement possible, alors, dans cette époque de fatalisme nous avons à révéler au lecteur, en chaque cas concret, sa puissance de faire et de défaire, bref, d'agir.⁶⁷

In *Die Kirschen der Freiheit* Andersch writes: 'Die Aufgabe des Schriftstellers ist die Deskription' (KF, p.88), and his analogies between science and literature are based on a certain purity of perception, a world-view uninfluenced by ideologies. This was arguably the most profound and lasting aspect of Andersch's Sartre reception, reinforcing his commitment to a purified realism as the literary expression of his 'Ideologieverdacht'. It provided a metaphysical justification for his suspicion of 'false conceptualism'

and his preference for descriptive prose which has been termed a "Poetik des Beschreibens".⁶⁸ The origins of this development are traced in *Die Kirschen der Freiheit* to his early youth, which is marked out in a succession of significant landscapes.

Looking back on his schooldays, Andersch recalls his failure to grasp subjects which were taught 'in der Sprache begrifflicher Deduktionen' (KF, p.12). While his teachers interpreted this as stubbornness, he attributes it to an early predilection for instinctive knowledge, founded on direct, sensuous experience of the world: 'Sie hätten besser daran getan, einzusehen, daß ich überhaupt nichts "lernen" wollte; was ich wollte, war: schauen, fühlen und begreifen' (KF, p.12). His adolescent discovery of Communism is described in terms of a physical experience, not a purely cerebral encounter: 'Ich betrat den Boden des Kommunismus mit dem gespannten Entzücken dessen, der zum erstenmal seinen Fuß auf einen jungfräulichen Kontinent setzt' (KF, p.23). He goes on to emphasize that the attraction was not abstract and intellectual: 'Mein Tastsinn war es, der sich spannte; meine Nerven fühlten das faszinierend Unheimliche einer neuen, realistischen Scholastik, die sich mit dem Geiste der Revolution verband' (KF, p.25). This may be more indicative of Andersch's stance in 1952 than at the time of his Communist activism, but it became an enduring ideal in his later life; the combination of a revolutionary force with a tangible, materialistic notion of reality.

One consequence of this direct encounter with the world, unmediated by rational thought, is that it allows of aesthetic appreciation of scenes of destruction, as already seen in "Ein Techniker" and "Heimatfront". This remains significantly unchanged

in the descriptive passages of "Flucht in Etrurien" and *Die Kirschen der Freiheit*, such as that depicting bombers over the town of Tarquinia:

Oben öffneten sich die Bombenschächte, und sie/wir sahen die kleinen Bomben, wie sie in Bündeln, die sich auflösten, herausfielen, wie sie sich spiralförmig drehten in den weißen Lichtspiralen des kochenden Sonnenlichts, wie sie mit hellem, nervenzerreißendem Eisengeräusch die schrille Hitze des Himmels illustrierten (FE, p.135 / KF, pp.91-92).

Werner's appreciation of the exhilaration of war in this southern landscape is retained and even heightened in the novel, when the remark *dieser Krieg hier unten ist eine großartige Sache* is supplemented by the narrator's reflection, 'Schade! Es war ein herrlicher Krieg. Ich hätte was daraus gegeben, einmal in meinem Leben an einem so herrlichen und großartigen Krieg teilnehmen zu können' (KF, p.76, cf. FE, p.108).

In addition to the evidence in *Die Kirschen der Freiheit* of a Sartrean approach to committed literature, an important indicator of Andersch's view of art is given in the section entitled "Die Angst", where he asserts the role of 'Stimmungen' in artistic creation. This is clearly not a mood projected by the perceiving subject, but a property of the environment itself. He rejects all abstract notions of artistic inspiration and technical ability, insisting that art is as tangible as our physical experience of reality:

Die Kunst ist nicht eine Angelegenheit der Museen, die dichten, malen oder Gitarre spielen können, sondern die Empfindung, die wir von dem Stück rostigen Eisenriegelnders erhalten, das wir anfassen, auf unserem Hinterhof-Balkon stehend und auf die Fensterreihen des Wohnblocks starrend, während wir hören, wie Frau Kirchner im Parterre Geschirr spült (KF, pp.85-86).

In a reference to Richard Ott's experiments with children's art, Andersch's phenomenological view of art is more clearly stated, as

the recapturing of a primitive perception of reality, asking visible to us the invisible structures of our existence:

Kunst hat nicht das Geringste mit Können zu tun (...) Und während ein Maler und ein Theoretiker sich in dem vor Hunger trostlosen und ungemein rührenden Dämmerlicht eines Schwabinger Ateliers über gegenständliche und abstrakte Kunst streiten, machen ein paar Straßen weiter die Kinder, die ein Mann namens Richard Ott mit Papier, Farben und Pinseln spielen läßt, die Stimmung sichtbar, von der ihr Leben sich nährt (KF, p.86).

These fundamental structures include the colours and forms of a locality which make up its very essence, but to which familiarity makes us blind. Hence, the landscape is of vital importance to Dick Barnett's design of the F94, which Andersch considers a work of art:

Und dazu die Stimmungen von Burbank, Kalifornien, Barnett völlig unbewußt, das bestimte Rot von Benzinkanistern an einer Tankstelle, morgens, auf dem Weg zu den Lockheed-Werken, oder die Linie des Halsansatzes seiner Frau, unter einer Straßenlampe, als sie gestern abend, aus dem Kind kommend, den Wagen verließen (KF, p.87).

The first section of "Der unsichtbare Kurs" is entitled "Der Park zu Schleipheim", as this is one of the first significant landscapes of Andersch's youth. It offers a contrast with his home, which is described as eine Landschaft verwachsener Häuserfronten, toter Exerzierplätze, aus roten Ziegelwänden zusammengesetzter Kasernen (KF, p.11). Even this unstimulating environment retains some evocative power, however, as he can recapture 'das Gefühl faden Wartens' on returning to the streets of Neuhausen years later. His first experiences of escape from this background are in the Pinakothek and in the gardens at Schleipheim, where he discovers the same aesthetic gratification in nature as in art. The landscape is more than a mere backdrop, penetrating his consciousness with its colours and sounds in a synaesthetic experience: 'Das perlähfte Weiß der Gartenfront des Schlosses drang in mich ein, während ich in den

Gedichten Verlaines oder in Wolfensteins Riebaud-Übertragungen las. Ich (...) empfand A schwarz, E weiß, I rot, U grün, O blau, Vokale, in Blüten-Anblick drängend zu mir hergetrieben' (KF, p.20). After his renunciation of political activity in 1933, he rediscovers these two paths of escape, into nature and art, on weekend bicycle rides in the country, where he appreciates both the natural landscape and the convoluted artifice of the Bavarian baroque churches. The two are fused in his expression of the contrast between his childhood home and the northern region to which he moved in 1937: 'Dann ging ich auch fort, aus dem barocken Gebirge in die frühzeitliche Ebene' (AF, p.51). This is reminiscent of "Erste Ausfahrt", in which the spirit of Werner's father urges him to regain his nordic roots: 'Mit brennender Gebärde wies er ihn den Weg nach dem Norden, wo sich vor dem hohen Himmel der Ebenen die Geschichte der Menschen und Völker vollzogen' (EG, p.170). The north German landscape had a profound and lasting significance, seen in his earliest prose sketches, in the account in "Das Fährboot zu den Heiligen" (AF, p.56ff.), and as the inspiration for the novel *Sensibar oder der letzte Grund*.

In the section of the novel entitled "Die Angst", Andersch considers the intensification of visual perception induced by fear. During a French shell attack near Breisach on the Rhine in the spring of 1941, he had neutralized his fear by burying his gaze in the landscape around him, until

die Sekunde, in der ich die kraepfhaft lyrische Vertiefung in das Bild eines Altrhein-Arsees, der vor mir lag, aufgab, meinen Blick von den Weidenbüschen mit ihrem silbrigen Laub, von dem mit einer weißen Lehmkruste überzogenen Schiffswrack im gelben, stillstehenden Wasser, von der Hitze und dem Schweigen löste (KF, p.89).

A marked resemblance exists between this passage and that which

describes a timeless backwater to which Johann Benedikt retreats at the end of "Weltreise auf deutsche Art" (GL, pp.7-24 (pp.23-24)). In a similar way he can recall the precise colours of the bark of the plane trees behind which he sheltered during a bombing raid in Italy, and marvels at the sharpening of his perceptions by fear, such that the colours become 'Beweise meines Lebenswillens' (KF, p.92).

The decision to desert from the Wehrmacht, while clearly to be understood as a metaphysical choice, is also associated with specific localities, which appear to have influenced him on a less rational level: Dänemark war ein gutes Land für solche Entschlüsse (KF, p.60). While stationed in Denmark in the spring of 1944, he had sensed freedom in ways more tangible than ever before: Aber sie brauchte nicht einmal Gestalt anzunehmen - sie war ganz einfach da, die Freiheit, in Dänemark' (KF, pp.60-61). The spirit of rebelliousness needed to desert is identified with three specific scenarios, mein Anarchie-Gefühl, mein jütisches Heide- und Thüringer Herbst- und italienisches Mondnacht-Gefühl' (KF, p.72). The *campagna diserta* in which his desertion actually takes place is a deliberately symbolic landscape, made explicit in the claim, 'die Freiheit lebt in der Wildnis'.⁶⁹ However, the 'wildernesses' which he enumerates include landscapes which retained their significance for Andersch long after his interest in existentialism had waned. The setting of the story "Diana mit Flötenspieler" (GL, pp.25-38) is evoked by 'die Uferlinie des Mattenmeeres bei Kampen, sich zu den Dünen aufschauend, hinter denen der Donner der Oktober-Brandung sich ankündigt' (KF, p.112). That of "Die letzten vom Schwarzen Mann" (GL, pp.39-45) and of *Winterspelt* is suggested by die zerschossenen Wälder auf dem Kamm der Schnee-Eifel' (KF, p.112).

Also characteristic of Andersch's later work are the organic pictures of Rome ('barocke Kirchen und Brunnen blühen darin wie Orchideen', *KF*, p.112) and of Paris: 'An einen Dezember-Vormittag habe ich die Place du Tertre wie eine graue, versponnene Waldlichtung gesehen. Sie hat getrauert - einen Trauer in uraltem Violett' (*KF*, p.112).

The Italian landscape of his desertion offers a wealth of sensuous gratification, more explicitly in "Flucht in Etrurien" than in the later version, contrasting with the bleak and aesthetically barren German Reich, which is 'weit entfernt von Zypern und Schlange und Marmorgott. Götter, die nackt sind, nackt und wirklich, höhnisch und schön [...] Italien! Italien und ein Augenblick der Freiheit zwischen Gesetz und Gesetz' (*FE*, p.104). While this passage was probably omitted from *Die Kirschen der Freiheit* on stylistic grounds, the description of the Italian landscape is identical in both texts, and in the novel this aesthetic experience is associated with existential freedom in the formulation, 'meine Wüste war sehr schön' (*KF*, p.128). Over this landscape looms the volcano Soracte, described as 'ritterlich und vulkanisch und tot, erhaben tot in der Melancholie dieses wilden, gestorbenen Landes, [...], am Ende des Lebens, und dort, wo unser Stern tot unter des riesigen, leeren Himmel des Nichts hängt' (*KF*, p.129). The fascination with this mountain is suggested by the fact that Andersch returned twice to write about it, once in 1954 for a broadcast on volcanoes of southern Italy, and again in 1962, as recorded in *Aus einem römischen Winter*.⁷⁰ It belongs to a growing pattern of localities which inspired both Andersch's travels and his literature, and which give rise to deliberations on perception and art more fundamental to his writing than the relatively brief encounter with Sartrean thought.

Franz Kien - "Verdichtete Wahrheit"

In 1962 Andersch completed the first of the Franz Kien stories, "Alte Peripherie". In the same year, in the "Nachwort" to *Wanderungen im Norden* he wrote: 'Ich verzichte mit voller Absicht (...) auf die Ich-Form. Ich halte sie für die anspruchsvollste aller Textformen; wer "ich" sagt, sollte es nur tun in der Absicht, sich selber rücksichtslos zu verwirklichen' (NW, p.191). While possibly modelled on Hemingway's Nick Adams stories, Franz Kien (whose name is taken from Canetti's *Die Blendung*) also has his precursor in Werner Rott and the fictionalized autobiography of the early years. *Die Kirschen der Freiheit* can thus be seen to be a unique attempt to write autobiography in continuous narrative. The Franz Kien stories were to be part of a larger volume, and published in the order of their 'erzählte Zeit', but without any connecting narrative.⁷¹ Those which were completed will be considered here in order of their composition, which differs significantly from that which Andersch projected. The stories written at the end of his life are those which recall the earliest stages of his youth, in accordance with the idiosyncratic functioning of memory, as formulated by phenomenologist Wilhelm Schapp: 'Die zeitlich weit entfernte Geschichte kann im anderen Sinne uns die nächste Geschichte sein'.⁷²

Alte Peripherie (1962)

Set in Munich in 1930, this story portrays Franz Kien as an apprentice clerk in a small firm supplying pharmaceutical products.

In contrast to the rural idyll of "Erste Ausfahrt" (set at around the same time) the background is one of economic depression and mass-unemployment. The title is reflected in a dichotomy in the text, between the outskirts of the town and the centre, between past political involvement and new aesthetic awareness. Franz Kien anticipates the end of his apprenticeship and inevitable unemployment with impatience, having discovered a new landscape to explore in Munich's city centre. His future Communist affiliations are foreshadowed in the narrative as a logical consequence of unemployment, but there is also the suggestion of disillusionment as the unemployed Communist youths lack any real political freedom: 'Ihre Bewegungen wurden vom Zufall gelenkt' (LH, p.86). He no longer identifies with his schoolfriends, who are not yet a part of the work process, but his feeling of superior political awareness implies no solidarity with the unemployed masses. For him, unemployment means freedom on a personal level, as distinct from the socio-economic phenomenon.

The title itself suggests the abandonment of political activism before it has even begun, in favour of a flight to the 'Zentrum', with its promise of aesthetic gratification. However, the sense of guilt which accompanies this step reveals a conflict which was significantly absent from the text of "Erste Ausfahrt". Under National Socialism, the tacit opposition of a retreat into the purely personal realm was actually difficult to distinguish from practical conformism, an uncomfortable fact for the exponents of *leere Emigration*. In "Alte Peripherie", however, Franz Kien betrays his two friends Otto and Rudi (named after Andersch's two brothers), with whom he had planned to run away, enjoying the conspiracy, but

uncommitted to the action. His artistic potential appears to exclude solidarity of any sort, but the tension between his political consciousness and aesthetic awareness produces in him a conflict of loyalties, "die Empfindung, er verriete die Vorstädte, indem er den Kern der Stadt liebte" (LW, p.102). He is well aware of the power relationships at his own workplace, and cannot envisage a lifetime of such office work, but he finds the practical tasks of his tedious job a satisfying alternative to the abstractions of school work.

In conversation with Otto and Rudi about their work, Franz Kien reflects on his own inability to grasp abstract concepts such as algebra when he was at school, "weil sein Gehirn nicht genügend zur schnellen Kombinatorik abstrakter Werte veranlagt war" (LW, p.79). This now familiar rejection of conceptual knowledge gains new significance in this story, with the epigraph from Wilhelm Schapp's *Philosophie der Geschichte* which prefaces the volume. The notion of 'Geschichte' as an ontological category is suggested by Franz Kien's fascination with a stranger in the street, whose story he longs to penetrate. He is a mysterious figure, like Poe's "Man of the crowd" (1840), who represents unknown potential, and whose story remains a mystery. This stands in contrast to the detective novel which Franz is reading: "Nicht nur unterschieden sich Zeit und Ort gänzlich voneinander, sondern es war auch etwas ganz Anderes, anstelle eines Verbrechers einen Menschen zu beobachten, der zu allem fähig war, und sei es zu einem Verbrechen" (LW, p.97). The aesthetic potential of Munich is signalled by the wealth of untold 'Geschichten' inhabiting its streets. When the man meets a woman it immediately becomes a 'Liebesgeschichte' for Franz (LW, p.98), but the inconclusive nature of the episode merely adds to its fascination.

The story which Franz Kien reads on the tram to work, *The Green Eyes of London* by Edgar Wallace, conveys the atmosphere of London in a way which captivates him, the English names taking on almost corporeal quality: 'Aus dem Buch von Wallace stiegen englische Namen auf wie freuder Rauch: Golders Green, Barkerley Station, Inspektor Saunders' (LN, p.85). His immediate surroundings are temporarily replaced by the landscape evoked by the novel. Passing the cinema he notices the title of the film "Unterwelt", and is immediately transported in his imagination into the sinister shadows of a wild west town, 'Szenen aus wilden amerikanischen Straßen, Schritten, Lichtschein und Rauch. Franz wollte (...) Kriminalfälle beobachten; in nächtlichen Städten umhergehen; lange und bewegungslos vor Häusern stehen, in dunklen Mauerwinkeln, neben Laternen und Pfützen' (LN, p.88).

The landscape of Munich itself is central to this story, encompassing the political and aesthetic poles of his existence. One of his favourite fantasies is of Munich empty of people: 'Die Vorstellung, München sei von allen Menschen verlassen, und er, Franz Kien, ginge ganz allein in den von seinen Schritten widerhallenden Straßen uher, war eine seiner Lieblingsvorstellungen' (LN, pp.81-82). The attraction of unpeopled landscapes, reflected also in the contemporaneous *Wanderungen im Norden*, stands in marked contrast to the political awareness of the youth portrayed in *Die Kirschen der Freiheit*. The Franz Kien of 1942 clearly owes much to the development of Andersch's thought at the time of writing, which is far removed from the existentialism of the early 1930s, but perhaps closer to the reality of the 1930s.

Specific localities in the centre of Munich offer intense

aesthetic experience to Franz: 'Solche Punkte waren für ihn das Schaufenster des Herrenschneiders van Hees und der Innenraum der Dreifaltigkeitskirche' (LN, pp.87-88). He tries to preserve the freshness of their impact on him by not frequenting them too often. When he does, however, the colours and textures of a certain tweed can evoke a whole landscape, seen through the smoke of a Scottish peat fire: Er ahnte, daß, wenn er nur lange genug davor stehen blieb, wenn es ihm gelänge, sich ganz darauf zu konzentrieren, der Stoff sein Geheimnis preisgeben würde (LN, p.103). This mysterious quality belongs to the city centre itself, divorced as it is from the utilitarian suburbs where Franz Kien lives and works:

Die Straßen-Perspektiven wiesen auf nichts hinaus, sondern waren ausschließlich dazu bestimmt, Veduten zu stellen. Auf's neue nahm er sich vor, die Geheimnisse von München zu ergründen, wenn er arbeitslos sein würde. Er mußte, daß München, wie jede Stadt, Geheimnisse besaß, die noch nicht ergründet waren, und daß sie nur in der Innenstadt verborgen lagen (LN, p.102).

The moments of intense sensuous pleasure experienced in the city are associated with a familiar sensation of timelessness and 'Verborgenheit'. In the Dreifaltigkeitskirche he senses 'uhrenloses Schweigen. Zweckloses taubengraues Verhältnis zur Gottheit' (LN, p.103). The church is divorced from its ecclesiastical purpose for him, just as unemployment is not associated with economic servitude. The church merely offers the opportunity for pure aesthetic contemplation, 'ein Ort, der keinem erkennbaren Zweck diente; man war in ihm so frei wie im Zustand der Arbeitslosigkeit' (LN, p.104). This suspension of decision making and historical involvement is immediately followed by his betrayal of Otto and Rudi, suggesting the culpability of his attitude. Thus the feeling of timelessness, associated in "Erste Ausfahrt" with mystical aspirations towards

'Lebensraum', and in *Die Kirschen der Freiheit* with escape from the political realities of the Third Reich, becomes tinged with guilt in "Alte Peripherie", in acknowledgement of the politically irresponsible implications of his attitude to art.

Brüder (1968)

The second Franz Kien story, initially entitled "Kriegsausbruch in Blankenese" depicts a walk on the banks of the Elbe with his younger brother, Jakob, on the day of the outbreak of war. On walks such as this Andersch would have long conversations about art with his brother, Martin, who writes: 'Alfred und ich haben schon ganz früh (1938/39) über das Beschreiben miteinander geredet. Es war z.B. stets ein bedeutender Inhalt unserer ausgedehnten Wanderungen'.⁷³ It is an interesting example of the way in which Andersch blurs the boundaries between autobiography and fiction. It also demonstrates his mastery of the 'Momentaufnahme', presenting the outbreak of war as experienced on a personal level. The intended identification with Franz is clear from allusions to his past political activities and his literary aspirations: 'Er stellte sich vor, wie es wäre, einmal etwas von sich gedruckt zu sehen' (VP, p.16). In view of what is now known about his work for the Communist *Neue Zeitung* in 1931, this would appear to be conscious or unconscious suppression, akin to that surrounding the publication of "Erste Ausfahrt".

Conversely, the wife and child alluded to in "Brüder" were long assumed to be fictional elements, until the recent confirmation of Andersch's marriage to Angelika Albert, which lends new authenticity to the story. Franz recalls escaping to his office to write when

domestic pressures interfered with his work. In preliminary notes for this text Franz is characterized as 'wach, witternd, offen', his enthusiasm for Joseph Conrad implying an openness to foreign literature, at a time when it was not readily available.⁷⁴ The younger brother, in contrast, is more limited in his literary tastes, showing a marked preference for the brand of 'Heimatkunst' which was popular at the time. However, this story, set in 1939, predates the stage of Andersch's literary development implied by Franz Kien's reflections. On the evidence of the manuscripts now available it is clear that he is attributing to Jakob, rather than to Franz, his own literary tastes at that time.

Franz encourages Jakob to develop his art studies, and to broaden his horizons through literature. His own reading instills in him a longing to travel, to experience literary landscapes for himself. He loves Hamburg, but ideally emptied of its inhabitants, so that he has the city to himself. The streets are relatively empty because people are gathered around their radio sets waiting for the announcement of war, but Franz remarks, 'trotzdem sind's noch zu viele' (VP, p.11). In a curious way the outbreak of war, a national catastrophe, is a private source of pleasure, enabling Franz to experience the city as he likes it best. Nevertheless, he becomes impatient as they walk through Blankenese, wishing that they had gone out into the Haseldorfer Marsch: 'Machen wir, daß wir aus den Häusern rauskommen!' (VP, p.16). He is indifferent when Jakob speculates that the war might already have begun, and yet the future is threateningly present. Franz cannot envisage the coming summer, nor the end of the war, but the landscape around him seems to signify the permanence underlying the upheavals of human history: 'Die Sonne stand jetzt

tief über dem Alten Land" (VP, p.20).

Festschrift für Captain Fleischer (1940)

In this brief glimpse of life in POW camp in the autumn of 1944, Andersch reinforces the positive impression of the Americans seen in "Amerikaner - Erster Eindruck", and the seemingly paradoxical sensation of freedom in captivity. The casting off of German army uniform symbolizes Franz Kien's willingness to make a fresh start, in response to the relaxed command, 'schneiß alles weg, kriegst alles neu' (VP, p.23). The question of residual loyalty to his Communist comrades is raised in the figure of Maxim Lederer, who informs Franz about the fate of the party in Germany. Franz is only half interested, but also unsure as to Lederer's position, suspecting that he had been tortured on returning to Germany from emigration in Prague: 'Franz Kien wußte, daß mit Menschen, die in gewisse Verhöre, zwischen gewisse Fronten geraten waren, alles Mögliche geschehen sein konnte. Eine Nacht in einem Untersuchungsgefängnis entschied da oft über ein Leben' (VP, p.34). It is interesting to speculate whether Andersch writes here from personal experience, which may explain his sense of betrayal of his comrades. Of his second internment in 1933 he writes: 'An jenen Tage wäre ich zu jeder Aussage bereit gewesen, die man in Verhör von mir verlangt hätte. Man hätte sich nicht einmal zu schlagen brauchen' (KF, p.43).

Franz Kien's exposure to the English language in POW camp leads him to reflect on language as never before. He notes down phrases which cannot be translated into German, but which seem to represent for him a more humane way of thinking. He works in the camp

hospital, as did Andersch in Fort Ruston (Louisiana) in the early stages of his captivity. This is where he witnesses the confrontation between the Jewish-American doctor, Captain Fleischer, and the Nazi prisoner Frerks, which raises the whole issue of Jewish-German relations. Fleischer is described as 'ein freudartiger, leiser, raffinierter Mensch' (VP, p.39), his posture both 'lässig' and 'genau', indicating a natural attitude which renders discipline superfluous. He displays a spirit of tolerance and reconciliation far more developed than that of the German prisoners, making a particular effort to establish a relationship with the recalcitrant Frerks. He despises the barbed wire, which for Franz is 'nichts als ein filigranes Gitter ohne Bedeutung' (VP, p.27). His relief on having escaped from the war makes him indifferent to the fate of his former comrades, and blind to the political reality of his own situation:

Er selber sah nicht, wie Fleischer, den Stacheldrahtzaun, sondern das Tälchen dahinter, mehr eine Geländefalte, ganz in Braun und Gelb getaucht, mit den Bäumen am Horizont, zwischen ihnen das Negergehöft mit der bunten Wäsche, die immer da hing, und den schwarzen Kühen, die in dem hohen gelben Steppengras weideten (VP, p.44).

Even the awareness that the Blacks were not to see the white prisoners picking cotton does not make him see them as an oppressed minority, merely a natural part of the Louisiana landscape.

Franz Kien's immediate tangible environment takes the place for him of abstract, political considerations: 'Er dachte an die Revolution als an etwas Gleichgültiges. Es würde Kriege geben, Gewalt, auch Revolutionen, sicher, aber das alles war ziemlich gleichgültig. Nicht gleichgültig war es, daß es die Nacht gab, den Wind, Wolken, Adlerflüge, einen Golf, Schlafende in Baracken' (VP,

p.35). In a magazine he sees reproductions of some paintings by the American Expressionist Marsden Hartley, who was just being discovered in the USA at the time of Andersch's imprisonment. This section, with the quotations from Hartley, centres on a painting of the mountain Katahdin in Autumn, which an early draft of the story describes in some detail:

Die Reproduktionen waren schlecht, aber Franz Kien spürte doch, daß Mt. Katahdin in Autumn ein ungeheures Bild war. Die Herbstfarben der Wälder, der tiefblaue Berg und darüber das helle, eisige Blau des Himmels mit den schweren, weissgrauen Wolken! Marsden Hartley hatte geschrieben: "Es gibt nicht mehr als zwei Leute im Land, die Berge verstehen". Er hatte nicht geschrieben "...die etwas von Bergen verstehen" sondern "who understand mountains".⁷⁵

The importance of this observation can be deduced from Andersch's reading of Henry David Thoreau in POW camp, and from his travelogues of the 1960s, preceding this story. Hartley's notion that the landscape is possessed of a dynamic spirit and that only those who live in harmony with it are sensitive to its significance is one which occupied Andersch increasingly in his later work.

Fleischer is one such person, making an effort to establish contact with Frerks by describing to him the flooding of the Mississippi after the collapse of a dam.⁷⁶ Franz listens intently, sensing Fleischer's special understanding of the scene he describes: 'Er selbst hätte Fleischer gern über den Mississippi ausgefragt, er hatte das Gefühl, daß Fleischer den Mississippi verstand' (VP, p.41). Indeed, this landscape holds an irresistible fascination for Franz, representing for him liberation from the war in Europe: 'Während er die Landschaften und Städte betrachtete, hatte er genug damit zu tun, über die phantastische Tatsache nachzudenken, daß er aus dem Krieg hatte flüchten können und jetzt durch Amerika fuhr' (VA, pp.25-26).

It was the satisfaction of a lifelong desire to travel, and is recognizable as one of the 'Waldnisse' which are associated with freedom in *Die Kirschen der Freiheit*: 'Brackwasser am Mississippi, von Pelikaneu reglos umstanden, und die großen Wälder von New Hampshire und Maine' (KF, p.112).

The 'Moses Playhouse' which he sees from the train on his way to Rhode Island, and the negro who stands watching the prisoners from the side of the track exert the same fascination as the mysterious houses of the Italian proletariat in the novel *Die Rote* (1960). They exude the atmosphere of the country, and Franz Kien longs to stop the train and penetrate their secrets. The desire to travel and discover new landscapes, devoid of their human and political content, now replaces his former political involvements: 'Er dachte niemals an die Revolution, sondern nur an die Länder. Amerika, Tennessee, Gibraltar, Europa. An die Einsamkeit der Länder' (VP, p.45).

Die Inseln unter dem Winde (c. 1968)

Set in autumn 1933, this story depicts the unemployed Franz Kien in Munich, no longer politically active, but still under Gestapo surveillance after internment in Dachau as a young Communist. His opposition to the regime is expressed in avoidance of the memorial to the Hitler-Putsch of 1923, and thus of giving the Nazi salute, while the name given to the detour he uses, 'Brückebergergäßlein', implies the inadequacy of such tacit opposition. The story focusses on two days in which Franz acts as unofficial guide to an English diplomat, Sir Thomas Wilkins, a job obtained for him by his elder brother. Their exploration of Munich turns out to be as informative for Franz

as for Sir Thomas, whose wide-ranging interests astonish the young man. Unlike the Franz Kien of "Alte Peripherie", his primary interest has long been in politics: 'Seit seinem sechzehnten Lebensjahr hatte er sich fast ausschließlich mit Politik beschäftigt' (VP, p.221). While the abandonment of politics is an understandable reaction to arrest and internment in 1933, the cool reception which he receives from the families of the former comrades indicates that his release had come relatively quickly.

On a chance encounter with the Jewish Wolfgang Fischer, he is astounded to be suspected of conforming to the prevailing mood of anti-semitism. This rather harsh, unsympathetic figure is a member of the Internationaler Sozialistischer Kampfbund, not of the KPD Jugendverband, and, as such, commands Franz Kien's respect: 'Es war offenkundig, daß sie sich als Elite fühlten, aber sie traten zurückhaltend auf, gaben sich unauffällig; das machte sie anziehend' (VP, pp.212-213). He admires the austerity of this movement, whose political views were the result of moral philosophical reflections, not the inevitable consequence of their social environment. Yet his appreciation is not without reservations, related specifically to Fischer: 'Er hatte nur gefühlt, daß, wenn Wolfgang Fischer recht hatte, die Entscheidung für den Sozialismus eine reine Willensentscheidung war, und vom reinen Willen hielt er instinktiv nicht viel' (VP, p.214). It is tempting to see in this not the opinion of the sixteen-year-old Andersch, but his maturer reflections projected on to his youthful persona with the word 'instinktiv'. The notion of a decision as the pure expression of the will, as expounded in Sartre's philosophy, was one which Andersch had discarded by 1948. His view of freedom had developed from an abstract, intellectual

notion to a relative phenomenon, always dependent on the possibilities offered by a specific situation and circumscribed by our physical existence.

The generation gap which separates Sir Thomas from Franz Kien is underlined by the boy's reaction to the fact that his companion had studied in Dresden in 1888: 'Im Herbst 1933 erschien Franz Kien die Jahreszahl 1888 wie eine Sage' (VP, p.219). Sir Thomas is an archaic, uncomprehending figure in the new era which has been ushered in with National Socialism in Germany. The inappropriateness of his response to political developments in Germany is pointed up by the perplexed reflections of his guide: 'Franz Kien betrachtete den ehemaligen Zivilgouverneur von Malta, Gouverneur der Windward-Inseln, Richter in Ostafrika. Ein Engländer, der mit ausdruckslosem Gesicht die Sitten der Eingeborenen studierte. Die Sitten der Eingeborenen von Malta und den Windward-Inseln, von Ostafrika und München' (VP, p.230). This undoubtedly implies retrospective insight into the error of repressive tolerance, while Franz Kien's actual memories of the night of the Hitler-Putsch reveal his impressions as a nine-year-old child, caught up in the excitement of the moment and wanting his father to be a hero: 'In jener Nacht hatte er gehofft, sein Vater würde als Sieger zurückkehren' (VP, p.227).

The encounter with Sir Thomas is also a discovery of distant, exotic landscapes. Franz has to look up the Windward Isles in his atlas, and tries to picture 'den Wind (...), der so stark war, daß er den Inseln, die unter ihm lagen, trotz der Hitze, die dort herrschte, den Namen gab' (VP, p.232). When he takes Sir Thomas to see the Rottmann frescoes in the Hofgarten, he sees for the first time the real landscape which they depict: 'Die griechischen Landschaften

vergingen in Flächchen aus düsterndem Blau, Braun und Rot. (...) Wilkins sagte, Griechenland sei tatsächlich so. Er erzählte von Ausflügen, die er von Malta aus zu den griechischen Inseln gemacht hatte' (VP, p.223). This also has the effect of altering his perceptions of Munich itself, when taking the Englishman to his favourite haunts: Er war schon lange nicht mehr im Alten Hof gewesen und hatte ihn bedeutender, geheimnisvoller in Erinnerung, als er in Wirklichkeit war (...) Er hatte das Gefühl, sich blasiert zu haben' (VP, pp.224-225). This is perhaps partly due to the ubiquitous presence of the new regime, producing in Munich a crass juxtaposition of civilisation and barbarism. Franz points out the Preysing Palais as das schönste Rokokopalais in München' (VP, p.225), but notes its proximity to the Nazi memorial plaque. With his acquiescence in Sir Thomas' decision to observe the local custom and give the Nazi salute, and his failure to contact the old man in London before his death, the story ends on a note of remorse for missed opportunities. This is made all the more poignant by the fact that, at the time of writing, open rebellion had come to be regarded as both the right and responsibility of youth.

Lin aus den Baracken (1976)

This story, written some eight years after the previous three, depicts the eighteen-year-old Franz Kien working as a pamphleteer for the KPD, his involvement with the Communist youth organisation and his first romantic encounter. His hopes are dashed, however, when Lin's spontaneous affection at a weekend camp proves short-lived, and this disappointment seems to foreshadow his political disillusionment

with the party. The retrospective narrative suggests a profound ambivalence towards the party, which prefigures events of 1933, while he is clearly an active participant in the local cell. He takes a self-confident pride in the propaganda texts which he devises for their pamphlets. Yet he is uncomfortably aware of his incongruous position as 'bürgerlicher Intellektueller' in an essentially working class movement (AAL, p.52). A well-developed sense of class-consciousness is accompanied by a streak of individualism which is expressed in his preference for Chaplin films and his dislike of the 'Löns Lieder' sung round the campfire by the young Communists. A mature insight is also implicit when he reflects on the absurdity of their holding camps only at the weekend, although most of them are unemployed; they preserve the structures of a world of work from which they are excluded.

On an emotional and sexual level, however, he is seen to be no more advanced than the others. His admiration of the conventionally Aryan 'Minna' betrays a conformism to contemporary notions of beauty, while he blames his verdammt bürgerliche Erziehung' for his crippling inhibitions (AAL, p.54). It is thus on Lin's initiative that he finds himself involved in his first romantic embrace. His emotional immaturity coexists uneasily with his intellectually mature reflections on his position in the party, which reveal his disappointment over Lin as symptomatic of a more fundamental conflict. By virtue of her working-class origins, she has a more authentic relationship to the Communist party, from which he is distanced by his background and aspirations. He is attracted to the 'Arbeisterviertel' where she lives, but can never belong to it himself: In der Nacht fand er die Baracken schön. Aus fast allen

Fenstern fiel Licht auf den Leheboden der Straße. Hier zu wohnen mußte besser sein als in dem bürgerlichen Haus, in dem er, Franz Kien, wohnte' (AAL, p.49). He finds it impossible to reconcile his emotional and aesthetic predilections with social and political reality.

The heath where the young Communists hold their camp is barren, and out of sight of human habitations: 'Der spitze Fichtenwald im Norden verbarg ihnen die Häuser von Mittendorf, gab ihnen ein Gefühl von Wildnis und Einsamkeit' (AAL, p.50). In this landscape, away from the social realities of the city, he responds instinctively to the colours of Lin's dress and her hair. There is a vibrant quality about them which transfixes his gaze, 'er (...) verhaschte sich mit den Augen in sie' (AAL, p.51). When plunged into despair by her indifference at the next meeting of the cell, his only comfort is again in the colour of her dress: 'Vielleicht hat sie kein anderes, dachte Franz und verlor sich in der Farbe, die in dem trüben Wirtshausslicht stumpf wirkte' (AAL, p.55).

The political disaffection which becomes clear at the meeting is partly based on an aesthetic deficit. He is disappointed by the report of Soviet progress given by a party member, based on a book which, for Franz, had brought the Russian landscape alive:

Schon nach fünf Minuten war es Franz klar, daß der Genosse von der Bezirksleitung der Partei es gut meinte, aber daß es ihm nicht gelingen würde, die Turbinen des großen Dnjepr-Kraftwerkes zum Dröhnen zu bringen oder seine Zuhörer ahnen zu lassen, wie über die Baumwollfelder von Turkestan die weiße Hitze der Hoffnung eines Landes flimmerte, in dem es niemals Arbeitslose geben würde (...). Er referierte nur die Zahlen aus dem Buch von Kirsanow über den Fünfjahrplan, das Franz Kien schon gelesen hatte (AAL, p.55).

This combines the idealisation of the Soviet Union of 1932 with Andersch's phenomenological approach to literature, fully developed

by 1974.

Der Vater eines Mörders (1979)

The last Franz Kien story, completed shortly before Andersch's death, is also the one which recalls the earliest memories of his youth. He is seen in confrontation with his headmaster, Gebhardt Himmeler, which precipitates the premature end of his secondary education in the summer of 1928. The narrative spans the course of one Greek lesson at the Mittelsbacher Gynasium, when an unexpected visit from the formidable 'Rex' Himmeler proves fateful for the unwilling pupil, Franz Kien. The young boy comments on the headmaster's conduct of the lesson with an air of detached superiority, until he himself is called to the blackboard and humiliated in front of the class. It differs from the other Franz Kien stories both in length and in its broader thematic content. The autobiographical component of this story is treated in a way which reflects a lifetime's preoccupation with the causes and appropriate response to National Socialism. The school is presented as a last bastion of the German humanist tradition against the tide of Nazi barbarism, prompting the anguished plea in the "Nachwort für Leser": "Schützt Humanismus denn vor gar nichts?" (VM, p.136).

The suggested parallel father-son relationships thus carry implications of a more than autobiographical nature. Andersch explores here the influences determining his own political development and the degeneration of German liberal humanism into a fascist state. This is clearly stated in the "Nachwort", in which a central question raised is, "Wie der Unmensch und der Schullehrer

miteinander zusammenhängen' (VN, p.135). The sustained formal and thematic ambiguities of the text offer no definitive answer to this question, but illuminate some of the conflicts which were central to Andersch's literary work. Andersch acknowledges the problem of objectivity, when such a timespan separates the events from their narration: 'Doch gebe ich zu, daß ich, auch nach über fünfzig Jahren, noch in meines Urteil befangen bin. Erzählen, Erinnern ist immer subjektiv. Unwahr ist es deshalb nicht' (VN, p.138). It does, however, produce a certain tension ('etwas Ungelöstes', p.132) in the narrative, between the thoughts attributed to the fourteen-year-old Franz, and reflections arising from awareness of subsequent events, both on a personal and a historical level. This is captured well in the television production by Richter and Caspari which incorporates the detached, adult narrator in the dramatisation of the boy's story.⁷⁷

The two major themes brought together in this text are introduced by the epigraphs to the volume. Brecht's lines address the question of the origins of German National Socialism itself, suggesting that it is a phenomenon which may recur, not a unique historical catastrophe. The second quotation, from Fritz Mauthner, raises an issue which had long aroused Andersch's interest and indignation; the misguided aims and methods of educational establishments. This second point is significant from the point of view of his phenomenological outlook, which values the child's mode of perception and sees the object of education as the attempt to nurture and develop this perspective. These two strands are closely woven together in Andersch's attempt to determine the relationship between a traditional liberal education and the growth of National Socialism.

Was the development of political extremes at the end of the Weimar Republic in part reaction against the authoritarian structures of its educational system, or were the seeds of conformist, unthinking respect for authority sown in these schools which unconsciously equipped a generation for life in a dictatorship? These questions will be examined here with particular attention to Andersch's use of a child protagonist, whose instinctive responses are often vindicated by the privileged perspective of the adult narrator.

A certain narrative distance is established by the indications of parental influence which still informs the judgement of the young Franz and his friend Hugo: Sie politisierten manchmal zusammen, während der Pausen, in einer Ecke des Schulhofs, in dem Wortschatz, den sie aus den Reden ihrer deutschnational gesinnten Väter aufschnappten (VM, p.18). Although his father is ill and morally broken, Franz retains an heroic image of him, as one who has suffered for his country. This gives him a reason for despising the feared headmasters: Der Rex, wie er so zwischen den Bankreihen umherging, sah nicht aus wie einer, der irgendwann einmal ein Verwundeten-Abzeichen erhalten hätte (VM, p.63). Also derived from his father is Franz's image of the headmaster's rebellious son, Heinrich Himmel (schwer in Ordnung, 'ein ausgezeichnete junger Mann', 'ruhig, aber eisern entschlossen', p.60), and he can therefore identify with him in all innocence, as an ally in the struggle against paternal authority: Vielleicht war er Hakenkreuzler geworden, weil ihn der Alte so auf den Kasten ging, daß er es bei ihm nicht mehr aushielt (VM, p.69). A clear parallel can be seen with Andersch's own Communist sympathies in the years after he left school, which he himself later interpreted as a reaction against his father.⁷⁸

An alternative, more favourable view of Rex Hiesler is suggested by the ironic narrative distance from the reflections of the fourteen-year-old. Recalling his father's words, "und er ist nicht einmal Antisemit", Franz inadvertently points to the genuinely humanistic values represented by Rex (VN, p.61). Moreover, his apparent vindictiveness in victimizing a pupil such as Franz could be seen as genuine concern about avoidable pedagogical failure. He is not interested in those with natural advantages, whether academic (Schröder) or social (von Greiff), but in the "problem" pupil who presents an educational challenge. Above all, there is the retrospective necessity to identify, to some extent, with any opponent of Nazism, however critically he might be viewed.

In addition to these contrasting perspectives (that of the father and that of the narrative voice), there are the instinctive reactions of the boy, not fully understood, but often revealed to be the most reliable guide. Sometimes he has the right reaction, but for the wrong reasons, as in forming his opinion of the unheroic figure of the Führer: "Hitler hatte ein Gesicht, das ihn nicht interessierte. Er sah blöde und mittelmäßig aus" (VN, p.71). His personal friendships prove to him the error of anti-semitism, while an innocent faith in the power of reason leads him to expect others to come to similar insights (VN, p.70ff.). Until this lesson, "der Rex" had been little more to Franz than an anonymous symbol of authority, but now he recognizes that his father had referred to him as "der alte Hiesler's": "Das war nun schon gut drei Jahre her, und inzwischen hatte sich der Titel vor den Namen geschoben" (VN, p.59). The significance of the name is that it reveals the man behind the authority, and Franz gains a more concrete, personal insight into the nature of his

power. Initially, his attitude is one of suspicion based on his father's warnings. Franz mistrusts the genial exterior of the headmaster as he enters the classroom and instinctively objects to his use of the personal pronoun in referring to 'seine Untertartia B' (VN, p.17). He enjoys the confrontation between Rex and the insolent young Baron von Breiff ('so ein dreckiger Adaliger!', p.40), and observes with cool superiority the man's reaction to this challenge to his authority: 'Der Rex hätte diese unverschämte Angeberei mit Schlüsseln und Feldern und Wäldern wegmischen müssen, mit einer Handbewegung, stattdessen hatte er sich mit dem Konrad auf ein Gewürtel eingelassen, fand auch jetzt noch aus dem Gewürtel gar nicht mehr heraus' (VN, p.52). Similarly, Franz has clear insight into Rex' angry reaction to Hugo's forbidden swastika badge. Seeing through the argument of political neutrality, he recognizes that this is a highly personal challenge to the man's authority: 'Er brachte lieber das Argument mit dem Sowjetstern, bei dem ihm keiner widersprechen konnte, und er verdeckte damit, daß er mit dem Hakankreuz eine spezielle Rechnung zu begleichen hatte' (VN, p.72).

In his turn, Franz represents a challenge, as an intelligent pupil who is resistant to the methods and aims of the educational establishment. His ordeal in translating the sentence 'es ist verdienstvoll, Franz Kien zu loben' becomes an opportunity for Rex to demonstrate the efficacy of his own teaching methods, and his superiority over the Greek master Kandibinder. To his surprise and consternation, Franz hears the headmaster urging the class to be critical of their grammar books: 'Glaubt bloß nicht alles, was da drin steht!' (VN, p.65). He laments the abstract terminology in which grammar is taught: 'Lehrmaterial muß anschaulich sein, sonst ist es

bloß toter Ballast' (VN, p.77). This corresponds precisely to Franz Kien's experience, which is that he can learn only when rational insights are accompanied by aesthetic gratification. Hence he can easily memorize Rex' rule for the positioning of accents in Greek: 'Er staunte über sich selbst, wie habe ich das nur fertiggebracht, dachte er, wahrscheinlich, weil mir diese Reihe aus Wörtern gefällt. Sie ist logisch und klingt gut' (VN, p.109). However, he resents having confirmed the success of the headmaster's method, which enables him to recite a grammatical rule with ease, denn sie ist Melodie, ein Kunstwerk, da hat er schon recht' (VN, pp.109-110). This does nothing to alter his dislike of the man, indeed, his rational response is to reject this approach to learning, wenn mich Griechisch interessieren würde, dann würd' ich es doch lieber nach der Kandibinder-Methode lernen. Durch Nachdenken' (VN, p.110).

The contradiction between Rex' encouraging them not to believe all they read in their grammar books, and advocating unthinking rote-learning poses an insoluble dilemma for Franz, just as he had reflected earlier in the lesson: 'Sokrates verehren und die Grammatik anzweifeln - wie brachte er in seinem Kopf denn das zusammen?' (VN, p.65). The underlying conflict appears to be that between an irrationalist aesthetic and an intellectual critical awareness, a familiar source of tension in Andersch's own work. It corresponds closely to his interest in Nominalism as an intellectual movement and his fundamentally phenomenological attitude to art.

It is significant that no solution to this dichotomy is offered within the classroom. The only escape for Franz is glimpsed through the window, in the spring sunshine outside, and in the Karl May books which transport him to faraway places. His own literary ambition is

scorned by Rex, reflecting once more Andersch's notion that all literature is an implicit challenge to the power structures of any given society.⁷⁹ This brings us back to the initial question posed by this text, which seems to suggest that the traditional humanistic education, as upheld in schools such as the Mittelsbacher Gynasium, bore some responsibility for subsequent developments in German society. Academic success is seen to be dependent on either the ability to grasp abstract concepts out of any relevant context, or the unthinking memorization of prescribed material. It allows of no spontaneity or individualism, being based on rigidly hierarchical structures of authority. As formulated by Albert von Schirnding, the story addresses 'die Frage nach dem Zusammenhang der den bürgerlichen Kulturveranstaltungen zugrundeliegenden, in der Maske der besetzten und mit Titeln und Orden dekorierten Humanität und der offenen Barbarei der faschistischen Theorie und Praxis'.⁸⁰ A certain parallel may even be drawn with Merleau-Ponty's critique of Western democracies, in his attempt to justify the darker side of Soviet Communism: 'Un régime nominalement libéral peut être réellement oppressif. Un régime qui assume sa violence pourrait renfermer plus d'humanité vraie'.⁸¹

"Der Henschel" (1977) and "Bücher Träume" (1981)

These last two autobiographical texts were to be the first chapters of a much more comprehensive work, incorporating sections entitled "Nominalismus", "Beimler", and "Berzona/Reisen".⁸² They differ from his earlier autobiographical work in their renunciation of the narrative techniques of the novel or short story. Instead, they are

organized according to a thematic logic based on certain 'Grund motive', and taking the form of memoirs. This represents a new phase of autobiography which is concerned more with intellectual development than personal confession.

In spite of its apparently loosely associative style, "Der Seesack" is quite closely structured, its internal coherence based on different temporal levels, corresponding to the levels of memory. The first, which forms the framework of the text, spans the period from his release from transit camp in Dora-Mittelbau, 1945, his first journalistic post on the Munich *Neue Zeitung* under Erich Kästner, and his reunion with Gisela. This is interspersed with memories of the POW camps, and the 'Verwaltungsschule' at Fort Getty (Rhode Island), his visits to Winterspelt during the war, his imprisonment as a young Communist, and his allegedly failed attempt to publish "Erste Ausfahrt" in 1944. The link between Sartre and Goethe is forged by Orestes, bringing him back from post-war literature to his meeting with Gisela at a performance of *Iphigenie* on his return to Europe. It therefore traces a development from the discovery of and disillusionment with Communism, his first literary attempts, the intellectual freedom experienced in POW camp, the introduction to French Existentialism and his rediscovery of the German humanist tradition. He builds his experiences of the 1930s and 1940s into an intellectual and philosophical framework, anticipating and culminating in his reunion with Gisela, who becomes a central figure in his creative and personal life after the war.

The importance of memory as the structural principle in "Der Seesack" can be inferred from the text of "Böse Träume", in which Andersch writes: 'Die Literatur, diese Archäologie der Seele, besteht

natürlich auf der Gegenwart der Vergangenheit'.⁸³ Taking up the Faulkner epigraph to *Winterspelt*, he underlines the difference between the writer of history ('Geschichte') and the writer of literature ('Geschichten'), calling the latter 'der Hüter des Gedächtnisses' ("Böse Träume", p.54). He acknowledges the contrast between "Der Seesack" and previous autobiographical texts, all of which he sees as authentic products of their days:

Also, die Kirschen, vielleicht weitere Franz Kien-Geschichten, weitere Gedichte, aber jetzt erst einmal diese Aufzeichnungen, die sicherlich ganz anders ausfallen werden als die Kirschen. Ich kann sie nicht mehr so schreiben, wie ich vor 25 Jahren geschrieben habe. Die Zeit, die ich in den Kirschen geschildert habe, bewegte sich mit reißender Geschwindigkeit auf einen Abschluß zu (...) während sie heute als Prozeß läuft, dessen Ende nicht abzusehen ist (AAL, p.90).

Hence the form of "Der Seesack", 'diese Aufzeichnungen, die vorläufig noch unentschlissen zwischen Erinnerungen, Memoiren und Autobiographie pendeln' reflect an era in which there are fewer certainties, and no clear direction (AAL, p.99). The past no longer conforms to a strict chronology of events, but has become a structure of the present, just as expressed in Faulkner's: "Das Vergangene ist nie tot. Es ist nicht einmal vergangen". References to his early literary ambitions are brief and unilluminating, the main object of the text being a journey in memory through significant landscapes of his past. The first POW camp in which Anderesch was interned on arrival in the USA is associated with an overwhelming sense of freedom, as described in "Festschrift für Captain Fleischer": 'Heute, wenn ich an das Camp Ruston, Louisiana, zurÜckdenke, nist es immer paradiesischere Züge an. Wir hielten uns groÙe Landschildkröten, pflückten Baumwolle, schlugen Zuckerrohr und betrachteten das Brackwasser der toten Mississippi-Arme mit den Augen der Pelikane,

die in ihm weideten' (AAL, p.85).

It was an escape from the chaos of European politics, which he describes in terms of a suspension of time and space. The experience of intellectual freedom at this time was akin to that of art, which had offered refuge from the oppression of the Nazi regime: 'Die Freiheit des Kriegsgefangenenlagers war das Gegenteil von Chaos gewesen: eine Ordnung. Das Chaos Deutschland war eine Drohung' (AAL, p.84). To defend himself against possible accusations of escapism, he effectively blurs the boundary between 'Erkenntnis' and 'Tat': 'Was heißt denn handeln? Ist es nur die Aktion, die mich in eine Beziehung zu Anderen setzt? Heißt lesen nicht auch handeln? Oder Nachdenken? Wo beginnt der Prozeß, der zu einem Verhalten führt?' (AAL, p.85). This disguises the non-convergence of intellectual and political freedom, and the fact that politics only begin when ideas are turned into action. With reference to Voltaire's *Candide* Andersch depicts this time spent in the camps as the temporary attainment of philosophical ataraxias: 'Wir alle wünschen uns den geschichtslosen Zustand, den Garten, das Paradies' (AAL, p.86).

This throws into relief the horror of deprivation in post-war Germany, which shocked Andersch when he returned in 1945. However, he returned with the privileged status of 'selected citizen', to work for the reconstruction of his homeland. Not until he began work for the *Neue Zeitung* did he regain the feeling of being truly free once more. The offices of the newspaper in Schellingstraße in Munich take on lasting significance in this text, as the scene of fulfilled ambition. More importantly, perhaps, it was the first experience of publishing to which Andersch could admit, as stated quite clearly in "Der Seesack": 'Ich fand mich, 31 Jahre alt, ganz plötzlich mitten in

einer Welt, von der ich 12 Jahre lang angenommen hatte, ich würde sie nie betreten' (AAL, p.96).

The third significant stage of his journey is that which takes him to Winterspelt and to reunion with Gisela. He describes the familiar journey to the isolated Eifel village, where she had spent the last years of the war:

Der Kölner Hauptbahnhof, immer zerstörter, zuletzt ein Stück gerösteter Architektur, der Zug nach Trier, die Strecke nach Gerolstein, die ich zuletzt auswendig kannte, jeden Baum, jedes Gehöft (...) die Fahrt nach Prüm, ratternd an den Ödhängen vorbei, meistens zu Fuß nach Winterspelt, durch das leere Wacholderland, verlassene Fernen (AAL, p.91).

This recalls the wartime "Jahre in Zügen" and is testimony to the importance of this landscape for the novel *Winterspelt*.

Their meeting in the theatre during a performance of Goethe's *Iphigenie* represents a return home on both a cultural and a personal level. In "Böse Träume", Andersch confesses a reluctant admiration for Goethe. In an early draft of the text he writes: Goethe. Ich gehöre zu denen, die seinen Einfluss zurückdrängen wollen. Was wird von ihm bleiben? Die Sprache allein, diese phänomenale Kraft des Naiven, ein Ineinander von Geschmeidigem und Wildem.⁸⁴ Similarly, in "Der Seesack" it is the sensuously evocative power of his language which earns him Andersch's full aesthetic approval: 'Aber die Sprache! Sie ist so, daß er meinetwegen jeden Blödsinn schreiben kann - ich würd's lesen' (AAL, p.100).

In "Böse Träume" Andersch renounces even the loose structural technique of "Der Seesack", simply reflecting on ideas and literary models which have been a source of inspiration to him as a writer. The familiar dichotomy of art and politics, which he never adequately reconciles, reappears here in the Swiss landscapes which have become

his home. Berzona in the Tessin is the scene of aesthetic debate, while Zurich offers opportunities for political discussion. There is no doubt that the former are more important to him, but Zurich has its own fascination: 'Es gibt Momente, in denen ich Zürich liebe, beispielsweise an einem November-Abend um fünf Uhr, als Wolken in allen Schattierungen von Grau vor einem hinter ihnen helleren Himmel und über einem See aus Ferlault schwebten, indessen gegenüber, in Kilchberg, das unter dunklen Wäldern liegt, schon die Lichter angezündet worden waren' ("Böse Träume", p.44). It is, as always, the mysterious nature of the town which fascinates him: 'Zürich ist seltsam, ich kann nicht damit aufhören, Zürich und den Rest der Welt geheimnisvoll zu finden' ("Böse Träume", p.46).

The same mysterious quality surrounds his memories of Munich as he recalls that he had always found the Occamstrape 'geheimnisvoll anziehend' (p.58), long before he knew anything about William of Ockham. Thus he predates his fascination with Nominalism to his childhood, detecting with hindsight an early sympathy for the movement. His avowed anti-conceptualism is related to disillusionment with the '-isms' used to categorize literature and leads him to reflect on his own aesthetic theory. The fundamental equation of *Deutsche Literatur in der Entscheidung* combines the aesthetic and the ethical qualities of literature, so that no writing which supports an oppressive regime can be termed 'literature'. By 1962 this had been modified to the conviction that literature's only commitment was to itself.⁸⁵ In "Böse Träume" he attributes to literature a further, epistemological value, resulting from his phenomenological belief in an aesthetic category of truth. Thus he accords to art a new status relative to philosophy, on the basis that

good philosophy does not always generate great literature, 'jedes gelungene Kunstwerk hingegen ist immer wahr' ("Böse Träume", p.59). His defensive reference to 'das Augurenlächeln der Fachphilosophen und Kathedergelehrten' (p.59) recalls Wilhelm Schapp's view that the scholastic tendency to divorce philosophy from literature results in their mutual impoverishment: 'Es ist eine Art der Arbeitsteilung eingetreten. Der Dichter, der vordem alles war, ist jetzt nur noch Dichter und im weiteren Sinne Künstler, nicht mehr Philosoph. Der Philosoph bestaunt seine Stellung, die Stellung des Dichters im Weltganzen, durch den Begriff der Nachahmung mit etwas verächtlichem Beiklang'.⁸⁴ It is precisely the imaginative, inventive quality of the creative mind which Schapp considers so essential to the development of any effective epistemology. This concept of art as access to knowledge develops logically out of Andersch's fascination with perception as a creative act, and one which affords the most direct access to reality.

The example used to illustrate this here is William Faulkner's *Light in August*, which gives him the impression of 'Ein-Sichten in fremde Seelen' ("Böse Träume", p.60). Quoting from a passage about Eupheus Hines, he marvels at the quality of Faulkner's descriptions: Perioden wie diese sind es, mit denen Faulkner seine Ruhe, seine Geduld, seinen langen Atem elektrisch auflädt; gleich Blitzen, expressiv, fahren sie über seine gewitterdunklen Landschaften aus Straßen und Seelen' ("Böse Träume", p.61). The importance for Andersch of landscapes in literature is clear in his desire to visit New Albany (on which Faulkner's 'Jefferson' is based), in order to experience the atmosphere which inspired the book at first hand: 'Es gibt keine Aufklärung einer Tat (der Tat Faulkners) ohne Besichtigung

des Tatorts. Kurz und gut - ich möchte mit Jefferson und Faulkner das Gleiche machen, was ich mit Ferrara und Bassani gemacht habe" ("Böse Träume", p.61).

The last landscape evoked is that of Paris, as he sees it in Baudelaire's *Les fleurs du mal*. It seems to him to be encapsulated in the last two lines of the poem 'Le crepuscule du matin': 'Et le sombre Paris, en se frottant les yeux / Espoignait ses outils, vieillard laborieux'.⁸⁷ The image of the city as a tired old workman captures Andersch's imagination: 'Zwei proletarische Zeilen, die alle Spekulationen über Langeweile, ennui, spleen beenden, auch wenn wir diese Stimmungen als für die Produktion nötige erkennen. Uns ihnen aussetzen' ("Böse Träume", p.66). He interprets Baudelaire's 'spleen' as 'Schwermut, Leere, Selbstvernichtung' ("Böse Träume", p.68), the 'Verweilen im Nichts' which precedes artistic production. This takes on personal significance as Andersch thinks back to the years of the Third Reich, in which he was allegedly unable to write: 'Dennoch habe ich jene zwölf Jahre lang nichts anderes getan als darauf gewartet, schreiben zu können' ("Böse Träume", p.69). At the time of writing he was suffering from an increasingly debilitating lethargy due to his illness, making all the more poignant his anguished regrets for his late literary debut, as if the 'verdichtete Wahrheit' of his own autobiography had become for him the true story of his life.

CHAPTER ONE

NOTES

1. Andersch, "Auf den Spuren der Finzi Contini", in *BR*, pp.87-102 (p.87).
2. "Fragments zu einem großen Plan", in Alfred Andersch / Konstantin Simonow, *Es gibt kein fremdes Land* edited by Friedrich Hiltzer (Schwäbisch, 1981), pp.72-90 (p.74).
3. There is a strong case for assuming that Andersch's first publication appeared in this newspaper, as he refers in 1977 to 'eine Reportage über einen Streik von Textilarbeiterinnen in Augsburg'. See: "Der Seesack", *AAL*, p.96. An anonymous article fitting this description precisely appears in the edition of 6 June 1931 entitled "Genug des Hungerns - Ein Ende dem Lohnraub", *Neue Zeitung*, 6 June 1931, Bayerische Staatsbibliothek, Munich.
4. See "einmal wirklich leben", edited by Winfried Stephan (Zürich, 1986). The depth of his gratitude to his mother is also clear from work-plans such as that published by Friedrich Hiltzer (see note 2, p.112) where Andersch notes under the title "Mama", 'Befreiung aus dem KZ - zweimal das Leben geschenkt'. It should be pointed out, however, that he was not sent to Dachau a second time, but was held in 'Schutzhaft' in the police headquarters, Munich.
5. The first clear references to this marriage appear in the letters to Andersch's mother (see note 4), in which he expresses concern for Angelika and their daughter, Susanne (born 1937).
6. The manuscript was discovered in 1981, disproving Andersch's own claim that the story had not been published. See: Volker Wehdeking, "Überraschendes von jungen Andersch", *Neue Rundschau*, No.4 (1981), 129-144. It has now appeared in the Diogenes volume *Erinnerte Gestalten* (Zürich, 1986 EG) entitled "Sechzehnjähriger allein", pp.163-179. Andersch's vague reference to the story in "Der Seesack" (1977, *AAL*, p.96) prompted from Erhard Schütz the comment, 'es spricht dafür, daß Andersch hier entweder bewußt systifiziert hat oder daß ihm Erinnerungsfehler unterlaufen sind', (Schütz, *Alfred Andersch*, p.20).
7. Andersch worked for the Sender Frankfurt 1948-1950, for the combined Frankfurt and Hamburg station which became NWDR 1951-1953, and for the Süddeutscher Rundfunk 1955-1958.
8. The manuscript is in the Nachlaß, Marbach, AS Andersch, "Betrifft die Gruppe 47", accession No.78.4776.

9. Andersch's application form for the Reichsschrifttumskammer was discovered in the American Document Centre in West Berlin by Rhys Williams, as recorded in his essay 'Alfred Andersch', in *The Modern German Novel*, edited by Keith Bullivant (Leamington Spa, 1987), pp.57-71 (p.60). Examination of a curriculum vitae sent to the Süddeutscher Rundfunk in 1955 reveals the political pressures on Andersch at that time, to dissociate himself both from the Nazi regime and from his early Communist affiliations. He is as yet unable to suppress the fact that he applied to the Reichsschrifttumskammer in 1943, but explains that it was a prerequisite for continued employment in the booktrade. He explains his 'Schutzhaft' in 1933 as the result of membership of a 'sozialistischen Jugendorganisation', thus relativizing his association both with the extreme right and the extreme left of the political spectrum. (Nachlap, Harbach: A:Andersch, 'Verschiedenes / Autobiographisches', accession No. 78.7122/1).
10. "Der Seesack", AAL, pp.83-101. "Büße Träume", Tintenopf, 2 (1981), 43-69.
11. Philippe Lejeune, *L'Autobiographie en France*, (Paris, 1971), p.84.
12. VM, p.132.
13. Andersch/Simonow, *Es gibt kein fremdes Leid*, (see note 2), p.91.
14. Erhard Schütz, "Erachriebenes Leben. Autobiographie eines Autors", in *Interpretationen zu Alfred Andersch*, edited by Volker Wehdeking (Stuttgart, 1983), pp.132-142 (p.138).
15. See note 13.
16. Roy Pascal, *Design and Truth in Autobiography*, (Cambridge, Massachusetts, 1960), p.182.
17. VM, p.135.
18. Nachlap, Harbach: A:Andersch "Kurzprosa, die norddeutsche Landschaft beschreibend 1943ff.", accession No.80.583.
19. See: Bernhard Jendricke, *Alfred Andersch*, (Reinbek bei Hamburg, 1988), p.32, and Wehdeking, *Alfred Andersch*, p.134. Wehdeking does correct his mistake, pointed out in Rhys Williams' review of his Andersch study (see *Modern Language Review*, vol.79, part 3 (1984), 757-759), in the essay "Bayern von tief unten. Alfred Anderschs 'Münchner Jugend'", in *Handbuch der Literatur in Bayern*, edited by Albrecht Weber (Regensburg, 1987), pp.577-589 (p.585).
20. Nachlap, Harbach: A:Andersch, "Kanv. 24 frühe Gedichte",

accession no. 84.1747.

21. *RM*, pp.69-72. *EF*, p.117.
22. Wehdeking, Alfred Andersch, pp.4-5.
23. *Ibid.*, p.5.
24. *Ibid.*, pp.166-177; *EG*, pp.7-37. Further references to both versions will be given in the text.
25. See note 6.
26. *EZ*, p.70.
27. The rejection from Suhrkamp is contained in a letter to his mother dated 21 May 1944 ("einsmal wirklich leben", pp.37-38). These are the texts which have now appeared in the volume *Erinnerter Gestalten* (see note 6).
28. Nachlaß, Marbach: AlAndersch, Dramatisches, "Biologie und Tennis", Dramatische Reportage, accession No.78.4752. It was adapted as a television drama by Helmut Krapp and broadcast by the Hessischer Rundfunk, Frankfurt am Main, 1958.
29. Nachlaß, Marbach: "Schöne Epoche. Drei Studien im alten Stil für ein gebildetes Publikum", accession No.80.573. "Schöne Epoche" was clearly only one of these, comprising pages 42-87 of the manuscript, the rest of which is missing. Further references will be given in the text, abbreviated SE.
30. Volker Wehdeking identifies the Mee C. of "Schöne Epoche" as Thomas Mann's Mee Chauchat from *Der Zauberberg*, whereas it would seem more reasonable to assume that she is merely the Mee Caspary of Andersch's earlier text. (See: Wehdeking, "Bayern von tief unten" (note 19), p.587).
31. The corrections of the typescript of "Ein Techniker", changing third person to first person narrative, lends weight to the theory that "Schöne Epoche" was the later version. (See: *EG*, "Notiz", p.181).
32. "Heimatfront", written during the war, appears in the volume *Flucht in Etrurien* (FE) pp.9-93 (p.71).
33. "Amerikaner - Erster Eindruck", in *FE*, pp.172-199.
34. Andersch, "Notizen über Atmosphäre", *BK*, pp.52-57 (p.52).
35. *Ibid.*
36. This prefigures ideas which Andersch was later to encounter

- in the works of Wilhelm Schapp, in particular the volume *In Geschichten verstrickt. Zum Sein von Mensch und Ding*, (Hamburg, 1953). See Chapter III.
37. Volker Wehdeking, "Eine deutsche 'lost generation'? Die 47er zwischen Kriegsende und Währungsreform", in *Literaturmagazin* 7 (1977) 145-166 (p.152).
 38. Anton Mindisch, "Fräulein Christine", *Der Ruf* No.7, 15 June 1945. Also in: Volker Wehdeking, *Der Nullpunkt. Über die Konstituierung der deutschen Nachkriegsliteratur in den amerikanischen Kriegsgefangenenlagern, 1945-1945* (Stuttgart, 1971), pp.201-203.
 39. "Der Seesack", *AAL*, p.91. "Jahre in Zügen" appeared in *Der Ruf*, No.2 (1946) 9-12. It was probably conceived during the war, as early as 1943, and completed in POW camp. (See: Wehdeking, *Alfred Andersch*, p.16).
 40. "Jahre in Zügen" is among the early poems (see note 20).
 41. "Jahre in Zügen". See note 39.
 42. "einmal wirklich leben", p.19.
 43. *SG*, p.137.
 44. "einmal wirklich leben", p.34, the letter is dated 3 May 1944.
 45. "Frühlingslandschaften", *Der Ruf*, No.7, 15 June 1945, p.5.
 46. The story was first published posthumously in 1981 in *FE*, pp.9-93. Bodo Hage dates its composition as 1946 (*FE* p.200), Wehdeking as 1948 (Wehdeking, *Alfred Andersch*, p.10, p.151). See also: Volker Wehdeking, "Alfred Andersch, 'Flucht in Etrurien': Aufbruch zu den Kirschen der Freiheit und zu sich selbst", *Die horen*, 125 (1982), 123-126.
 47. The early draft of this text appears in *Die horen* (1982), (see note 46), 127-130. "Cadenza Finale" is in *GL*, pp.68-78.
 48. Wehdeking, in *Die horen* (see note 46), p.127.
 49. *Ibid.*, p.130.
 50. Andersch, "Notizen über Atmosphäre", *BK*, pp.52-57 (p.55).
 51. Wehdeking, *Alfred Andersch*, p.11.
 52. "Der Terrassen-Morgen", *Die horen*, p.129.
 53. "Amerikaner - Erster Eindruck", *FE*, pp.171-199. The

manuscript bears the censor's stamp from Fort Kearney (RI), where Andersch was imprisoned April-September 1945.

54. "Beziehungen in Babylon" was partially published under the title "Ein mieser Typ" in *REM Neue Texte deutscher Autoren*, edited by Martin Gregor-Dellin (Tübingen/Basel, 1971), pp.35-38, and in *Die Weltwoche* No.9, March 1971. The manuscript is in the *Nachlaß*, Harbach; accession No. 80.562. The title shows Andersch's awareness of links with the past: Babylon is an implicit cipher for the Third Reich in *Samsibar*, with the anticipation of the writing on the wall - a reference to Daniel 5. 25-8, in which the end of the Babylonian Empire is prophesied to Belshazzar.
55. Andersch, "Jean Anouilh's Antigone - Ein Drama der Jugend", *Der Ruf* No.2, 1 September 1946.
56. Andersch, "Die Lehren des Jean Anouilh", *Nachlaß*, Harbach, accession No. 78.4805.
57. See: Andersch, "Das junge Europa formt sein Gesicht", *Der Ruf*, No.1, 15 August 1946.
58. *Ibid.*
59. *Ibid.*
60. "Flucht in Etrurien" was serialized in the *FAZ* 10-12 August 1950, but was almost certainly begun while Andersch was in POW camp. Donal McLaughlin's suggestion that it post-dated *KF* has rightly been refuted by Bernhard Jendricke on the grounds that the unmistakable Existentialist tone of *KF* makes it a product of the post-war period. (See: Donal McLaughlin, "Zum Nachleben von Alfred Andersch", *Kürbistern*, 4 (1985), 111-114; and Jendricke (see note 20) p.44). However, Jendricke is probably wrong to assume that "Flucht in Etrurien" was completed in the USA, as the Sartrean tone, while implicit, is undoubtedly due in part to Andersch's post-war reading.
61. The trepidation of the publishers Rowohlt, and a sample of the controversy which followed the book's publication can be seen in the review, "Fahnenflucht. Die Ehre des Deserteurs", *Der Spiegel*, No.42, 15 October 1952, 30-33, and the correspondence which followed, No.52, 24 December 1952, 34-35.
62. Pascal, "Design and Truth" (see note 16), p.111.
63. *Ibid.*, p.185.
64. Klaus R Scherpe, "Schützt Humanismus denn vor gar nichts?" in *Nachkriegsliteratur* 2, edited by Jost Hermand, Helmut Peitsch and Klaus Scherpe (Berlin, 1983), pp.6-27.

65. "Der Seesack", AAL, p.97.
66. A:Andersch, Prosa "Die Kirschen der Freiheit", Nachlaß, Marbach, accession No. 78.4801.
67. Jean-Paul Sartre, *Qu'est-ce que la littérature?*, 1948 (Gallimard, 1980), p.350.
68. Klaus Scherpe coins this term to characterize Andersch's writing in "Schützt Humanismus denn vor gar nichts?" (see note 64).
69. KF, p.112. In notes on a preliminary draft Andersch makes the etymological link explicit: 'Zusammenhang des Wortes "Desertion" mit "desert" und "campagna diserta". Sartre und Heidegger' (see note 66).
70. See: "einmal wirklich leben", p.95, and RW, pp.76-77.
71. One work plan in the Nachlaß contains the titles: "Der Erzählte", "Nachträge 1927-1944", "Der Vater eines Mörders", "Alte Peripherie", "Das rote Mädchen", "Die Inseln unter dem Winde", "Brüder", "Krieg, Gisela, Eiffel", "Die Zeit der Hoffnung 1945-", "Festschrift für Captain Fleischer", "Die Zeit der Unentschiedenheit", "Die Zeit des Zynismus" and "Die wiedergefundene Zeit"; Nachlaß, Marbach, "o.T. Projekt einer Zusammenfassung der Franz Kien Geschichten", accession No. 84.1751. The actual dates of appearance are as follows: "Alte Peripherie" (written 1962), 1963 LW, pp.76-105; "Brüder" (1968), 1971 VP, pp.9-20; "Festschrift für Captain Fleischer" (1968), 1971 VP, pp.21-45; "Die Inseln unter dem Winde" (c.1968), 1971 VP, pp.209-232; "Lin aus den Baracken" (1976), Kürbiskern 4 (1976), 9-14, also 1979 AAL, pp.48-56; "Der Vater eines Mörders" (1979), 1980 VN.
72. Wilhelm Schapp, *in Geschichten vertrackt* (see note 36), p.124.
73. Correspondence with Professor Martin Andersch, dated 29 August 1988.
74. Nachlaß, Marbach; A:Andersch, "Verschiedenes, Notizheft" accession No. 78.4866.
75. This quotation is taken from the unpublished manuscript in the Nachlaß, (A:Andersch, Prosa, "Festschrift für Captain Fleischer", accession No. 78.4788). Comparison with the published text (VP, p.38) reveals the later omission of the description of the painting.
76. This may be an idea derived from Andersch's reading of Faulkner's *The Wild Palms* (1939), with its vivid description of the catastrophic effects of the flooding of the Mississippi, the "Old Man".

77. "Der Vater eines Mörders", scripts Nikolaus Richter, director: Carlheinz Caspari. First broadcast by ZDF 10 November 1985.
78. Interview with Jürg Acklin for FDAS in the series "Zeugen des Jahrhunderts", 20 January 1980, see Mehdeking, "Bayern von tief unten", p.585. In the story "Schöne Epoche" this theme is treated in some depth, the son's Marxist sympathies being largely attributed to his 'Vater-Komplex'.
79. Andersch, "Notiz über die Schriftsteller und den Staat", *Merkur*, 20 (1966), 398-400. In this essay Andersch affirms his belief in the intrinsically oppositional stance of literature.
80. Albert von Schirnding, "Es lohnt sich, Franz Kien zu loben", *Merkur*, 394 (1981), 329-334 (p.331).
81. Maurice Merleau-Ponty, *Humanisme et terreur*, 1947 (Gallimard, 1980), p.41.
82. Nachlaß, Marbach, A:Andersch, "Autobiographische Notizen", accession No. 78.4866. See also: "Projekt einer Zusammenfassung der Franz Kien Geschichten", accession No. 84.1751, in which the second chapter is entitled "Die schlechtesten Träume". The final title may have been inspired by Heine's poem "Böses Geträume" (1851), from the Lazarus section of his "Romanzzard", in which the poet is carried back to his youth in a dream, only to awaken again and find himself an old man on his sickbed.
83. "Böses Träume" (see note 10), p.54. Further references will be given here in the text.
84. Nachlaß, Marbach, A:Andersch, "Böses Träume. Vorfassungen und Vorarbeiten", accession No. 85.61.
85. Interview with Horst Bienek in: Bienek, *Werkstattgespräche mit Schriftstellern*, (Munich, 1962), pp.113-124 (p.124).
86. Wilhelm Schapp, *Philosophie der Geschichte*, (first published Lwv. 1959), second edition (Frankfurt am Main, 1981), p.234. This will be discussed in more detail in Chapter 111.
87. Charles Baudelaire, *Les fleurs du mal*, (édition Garnier frères, 1961), p.116. In the "Vorarbeiten und Notizen" for "Der Seesack" (accession No. 78.4826) Andersch notes under the heading, "Paris, London" the names: Sartre, Merleau-Ponty, Adorno, Robbe-Grillet and Bachelard. His interest in post-war French thought was clearly to take an important place in his projected autobiography.

CHAPTER TWO

The Landscape as Literature

The decade 1960 to 1970, after Andersch had settled in Berzona, was one of substantial creative output, which included three works of primarily descriptive prose: *Wanderungen im Norden* (1962), *Aus einem römischen Winter* (1966) and *Hohe Breitengrade* (1969). While they have earned tributes as outstanding examples of the genre, their importance in the context of Andersch's work as a whole has received relatively little critical attention. Even when the status of 'Hauptwerk' is attributed to *Wanderungen im Norden* by Manuel Gasser, this refers less to its key position in a literary development than to its quality as 'eine der schönsten, gehaltreichsten Reisebeschreibungen in deutscher Sprache'.¹ Karl Krolow describes Andersch's attempt to distil the very essence of a landscape in terms of das 'Phänomenologische' in the language of *Aus einem römischen Winter*, without clarifying its stylistic significance. The importance of colour and light in Andersch's descriptions has been noted by Elisabeth Plessen,³ and the major role of memory by Rolf Dieter Brinkmann,⁴ but no attempt has been made to discover a link between these observations. Indeed, the philosophical deliberations accompanying Andersch's landscape descriptions have prompted critical indignation: 'Diese Landschaften mit ihren Farben und Formen bedeuten nichts. Sie "sind" (...). Muß man den Blick philosophisch verdüstern?'⁵

Volker Mehdeking finds perhaps the most appropriately philosophical terms to describe these texts, although he dismisses them as unimportant indicators of Andersch's later literary development:

Befreit von der Enge zweckhafter Begriffe und Namen bezeugen die Reiseerlebnisse das Warten auf den Augenblick phänomenaler Offenbarung der Dinge, die Epiphanie, und das melancholische Element einer unendlichen Annäherung an jene Aura, die sich umso mehr entfernt, umso beähter man sich ihr nähert.⁶

His implicit reference to Benjamin is apposite, as these landscape descriptions are the context of expansive philosophical and aesthetic deliberations. However, Mehdeking's rather undifferentiated use of the terms 'nominalist', 'existential', and 'phenomenon' does little to illuminate the developments and contradictions inherent in Andersch's philosophical stance. Detailed study of the travelogues reveals in them an exploration of the processes of perception, in the light of a complex of ideas which point to an increasingly phenomenological world-view.

The primary theme running through all three works is the contrast between aesthetic and scientific modes of perception. Investigation of the former invites parallels with other studies of perception in which Andersch showed great interest, notably in the fields of child-psychology, the cinema and philosophy. In 1949 he expressed his high regard for the radical educationalist Richard Ott, whose theories on children's painting are laid down in the volume *Urbild der Seele* (Bergen, 1949).⁷ He quotes Ott's notion that the value of children's art lies in their ability to penetrate to the essence of

things: Je näher die Produktion eines Kindes an ein Urphänomen herankommt oder ein noch nicht bekanntes ahnen läßt, desto größer ist die hinter dieser Produktion stehende seelische und künstlerische Kraft.⁸

This anti-rationalist stance is echoed in Edgar Morin's anthropological study of the cinema, *Le Cinéma ou l'homme imaginaire* (Paris, 1956), quoted by Andersch in his essay "Das Kino der Autoren". He notes Morin's tribute to Eisenstein, whose designation of film as die einzige konkrete und dynamische Kunst' reposes on its revelation of non-rational sources of knowledge: Er beweist experimentell, daß das Gefühl nicht irrationale Willkür, sondern ein Moment der Erkenntnis ist.⁹ Andersch shares Morin's interest in the film's manipulation of time, and with the perceptual and epistemological questions raised by the phenomenon 'film'. Morin posits a common root of empirical perception and the magische Schau which operates in the cinema, a stage of pre-rational awareness in which the real and the imagined are still indistinguishable. He claims that the camera's view encompasses objective, empirical vision and subjective, emotional involvement, and is in this sense truly comprehensive:

Umfassend, weil sie sich noch im undifferenzierten Anfangsstadium befinden. Ihre natürliche Tendenz ist darauf gerichtet, sich zu unterscheiden, ja, sich einander entgegenzusetzen; dann entsteht der Bruch zwischen Magie und Wissenschaft. Subjektivität und Objektivität sind zuerst noch Zwillingsschwestern, bevor sie sich zu feindlichen Schwestern werden.¹⁰

Morin himself acknowledges a debt to Maurice Merleau-Ponty when explaining the interaction of the senses in the experience of film.¹¹

Between Merleau-Ponty's death in 1961 and 1968, six monographs and eleven essays on him had been published in German, including translations of his four major works. It can therefore be assumed that Andersch's familiarity with Merleau-Ponty's work dates from this time. As a one-time Marxist sympathiser and latterly representative of the 'heimatlose Linke' in France, his appeal for Andersch requires little explanation. The details of his stormy relationship with Jean-Paul Sartre may well have been another factor enlisting Andersch's interest, at a time when his own enthusiasm for Sartre was waning.¹² Both the importance of visual perception in these landscape descriptions and the notion of returning to a pre-reflective and pre-individual level of perception, so fundamental to Merleau-Ponty's thought, provide links with the other theories of primitive perception mentioned above.

That Andersch's interest in the phenomenological movement was not limited to the French school is seen once more in his references to Heidegger and Wilhelm Schapp.¹³ An instant parallel can be seen between Andersch's exploration of aesthetic perception and Schapp's characterization of the phenomenologist, whose approach is to some extent identical with that of the artist:

Der Phänomenologe muß in gewisser Weise die Anlage eines Künstlers und der, der die Wahrnehmung untersucht, Anlage zum Maler haben. Zwar ist die Wegstrecke, die Phänomenologe und Maler zusammengehen, nur kurz, aber es ist gerade ein entscheidender Teil des Weges, nämlich das Sichhineinversenken in die sinnliche Welt, die in der Wahrnehmung erfaßt wird, sich in ihr darstellt.¹⁴

Merleau-Ponty refers to Schapp's theory of colour and light, both such crucial elements in Andersch's travel books, describing how

colour can reveal the inner structure of objects by a process of spontaneous synaesthesia: 'Les sens communiquent entre eux en s'ouvrant à la structure de la chose. On voit la rigidité et la fragilité du verre et, quand il se brise avec un son cristallin, ce son est porté par la verre visible'.¹⁵

Similarly, for Andersch colour is rarely a mere physical wavelength, but the purveyor of a multitude of other qualities, which combine to create the 'atmosphere' of a locality. Hence his litanies of colour can be seen as a form of aesthetic shorthand, expressing the unique mystery of each landscape. This *Geheimnis* is only visible to the observer whose mind is open to non-rational forms of knowledge, in fact, to the phenomenological view as described by Schappi: 'In der ganzen Phänomenologie darf auch nicht eine einzige Hypothese vorkommen. Sondern alles soll auf direkte Einsicht, auf direktes Erfassen gebaut sein'.¹⁶

The attraction of a world-view based on intuition rather than reason doubtless played a part in Andersch's interest in the nineteenth-century American explorer Henry David Thoreau.¹⁷ Thoreau's radical individualism, his fascination with natural history and his belief in wild nature as the only hope for mankind, find many echoes in Andersch's work. For all his admiration of the Linnaean botanical classifications, Thoreau's concern was not with scientific knowledge, indeed, he warned against its destructive potential: 'I have always been regretting that I am not as wise as the day I was born. The intellect is a cleaver. It discerns and rifts its way into the secret of things'.¹⁸ His firm belief in the alternatives to reason in the search for knowledge is seen in the high value he places on the literature and civilizations of classical antiquity,

which gave rise to such a wealth of mythology. Thoreau saw the organic cycle of growth and renewal in nature mirrored in the seasons of history, believing, with Emerson, that 'the Greek was the age of observation; the Middle Ages, that of fact and thought; ours, that of reflection and ideas'.¹⁹ Spring was the season corresponding to the Golden Age of heroic endeavour which Thoreau associated with Greece, which is why his account of spring in Walden is so full of classical allusion.²⁰ Greek mythology was the fruit of the springtime of mankind, richer in imaginative power than the literature of all subsequent ages. The underlying primitivism of this view is echoed in such of Andersch's travel prose.

Finally, Thoreau's advanced sense of ecology and of man's need to live within the limits imposed on him by nature may perhaps have contributed to the increasing ecological awareness in Andersch's work by the late 1960s. It is a theme which rises to prominence in *Hohe Breitengrade* and corresponds closely to the phenomenological outlook as well as a new sense of political relativism throughout this period.

Beholder's

The mysterious quality of Andersch's landscapes, seen both in his literary and descriptive prose, should be understood as both an objective property of the scene and the result of the rediscovery of the perceiving subject's initial wonder at the world. The thrill of being the first to set eyes on unexplored nature is repeatedly evoked in Andersch's prose, in terms suggestive of a specific perceptual phenomenon.²¹ In a typescript in the *Nachlass* entitled "In den

Sarekbergen" we read: 'Fast jeder Wanderung in Lappland eignet etwas von feinen Reiz des ersten Begehens, der Frühluft, der Kostbarkeit, Nie-Gesehenes zu sehen'.²² However, the term 'geheimnisvoll' is also applied to people by the Swedish silverseith Synnöve in *Wanderungen in Norden*, thus taking on broader implications. When asked why she eschews more precious materials for her jewelry, her response is:

Die Menschen würden immer flacher und geheimnisloser, und sie wolle sie durch den Schauack, den sie verfertigte, wieder geheimnisvoll machen. In Wirklichkeit seien Menschen sehr geheimnisvolle Wesen, und sie müßten Dinge tragen, die auf ihr Geheimnis hinviesen, die ihren Zauber erhöhten. Sie sagte es mit ganz klarer Stimme, ohne alles mystische Getöse, man merkte es ihr an, daß sie eine einfache Überzeugung aussprach (MN, p.38).

This concluding remark makes it clear that her words are to be interpreted as a metaphysical observation, behind which there lies more than mere superstition. Even industry can be mysterious, as revealed in "Die Bläue des Herrn Ekelund", when Ken is shown round the Swedish paper mill. He and his host are reminded of the Sicilian family which guarded the secret of papyrus productions: 'Sie erinnerten sich des feinsten Geheimnisses, das die Papierindustrie, die eine der geheimnisvollsten Industrien der Welt ist, barg'. (MN, p.89).

Such passages point to a mode of perception which detects mysteries where they are overlooked by the noreal gaze. This process is analyzed in a central passage of *Nohe Breitegrade*, in which Andersch attempts to define the 'magic' of a scene in rational terms: 'Mer immer das Rot dieser steilen Tafeln über das vollkommen stille Grün dieses Wassers gestellt hat - er hat einen Gegenstand von

unbekannter Magie geschaffen' (HB, p.54). Noting that there are physical and chemical explanations for this 'magic', he replaces it with the word 'Phänomen', underlining his philosophical use of the word with a quotation from Heidegger's *Sein und Zeit*. In this context, the mystery could be defined as the latent meaning of phenomena as posited by Merleau-Ponty, which rational reflection takes for granted. By suspending our rational attitude we may regain the pre-reflective stage at which things acquire their meaning. This becomes clear in the same passage, when the special meaning of the light over the ice is captured in a simile: 'Ein Licht aus steinernen Purpur, aus rotvioletter Staub. Man adpte wissen, was es zu bedeuten hat, dieses dunkle Leuchten, ausgehängt über einen Eis-Ozean und so verschossen wie eine alte seidene Fahne' (HB, p.54).

Atmosphäre

It becomes difficult to distinguish between what Andersch refers to as the 'mystery' of a locality and its 'atmosphere'. In his essay, 'Notizen über Atmosphäre', he makes a clear distinction between 'Atmosphäre', the objective quality of a landscape, and 'Stimmung', the subjective projection of an observer's mood into what he sees.²³ In fact, he does not preserve this distinction with any rigour in his descriptive prose, but in this essay he is concerned to make a plea for the equal status of aesthetic and empirical knowledge. Equating the artist's 'Erfindung' with the scientist's 'Messung', he defines 'Atmosphäre' as 'Erfindung (= Messung) des Künstlers für jene Ferne, in die wir eingehen möchten, ohne sie zu erreichen: die Haut des Jenseits'.²⁴ This 'Gefühl der Ferne' can be experienced in the

most familiar of surroundings, when a sense of wonder is regained in the face of mundane reality. Indeed, the very recognition of 'atmosphere' in a landscape heralds a new mode of perception: 'Landschaft jedoch als universaler Begriff einer neuen Sensibilität. Arles bildet für bestimmte Farben Van Goghs, St. Petersburg für die Gestalt Myschkins mehr als nur ein Szenario. Eine Idee, ein Mensch können zu Landschaften werden'.²⁶ The landscape is thus an active medium, inviting a certain mode of existence; just as Trossé is 'ein Platz für eine Philosophie' (WB, p.12), London invites one to live mit leidenschaftlicher Anteilnahme (AW, p.51).

An interesting parallel can be seen between Morin's notion of the anthropomorphism inherent in film, and Andersch's reflections on painting. Morin describes the equally expressive qualities of a face and a landscape:

Die große Strömung, die jeden Film trägt, erzeugt die Vertauschbarkeit von Menschen und Dingen, Gesichtern und Objekten. Unaufhörlich findet das Antlitz der Erde seinen Ausdruck in dem des Arbeiters, und umgekehrt erscheint die Seele des Bauern in der Vision windbewegter Getreidefelder (...). Denn auf der Leinwand wird das Gesicht zur Landschaft, und die Landschaft zur Gesicht, das heißt Seele. Die Landschaften sind Seelenzustände, die Seelenzustände sind Landschaften.²⁶

He stresses this two-way relationship, coining the rather unwise term 'Anthropokosmorphismus', and maintaining, like Merleau-Ponty, the collaboration of consciousness and landscape in perception: 'Anthropomorphe Gegenstände und kosmorphe Menschen stehen im Verhältnis gegenseitiger Entsprechung, sie sagen einander gegenseitig aus'.²⁷

In contemplation of Rembrandt's portrait of his son in

Amsterdam's Rijksmuseum, Andersch records a similar impression:

Vor allem ist es (...) ein niederländisches Gesicht, die weiche grenzenlose Ebene entfaltet sich in ein paar Quadratzentimetern Rembrandt-Helligkeit über einem Feld von Rembrandt-Dunkel, die Wasser-Träumerei spielt über Abgründen und Untiefen, alles verändert sich, bewegt sich. (RW, p.25)

The transformation effected for Morin by the 'great current of film is the result of 'atmosphere' for Andersch, infusing the landscape, art and people of a country. He does not share Morin's view of film as 'siebente Kunst', but sees it as a form of literature, and 'Atmosphäre' is the key constituent of both: Atmosphäre, sich ausdrückend in Psychologisierung, Individualisierung, Beseelung von Menschen und Dingen'.²⁸

The idea of a spiritual side of nature reappears in the discussion of Edgar Allan Poe's 'animism' between Leif Ekelund and Arne Brelin in "Die Bäume des Herrn Ekelund". Poe's theory is defended in terms of atmosphere, which is the very proof of the spirit inhabiting nature: 'Der Beweis dieser Beseeltheit, sagt Poe, sei in der ganz allmählichen, jedoch unablässig fortschreitenden Verdichtung der Atmosphäre zu erblicken, in dem eigentlichen Dunstkreis, der Pflanzen und Steine umgibt' (RW, p.94-5). Ekelund's subsequent uncanny experience in the forest, the feeling of being observed by invisible eyes, seems to confirm Poe's intuition.²⁹ Morin describes in similar terms the way in which even the primitive film can make the most familiar phenomena appear uncanny: 'Schon der Lumièresche Kinetograph durchdringt alles, was die Grenzen der Stofflichkeit, der Sichtbarkeit und der Tastbarkeit erreicht hat, mit

einer gewissen Beseelung, genau am Rande einer flüssigen, nebligen, luftigen oder wädrigen Natur'.³⁰ The revelation of the 'soul' of things is Morin's explanation of the alienating effect of the close-up image. Andersch was also fascinated by the capacity of this technique to evoke the uncanny nature of the most familiar objects: Paradoxon als Rätsel: Warum vermittelt die exakte Untersuchung der Haut stärker das Gefühl von etwas Fernem als der Goldene Schnitt durch den idealen Körper?³¹

He explores this phenomenon in *Aus einem römischen Winter* when contemplating the appearance of lichen on a piece of wood. In the imaginative world of close-up, it would be revealed as a man's struggle with serpents. The great flexibility of the camera lens, however, enables us to regain our normal perception of the piece of wood, without losing sight of the imaginative vision: 'Mit Hilfe eines Filmapparats könnte ich zeigen, daß es sich um einen Kampf auf Leben und Tod handelt, der sich dann wieder in ein Pflanzen- oder Tierornament auflöst, so, als sei nichts gewesen' (AM, p.14).

Arrival at the 'Packeisgrenze', and the discovery that it is not a flat white desert, but a violent, rugged wilderness, seems to confirm the presence of a world-spirit. Åsa feels that her disorientation among the strange ice-formations is the project of some higher intelligence (HB, p.108), and confrontation with this extreme landscape invites reflections on the existence of God. This is comparable with Thoreau's account of a quasi-spiritual experience on ascent of the mountain 'Katahdin' in 1849. His failure to reach the summit increased his respect for and understanding of the mountain: This was that earth of which we have heard, made out of Chaos and Old Night. Here was no man's garden, but the unhandseled

globe .32

Colour

The principal bearers of atmosphere in a landscape are colour and light, which form a natural focus for the artist's gaze. This aspect of Andersch's prose has been examined by Elisabeth Plessen in her study of the passage 'Cori' from *Aus einem rüdischen Winter*, in which she suggests that the effect is a departure from literary realism: 'Farben und Licht ziehen einen magischen Kreis um die Gegenstandswelt. Sie verweisen auf mehr als nur die Funktion der Oberfläche, des Sichtbaren. In ihrer Überbildhaftigkeit werden sie zu einer Art surrealer Inkantation'.³³ In order to understand the expressive force attributed by Andersch to colour, reference might rather be made to Richard Ott's theories on children's painting, in which colour is found to be a more primitive form of expression than language: 'Mehr als das Wort ist die Farbe das urtümlichste Ausdrucksmittel des Kindes und nur sie ist die geheimnisvolle und umfassende Ausdrucksfunktion seiner leiblich-seelischen Existenz'.³⁴

This is reminiscent of Merleau-Ponty's view of colour perception, as more than a mere visual process, but one which involves the whole body in a reciprocal relationship with the object. He quotes Goethe and Kandinsky on their physical reactions to certain colours, and attempts to define the significance of colour in lived experience: 'Le bleu est ce qui sollicite de moi une certaine manière de regarder, ce qui se laisse palper par un mouvement défini de mon regard. C'est un certain champ ou une certaine atmosphère offerte à la puissance de mes yeux et de tout mon corps'.³⁵ He detects in the

perception of colour, as of phenomena in general, a pre-personal complicity with the world, and thus much more than the mere reaction to sense stimuli: 'Chaque fois que j'éprouve une sensation, j'éprouve qu'elle interesse non pas mon être propre, celui dont je suis responsable et dont je décide, mais un autre moi qui a déjà pris parti pour le monde, qui s'est déjà ouvert à certains de ses aspects et synchronisé avec eux'.³⁶

That Andersch had reflected on the role of colour in the mechanisms of perception is evident in *Hohe Breitengrade*, when he describes the landscape as it appears to his myopic gaze: 'Wenn ich die Brille abnehme (...), so setzt sich mir die Welt hier aus folgenden Farbflächen zusammen: hellblau, gelbgrün, dunkelblau (der Himmel!)' (HB, p.48). It is as if the pre-focussed view imitates a primitive level of perception, in which he is startled by the colours which form the raw-material of what is later an ordered, meaningful picture of reality. Reflecting on a remarkable piece of red lichen on a rock, he considers the effect of the colour on him: 'Eine so rote Flechte ist in erster Linie rot, dann erst eine Flechte' (HB, p.88). This recalls Wilhelm Schapp's notion of the power of colour to reveal the unique structure of things: 'In ähnlicher Weise wie Gestalt, Bewegung, gibt uns auch Farbe Aufschluß über die innere Struktur des Dinges'.³⁷ He distinguishes between 'anhaltende Farbe' and 'Beleuchtungseffekte', the former belonging to the object, not merely rendering it visible: 'Sie geht die Struktur des Dinges bis ins Innerste nach'.³⁸ Hence Andersch's insistence on the real, physical phenomenon of colour at the 'Packeisgrenze', as he marvels at the contrast of sea and ice: 'Ichweigere mich übrigens, solche

Phänomene des Spektrums, wie ich sie hier berichte, als Stimmungen zu bezeichnen; es handelte sich nicht um Stimmungen, durch die wir führen, sondern um objektive farbige Tatbestände, um meßbare Ergebnisse aus Frequenzen und Wellenlängen weißen Lichts' (HN, p.111).

Colours, like atmosphere, exude the very essence of a place and invite a certain mode of existence, which is why descriptions are sometimes abbreviated to lists of colour. In *Wanderungen in Nordeu*, Ken needs only to imagine the colours of Trondheim in the snow to possess an impression of the character of the town: 'Im Winter müssen die Farben von Trondheim unerhört wirken: streng, vornehm und hart, farbige Quadrate auf Schnee' (HN, p.124). The isolation of deserted cottages on a shore is also articulated in their colours: 'Geisterquadrate aus schlummerndem Ultramarin, verschlafenes Weiß', standing out against the cold, blue-grey distance, (HN, pp. 115-116).

Andersch quotes Georges Rodenbach's evocation of the colours of Bruges, in which the town's ecclesiastical history lives on: 'Dieses Grau (...) gemischt aus dem Weiß der Nonnenhauben und dem Schwarz der Priesterrücken, die hier ununterbrochen vorbeistreichen und gleichsam abfräsen! O Mysterium dieser ewigen Halbtrauerfarbe!' (RW, p.35). Yet the grey of Bruges is quite different from that of London, the unique English light enveloping all other colours and exuding an atmosphere of tolerance and humanity: 'In das trübe, kostbare Spülicht jener Luft getaucht, in der die Typographie leuchtet wie auf Papier, einer Luft für Druckerpressen und Toleranz, einer Luft aus Grau, aus transparentem Regen- oder Sonnengrau, aus humanem Grau, aus dem Grau Englands' (RW, p.48).³⁹

Rome has its own colours, all bathed in a characteristic reddish

glow, zwei Lokalfarben: das tiefe Orange-Rot der Paläste und das Weißgrau der Kirchenfassade' (RW, p.74), whereas Genoa is recognizable by its 'Reispuderweiß' and 'Violettgrau' (RW, p.82). Sardinia, in contrast, is largely white and yellow, signals of an arid, untamed landscape: 'Farbe, afrikanisch, füllt allmählich das Hochtal, die Hügel, ein Löwengelb, sanft und fürchterlich. Man ahnt, daß dies das letzte Wort ist, das Sardinien sprechen wird: Gelb. Gegen den harten Hitzehimmel die gelbe Litane, verrucht, brennend, aszetisch, gelb' (RW, p.91).

A further aspect of colour perception is that it is often a synaesthetic experience, the world being accessible to all the senses simultaneously, and never to one in isolation.⁴⁰ Thus Andersch often attributes to colour unexpected qualities, as in the description of the women of Isola, 'die grellen karthagischen Rot ihrer langen Gewänder, ein gelbes Rot, eine Farbe in C-Dur' (RW, p.91). The evening sky over the 'Golf Manu' is a symphony of 'leichte, leuchtende, harmonische Farben' (RW, p.95), while the experience of evening in the 'Golf von Oristano' is a combination of visual and tactile impressions, 'glühend in der Windstille am Tage, doch am Abend plötzlich in ein Licht aus blauem, grünem, rosa Saft sich hüllend, in einen Melonenhimmel, kühl und tief' (RW, p.92). This recalls the description of Nina in 'Cadenza Finale' with her 'braun-lyrisches Violinen-Haar', also seen as 'die Masse dieses tönenden Haares'.⁴¹

NAMES

Andersch's empathy with the nominalist rebellion against mediaeval Scholasticism has already been discussed, and the conflict between this and his phenomenological stance elucidated. It is particularly interesting to observe its manifestation in his descriptive prose, where the mysteriously evocative power of names is clearly incompatible with the notion of arbitrary labelling. In *Wanderungen im Norden*, Lena's automatic urge to tell Annette the names of the plants leads her to reflect on the futility of the exercise: "Was wird ihr bleiben, fragte sich Lena, aber sie gab sich sogleich die Antwort: das gleiche, was auch ich behalten werde, nicht Namen, sondern Bilder, keine Begriffe, sondern Formen, nicht die Abstraktion eines Wortes, sondern die Realität einer lebendigen Erscheinung" (WN, p.30). Expressed in these terms, the nominalist attitude itself seems to constitute a form of phenomenological reduction, placing in brackets all but the phenomenon as it appears to our first, inarticulate gaze. Mehdeking's description of Andersch's Nominalism certainly suggests no contradiction in his philosophical stance:

Der Philosoph sieht den existentiellen Auftrag des Künstlers darin, die Dinge so zu zeigen und zu benennen, daß sie wie zum ersten Mal in Erscheinung treten, und das sonst nie in einzelnen manifeste "Sein" in "Dasein" spürbar wird. Der transzendente Bezug versperrt den Blick auf die konkreten Zeitprobleme und das Soziale.⁴²

While this would be a valid criticism of the phenomenological stance, revealing its reductive, conservative tendency, it fails to explain the positive value which Andersch accords to names elsewhere.

He lists the onomatopoeic names of bird-species in *Hohe Breitengrade*, finding that they alone constitute a poem, and reflects: 'Unzweifelhaft sind alle Menschen, die den Dingen Namen gaben, große Dichter gewesen. Überhaupt sind alle Menschen Dichter' (NB, p.113). Much of the charm of one of Andersch's favourite texts, Linné's *Lappländische Reise*, lies in its naming of species: 'Die Lateinischen Wörter wirken im Text als musikalische Akzente'.⁴³ Thoreau shared the same fascination with the wealth and precision of botanical language, finding in the *Linnaean Systema Naturae* a kind of sensuous Latin poetry.⁴⁴ For Andersch, however, the aesthetic appreciation implies a metaphysical dimension, as he reflects: 'In Wörtern wie *Krabentaucher* oder *Gryllste* lebt die Essenz des Nordens' (NB, p.112). There is evidently more to names than his proclaimed 'Nominalism' would allow. There is a way in which names capture the essence of what they denote, described by Merleau-Ponty in terms of 'recognition':

La dénomination des objets ne vient pas après la reconnaissance, elle est la reconnaissance même. Quand je fixe un objet dans la pénombre et que je dis: "C'est une brosse", il n'y a pas dans mon esprit un concept de la brosse, sous lequel je subsumerai l'objet et qui d'autre part se trouverait lié par une association fréquente avec le mot de "brosse", mais le mot porte le sens, et, en l'imposant à l'objet, j'ai conscience d'atteindre l'objet. Comme on l'a souvent dit (...), pour l'enfant l'objet n'est connu que lorsqu'il est nommé, le nom est l'essence de l'objet et réside en lui au même titre que sa couleur et que sa forme.⁴⁵

Edgar Morin also rejected the notion of names as arbitrary labels on the grounds of their symbolic and evocative power, suggesting that the initial act of naming is indeed a creative one: 'In Wahrheit sind

die Worte ursprünglich keine Etiketten, wie sie es nach der nominalistischen Auffassung sein sollen, sondern totale Symbole, mit der Gegenwärtigkeit des Inhalts beladen'.⁴⁶ So we find in Andersch's Amsterdam, the names of the canals are the evocative principle, making the houses positively resound with the philosophical heritage of the town: Die Häuser zu Reihen und Reigen geordnet, Prinsengracht, Keizersgracht, Herengracht und Singel, die große feierliche und singende Versammlung der alten Häuser um die Iohannwassergrünen und lindengrünen Grachten (...). Die alten Häuser singen Philosophie über den Grachten' (AN, p.26). The peninsula 'Sinis' is characterized by the strange names of its villages, die großen Dörfer mit den seltsamen, seltenen Namen: Riola Sardo, Nurachi, Donigala Feneghedu, Cabras' (AN, p.96).

In *Nohe Brestengrade* the compulsive need to name things is called into question in the face of an unknown landscape: 'Wieder einmal erbauen wir uns an geographischen Wörtern, singen die Namen aus, als wüßten wir nicht, daß es sich um unbekannte und namenlose Buchten und Landspitzen handelt' (NB, p.105). The stage of perception and thus of knowledge acquisition is even indicated in the somewhat whimsical reflections on the mental processes of animals. The seals' instinctive flight from the human intruders is thus interpreted as the result of recognition and memory: Sie waren scheu, speicherten wohl in ihrem Gedächtnis Ideogramme für Dinge wie Schiff oder Mensch' (NB, p.113).⁴⁷ However attractive the idea of Nominalism as a form of *Ideologieverdacht*, there can be little doubt that Andersch's leanings towards a phenomenological outlook brought with it a degree of idealism, and thus of ambiguity in his philosophical stance.

Time

Andersch's fascination with film was based to a large extent on its capacity to reproduce the lived experience of time as duration. In praise of the film *Hiroshima mon Amour*, he pinpoints this as Alain Resnais' great achievement: Diese Montage ist alles andere als der bekannte Wechsel von Direkterzählung und Rückblende, sondern eine vollkommene Durchdringung von drei Zeit- und Raumebenen (...) in einer synchronen Textur.⁴⁸ This Bergsonian notion of time is also taken up by Morin in his study of film: 'Die Zeitform des Films ist nicht eigentlich die Gegenwart. Sie ist vergangene Gegenwärtigkeit-vergegenwärtigte Vergangenheit'.⁴⁹ He goes on to link this with his notion of 'magische Schau' and the perception of primitive peoples, saying that the temporal structure of the film is

in einem gewissen Sinne eine magische Zeit. In einem anderen Sinn aber eine psychologische Zeit, das heißt eine subjektive, gefühlseigige Vorstellung von der Zeit, deren Dimensionen - Vergangenheit, Gegenwart, Zukunft - ununterschieden ineinander übergehen, in einer Art Oseose, also ganz wie im menschlichen Geist der Fall ist, (...). Diese Bergsonsche Dauer, dieses undefinierbare Zeiterlebnis, wird nun vom Film definiert.⁵⁰

It is the desire to overcome any rational sense of chronology which underlies the idea of making a film of the Viking Queen Åsa in *Aus einem römischen Winter* (p.17). With a reference to Wilhelm Schapp Andersch claims that the cinema has provided a solution to the philosophical problem of objective and subjective time: 'Das Zeitproblem ist ein Lichtproblem. Der Film hat es gelöst. (...) Aus diesem Grund habe ich auch Königin Åsa gefilmt - aus dem rasenden

Wunsch, die Zeit physikalisch zu Überwältigen' (RW, p.23). Andersch's admiration for Vermeer and Proust (RW, p.28-9) is based on their achievement of a magical suspension of time, which is also closely connected with the 'Atmosphäre' of their work.⁵¹

The landscapes described in these three travelogues are not rooted in a fixed present, but are often alive with history. In the fanatical Catholicism of Andersch's Bruges, he finds the living remnants of a violent past; the subjugation of Flanders by Spanish force. The very structure of the town, with its full churches and empty bookshops is coloured by the intolerance and anti-intellectualism of long ago. Seeking out the idyllic 'Begijnhof', once the home of a thirteenth-century heretical order, Andersch finds a scene which reflects the true piety of its mediaeval inhabitants: Die schwarzen Ulmen des Begijnhofs von Brügge, Vertikalen einer dunklen Sehnsucht, haben ein direktes Verhältnis zu Gott (RW, p.38).

In *Hohe Breitengrade* one of the great attractions of the polar landscape is its tendency to preserve things from the ravages of time. The houses abandoned by past explorers retain all the signs of habitation, so that entering them is like stepping back in time (NB, p.150). At the 'Packeisgrenze' itself, the physical conditions seem to illustrate the notion of time as 'duration': 'Von der Stunde an, in der das Wetter schön wurde, habe ich mein Zeitgefühl verloren, und infolgedessen die Erinnerung daran, wann dies oder jenes stattfand, wo wir uns jeweils am Tage oder in der Nacht befanden (...). Es gab ja keine Nacht mehr, nur dieses ja Kreis wandernde Licht' (NB, p.110). Hence the present is not only impregnated with the past, but also anticipates a future, such as that which disturbs a peaceful

July afternoon in Genoa:

Die Spitzel- und Polizeistille des Tages der heiligen Pietro und Paolo, lässig auf die Pestchenstrahlen der Wasserwerfer wartend, die morgen im Rund der Piazza Ferrari kreisen werden, aus den Arkaden heraus angegriffen von den geschwindigen Schwärmen der jungen Arbeiter, die dagegen demonstrieren, daß in Genua die Ned-faschisten einen Parteikongreß abhalten wollen (RM, p.82).

Primitive Perception

As already indicated, the idea common to these perceptual phenomena is that of a primitive world-view, implying the impoverishment of experience which accompanies civilization. Whether in Merleau-Ponty's philosophy of 'being-in-the-world' or in Morin's theory of film, the underlying principle is a reuniting of subject and object, which have been driven apart by the rationalism of civilized man:

Die Beseelung der Gegenstände versetzt uns gewissermaßen in die Welt der archaischen Schau zurück, oder auch in die Sehweise des Kindes (...). Für die archaischen Menschen wie für die Kinder finden sich die subjektiven Phänomene entfremdet in den Dingen, die zu Seelenträgern werden. Die Empfindung des Filmerzschauers neigt zu diesem Animismus.⁵²

However, this anthropomorphic tendency is only one side of the primitive view, which is also characterized by a sense of being possessed by nature:

Umgekehrt ist aber der primitive Mensch von der Natur durchpulst (...). Die archaische Sprache, die Sitten und Bräuche, die Masken, der Schauk, die Phänomene der Besessenheit zeigen uns, daß die Menschen, obwohl sie

wissen, daß sie Menschen sind, sich bewohnt und besessen fühlen, sei es von einem Tier, sei es von einer Pflanze, auf jeden Fall von kosmischen Kräften (...). Der Kosmorphismus, mit dessen Hilfe die Menschheit als Natur fühlt, entspricht dem Anthropomorphismus, durch den die Natur für die Empfindung mit menschlichen Zügen ausgestattet wird. Die Welt ist im Innern des Menschen, und der Mensch ist überall in die Welt hineingeheimnist.⁵³

This is Morin's "magische Weltanschauung", which finds its corollary in Merleau-Ponty's notion of perception, when defined in more details:

Historisch ist die Magie das erste Stadium, die chronologisch erste Sehweise des Kindes oder der frühen Menschheit und in einem gewissen Maße des Fikals.⁵⁴

This could be seen as an explanation of Andersch's mingling of empirical and imaginative perception, returning to their common root in our pre-reflective grasp of reality: "Der gemeinsame Ort dieser Phänomene ist der psychische Seh-Akt, ein Schnittpunkt von Objektivierung und Subjektivierung, von Realem und Imaginärem, das die einen wie die anderen entstrahlen".⁵⁵ Hence Andersch's picture of Norway in *Aus eines römischen Winter* is coloured both by his fascination with nordic mythology, and admiration for the cool rationality of the country. A museum visit is transformed into a personal encounter with a Viking queen, who invites the guest to view her treasures before disappearing into the winter landscape. The attraction of the Scandinavian countries as a whole seems to be that of archaic nations, peopled with the ghosts of a rich mythology, in which imaginative and rationalist thought coexist in harmony. He contemplates the political anachronism of the Norwegian monarchy and finds that the king is, after all, an essential aspect of Norwegian life: Er regt die Phantasie an. Vielleicht gibt es keine Aufklärung

ohne einen Mythos? Vielleicht ist die Aufklärung selbst etwas Mythisches und vielleicht das Mythische eine Art der Aufklärung?' (AW, p.13). The Norwegian constitution seems to demonstrate that myth and reason are equally valid sources of truth.

Andersch's prose rarely focusses on children, yet this landscape seems to invite acquiescence to the child's wisdom, when he meets the little girl Synne, who claims to know a million songs: "Eine Million Lieder gibt es gar nicht", sage ich. Synne schüttelt mitleidig den Kopf über meine Unwissenheit. Es gibt also eine Million Lieder' (AW, p.21). In Rome it is the unexpected superstition of highly respected intellectuals which provokes reflections on the alternatives to a rationalist world-view. The story of the university professor who is said to have the evil-eye is recounted with all seriousness, "und zwar nicht von irgendwelchen romantischen Konservativen, Freunden des Irrationalen und Mythos-Raunern - (...), sondern von geachteten Köpfen, Hoch-Intellektuellen von Aufklärungsflügel, Herren des schärfsten Bewusstseins (AW, p.65). It is simply an encounter with a different, broader reality than that of the rationalist academic tradition. Indeed, appreciation of the magical nature of experience is an essential aspect of Andersch's concept of realism. Relating the story of the sixth-century Pope Gregory at Celio, he labels him 'Realist' because he was undismayed by miracles, being accustomed to perceiving everyday life as miraculous (AW, p.62-3).

Andersch's reaction to the Italian landscape exposes the distinction between empirical observation and aesthetic perception. When he characterizes the mountain Soracte as mediaeval, early Christian, and the Monte Circeo as heathen and Greek, the one reminiscent of a gothic cathedral, the other of a Homeric ode, he

admits, "die Differenz ist merkwürdig, weil sie nicht geologisch erklärt werden kann" (RW, p.77). The landscape is simply full of evocative power, and its people in harmony with its mysteries: "Die Bewohner der alten Pontinischen Sümpfe haben noch immer ein Verhältnis zu mythischen Wahrheiten" (RW, p.78). In contrast to this harmony, he looks critically on the tourist hotels which mar the Sardinian coastline. They are, "höchst bedenkliche antithetische Signale der Massengesellschaft auf archaischem Boden" (RW, p.84). The inhabitants of this ancient and barren landscape do not all share the same authentic relationship with it. In Dorgali, for instance, the women are the sole bearers of the romance of an archaic people: "Die Genialität der biblischen Hirtenlandschaft des Nuorese scheint sich einzig in den Frauen aufzubewahren. Die jungen Männer zeigen sich amerikanisiert, die alten kostümieren sich museal" (RW, p.90).

The evocations of Homer and classical antiquity can perhaps be illuminated with reference to Thoreau, for whom Homer represented a literature as wild and organic as nature itself:

In literature it is only the wild that attracts us (...). It is the uncivilized free and wild thinking in "Haelet" and the "Iliad", in all the Scriptures and Mythologies, not learned in the schools, that delights us (...). A truly good book is something as natural, and as unexpectedly and unaccountably fair and perfect, as a wild flower discovered on the prairies of the West or in the jungles of the East.⁵⁷

The literature of classical antiquity owes this quality to the fact that it was rooted in mythology, and Thoreau defends this against the rationalist prejudice of the modern anglo-saxon world: "The wildest dreams of wild men, even, are not the less true, though they may not recommend themselves to the sense which is most common among

Englishmen and Americans today. It is not every truth that recommends itself to the common sense'.⁵⁸

It is interesting to surmise whether such considerations lie behind Andersch's description of the gulf of Porto Conte: 'Nichts kann griechischer sein als dieser Teil der Westküste von Sardinien' (RN, p.85).⁵⁹ The majesty of the Norwegian landscape, steeped in its own mythology, is nonetheless perceived to be bathed in 'eines homerischen Licht' (WN, p.123). Scandinavia seems altogether to exhaust the capacities of rational thought, as demonstrated in two uncanny experiences of the 'call of the wild' (WN, p.25, p.155-56). On the second occasion Ken challenges the scientist, Daniel, to admit that it could not be explained in scientific terms:

Ken beschwor Daniel zuzugeben, auch er habe mehr gehört als einen akustischen Eindruck, der naturwissenschaftlich ganz leicht zu analysieren sei; er sprach von einem Rest, der nicht aufginge, und dieser Rest sei die Offenbarung Gottes in der Natur; da die Offenbarung ein Akt der Freiheit sei, gäbe es also auch in der Natur Freiheit. Der sogenannte Ruf der Wildnis, den Sie soeben gehört hatten, sei kein romantisches Gefühl des Menschen, sondern eine reale Eigenschaft der Dinge (WN, p.155-56).

This pantheistic interpretation is emphatically more than mere anthropomorphism. The dynamic spirit inhabiting nature is no simple projection of man's imagination, but possesses its own metaphysical categories and leads an independent life to which our anthropocentric civilization has become blind. This is further illustrated in Ken's narrative of 'Das Rapa-Tal', told from the perspective of the river (WN, p.170).

Art as a form of primary expression

The aesthetic possibilities of a primitive mode of perception are investigated in *Wanderungen in Norden*, when Ken tries to define the unique quality of Swedish ceramics. He recalls Malraux' definition of primitive art as 'Ausdruck ohne Geste' and tries to discover a formula for the simplicity and sophistication of the Swedish styles. He concludes that their originality lies in being unhampered by tradition, never polluted by a purely decorative, mannerist phase. This transforms the work of artisans into that of artists, in Malraux' terms, with their own living, authentic styles: 'Die moderne schwedische Gebrauchskunst war nicht Kunst eines Naturvolkes. Aber es war die Kunst eines hochzivilisierten Volkes, das unmittelbar aus den Urformen heraus, ohne den Ballast einer Tradition, seine neuen Formen entwickeln konnte' (MN, p.29).

In his travels through the art galleries of Holland, Andersch follows the cyclical movements of European art, with its peaks of classicism, degenerating into decorative baroque (RN, p.29-30). Swedish art had avoided such a decline, preserving in its highly developed form all the freshness and originality of its beginnings. Such a style could be described in phenomenological terms as 'primary expression', an imitation of the first stages of perception itself. It is just such a grasp of phenomena which Lena seems to wish to achieve in her painting, faced with the unfamiliar forms and colours of the arctic flowers: 'Ich kann das malen, dachte sie, aber nicht, indem ich eine Eisranunkel porträtiere, sondern indem ich die Bewegung zu fassen versuche, die weiße und gelbe Bewegung um etwas Dunkles, das sich noch verbirgt' (MN, p.31). She finds that it takes

on the appearance, not of a flower, but of a fertility rite, and her painting would therefore be, 'die Darstellung eines nördlichen Fruchtbarkeitsritus' (HN, p.31).

The artist's and the scientist's modes of perception are juxtaposed when Lena is asked about her painting by the American computer scientist. She rejects his suggestion that her aesthetic problem could be solved by mathematics and a computer. He is forced to admit that there is a difference between the phenomenon which is the artist's raw material, and the data which can be processed by a computer. There is a mode of knowledge which is specifically aesthetic: 'Für das richtige Errrechnen, für die Übersetzung von Phänomenen in Statistik, sei der Künstler unentbehrlich. Gewisse Arten von Informationen, ästhetische Informationen, könne nur er geben' (HN, pp.42-3). A similar debate can be found in Merleau-Ponty's account of the confrontation between Bergson and Einstein at the Société de Philosophie de Paris in 1922, at which Bergson challenged the physicist to explain the subjective experience of time.⁶⁰ The conclusion reached by Merleau-Ponty is that the scientist's time is quite different from that of the philosopher, just as Lena forces the scientist to admit that there are different categories of knowledge. This is demonstrated metaphorically when he takes her up in his helicopter to view the landscape from the air. The scientist's detached, intellectualist view of the world as a system governed by rational laws, which can be learned and manipulated by man, is opposed to the philosopher's knowledge of the world from involvement in it. This is the basis of Merleau-Ponty's humanism: 'Einen Humanismus also, durch den die Wahrheit in dieser Welt erscheinen kann, weil der Mensch nicht mehr in einer "pensée de

survol" Über den Dingen schweben und sie ganz nach seinem Belieben bearbeiten will... 61

Lena knows that the apparent order is illusory, having nothing to do with man's real experience of reality:

Das Geheimnis des Fliegens, dachte sie, besteht darin, daß man die Erde ein bißchen so sieht, wie Gott sie gesehen hat, als er sie machte: nämlich von oben, so daß man der gleichen Täuschung verfällt wie Gott: man hält die Welt für geordnet. Aber von unten sieht sie sich ganz anders an, unten ist sie ein Chaos, ein schauriges oder schönes Chaos, ein Chaos aus Sümpfen und Blumen, aus Kindern und Mückenschwärmen (NN, p.65).

Similar reflections occupy Ken when he is visiting Ekelund's paper mill. Contemplating the sort of text which should be written on such paper, he makes a clear distinction between different categories of truth: between the 'hieroglyphische Wahrheit' suitable only for noble papyrus, and the 'große einfache Wälderwahrheit' which could be written on Ekelund's paper (NN, p.91). The first is an aesthetic truth, the second, a rational truth such as Descartes' proof of the existence of God. Ken also recognizes the attraction of the 'Vogelperspektive', the perception of order out of chaos, in Ekelund's plan for a forest which he will never see completed. Ken asks himself what motivates the man to begin such a long-term undertaking: 'Vielleicht der Wille, einen Plan zu machen, dem Chaos der Schöpfung ein Stück Plan abzugewinnen, ein geviert Ordnung für Bäume und Menschen. Der Wille zur Utopie also' (NN, p.111)

The significance of acknowledging a specifically aesthetic category of knowledge, not accessible along the paths of reason,

becomes clearer in *Aus einem rüssischen Winter* in the central passage "Anagni".⁶² As he marvels at the mathematical accuracy and craftsmanship of the mediaeval stonemasons of the cathedral at Anagni, he gains the impression that the patterns of the mosaic are the same as those underlying the landscape. Looking from one to the other, so erscheint es nicht als Widerspruch, sondern wie als herausgehobenes Strukturnetz dieser Ebene, dieser Berge' (*AW*, p.71). The structure in the mosaic is clear, in nature it is hidden by chaos: 'Das Chaos besteht aus Mustern, theoretisch könnte man es in die vollkommenste Ordnung verwandeln, aber das gelingt nur manchmal, in einem Fußboden, in einem philosophischen System' (*AW*, pp.70-71).

The real mystery of nature is not revealed in the natural sciences, but in the masterpieces of art and philosophy. It is the function of great art, not of science, to disclose 'die Gesetze der Schöpfung' (*AW*, p.72). This is fully in keeping with Merleau-Ponty's view that science and technology were threatening the world with fragmentation, whereas art alone gave an impression of the whole, presenting reality in meaningful constellations.⁶³

The flat Earth

The very desire to reach the 'Packeisgrenze' can perhaps be attributed to nostalgia for a more primitive world-view. This is, at least, how it is interpreted by the Norwegian Ragnar Mykle in *Aus einem rüssischen Winter*: 'Sie wollen an die Packeisgrenze (...) Warum? Sie sagen, weil Sie einmal das Ende der Welt erreichen wollen. Sie hassen die Kugelgestalt der Erde. Sie wünschen sich die Erde als flache Scheibe, mit Rändern, die man erreichen kann' (*AW*, p.20).

The ancient idea of the flat Earth, which also appears in *Die Rote*, is examined by Wilhelm Schapp in his demonstration of the limitations of rationalist thought. He explains the illusion, not as a deception of the senses, but as a construction which answered the need for a system:

Es wäre ja möglich, daß die Alten nur in der Über-eilung, in einem gewissen Drange nach Vollständigkeit und nach dem Abschluß sich dies Weltbild zurechtgelegt hätten, obwohl die Sinneswahrnehmung, wenn sie verständlich worden wäre, ihnen gesagt haben würde: "Euer Weltbild ist eine Konstruktion, ich bin nicht schuldig daran".⁶⁴

The pre-scientific age had no notion of the uniformity of matter, nor the technology to extend the boundaries of clear perception, so all that lay beyond the horizons of vision belonged to the realm of mythology and superstition. Nevertheless, Schapp insists that the naive gaze is in some ways superior to ours, tending to overlook the fleeting surface appearances and penetrating to the unchanging essence of things.⁶⁵ In this sense it has much in common with the view for which the artist strives.

This is presumably also the attraction of old travelogues and maps, which Andersch appreciates as works of art. He describes William Edward Parry's *Narrative of an attempt to reach the North Pole* as, 'ein Meisterwerk klassizistischer englischer Buchkunst. Wenn ich es betrachte, seine Bodoni-Typen, den Satzspiegel, den Stand des Satzes auf der Seite, die Gravüren und Karten, so weiß ich, daß ich hundert Jahre zu spät auf die Welt gekommen bin' (NB, p.84). He acknowledges a conflict of intellect and intuition in his retrogressive nostalgia for a more poetic age: 'Man soll dem

Vergangenen nicht nachtrauern. Ich traure dem Vergangenen nach' (HB, p.86). One reason for this is found in the old maps of the polar region which he finds so evocative of the landscape: 'Warum sind Karten bis 1830 Kunstwerke und später - mit wenigen Ausnahmen - nicht mehr?' (HB, p.85). A map loses both its utilitarian value and its imaginative content when superseded by new and improved editions. Hence its aesthetic value could be said to diminish in inverse proportion to its component of empirical fact.

An aesthetics of nature

The attraction of geology for Andersch lies in the fact that it is still at the stage of forming hypotheses, and thus on the borderline of science and speculation. He is free to choose a theory of how the Earth was made, and declares himself a 'Plutonist', deciding on volcanic and radioactive forces as the architects of the wild Scandinavian landscape (HB, p.50ff). The aesthetic potential of this science is hinted in the geologist's use of the word 'schön' to describe his fossils. This leads to a consideration of the aesthetic criteria which can be applied to such artefacts. A petrified fish in rock is analogous to realist art, whereas the fossil of a starfish, a mere impression in the rock, defies the terminology of conventional aesthetics. It is 'nur noch ein Zeichen, ein kosmisches Signal' (HB, p.16). When attempting to describe the fossils they have collected on the arctic journey, Andersch is again struck by the inadequacy of the language at his disposal: '(Rein funktionellen Ursprungs, liefern sie heute, jenseits der Geologie, ästhetische Informationen, die jedoch sprachlich noch nicht "übersetzt" werden können, außer in der

Dichtung) (NB, p.145).

The phenomena of nature are constantly found to be meaningful, to point to a reality beyond themselves, but the interpretation of these signals would be the function of a new branch of aesthetics, or a new mode of perception. Attempts can be made to decode nature's secrets, such as that of a piece of ancient rock which is a microcosm of the polar landscape (NB, p.15), but sometimes they are so abstract, they defy description, as in the case of Lake Rogen viewed from the air: 'Das Zeichen ähnelte keiner bekannten Form, es war ein gegenstandsloses Zeichen, eine Chiffre, deren Bedeutung noch nicht erkannt worden war' (NB, p.45). The summary at the end of *Nohe Breteagrade* consists of a classification of these 'Zeichen', reminiscent of Max Bense's attempt to define the content of aesthetic perception. Bense sees art appreciation as an act of interpretation, and develops a theory of signs:

Ästhetische Elemente, also auch Ästhetische Zeichen, sind nicht Zeichen dieses oder jenes Seienden, einer Figur, eines Dinges, eines geometrischen oder arithmetischen Verhältnisses, sondern Zeichen des Seins (dieses Seienden), Sinnseinheiten, wenn man dieses Wort verwenden will, die eigentlich nicht etwas sind, sondern etwas "bedeuten". Sie können "ausgelegt", "gedeutet", nicht unmittelbar "festgestellt" und "berichtet" werden.⁶⁶

Andersch develops this idea further, attributing the same aesthetic qualities to natural beauty as to the work of art, and suggests that the perceiving consciousness plays a crucial role in the completion of both:

Warum ergreifen uns irgendwelche Anordnungen von Formen und Farben mit der Macht des Vollkommenen? Wann werden

Ansichten zu Bildern? Würde Muys haben auch dann ein Meisterwerk der Natur sein, wenn niemand ihn sähe? Macht einzig unser Blick ein bewußtlos Seiendes zur sinnlich schönen Form? Oder besitzt die Natur Geist? Züchtet sie Bilder? (NB, p.74).

For the phenomenologist the answer lies between these two alternatives; the primitive intuition of spirits in the environment is the result of residual awareness of a pre-subjective existence, while the act of perception is the necessary interaction with the world which gives it and ourselves significance. The importance of the latter process for the creation of art-works is described by Morin in the context of film, where the apparent passivity of the spectator is deceptive:

Doch letzten Endes geht die Strahlung vom Zuschauer aus, die Quelle ist in ihm. Ohne sie bleibt der Film unverständlich, eine zusammenhanglose Folge von Bildern, ein Puzzle-Spiel von Licht und Schatten ... Der passive Zuschauer ist eigentlich sehr aktiv; er schafft (...) den Film ebenso sehr wie die Schauspieler.⁶⁷

Die Brenze

Andersch's reflections on the history of European art in *Aus eines römischen Winter* suggest a clear correlation between aesthetic and intellectual movements, such as the blossoming of Flemish art which announced the dawn of the Reformation (RW, p.40). It may therefore be assumed that the new development in aesthetics which he proposes, taking nature as its object, will have intellectual and political implications. These may be deduced from the concept of freedom

implicit in Andersch's travelogues, and in a political ambiquity which combines progressive and conservative tendencies.

The fascination with the idea of 'die Grenze' appears in earlier texts, such as Andersch's story "Die letzten vom Schwarzen Mann", which evokes the wild landscape of the 'Schnee Eifel', and it is crucial to the novel *Winterspelt* (1974).⁶⁸ The notion of freedom as a property of certain localities is already present in *Wanderungen in Horden* and *Aus einem römischen Winter*.⁶⁹ but it is crystallized in *Hohe Breitengrade* in the 'Packeisgrenze', which is both a physical and a metaphorical boundary: 'Freiheit wäre da, wo wir an einer Grenze sagten; es ist genug. Es reicht uns. Dies ist meine Utopie, und sie ist so gut wie jede andere' (HB, p.43). The accounts of the early explorers show how many of them turned back before reaching the Pole, when confronted with this barrier. Nansen and Johannsen, who did cross it, never wished to repeat the experience, and both Nansen and Parry appear to have undergone a religious conversion as a result of it. Andersch contrasts the humanist Nansen with the scientist Amundsen, for whom the 'Grenze' was there to be crossed, and whose respect for the landscape was due to, 'eine konventionelle Religiosität' (HB, p.143). Andersch's sympathies obviously lie with Nansen, who claimed to have experienced in the Arctic 'die Tiefen der Natur selbst, die Fülle des Lebensgeheimnisses' (HB, p.118).

Andersch was encouraged by Ernst Schnabel to continue writing about his experiences in the Arctic, in particular about his ideas on an aesthetic of nature and his concept of freedom: 'Ihre alte Idee, daß die Freiheit immer an den oder hinter den Horizonten des Normallebens wohne, was natürlich in bezug auf die Arktis die Freiheit als den absoluten Gehorsam und das uneingeschränkte Ja zu

den Notwendigkeiten definiert'.⁷⁰ The implication is that in the extreme landscape of the arctic, human freedom is pushed to its absolute limits, and that freedom is only possible because its limits are defined. Acceptance of the 'Grenze' is also recognition of our coefficient of adversity, which, in Merleau-Ponty's terms, is both the resistance against which we struggle, and that without which life would not be sustained.⁷¹ Merleau-Ponty posits a level of action which is never totally free nor involuntary, thus breaking down the distinction between 'free will' and 'necessity'. Everything is a response to a certain environment, and the correct response to the limitations imposed on us by nature is to accept them and live within them. Thus freedom is a form of collaboration with the environment rather than triumph over it. In *Wanderungen im Norden* Ken discerns this quality in his host at the paper mill: 'Direktor Övergaard bewegte sich leicht und frei in seiner Welt der Sachen und der Arbeit' (HN, p.79). Each individual employee at the mill has a similar air of freedom, arising from total harmony with his work and environment: 'Er hat ein natürliches Gefühl für das Material, und er weiß, wie er damit umzugehen hat' (HN, p.80). It is interesting that this notion of freedom is illustrated in an exemplary model of small-scale, capitalist private enterprise.

Closely connected with Merleau-Ponty's idea of freedom is that of 'engagement', which is basically fulfilment of one's potential within the limits of one's environment: 'Das "engagement" ist eigentlich nur die persönliche Erfüllung des ursprünglichen Bezugs zur Welt, indem es diesen in der Erfahrung der Festigkeit, ja Widerständigkeit der uns umgebenden Wirklichkeit vertieft'.⁷² The phenomenological notion of freedom corresponds with a growing ecological awareness, which

becomes explicit in *Hohe Brestenstraße*. In his outrage at the extinction of many species of whale, Andersch condemns man's violation of nature: 'Bekanntlich ist die Natur dazu da, von uns ausgebeutet zu werden' (HB, p.43 and p.76). Suspicion of the negative aspect of technological advance leads to a politically ambiguous position: if the dynamic forces in society are not always good, then progress is not necessarily positive and conservatism becomes the 'moral' alternative. Hence, in 1964, Andersch disagrees with Lukács that Right wing thought is intrinsically bad, and suggests that the only political solution for his time may be a union of Right and Left.⁷³ Andersch felt at ease in the northern democracies of Europe (HN, p.45), with their combination of welfare and human dignity. His impression of England, in particular, was one of pragmatism and paradox. Recalling the political diversity of those who have sought asylum in London, he remarks: 'Die ambiguität der englischen Kultur ist eklatant, und sie hat schließlich nicht nur die insularen Spielformen des Dandyismus erzeugt, sondern auch einen allgemeinen Zug zur Toleranz'.⁷⁴

In the story "Die Arktis seiner Lordchaft", this ambiguity is illustrated in the figures of Gladstone and Disraeli, the reactionary Liberal and the radical Conservative.⁷⁵ He sees a parallel with the contradictory forces in modern day politics: the Right which is progressive in terms of nuclear technology, and the Left which seeks to turn the clock back on the nuclear age. Andersch's sense of the inadequacy of existing political categories, combined with a long-standing ideal of the synthesis of opposing political positions again invites comparison with Merleau-Ponty. The latter was accused by Sartre of rejecting the consequences of the dialectic, because he

believed a balance of opposing forces could be preserved: 'Bref, Merleau veut bien de la thèse et de l'antithèse; c'est la synthèse qu'il refuse; il lui reproche de changer la dialectique en jeu de construction'.⁷⁶

Not even Andersch's concern for the preservation of wildlife is unambiguous, as revealed by an incident on board the 'Havella'. When a crew member shoots a seal, Andersch has to suppress his initial revulsion out of respect for the hunting instinct which the man has inherited from his forebears (NB, p.115). The notion of reaching the end of the world, as already examined in the context of a primitive world-view, may also be interpreted in terms of a more environmentally conscious view. The end of this world points to the existence of others, and of yet greater mysteries. The experience of this landscape is a reminder of the relative insignificance of mankind and his world: 'Entlang der Packeisgrenze näherten wir uns den Sieben Inseln, als wüßten wir, daß in solchen Monolithen der Finsternis und der Reflexion auch aller Schein und Widerschein endet: dieser ganze von Farben, von Licht schwätzende, redende, singende Stern' (NB, p.111)

Travel and travel prose

Andersch's exploration of the processes of perception in these travelogues reveals that his interest in figures such as Ott, Morin, Merleau-Ponty, Schapp and Thoreau was based on their recognition of the value of recapturing a spontaneous, intuitive grasp of reality. For the phenomenologist, this is the source of meaning, and for

Anderach, the object of travel. He describes the tourist as 'Schlüsselfigur des Jahrhunderts' (NN, p.190), indicating the importance of travel in the modern world. The tourist embarks on a journey to confirm his expectations, not to be surprised by what he sees: 'Er sucht Sehenswürdigkeiten auf, von denen er schon wußte, ehe er seine Reise antrat'. (NN, p.190).

Morin also describes this phenomenon, stressing the importance of photography for the tourist as a preserver of memory: 'Sicherlich will man sehen und nicht nur Aufnahmen machen, was man jedoch sucht und was man sieht, ist eine Welt, die von der Zeit verschont blieb oder doch ihrer zerstörenden Wirkung siegreich widerstand, eine Welt, die jetzt schon Andenken ist'.⁷⁷ The result is that the tourist forgets how to see: 'Man betrachtet ein Bauwerk nicht. Man fotografiert es'.⁷⁸

In *Hohe Breitengrade* Anderach presents this side-effect of mass tourism as a corruption of our perceptual powers, which may be remedied by the techniques of modern photography and film:

Die Reisen der weißen Rasse, von der stolzen Kavaliertour des 17. Jahrhundert bis zum Massentourismus des unseren, haben die Welt zu einer Folge von Bildausschnitten gemacht. Ein Guckkasten. Sehenswürdigkeiten. Die besten Photographen, die besten Filmeute arbeiten jetzt daran, diesen Guckkasten zu zerstören, indem sie die Welt zwischen den Sehenswürdigkeiten aufnehmen, die ganze Welt, den Zusammenhang der Dinge (NB, p.20).

The aim of photographer and cameraman should be to imitate the totality of perception, 'die Bewegungen, das Licht, die Umrisse, die Farben, sogar die Geräusche. Die Phänomene. Das Seiende. Die Gesamtheit dessen, was ans Licht gebracht werden kann' (NB, p.20).

Andersch's advice to the tourist is therefore to forget his preconceptions and perform a sort of phenomenological reduction, to be prepared simply to respond to the beckoning of the landscape:

Und dann geschieht das einzige Wichtige und Wesentliche, das ihn, dem Touristen, widerfahren kann: er wird von Stimmungen berührt, von Farben, von Gerüchen, von Formen, von der Essenz fremden menschlichen Lebens oder von der Substanz toter Steine. Sein flüchtiger Blick wird für Momente brennend und intensiv, und der Geist der Länder entschleierte sich in ihm, ehe er sich wieder verhüllt und ihn aufs neue zum Touristen macht: zu einem ruhelosen und verachteten Menschen, der Geheimnisse durchleuchtet (HH, p.191).

Thus initiated, he finds that the landscape is not passive, but constantly sending out signals which are grasped on a pre-reflective level of consciousness. Once his initial wonder at the world is recaptured, he discovers that it is in the most primitive act of perception that reality becomes meaningful.

As for the writing of travelogues such as these, Andersch quotes from many examples of the genre, asking himself what is the special quality of the 'Reisebericht', distinguishing it from all other types of literature. In some cases of great travel writing, the journey seems to find its justification only when committed to prose: 'Man weiß dann, daß diese Reisen unternommen wurden, um Sprache zu werden' (HH, p.103). The fact that travel is largely motivated by a fundamental restlessness, dissatisfaction with the world we inhabit and awareness of other worlds to see, is inadequate explanation for the appeal of the genre. Andersch detects a quality of the prose itself which goes beyond normal considerations of content and style:

Möglicherweise ist, was sich buchstäblich wie von selbst aus dem Text zu lösen scheint, wenn Darwin das Meereslauchten

bei Fernando Noronha beschreibt, wenn Bernal den Eintritt in den von Blut der Menschenopfer stinkenden Aztekenteapel schildert, das, was die Griechen "das Erscheinende" nannten (AN, p.105).

This hypothesis recurs in *Hohe Breitegrade*, when the attempt to define the notions of 'Magie' and 'Geheianis' brings him back to the word 'Phänomen' and to Heidegger's etymological analysis of the term: 'Als Bedeutung des Ausdrucks "Phänomen" ist daher festzuhalten: das Sich-an-ihm-selbst-Zeigende, das Offenbare' (NB, p.54).⁷⁹ It is precisely the phenomenological nature of the prose which elicits his praise of Christiane Ritter's *Eine Frau erlebt die Polarnacht* (Berlin, 1938). She describes the experience of the Arctic from the point of view of an inexperienced, naïve subject, which makes her account

die einzige Schilderung der Form- und Lichtphänomene der Polarnacht, die wir besitzen (...). Was keiner der Forscher, Wissenschaftler, Groß-Touristen, auch Nansen nicht, beschrieben hat - denn die Ästhetik gehört nicht zur Naturwissenschaft, die Form nicht zur Forschung -, das erfahren wir aus dem Buch dieser Frau: wie es sich anfühlt, wenn das Packeis auf die Küsten läuft, daß ein Blizzard sich anfühlt wie eine Schneewand (NB, p.73).

The originality of travel prose is its capacity to instate perception, to reproduce for the reader the lived experience of the world. If the object of travel is to rediscover the source of meaning, that of travel writing is to articulate the process by which the world becomes meaningful.

In his postscript to *Hohe Breitegrade*, "Nachschrift oder Ästhetische Flaschenpost", Andersch proposes a desirable future development of the genre: the establishment of an aesthetics of nature. He regrets the artificial limitation of aesthetics to the

domains of art and philosophy, pointing to the great aesthetic potential of the natural landscape:

Ein Gebirgszug, der Verlauf einer Küstenlinie, die Gestalt eines Vogels, die Verteilung und Färbung einer Flechte auf einem Felsen sind ebenso das Ergebnis von Form-Prozessen wie die Kathedrale von Chartres oder ein Bild von Cézanne, und diese wie jene lösen die gleichen psychischen wie mythischen Erfahrungen aus (NB, p.157-58).

The greatest descriptive passages of Darwin and Linne both point forward to the development of a vocabulary for the aesthetic categories of nature, combining exact observation with a metaphysical dimension. Only with a systematic aesthetics of nature will we answer the central question which defies the natural sciences alone: that of the relationship between matter and spirits. 'Und doch wird mag sie heute als nutzlos-genieperische Betrachtung von Formen erscheinen - sorgen eine in Morphologie verwandelte Ästhetik das zentrale Problem der Naturwissenschaft einkreisen: den Nachweis der Existenz von Geist in der Materie' (NB, p.159). The metaphysical impulse of Andersch's reflections on an aesthetics of nature is confirmed by two pages of notes appended to the typescript of *Hohe Breitengrade*.⁸⁰ These point to a further development of the ideas in "Ästhetische Flaschenpost", organized under the headings, 'die Phänomene', 'Gründe für ein Ästhetik der Arktis' and 'Ontologischer Exkurs'. Under the second of these he notes that the aesthetic structures of the arctic are only accessible 'durch reine Deskription (...) nicht durch Deutung oder naturwiss. Kategorien'. The third lists possible philosophical frameworks corresponding to the proposed aesthetic of nature, which would take into account the Arctic 'als

Phänomen, Mythos und Realität'. With reference to Heidegger and Sartre he poses the question: 'Ist die Elementarlandschaft ein Raum des Seins oder des Nichts (Angst)?' He goes on to note the absence of both human culture and aggression in this landscape, pointing to the 'Heiterkeit' of the Eskimo people. Prominent features in his metaphysical plan are the 'Stimmung der Arktis' and 'Bedeutung der Packeisgrenze'.

In spite of the reference to Sartre, there is evidence in the travel prose of the 1960's of Andersch's growing distance from a Sartrean notion of literary commitment. Quoting from the Norwegian poet Carl Hendrik's journal in *Aus einem römischen Winter*, he writes: 'Ich habe Kinder am Hunger sterben sehen. Gegenüber einem sterbenden Kind hat "Der Ekel" kein Gewicht' (RW, p.22). In *Nohe Breitengrade* he states explicitly: 'Ich mag das Wort Engagement nicht mehr, während das Wort Humanität für mich nichts von seinem Wert verloren hat' (HB, p.10). However, his 'ontologischer Exkurs' on *Nohe Breitengrade* concludes with a reference to Engagement (Brecht's 'Bäume' -Gedicht, + Beschäftigung mit der A. (rktis)'). The ecological implications of this engagement emerge with greater clarity in reminiscences of the journey to Spitzbergen written ten years later, in 1975. In this retrospective account, Andersch describes the boat which they chartered for the voyage from a local inhabitant of Tromsø:

Ehe wir kamen, wurde sie ausschliesslich von Eisbär-Jägern gechartert; als meinen grössten literarischen Erfolg betrachte ich einen Brief des genannten norwegischen Reeders, in dem er mir mitteilte, nachdem er mein Buch *Nohe Breitengrade* gelesen habe, würde er sein Boot niemals mehr an Eisbär-Jägern vermieten. 81

He goes on to consider the possible implications of Canadian attempts to drill for oil in Spitzbergen, and sees the only hope for the survival of this landscape in the absence of human habitation: 'Obwohl ich fest überzeugt bin, dass die Erde in eine ökologische Katastrophe kommt, wenn wir so weiter machen wie bisher, finde ich Gründe, die mich hoffen lassen, dass die polaren Zonen ihr widerstehen werden. Es gibt zu wenige Menschen dort'.⁸² The significance of unpeopled landscapes, familiar from Andersch's earliest work, takes on a new and radical slant in the 1970's, in the light of growing concern about the human threat to the natural environment.

A link between the *Reiseprosa* of the 1960's and that of the 1970's also becomes apparent in this manuscript, when Andersch reflects on the emotional effect on him of leaving the 'Packeisgrenze':

Diese Stunde hatte etwas Unerträgliches. Selbst der Anblick der unerhörten, wilden und einsamen Küsten Spitzbergens kann sich nicht mit dem Eindruck vergleichen, den die absolute Grenze macht. Nur im tropischen Regenwald von Chiapas und vor den leeren Zonen der Sierra Madre del Sur habe ich Ähnliches erlebt.⁸³

Thus he draws a direct parallel between the 'Bilder einsamster Erhabenheit' experienced in the Arctic and those seen in Mexico in 1972. This was Andersch's last long expedition, the latter years of the decade seeing a deterioration of his health, with the increasingly frequent need for dialysis and hospitalization. It was to be the basis of a travel book on twice the scale of *Höhe*

Brestegarde, also illustrated with his wife's colour photographs. The planned work was to include extensive landscape descriptions, but also 'Porträts aus der mexikanischen Revolution' and a chapter on the Indios.⁸⁴

Although only a fragment of what he intended, "Die Reise nach San Cristóbal" gives some indication of the significance of the journey for Andersch: "Die Reise nach Mexiko ist eine Lebensreise, in dem Sinne, in dem für unsere Urgroßeltern die Reise nach Italien eine Lebensreise war; auf solche Weise sieht sie der Mensch, der von ihr träumt, auf solche Weise verwirklicht er sie".⁸⁵ It is perhaps hardly surprising, in view of Andersch's increasingly outspoken commitment to socialism in the 1970's, that the landscapes evoked in his travel prose also become more politically orientated. The descriptions of his visits to Portugal and Spain in 1975 are of highly politicized landscapes, in contrast to the unpopulated Arctic regions of the 1960's. Indeed, Andersch counted his essay on Portugal among his more contentious political statements, along with the poems "Artikel 3 (3)" and "Zwölf Strophen über die Arbeitslosigkeit".⁸⁶

Nevertheless, the descriptive prose bears all the hallmarks of Andersch's phenomenological mode of perception, even where this coexists uneasily with his political statements. Manjo Kesting pays the following tribute to "Die Reise nach San Cristóbal":

Sie zeigt auf vorbildliche Weise, wie man heute über ein Land, eine Landschaft, eine Bevölkerung, eine Kultur schreiben kann, ohne in die Klischees der Touristik-Industrie zu verfallen. Dabei macht Andersch von vornherein klar, daß er nicht als Ethnologe oder Mexiko-Experte, sondern als Tourist reist. Aber dieser Tourist sieht. Er bildet das Gesehene in knappen

paratektischen Feststellungssätzen ab. Deckt es nicht zu durch Reflexion. Dennoch ist seine Beschreibung mehrdimensional, reigt Perspektiven auf: historische, politische, soziale.⁸⁷

Indeed, in all three essays the landscape, its atmosphere and people are evoked in terms similar to those developed in Andersch's earlier travelogues. The peaceful communist takeover in Portugal is mirrored in the faces of the people and in the idyllic landscape. Portugal possesses 'die vielleicht letzte europäische Küste, die noch völlig unverdorben ist'.⁸⁸ Lisbon ist 'eine ernste, hellgraue und proletarische Stadt' exuding an atmosphere of radical socialism combined with rationality.⁸⁹ Anderach responds to the congeniality of this city: 'Das Klima von Lissabon ist proletarisch und intellektuell. Ich möchte gerne in Lissabon leben'.⁹⁰ In "Regen in Andalusien" (1975), while he confidently anticipates the end of Spanish fascism, the atmosphere of oppression is still perpetuated in a street named after an infamous fascist of the civil war: 'Etwas Gewalttätiges liegt hier in der Luft (...). Ein einziger Strappennamen, eine vergessene Geschichte, und ich rege mich (...)' auf.⁹¹ Similarly, in Mexico the names of the Indian tribes and of the exotic fruits sold in the market at Oaxaca exude the essence of this primitive culture. Andersch used these litanies of names in the play "Tapetenwechsel", to evoke the Mexican landscape.⁹²

In this play about the dream of a West German businessman, Harry Fischer, to emigrate to Mexico, the very name of the country conjures up the music, colour and atmosphere of a wild and compelling landscape:

Die Mandolinen und die Mariabas. Die blauen Rebozos der Frauen. Die Märkte. Die Früchte, die wir nicht kennen. Die Tonkrüge. Die Schneevulkane (...). Die riesigen leeren Gebirge. Die endlosen leeren Küsten. Und dann der Urwald. Vor allem der Urwald. Die tropischen Regenbläue. Die Orchideen und die Papageien. Die grosse graugrüne Dunkelheit aus Farben und Fieber.⁹³

While the play is a clear indictment of the social, political and economic structures of Western capitalism, the solution it proposes is not a political one. Andersch himself emphasized that this was not a Marxist play, nor even merely a critique of the Federal Republic, but that Mexico is for Harry Fischer ein sehr konkreter Traum, ein sehr bestimmter Traum vom Paradies.⁹⁴

This is clearly how Andersch perceived Mexico in 1972, when he left the capital to seek out the culture of the Mexican Indians: 'Die Essenz des Traums wird sichtbar, in magischen und konkreten Bildern, und es erweist sich, daß die Reise nach Mexiko eine Reise zu den Indios war'.⁹⁵ As the landscape becomes wilder, the traveller is drawn into its mysteries: 'Der Fremde bewegt sich in ockerfarbenen Horizontalen und in Rätseln'.⁹⁶ The fascination of the Indios lies in the fact that their archaic civilization is not an anachronism. The European visitor has the impression of moving back in time, because these people are not preserved relics of a bygone age, they actually inhabit a living antiquity:

Dies ist nicht Oberbayern oder die Bretagne. Es ist nichts Erhaltenes. Vielleicht wird es untergehen (...), aber vorläufig ist es noch da, in großer Dichte, nicht erhalten, sondern lebendig. Was ist es? Es ist die Antike. Es ist eine Frühzeit. Die ersten Menschen sind die ersten Menschen.⁹⁷

The geographical journey reveals once more the interpenetration and mutual dependence of past, present and future.

Thus, in Spain, Cordoba is animated by its mediaeval history, 'die Zeit der höchsten Kultur und Toleranz'.⁹⁸ Even in Portugal Andersch discovers an archaic culture, the music of which combines 'Pop, Jazz und Mittelalterliches'.⁹⁹ Observing peasant Portuguese women doing their washing in a river, he sees 'ein Bild wie von eines Impressionisten (...). Ein Idyll. Das Paradies'.¹⁰⁰ Andersch's aesthetic appreciation of this culture seems quite divorced from the political and economic reality of the people's lives.

This raises a characteristic dilemma in Andersch's work, that of reconciling his conscious political statements with a fundamentally irrationalist tendency to aestheticize politics. His anticipation of the liberation of Spain from Franco's regime is based entirely on the contrast between the modern architecture of Madrid and that dating from the last century: 'Modernes Bauen ist in Spanien ein Werk geglückten Widerstandes gegen den Faschismus, nützt den nachfaschistischen Zustand Spaniens gleichsam vorweg, entwickelt inmitten von Unterdrückung bereits die Form-Strukturen eines Spanien, das frei sein wird'.¹⁰¹ In the same way, the National Anthropological Museum in Mexico City is an expression of hope for the country's future, 'das große Meisterwerk der mexikanischen Moderne. Seine architektonische Form, in der Zweck und Schönheit zu vollkommener Synthese gefunden haben, macht es zum besten Museum der Welt. Es flößt Hoffnung ein'.¹⁰²

His confidence in the success of the Portuguese revolution is based on an appreciation of the music which it has produced, in which he sees a form of primary expression of the people and their

history:

Ich glaube, daß die portugiesische Revolution nicht umzubringen sein wird, und zwar, weil sie bereits eine eigene und herrliche Musik hervorgebracht hat (...). Sie sind alles andere als primitive Marsch- und Anfeuerungslieder, sondern komplexe Kunstwerke, und sie umfassen alle Aspekte des portugiesischen Lebens und seiner Geschichte.¹⁰³

Hans Heinz Holz points to the problematic nature of such statements in his review of these essays:

Sicher drückt sich die Kraft der portugiesischen Revolution auch in den mitreißenden kunstvollen Liedern aus, die das Volk singt. Aber die Überlebenschancen der Revolution auf Musik zu gründen - ist das nicht eine sehr subjektive und auf ästhetische Präferenzen bezogene Betrachtungsweise?¹⁰⁴

While Holz has no objection to the aesthetic appreciation of form itself, he detects in some of Andersch's work (notably his defence of Ernst Jünger) an unacceptable brand of aestheticism: 'Die Ablösung des Formgenusses von den Gehalten, die die Form ausdrückt (oder auch hervorbringt)'.¹⁰⁵ He also suggests that there is a certain perversity in Andersch's tendency in the 1970's to equate Left and Right wing political extremism, a feature which emerges distinctly in his remarks on the play "Tapetenwechsel": 'Ich finde, es gibt heute eine gewisse Deckungsgleichheit zwischen konservativen und marxistischen Standpunkten. Der Marxismus hat konservative Züge'.¹⁰⁶ Hence, the solution to Western decadence offered in this play is not a political but a quasi-religious one. The students whom Harry Fischer sees occupying Cologne Cathedral to draw attention to the detention of political prisoners in Spain represent to him 'die

ersten Christen', and the promise of salvation for a doomed civilization. In a culture which has seen the sinister implications of the politicization of art and the presentation of political life in aesthetic terms under National Socialism, Holz urges Andersch readers to a critical appreciation of his later essays: 'Ich möchte, daß er gelesen wird, doch mit dem kritischen Blick, der die Abwege erkennt, auf denen er in die Irre führt'.¹⁰⁷

CHAPTER TWO

NOTES

1. Manuel Gasser, "Reisebeschreibung, episch-lyrisch", first published in *DU* (1963), also in *ÜA*, pp. 102-4 (p.102).
2. Karl Krolow, review of *RH* first broadcast by the Hessischer Rundfunk on 2 April 1967, also in *ÜA*, pp. 113-14, (p.114).
3. Elisabeth Plessner, *Fakten und Erfindungen. Zeitgenössische Epik im Grenzgebiet von fiction und nonfiction* (Munich, 1971), p.32.
4. Rolf Dieter Brinkmann, review of *RH* first broadcast by the Westdeutscher Rundfunk on 15 December 1966, also in *ÜA*, pp. 114-16.
5. Herbert Heckmann, review of *NB* first published in *Die Neue Rundschau*, No.2 (1970), also in *ÜA*, pp. 128-31 (p.131).
6. Mehdeking, Alfred Andersch, p.100.
7. Andersch reviewed Ott's work in "Die Kunst der Kinder", *Frankfurter Hefte*, yr.4, No.7 (1949), 892-93. He also mentions Ott's theories in "Jugend am Schmelzpott einer Kultur", *Aussprache*, yr.3, No.1 (1951), 7-13, and in "Die Blindheit des Kunstwerks", *BK*, p. 40-51. Ott's work with children's art is mentioned in *KF* (p.86), and in letters to his mother, dated 27 March 1950 and 'Gründonnerstag 1950'. Andersch mentions Gisela's collaboration with Ott on a broadcast based on *Urbild der Seele* for NWDR in Frankfurt ("etwa mal wirklich leben" p. 61 and p.63). Ott's *Das Amerikäische Tagebuch* appeared 1952 as the second volume in the series "studio frankfurt".
8. Andersch, "Die Kunst der Kinder", p.893, quoting from Ott, p.26.
9. Andersch, "Das Kino der Autoren", *Merkur*, no.15 (1961), 332-48, also in *BK*, pp. 61-81, (p.80). Andersch quotes from the German translation *Der Mensch und das Kino* (Stuttgart, 1958). Further references are to this edition. Andersch's fascination with the cinema, no doubt intensified by his collaboration with Helmut Klutner on the film version of *Die Rote* in 1962, is evident both in the above essay and in that entitled "Für ein Fernsehen der Autoren", *Merkur*, 183, No.5 (1963), 508-12. In "Des Autors Kummer mit dem Kino", *Süddeutsche Zeitung*, 28/29 July 1962, he writes, 'Ich bin in der Tat von Phänomen Film stark fasziniert, etwa seit den frühen dreißiger Jahren, als ich die Filme von Podowkin sah, dann, nach dem Krieg, die Filme des italienischen

Neorealismus, und neuerdings die Werke von Antonioni, Bresson, Resnais, Truffaut, Bergman, Buñuel und vieler anderer.

10. Morin, p.145.
11. Ibid., p.160.
12. Sartre's account of this friendship, "Merleau-Ponty vivant", (see Introduction, note 17) was published in German under the title *Freundschaft und Ereignis*, translated by Hans Heinz Holz (Frankfurt a.M., 1962).
13. Andersch's interest in Schapp has already been seen in the context of his autobiographical works. It will be discussed in greater detail in Chapter III.
14. Wilhelm Schapp, *Beiträge zur Phänomenologie der Wahrnehmung* (Erlangen, 1925), p.9.
15. Merleau-Ponty, *PP*, p.265.
16. Schapp, *Beiträge*, p.11.
17. The epigraph to *WW* is taken from Thoreau's *Walden* (1854). This was among the books Andersch brought back to Europe when he returned from POW camp in 1945 (see: "Der Seesack", *AAL*, pp. 83-101). His admiration for Thoreau's individualistic civil disobedience campaign finds expression in the essay "Exkurs Über die bürgerliche Ungehorsam", *Süddeutsche Zeitung*, 13 February 1965: "Er wollte ein Beispiel dafür geben, daß es dem einzelnen möglich ist, jenseits der Gesellschaft und ihrer Ansprüche zu leben. Er wollte dem Staat zeigen, daß er - und damit: jeder - notfalls ohne ihn auszukommen vermöchte".
18. Henry David Thoreau, *Walden. Civil Disobedience* (Cambridge, Mass., 1960) p.68.
19. Ibid. p.xxx, quoted from the introduction by Sherman Paul.
20. Ibid. pp. 204-218.
21. Examples can be found in *WW*, p.19, p.65, and in *RW*, p.86.
22. Manuscript in the *Nachlass*, Marbach, A. Andersch, Prosa, "In den Sarekbergen" accession No. 78.4797, p.2.
23. Andersch, "Notizen über Atmosphäre", *BA*, pp. 52-60.
24. Ibid. p.53.
25. Ibid. p.54.
26. Morin, p.83.

27. Ibid., p.85.
28. Andersch, "Notizen über Atmosphäre", BK, p.56. In "Das Kino der Autoren", Andersch sets out to formulate 'Die Theorie einer literarischen Ästhetik des Films' (BK, p.65), establishing film as a branch of literature. The distinction he does draw in "Für ein Fernsehen der Autoren" (see note 9) is between film and television, based on the latter's complete lack of 'atmosphere': 'Besonders schliesst ist das für Künstler, die eine alte Gewohnheit dazu treibt, ihre Figuren und Themen eben aus der Atmosphäre heraus zu entwickeln, die für sie jenen Äther der Stimmung brauchen, ohne den ihnen die Welt nicht lebendig und glaubhaft erscheint'. Andersch counted himself among such artists, naming 'Atmosphäre' as his first prerequisite for writing: 'Ich muß als erstes haben ... etwas, was ich nicht näher bezeichnen kann. Das, was man Atmosphäre nennt, ich kann es nicht rational definieren.' (interview with Pat Garian, in "Alfred Andersch, Berzona und Efraim", *Westermann Monatshefte*, No.11 (1967), 50-6 (p.54)).
29. Merleau-Ponty relates a similar experience recorded by Paul Klee, in which the artist becomes suddenly aware that it was not he who was contemplating the forest, but the trees that were looking at him. (Merleau-Ponty, *L'Œil et l'esprit* (Paris, 1965), p.31).
30. Morin, p.77.
31. Andersch, "Notizen über Atmosphäre", BK, p.53.
32. William Howarth, *Thoreau in the mountains* (New York, 1982), p.9. It is interesting that Andersch should quote the American artist Marsden Hartley, writing about this very mountain in "Festschrift für Captain Fleischer", VP, pp.21-45. See Chapter 1.
33. See note 3.
34. Richard Ott, *Urbild der Seele* (Bergen, 1949), p.25.
35. Merleau-Ponty, PP, pp. 243-244.
36. Ibid., p.250.
37. Schapp, *Beiträge*, p.20.
38. Ibid., p.89. In an unpublished essay on Piero Dorazio in the *Nachlaß* Andersch notes the intensity of colour in his paintings, quoting the artist: 'Wir müssen in der Farbe noch tiefer sehen (...). Wir müssen Werte finden, die eine Bedeutung jenseits der physikalischen Werte des Lichtes haben, näher der natürlichen Realität des Geistigen als dem Spektrum' in A. Andersch, *Prosa*, "Für Dorazio - über den

Maler Piero Dorazio", accession No. 78.4791.

39. Andersch characterizes East Berlin in terms of a 'rostiges Grau' in his poem "Die Farbe von Ost-Berlin", *Merkur* (1961), 950, also in *EB*, p.22 and writes of 'das taubenfederfarbige Licht' of Hamburg in the essay, "Die Flammen und die Polis", *Neue Deutsche Hefte*, No.105 (1965), 83-9. In this portrait of Hamburg he describes the variations of grey in different parts of the city, 'aber die Verwandlungen, die es durchmacht, täuschen nicht darüber hinweg, daß es ein nüchternes Licht ist' (*NDH*, p.84).
40. Merleau-Ponty makes this point with reference to Wilhelm Schapp in *Phénoménologie de la Perception*, p.265.
41. "Cadenza Finale", *GL*, pp. 68-78 (p.71).
42. Mehdeking, Alfred Andersch, p.12.
43. *HL*, p.9.
44. Howarth, *Thoreau in the Mountains*, p.13. In "Achtzehn zehn Stütze", in the section entitled "Systema Naturae" Andersch includes a relevant quotation from Isidor von Sevilla, 'kennt man nicht den Namen, so ist die Kenntnis von Dinge wertlos'. See also Andersch's poem "Systema Naturae", *EB*, pp. 40-41.
45. Merleau-Ponty, *PP*, p.207. In his prose sketch of Hamburg, "Die Flammen und die Polis", Andersch reflects on the role of names in recognition of a landscape. There is no need to describe the city, because its names have become so impregnated with its atmosphere: 'Denn diese Namen haben mythischen Charakter angenommen; sie sind ebenso deutlich, wie sie vieldeutig und unausdeutbar sind, und ihre ewigwährende Macht kann jederzeit in die Sprache der Dichtung eingehen', *NDH*, No.105 (1965), p. 87-8.
46. Morin, p.210.
47. See also *HB*, p.47 and p.132.
48. Andersch, "Alles Gedächtnis der Welt", *Merkur*, No.14 (1960), 801-54, also in *SK*, pp. 47-54 (p.53).
49. Morin, p.70.
50. *Ibid.*, p.72.
51. In "Notizen über Atmosphäre" Andersch equates the 'Gefühl der Ferne' in art with the feeling that Proust arouses in the reader, 'wenn er von Swanns Neigung zu Holland berichtet, zu den Bildern von Vermeer' (*SK*, p.521). 'Atmosphäre' is thus associated with the suspension of time.

52. Morin, p.80.
53. Ibid., p.86.
54. Ibid., p.101. Moreover, like Merleau-Ponty, Morin posits a pre-individual level of experience: 'Auch entspricht die Magie nicht nur einer präobjektiven Weltanschauung, sondern auch einer präsubjektiven Menschheitsstufe'.
55. Ibid., p.143.
56. Merleau-Ponty also defends the validity of the child's pre-rational stage, when he has as yet no notion of himself and others as discrete entities. Thus he has none of the adult's problems with the idea of intersubjectivity: 'Il faut bien que les enfants aient en quelque façon raison contre les adultes (...) et que les pensées barbares du premier âge demeurent comme un acquis indispensable sous celles de l'âge adulte', Merleau-Ponty, *PP*, p.408.
57. Thoreau, "Walking", *The Writings of Henry David Thoreau*, vol. 9 (Cambridge, Mass., 1893), p. 251-304 (p.283).
58. Ibid., p.286.
59. The same description appears in the poem "Tagesszeiten klassisch", which begins, 'nichts könnte griechischer sein als dieser golf...' (EB, p.30).
60. Maurice Merleau-Ponty, "Einstein und die Krise der Vernunft", *DU*, No.10 (1961), 59-61 (translated by E.M.L.).
61. Willi Maier, *Das Problem der Leiblichkeit bei Jean Paul Sartre und Maurice Merleau-Ponty* (Tübingen, 1964), p.100. Maier refers to Sartre's essay "Merleau-Ponty vivant", see note 12, p.306.
62. "Aus einem römischen Winter" was first published in *DU*, No.12 (1963), 33-40, under the title, "Kosmatische Gefühle", indicating with reference to this work of the Cosma family that it is a mosaic of impressions of Italian landscapes, architecture and people.
63. This aspect of Merleau-Ponty's thought is discussed by Hans Heinz Holz in his essay, "Situierung eines Denkers. Bemerkungen zu Maurice Merleau-Ponty", *Festschrift zum 80. Geburtstag von Georg Lukács*, edited by Frank Benneker (Neuwied/Berlin, 1965), pp. 317-29.
64. Schapp, *Beiträge*, p.55.
65. Ibid., p.88.
66. Max Bense, *Einführung in die neue Ästhetik*, second edition (Baden-Baden, 1982), p.44. Andersch's regard for Bense's

- aesthetic theory is expressed in the essay "Texte als Ästhetische Denkobjekte", *Merkur*, No.203 (1965), 188-91 also under the title "Ästhetische Denkobjekte" in *SK*, pp. 55-9. Bense himself acknowledges the phenomenological aspect of his theory (p.45), with its emphasis on meaning.
67. Morin, p.117.
68. "Die letzten vom Schwarzen Mann" first published in *Aussprache* (1951), 332-335, also in *GL*, pp. 39-45.
69. See: *WN*, p.155-56, and *RW*, p.48 and p.58.
70. Letter from Ernst Schnabel dated 9 July 1975, found in the *Nachlaß*, Marbach, in a folder containing the manuscript of "Der Seesack", accession No. 78.4826.
71. In the foreword to his translation of *Phénoménologie de la Perception* (Berlin, 1966), Rudolf Boehm compares this with the Kantian image of the dove which can only fly by virtue of the resistance offered to its wings by the air. The ambiguity of the resistance encountered in 'being-in-the-world' is a notion fundamental to Merleau-Ponty's philosophy.
72. Maier, *Das Problem der Leiblichkeit*, see note 61, p.65.
73. Andersch, "Zu einem Vorwort von Georg Lukács", *Die Neue Rundschau*, No.75 (1964), 181-184.
74. Andersch "Londoner Notizen. Ernst Jünger zum 70. Geburtstag", *Antaios*, No.6 (1965), 463-68 (pp. 463-64). In this essay Andersch surmises that Jünger's political views would have been more acceptable in an Englishman than a German.
75. "Die Arktis seiner Lordschaft", *Jahresring* (1964-65), 45-58, also in *Südtliche Erzählungen* (Zürich, 1983), pp. 209-25.
76. Sartre, "Merleau-Ponty vivant", see note 12, p.362. This remark is also quoted by Hans Heinz Holz in "Situierung eines Denkens", see note 63, p.324.
77. Morin, p.23.
78. *Ibid.*, p.24.
79. Andersch published this central passage separately under the title "Am achtzigsten Breitengrad", *Ensemble* (Munich, 1969), pp. 27-38.
80. Manuscript in the *Nachlaß*, Marbach, A. Andersch, Prosa, "Hohe Breitengrade", accession No. 80.593.

81. The handwritten manuscript is in the Nachlaß, Harbach, A. Andersch, Prosa, "O.T. Über meine Spitzbergen-Reise", accession No. 78.4850.
82. Ibid.
83. Ibid.
84. The plans for the "Mexico Buch" are in the Nachlaß, Harbach, A. Andersch, Prosa, "Konv. Mexico Betr. 1972-1975", accession No. 80.613. Only the first section of text is complete, entitled "Mexico. Armut in Paradies. Ein mexikanisches Tagebuch". It documents the first stage of the journey, from 23-31 October, 1972. Andersch returned to Europe on 31 December 1972.
85. "Die Reise nach San Cristóbal" (1974), first published in *Westermanns Monatshefte*, 11 (1975), 64-75; also in *dB*, pp. 9-27 (p.9).
86. Interview Alfred Andersch / Peter Dohl / Rüdiger Kremer, *Konkret*, 8 (1980), 38-39 (p.38). "Reise in die Revolution" (1975), first published in *Frankfurter Rundschau*, 14 June 1975, p.3; also in *dB*, pp. 45-58. "Artikel 3 (3)", *Frankfurter Rundschau*, 3 January 1976, p.3; also in *AAL*, pp. 371-375; "Zwölf Strophen über die Arbeitslosigkeit", *Konkret*, No.1 (1977), 33-34. Andersch's joint initiative with Friedrich Hitzler to collect signatures in support of solidarity with the Portuguese revolution appears to offer evidence of a return to the political commitment of his earlier career. Yet the emphasis is not on the responsibility of the 'écrivain engagé' to preserve human freedom in any strictly Sartrean sense. Andersch's appeal to his fellow-writers is based on a degree of self-interest, and a primary commitment to their own freedom: 'Portugal darf nicht mehr faschistisch regiert werden. Das geht uns alle an. (...) Da es sich um die unmittelbaren beruflichen Interessen aller handelt, liegt es nahe, auch alle an der Mediengewerkschaft interessierten Verbände und Organisationen dafür zu interessieren'. It was a campaign against the Right wing tendencies in the West German media, as well as a statement on Portugal, aimed at preserving the freedom of literature in the Federal Republic (Andersch/Hitzler, "Zwei Briefe zur Verbreitung der Erklärung Wahrheit über Portugal", *Kürbiskern* No.4 (1975), 168).
87. Hanjo Kesting, "Radikalität und konservative Ironie", *Die horen*, No.1 (1980), 112-117 (p.116).
88. "Reise in die Revolution", *dB*, p.51.
89. Ibid., p.52.
90. Ibid., p.53.

91. "Regen in Andalusien", *BB*, p.34.
92. "Tapetenwechsel", *NH*, pp. 73-140 (p.106).
93. *Ibid.*, p.114.
94. Interview Alfred Andersch / Paul Kersten, "Wir leben in der Spätantike", *Text und Kritik*, 61/62 (1979), 93-95 (p.93).
95. "Die Reise nach San Cristóbal", *BB*, p.15.
96. *Ibid.*, p.23.
97. *Ibid.*, p.27.
98. "Regen in Andalusien", *BB*, p.42.
99. "Reise in die Revolution", *BB*, p.57.
100. *Ibid.*
101. "Regen in Andalusien", *BB*, p.32.
102. "Die Reise nach San Cristóbal", *BB*, p.14.
103. "Reise in die Revolution", *BB*, p.56.
104. Hans Heinz Holz, "Widerspruch aus der Nähe", *Deutsche Volkszeitung*, No.20, 19 February 1977, p.12.
105. *Ibid.*
106. Andersch / Kersten interview, see note 94, p.94.
107. Holz, "Widerspruch aus der Nähe", see note 104.

CHAPTER THREE

Literary Landscapes

Sensibar oder der letzte Grund (1937)

Andersch's first major work of fiction, the success of which marked the start of his independent literary career, takes up the theme of desertion which had aroused such controversy in *Die Kirschen der Freiheit*, while casting it in a new and more acceptable light. This was reflected in its enthusiastic critical reception as a novel of *Vergangenheitsbewältigung* which transcends its setting in the Germany of 1937, upholding the freedom of the individual against any totalitarian ideology.¹ Helmut Weipenbüttel defines its humanistic message in terms of 'die Sorge um ein menschenwürdiges, gerechtes Zusammenleben der Menschen ohne Zwang, Terror und Unterdrückung'.² In the story of an impromptu rescue mission, to smuggle a Jewish girl and a woodcarving by the discredited Ernst Barlach out of the north German port of Rerik, critics saw also a warning against the forces of reaction and intolerance in Adenauer's Federal Republic. Arno Schmidt points out that the novel was written 'zu einer Zeit, da die KPD wieder einmal verboten ist', and describes it as 'eine sachlich unwiderlegbare Anklage gegen Deutschland'.³

The designation of the Nazi oppressors simply as 'die Anderen' throughout, certainly invites more general interpretations, which

need not be confined to the critics of the Adenauer regime. An alternative political slant revealed in more recent criticism accounts still more convincingly for the popularity of the novel in the political climate of 1957. In his study of Andersch's position in the development of the Cold War, Rhys Williams points to the dual aspect of the plot, casting new light on the political impact of the novel.⁴ While the 'external' action concerns liberation from National Socialist repression, a parallel development in the life of the main protagonist, Gregor, concerns his disillusionment with and abandonment of Communist Party activism. A Soviet-trained KPD functionary, he is sent to Rerik to pass Party directives to the remaining 'Genossen' in the town, but plans to use the opportunity of this mission to effect his escape from Germany and his political involvement. His intellectual commitment to dialectical materialism has been weakened by an emotional and an aesthetic experience, neither of which seems compatible with his Communist training. The ideology which he has served faithfully now appears to him unacceptably authoritarian and deterministic. Thus, his is a flight from Communist totalitarianism, a topical theme for West German readers in 1957, by which time the port of Rerik was located in the GDR, and the Hungarian uprising of the previous year had hardened Western attitudes against the methods of Soviet Communism. Even the choice of Barlach as the exponent of 'entartete Kunst' obtains added poignancy, in the light of the SED official disapproval of his work after the fifth meeting of its Central Committee in March 1951. Andersch's vehement opposition to the Soviet suppression of the Hungarian uprising and his suspicion of SED cultural policy indicate an unequivocally Western stance, which doubtless found subconscious

resonance in his reading public.

Gregor's rejection of the ideology of the Party was, however, for a long time interpreted in purely philosophical terms. In an intellectual climate which had by now assimilated the popular Existentialism of the post-war period, and in view of reader-expectations formed by *Die Kirschen der Freiheit*, *Sonsibar oder der letzte Grund* certainly appeared to lend itself to existentialist interpretation. It has been read as a 'Modellfall', demonstrating the realization of existential freedom in the choice and fulfilment of a deed, in which the muffled, deadly silence of Rerik corresponds to the 'Wildnis' of *Die Kirschen der Freiheit* as the scenario of existential choice. Thus Gregor reflects, on arrival in Rerik: 'War der tote Punkt der Ort, von dem aus man sein Leben ändern konnte?' (SG, p.38). Gregor, like Orestes in Sartre's *Les Nouches* enters the beleaguered town of Rerik, becomes a champion of the oppressed in an act of liberation, then refuses to take political advantage of the situation, ultimately remaining in Germany. He has come to see adherence to Communist ideology as an unacceptable form of 'mauvaise foi', and collective initiatives as an illusion, but fears the prospect of a life without ready-made objectives and values: 'Konnte man ohne einen Auftrag leben?' (SG, p.38).

Knudsen, the fisherman on whose co-operation the rescue mission depends, is also a disillusioned Communist, the last remaining 'Genosse' in Rerik, but he cannot contemplate the meaninglessness of life without the Party: 'Knudsen wollte gar nicht frei sein, - er wollte resignieren, still werden, sitzen und schweigen' (SG, pp.84-85). The pastor, Helander, who wants to rescue the Barlach figure from his church, sees through both Gregor and Knudsen to the

root of their existential 'Angst', recognizing that it is not the fear of retribution for opposition to the regime, but a more terrible dread of abandoning the only values which give their lives significance (SG, p.53). He represents what Volker Wehdeking has called 'der neue christliche Existentialismus Anderschu', in which the absurd contingency of existence is explained by the absence of God.⁵ In the plight of Judith Lewin, the Jewess who comes to Rerik in the hope of escaping to Scandinavia on a foreign freighter, Gregor recognizes a victim of the regime as helpless as the Barlach carving, who also presents him with a moral imperative to act on her behalf. She exemplifies the horror of objectification described by Sartre as 'être pour autrui', having had an identity imposed on her by National Socialism: 'Früher dachte ich, ich sei eine Deutsche (...). Seitdem hat man mich zu einer Jüdin gemacht' (SG, p.100). She has been deprived of her freedom of self-determination, which is man's inalienable right and the only valid aim of the existentialist hero.

Confronted with her desperate situation, Gregor realizes fully his own privileged position:

Nur wir drei wollen weg - ich, der Klosterachüler, das Mädchen. Aber es ist ein Unterschied, dachte er plötzlich, zwischen mir und den beiden anderen. Ich will weg, aber sie müssen weg. Ich bin zwar bedroht, mit dem Konzentrationslager, mit dem Tod, aber ich kann trotzdem frei entscheiden, ob ich bleibe oder gehe. Ich kann wählen (SG, p.57).

The 'Lesender Klosterachüler' becomes a catalyst in Gregor's realization of his own freedom. The young monk belongs to the church but is not enslaved by it, his attitude is sceptical and discriminating, as reflected in Gregor's own critical insight at the end of the novel: 'Alles muß neu geprüft werden' (SG, p.134). In the Barlach figure Gregor recognizes an individual, 'der ohne Auftrag

lebt', and a viable alternative to Communism (SG, p.40).

The boy, who works for Knudsen, and whose italicized reflections are interspersed among those of the other characters, introduces a more general human level on which existential decisions are also taken, but freedom is not without responsibility. His ultimate loyalty to Knudsen mirrors Gregor's renunciation of personal flight, putting the freedom of the truly oppressed above his own. The boy's attainment of a degree of maturity serves the didactic purpose of the novel, showing that literature is no substitute for life, and that individual freedom must not be attained at the expense of the freedom of others.

There can be little doubt that Andersch had such an intellectual framework in mind, but it should not be regarded as an interpretative straitjacket. It is important to note also Andersch's concern to combine the existential message with a conventional humanism which goes beyond Sartre's notion of *littérature engagée*. Closer attention to the role of perception and landscapes in the novel illuminates the residual significance which a strictly Sartrean reading leaves unexplained. When asked by Horst Bienek in 1962 to define the prerequisites for the writer embarking on a novel, Andersch replies: 'Er denkt an Menschen, er hat ein Thema, es fällt ihm eine Handlung dazu ein, er läßt sich von einem möglichen Schauplatz gefangennehmen'.⁶ In the same interview it becomes clear that this last element, the landscape in which the novel is conceived, was the primary inspiration for *Sassibar*, which first occurred to him 'durch die immer anhaltende, allmählich eine Art magische Qualität annehmende Erinnerung an eine Wanderung, die ich im Jahre 1938 an der mecklenburgischen Ostseeküste unternahm'.⁷ As to the essential

quality of the novelist, it is the capacity to capture reality with the tangible immediacy of sensuous perception: 'Die Fähigkeit, Ereignisse und Zustände als sinnliche Gegenstände wahrzunehmen und diese Gegenstände ohne alle symbolische, parabolische oder allegorische Absichten zu zeigen, als das *real thing*, das sie sind'.⁸

While this statement corroborates the importance of perception and the landscape for Andersch at this time the claim of uncompromising realism is not fully borne out in the novel, as he makes quite conventional use of symbolism throughout. Other inconsistencies can be found within the text itself, such as the evidence of aesthetic perception under circumstances said to render it impossible. Above all, the landscape of the novel is not a world of contingency, but one loaded with significance on an individual and a collective level. One of the characteristic features of the phenomenological notion of perception is its equal evaluation of imaginative and concrete phenomena. This novel could be seen as an excursion into the phenomenological attitude, relinquishing the commitment to a world of contingent, concrete reality, which is the domain of existentialist thought.

Although Andersch's "Prinzip der simultanen Figurenführung" might be expected to emphasize the isolation of the individual, trapped within his own consciousness, the characters are connected by means of imagery and by their perceptions of the town. As noted by Peter Demetz, all description in the novel is filtered through a consciousness: 'Was immer wir von dieser Welt, ihren Verhältnissen und Dingen erfahren, ist schon in ein Bewußtsein hineingegangen, und der Erzähler neigt dazu, nicht von der Welt selbst, sondern vom Erscheinen dieser Welt im Bewußtsein seiner fünf Hauptpersonen zu

sprechen'.⁹ Thus the opening pages of the novel see Gregor conducting a perceptual experiment based on the hypothesis that political freedom is a prerequisite for imaginative appreciation of reality:

Es ist möglich, dachte Gregor, vorausgesetzt, man ist nicht bedroht, die licht (sic) stehenden Kiefern als Vorhang anzusehen. Etwa so: offen sich darbietende Konstruktion aus hellen Stangen, von denen mattgrüne Fahnen unter grauen Himmel regungslos wehten, bis sie sich in der Perspektive zu einer Wand aus flaschenglasigen Grün zusammenschlossen (SG, p.7).

In an essay on Existentialism and Phenomenology published 1956, Liselotte Richter describes the phenomenological notion of perception in similar terms:

Schon ehe das wahrnehmende und sich verhaltende Subjekt bewußt an die Objekte herangeht, sind diese nicht mehr Objekte, sondern ein Teil des Subjekts geworden, weil das Subjekt schon vor aller Erfahrung sich die Objekte der Welt wie die Kulissen eines Theaterstücks zurechtgerückt und geordnet hat.¹⁰

This is just the first instance of Gregor's aesthetic perception of reality, which undermines his own claim that the fact of political oppression makes it possible to see only 'unabänderliche Wirklichkeit' (SG, p.8).

His first sight of Rerik takes him by surprise, particularly the towers which appear almost two-dimensional against the blue wall of the sea, 'als rote Blöcke in das Blau der Ostsee eingelassen, ein riesiges Relief' (SG, p.20). His personification of the towers invests them with mysterious power: 'Er ahnte, daß es schwierig sein würde, unter ihren Blicken zu desertieren' (SG, p.21). The view of Rerik reminds him of a similar experience in the Crimea, where he had been involved in the military occupation of the town of Tarasovka. The powerful image of the town as a frightened bird, cowering beneath

the golden shield of the sea, had made him realize that aesthetic experience was more important to him than political victory, thus associating aesthetic appreciation with political betrayal, a recurrent theme in Andersch's work.

To Judith, the town which her mother had described in such affectionate terms is also dominated by these towers, which appear to her 'wie böse Ungeheuer' (SG, p.18). The threat to her life constituted by the Nazi regime colours her perceptions, but by no means diminishes their imaginative content. When she sees the towers floodlit at night, they are 'grelle, wütend aufgerichtete geblendete und blutende Ungeheuer' (SG, p.61). Similarly, Knudsen's fear is reflected in his perception of the towers, 'in blendender roter Grelle, von Blut überströmte Riesen, die sich im Todeskampf noch einmal aufgerichtet hatten' (SG, p.86). Their isolated impressions combine to present the picture of a landscape with collective significance, the principal bearer of which is colour.

Colour

As Gregor becomes involved with Helander's attempt to rescue the 'Lesender Klosterschüler', and with the flight of the Jewish girl, he becomes aware that his actions are no longer motivated by reason and self-interest, but by something more powerful and irrational, expressed aesthetically in terms of colours 'In den drohenden Tag, in den kalten, farblosen, späten Oktobertag hatten sich merkwürdige Sensationen gelegt wie farbige Easilflächen' (SG, p.60). Red is the colour of the vigilant towers, and of his fading commitment to Communism. Gold represents his betrayal, and liberation of the

imagination. Brown is the colour of the Barlach figure, and an ideal of intellectual freedom, and black is the hair of the Jewess in fear for her life. These colours are brought together in the image of the chessboard, which is 'tarasovkastaubig' and 'rörikrot', the colours of Gregor's ideological desertion (SG, p.79). Helmut Weipenbüttel sees this image in terms of the plight of the individual enslaved by any totalitarian dogma or regime, who is treated as a pawn on a chessboard in the hands of abstract power.¹¹ However, in the novel Gregor sees himself as occupying the position of power, the 'kalter Romantiker' in control of the chessboard, detached but compassionate (SG, p.79). In effect, he merely exchanges abstract power for individual power, equally manipulative and only fortuitously benign.

The image could, of course, also be seen as a result of his rationalist training in the Party, in that he sees his own intellectual detachment as essential to the success of the mission. Intent on preserving his 'Überlegenheit', he is determined not to succumb to the potential romance of his encounter with Judith: 'Ein einziger wirklicher Kuß würde mein Gehirn schwächen, das ich brauche, um den Anderen gewachsen zu sein. Illegalität und Liebe schließen sich aus' (SG, p.105). Yet he begins to question this when he realizes how affected he really is by her helplessness, and how illusory his intellectual distance is: 'Ärgerlich fühlte er, daß er befangen war' (SG, p.113). Ultimately, he simply admits that he regrets not having kissed her, and begins to question his most fundamental convictions: 'Man kann alles richtig machen und dabei das Wichtigste versäumen' (SG, p.118).

The colours in which Judith perceives Rensik are equally loaded with significance, and indicate the limitations of her choices as

compared with Gregor. For her there is only 'Blutigrot' (the towers and houses), 'Schlagschattenschwärze' (the people), and 'Kalkweiß' (the face of the hotel landlord), the hated colours of the NSDAP. The blue and gold of the Swedish flag on the ship in the harbour offers the only apparent path of escape for her. Even for Helander, waiting for the sign of an end to the regime to appear on the wall of the church, there are only different shades of red: 'Dreißigtausend Ziegel als nackte Tafel ohne Perspektive, zweidimensional, braunes Rot, schieferfarbenes Rot, gelbes Rot, blaues Rot, zuletzt nur ein einziges, dunkel phosphoreszierendes Rot, ohne Tiefe vor seinem, Helanders, Fenster hängend' (SG, p.10). His possibilities are the most limited of all, facing either certain death on the operating table if he accepts treatment of his gangrenous leg, or at the hands of die Anderen, when it is discovered that the Barlach figure has disappeared from the church before being officially requisitioned.

In place of Gregor's initial assertion that aesthetic perception presupposes political freedom, he finds that it has made him free, in an inexplicable, irrational way:

Er begriff auf einmal, (...) daß er frei war, befreit durch Dinge, die sich überhaupt nicht fassen ließen: Türme und Gelassenheit, Windschwarz und Verrat (...), so daß er sich jetzt ziellos, fast spielerisch, am Hafen von Rerik herumtrieb, das Mädchen umkreisend wie ein aufmerksamer grauer Vogel (SG, pp.60-61).

The end of the novel sees a change from the colours of ideology and terror to the contrasting browns, yellows, grays, silver and white of the birds on the beach in the dawn. As Gregor contemplates the town in the sober, neutral morning light, his rediscovered intellectual independence is mirrored in his altered perception of the town, and the towers which are 'kleine blaue Klöße im Grau des Morgens, feine

quadratische Stäbe, blaugrau an Rande des Haffs' (SG, p.134). Colour is thus used in a conventional way, its absence indicating clarity of vision and impartiality. The colours perceived by Andersch's characters reflect the truth of their situations rather than the essence of the material world. In later texts colour becomes less conventionally symbolic, developing into part of a synaesthetic experience of reality corresponding to the phenomenological 'Wesensschau'. However, it is significant that aesthetic perception is not excluded by political oppression, but becomes a substitute for Gregor for political activism. Just as the existential hero learns from experience that meaning is derived from choices which cannot be based on spurious absolute values, so the phenomenological hero discovers aesthetic perception to be the origin of meaning, even in the absence of practical, political freedom.

It is no coincidence that his final decision to stop working for the party takes place in the church, which, like that in "Erste Ausfahrt" and in "Alte Peripherie", is a purely aesthetic sanctuary: 'Die Kirche war ein wunderbarer weiser, lebendiger Mantel' (SG, p.37). It enables him momentarily to envisage a world devoid of politics, 'eine Welt ganz ohne Aufträge' (SG, p.38). For Knudsen, the fisherman, the substitute for political activity is also, in his own way, a direct, sensuous appreciation of reality: 'Auf einmal fühlte er, daß der Teer- und Ölgeruch seines Bootes das einzig Wirkliche in einer Welt voll von gespenstischen Ängsten war, das einzige, woran er sich halten konnte' (SG, p.47).

Namen

A further ambiguity arising from Gregor's initial assertion of the impossibility of aesthetic perception emerges in his attitude to names: 'Die Gegenstände schlossen sich in die Namen, die sie trugen, vollkommen ein. Sie wiesen nicht über sich selbst hinaus' (SG, p.8). Thus they are seen as labels which inhibit imaginative perception, imposing a fixed identity on the referent. This is also implied in Gregor's recollections of his KPD trainings: 'In die Lenin-Akademie trat man ein wie in ein Kloster: man legte seinen Namen ab und wählte einen neuen. Er ließ sich Brigorij nennen' (SG, p.23). Judith had had an identity forced upon her by the regime, so that 'naming' appears as a tool of oppression, not a means of recognition. The notion of names as arbitrary labels, superfluous to aesthetic appreciation is reinforced when Judith recognizes the 'Lesender Klosterschüler' as the work of Barlach. To Gregor this represents an inauthentic approach to art, attributable to Judith's bourgeois origins: 'Natürlich, dachte er, in ihren Kreisen kennt man solche Namen. In ihren Kreisen haben solche Namen wahrscheinlich einen bestimmten Preis - und deshalb kennt man sie' (SG, p.103). The boy, in contrast, has an immediate and spontaneous appreciation of the statue, as Gregor sees when he hands it over: 'Es fiel ihm auf, daß der Junge es mit einer sorgfältigen, fast ehrfürchtigen Bewegung abnahm' (SG, p.127).

However, it is in the reflections of the boy that an ambiguity in the attitude to naming appears. His perceptions are unclouded by ideology or the preconceptions of adulthood, and he represents a youthful, intuitive view of reality, on a level divorced from

politics. His reasons for wanting to leave Rerik are threefold, the first two based on his rejection of the adult world. Firstly, there is the boredom of a life dominated by the inflexible categories of adult thought. This is reflected in the limitation of linguistic expressions: 'Es konnte doch nicht immer so weitergehen, daß man nur noch ein paar Redensarten hatte, wenn man älter wurde' (SG, p.31). Secondly, the hypocrisy and ignorance with which the local community regards his father's lonely death at sea emphasizes still more the lack of imagination of the adult world. The boy identifies with his dead father, projecting on to him his own longing to see the world and broaden his horizons: 'Er war gestorben, weil er nie etwas zu sehen gekriegt hatte' (SG, p.35). His third and most important reason for leaving Rerik is revealed in a central passage, which also provides the title of the novel.

When poring over his atlas, he experiences the magical, evocative power of names: 'Er hatte den Indischen Ozean erwischt und er las die Namen Bengalen und Chittagong und Kap Comorin und Sansibar und er dachte, wozu bin ich auf der Welt, wenn ich nicht Sansibar zu sehen bekame und Kap Comorin und den Mississippi und Nantucket und den Südpol?' (SG, p.77). From this he formulates his last reason, 'weil es Sansibar gab, Sansibar in der Ferne, Sansibar hinter der offenen See, Sansibar oder den letzten Grund' (SG, p.77). The inclusion of the boy's thoughts adds an additional dimension to the novel which was of great personal importance to Andersch. It is a book about flight: from physical, political persecution, from enslavement to devalued ideals, from cultural barbarism. It is also about learning to see the world, the longing for a fresh encounter with reality offered by travel, and the preservation of the spontaneity of

youthful perception.

The function of art

Until he becomes involved in the clandestine conspiracy which takes him to Sweden, the boy's only experience of distant landscapes has been through literature. His passion for reading, as well as his youth, link him to the Barlach figure at the centre of the plot. The 'Klosterschüler', as a work of 'entartete Kunst', most obviously signifies opposition to the regime. It also presents Gregor with a dilemma, as the young monk unites mental agility and physical restraint. He lives in unconditional obedience to a monastic order, yet reads critically, as if able to challenge anything on the page before him: 'Kann man das: ein junger Mönch sein und sich nicht von den Texten Überwältigen lassen? Die Kutte nehmen und trotzdem frei bleiben? Nach den Regeln leben, ohne den Geist zu binden?' (SG, p.40). Thus the figure embodies a seemingly contradictory ideal which combines practical conformism with intellectual freedom. This hardly corresponds to the existentialist view which Gregor impresses on Knudsen, that the party only exists as long as its members are active: 'Wenn wir nichts mehr tun, gibt es uns auch nicht mehr' (SG, p.44). Yet he mentally agrees with the fisherman, who believes intellectual commitment to be more important than political activism: 'Da drin müssen wir noch da sein, sagte er. Das ist viel wichtiger als ein paar Flugblätter verteilen und Parolen an die Münde scheitern' (SG, p.44).

The direct impact of art implied in the novel is underlined by Helander's assertion: 'Der "Klosterschüler" ist kein Kunstwerk (...),

er ist ein Gebrauchsgegenstand. Er wird gebraucht, verstehen Sie, gebraucht! Und zwar in meiner Kirche' (SG, p.27). This is reminiscent of Walter Benjamin's notion of the aura of an original work of art, serving its ritual purpose. In his poem "An Walter Benjamin", Andersch writes: 'hinsichtlich des kunstwerks / im zeitalter seiner technischen reproduzierbarkeit / haben Sie sich geirrt / benjamin // die originale bleiben geheimnisse / auratisch for ever'.¹² This accords with the phenomenological view of art as primary expression, its impact dependent only on the extent to which it is the authentic expression of the artist's experience of reality. The 'Lesender Klosterschüler' is even in its correct geographical setting, as Barlach lived from 1910 until his death in 1938 in Büstrow, Mecklenburg. He was both a local artist and a visionary, whose choice of religious subjects actually sprang from a mythical perception of reality. His diary entries show that he regarded mythic observation as an essential component of sensuous vision.¹³ Helander is the visionary figure in Andersch's novel, at once an ideal father-figure (whose physical suffering mirrors that of his own father), and the exponent of a specifically Christian Existentialism.

Helander's dreams provide the context for psycho-analytical reflections on existential 'Angst', in which he finds Freud's explanations inadequate (SG, p.138). It is not simply a fear, the object of which has been relegated to the subconscious, but a spiritual awareness of the absence of God. The dreadful emptiness of his dreams represents hell, which he defines as 'der Raum, in dem Gott nicht war' (SG, p.139). Gregor's final rejection of the intellectual basis of Communism comes when the nocturnal escape succeeds by pure chance, proving to him the fallibility of natural

laws of causality. Even the causality preached by the church appears more acceptable, 'weil sie, wenn sie schon alles auf den Willen Gottes zurückführte, wenigstens diesen die Freiheit liep, seine Zufälle dort zu wirken, wo sie ihn gerade angebracht erschienen' (SG, p.122). The plausibility of the religious world-view is based on its component of contingency, and recognition of limits to the power of human reason.

The novel explores various responses to life under a totalitarian regime, upholds the function of art as resistance, and the responsibility to help the oppressed. It reveals Andersch in a transition phase, still using the idiom of Sartrean Existentialism, while clearly based on an underlying irrationalism which runs counter to the belief in the conscious, reasoned decision as the source of all meaning.

Die Rote (1960)

The personal significance of the Italian landscape for Andersch has already been seen, as the inspiration for his earliest poetry, and the scenario of his last days in the war in 1944. In this novel he returns to pay his own literary tribute to the town which has been honoured by authors from Shakespeare to Thomas Mann and Hemingway, and has acquired its own aesthetic identity. Contrasting the setting of *Die Rote* with that of Koeppen's *Der Tod in Rom* (1954), Alan Bance describes Venice as 'the feminine city, the courtesan, whose traditional role has consisted in subtle enchantment, in contrast to the masculine brutality of Rome'.¹⁴ As such it is a fitting backdrop for the only one of Andersch's novels in which he chooses a female

protagonist, the fashionable young German interpreter Franziska Lukas. The novel opens with her rejection of the emotional sterility of her life in contemporary West Germany. She catches the first train out of Milan, where she is interpreting for her husband on a business trip, and finds herself bound for Venice.

She turns her back on a triangular relationship between her husband, Herbert, and her lover, Herbert's boss Joachim, in which she has become little more than a willing victim. Her flight is precipitated by her suspected pregnancy, and the knowledge that either of the prospective fathers would expect her to terminate it. The need to assert her personal identity is made more acute by the desire to realize her identity as a woman and a potential mother. This implies a severe criticism of the inhuman face of the West German 'Wirtschaftswunder' with its patriarchal power structures. On her arrival in Venice, however, with only enough money for a few nights in a cheap hotel, she becomes aware that she has left behind a whole world of affluent bourgeois respectability, and finds herself socially disorientated in this familiar tourist city. She inadvertently becomes involved in another power struggle, this time between the homosexual Irishman, Patrick O'Malley, and the ex-Gestapo officer Kramer. Patrick senses her vulnerability and draws her into the underworld of international espionage and crime, with perspectives reaching back into the war years. He had been an agent of the British Intelligence service, taken prisoner in Germany and turned traitor at the hands of his ruthless interrogator, Kramer. Having traced Kramer to Venice, he is now intent on avenging himself for the loss of his own integrity. Franziska's insight into the futility of his homicidal obsession with his former persecutor

affords also an awareness of her own psychological freedom, and her ability to find a practical solution to her own dilemma. This comes in the form of the musician Fabio Crepaz, an ex-Communist revolutionary, now a violinist in the Fenice orchestra in Venice. Like Gregor, Fabio has found political activism to be incompatible with aesthetic experience, and has now committed himself to the latter. His work in the orchestra is just 'eine relativ anständige Lösung der gespannten Beziehungen zwischen seiner Violine und seinen politischen Überzeugungen' (DR, p.61). His political and aesthetic reflections run parallel to Franziska's story of flight and intrigue, their paths crossing only twice in the course of the novel, before she ultimately approaches him for help.

The negative critical reception of *Die Rote* was in marked contrast to its immediate popular success. Even critics who recognized the strengths of the novel were disturbed by what were perceived as inconsistencies of tone. Karl August Horst defines this in terms of the disparity between optical effect and inner monologue, particularly in the portrayal of Franziska: 'Ist die Rote ein Blickfang, oder ist sie das Objektiv einer Kamera? Ist sie eine Projektion oder ein Aufnahmegerät?'. Answering his own question, he concludes that she is both: 'Aber diese Rolle, die ihr filmisch auf den Leib geschrieben ist, macht ihre sarkastischen Reflexionen, ihre halbphilosophischen Überlegungen entbehrlich'.¹⁵ The suggestion that Andersch conceived *Die Rote* as a film and wrote it as a novel is one which he vigorously denied.¹⁶ While the content of Franziska's reflections, particularly on her female identity, may be a cause of some irritation, the narrative technique itself (modelled on Faulkner's *The Wild Palms* 1939) offers fascinating insights into the

relationship between perception and reflection, and cannot be said to be fundamentally flawed.

The most devastating criticism came from Marcel Reich-Ranicki, who regarded the social criticism of the FRG as superficial, the heroine as psychologically unconvincing and the inclusion of elements of the detective novel (the murder of an ex-Nazi war criminal on a luxury yacht) as a descent into 'Trivialliteratur'.¹⁷ The extraordinary potency of this criticism in the West German literary establishment is seen even in more recent attempts to rehabilitate the novel, such as that of Irene Heidelberger-Leonard. She emphasizes the cultural allusions woven into the narrative, making a case for the status of *Die Rote* as 'schöne Literatur', stressing, for example, that Fabio's attitude to art is more essential to the novel than the 'vordergründige, etwas sensationelle Handlung'.¹⁸ This sympathetic defence of the novel is perhaps misguided in disregarding Andersch's own views on 'Trivialliteratur', expressed in full in 1971 in his essay, 'Wie trivial ist der Trivialroman?'. He makes a case for the integration of this denigrated literary form into the accepted literary canon: 'Ich möchte dafür plädieren, sie ganz einfach als Romane zu bezeichnen und ihnen innerhalb der gegenwärtigen Romanliteratur den Rang einzuräumen, welcher der außerordentlichen Kunst ihrer Verfasser zukommt'.¹⁹

However, in deference to the critics, who objected in particular to the programme-gemüßige 'Happy-End' in which Franziska finds sanctuary in Fabio's proletarian family home in Mestre, and employment in a local soap factory, Andersch deleted the last chapter from the third, 1972 edition.²⁰ This amendment to the original text, in addition to minor stylistic improvements, met with critical approval, but is

regrettable on both formal and thematic grounds. It destroys the parallel with Monteverdi's opera "Orfeo", in which Orpheus is unable to lead Eurydice out of the underworld, but is reunited with her in heaven by Apollo. It also detracts from the symmetry and significance of the motif from Italian *Neoverismo* encapsulated in the title of the last chapter, "Das Geheimnis solcher Häuser".²¹

Neoverismo and Die Rote

Andersch rejected comparisons with Ernst Niechert's *Das einfache Leben* in the portrayal of the proletarian idyll at the end of *Die Rote*, stressing instead the influence of Italian Neo-realism, which he considered "das größte künstlerische Ereignis seit dem zweiten Weltkrieg".²² He emphasizes that the original ending of the novel was intended to be the consistent and logical conclusion of Franziska's deliberations on freedom, her decision to take work in a factory constituting "ein existenzieller und grundlegender".²³ Volker Wehdeking points to the importance of the techniques of Neo-realism in *Die Rote* in offering a unique perspective on the inflexible materialism of contemporary West German society, one which encompasses a mythological, visionary and symbolical dimension.²⁴ *Neoverismo* was the reaction against a tradition characterized by stoical acceptance of the status quo and the complete separation of life and art, predating even the aesthetic straitjacket imposed by Italian fascism. The fascination which it held for Andersch is signalled by the motif in *Die Rote* of the simple houses of the Italian proletariat, which interest Franziska more than all the impressive monuments of Venice. They would not be out of place in a

Neo-realist film, not as imported local colour, but as the authentic scenario of human existence, as contrasted with the fascist portrayal of Italy as a paragon of moral order and social respectability.²⁵ The danger of seeing in this only a sentimental idealisation of the poor is acknowledged by Franziska in her self-critical reflections:

Das italienische Proletariat ist literarisch en vogue, aber vermutlich bedankt es sich dafür, vermutlich wünscht es, auf die Poesie zu verzichten, wahrscheinlich findet es nicht einmal Geschmack an jenen Filmen, die zwar sein Leben zu verändern wünschen, aber zugleich dem optischen Zauber dieses Lebens verfallen sind (DR, p.83).

A further aspect of the attraction of *Neoverismo* for Andersch is seen in his tribute to Elio Vittorini, written as a foreword to the German edition of his *Diario in pubblico*, published in 1959.²⁶ Andersch was evidently drawn to the political eclecticism of Italian modernism:

Was sie enthüllt, ist ein Janus-Haupt. Wir wissen heute, daß es eine konservative Moderne gibt und eine revolutionäre, eine reaktionäre und eine progressistische, eine rechte und eine linke (...). Die Dialektik des Geistes, die Spannung zwischen Irrationalem und Ratio, zwischen Existentialismus und Objektivismus, zwischen Mythologisierung und Aufklärung, bleibt innerhalb jenes Stilphänomens, das wir Moderne nennen, erhalten.²⁷

The inconsistencies criticized in *Die Rote* can perhaps be seen as a further manifestation of this influence, incorporating elements of the thriller, arcane artistic allusions, philosophical deliberations and experiments with atmospheric automatic writing. Its stylistic diversity is the expression on an aesthetic plane of an impossible political ideal, represented in the novel by the figure of Bertaldi:

*
Ein großer Mann, dachte Fabio, ein Mann, der alles war: Christ, Marxist, Liberaler, Konservativer – ein Parteiloser' (DR, p.101). He is an anachronism in the intellectual vacuum of the Cold War, a world in which ideologies have become irrelevant in the power

struggle of two intractable and antagonistic blocs.

An existentialist novel?

The importance of contemporary Italian realism and the Venetian setting of *Die Rote* should discourage any narrowly existentialist interpretation of the text. While its thematic content is suggestive of an existential bid for freedom, the notion of freedom developed in the novel is not the moment of decision, such as that which marks the climax of *Die Kirschen der Freiheit*. Indeed, Franziska's act of self-determination takes place before the start of the novel, when she leaves her husband in Milan. Her visit to the tea-room in the 'Pavone' hotel could be seen as a lapse into 'mauvaise foi', returning to the familiar world of her 'leichtes Dasein als Frau', and her encounter with Patrick as a lesson in the mechanisms which threaten human freedom, but her conclusions are by no means narrowly existentialist (DA, p.53).

In terms of the attitudes to art in the novel, that of the singer Giulietta, with whom Fabio has a casual affair, seems to represent a decadent form of *l'art pour l'art*, reflected in her bohemian lifestyle and the view from her window of the decaying remnants of classical art. Fabio, in contrast, admires in the neo-realist films of Antonioni a form of Sartrean *dévoilement*. Having renounced political activism, Fabio sees art as a form of action *secondaire*, 'die Veränderung der Welt durch Deskription' (DA, p.127). However, this emphasis on description is also linked to a phenomenological fascination with perception, and with *Neoverismo* as 'eine neue Sensibilität'.²⁸ Commenting on the film 'Il Grido', Fabio notes:

'Antonioni hatte ihn gezeigt wie ein Gelehrter, der ein seltsames Insekt vorführt; er wies ihn auf einer Fläche aus weißer Leinwand vor, weiter nichts; er überließ es Fabio, seine Schlüsse selbst zu ziehen' (DR, p.172). In terms of Sartrean engagement, this could, indeed, correspond to the notion of *dévoilement*, demonstrating to the audience its freedom of choice without influencing its decisions. More significantly for this study, such uncommented description could also be a form of primary expression, attempting to recapture the structures of reality and to help us to rediscover our preconscious encounter with things. The following discussion will focus on the latter aspect of the novel, examining the importance of perception and the landscape in *Die Rote* and tracing the development of a phenomenological notion of freedom.

Perception in Die Rote

Perception clearly plays a vital role in human relationships in this novel, a feature distinguishing it from its predecessor *Sassibar*. When Franziska reflects on Herbert's pedantic aestheticism, she recalls that he had found Antonioni's film "Il Grido" 'peinlich', but had gone to see it in a pathetic attempt to bridge the gap between them: 'Er hätte ja nicht mitzugehen brauchen, ich habe ihm gesagt, er solle sich das ersparen, aber er war neugierig, wollte sehen, was ich sehe' (DR, p.14). His failure to do so is a crucial factor in their lack of communication, epitomized for Franziska by his indifference to the simple houses which capture her imaginations: 'Er hatte nie einen Blick für sie, er hatte immer nur Blicke für Kirchen und Palazzi, für seine Palladios und Sansovinos und Bramantes, den ganzen

kunstgeschichtlichen Tinner' (DR, p.16). When she finally walks out on him, it is not a reasoned, pre-meditated act, but an instinctive reaction provoked by one of Herbert's pronouncements on arts: 'Weißt du, Franziska, San Maurizio ist ein vorzügliches Beispiel für den sensualistischen Spätstil von Solari. Du tätest mir einen Gefallen, wenn du dir's nachher mit mir zusammen ansehen würdest' (DR, p.16). This typifies the lack of any spontaneous appreciation of art, rendered the more unbearable by his patronizing pomposity. She is horrified by his enslavement to preconceived ideas which actually prevent him from experiencing reality, and by the stifling effect on her own appreciation of art of living with a man for whom 'alles ist Ästhetik, Kunst, Spiel' (DR, p.20). Hence, even her initial flight is not an existentialist 'prise de conscience', but the spontaneous rejection of an unacceptable and inauthentic perception of the world.

There is a complete contrast between the perceptions of the 'widerlicher Ästhet', Herbert, and those of the child, Serafina, who listens to Fabio practising his violin. He knows that she is fascinated by the print of Giorgione's "Tempesta" which he keeps always on his table. Hers is an instinctive reaction to a painting which has remained an enigma to art historians for centuries. While Fabio's interpretation of the painting is coloured by his own emotional disappointments ('Für ihn war es die Darstellung der ewigen Trennung zwischen Mann und Frau' DR, p.27), Serafina sees it in more straightforward terms, protesting (with reason), that the man and woman in the painting are only separated by a narrow stream ('Er könnte ganz leicht hinübergehen' DR, p.27). Sir Kenneth Clark's comment on this enigmatic painting is that 'part of its incantatory power lies in its defiance of logic, in the strange detachment of the

figures, who seem unaware of each other's existence, or of the approaching storm, and in the inexplicable character of the ruins in the middle distance, which can never have formed part of a real building'.²⁹ While the landscape sets the theme on which the characters depend for their significance, they appear strangely indifferent to it. The composition merely juxtaposes Renaissance symbols such as the broken column, representing fortitude (*fortezza*), and the storm which was associated with the vicissitudes of chance (*fortuna*). Thus it has been interpreted as an allegory of *fortezza* (the soldier) and *carità* (the woman), subjected to *fortuna* (the storm). However, part of its attraction has always been its plurality of meaning, and in Andersch's novel it could be seen as a metaphor for meaning itself. It is the only article which Fabio keeps constantly on the table where he arranges his random ideas, written on index cards, 'um zu ergründen, ob sie einen Sinn und vielleicht sogar einen Plan ergaben, die Patience eines Denkentwurfs' (DA, p.127). The painting seems to stand as a warning against any system of thought which disregards the unpredictability of chance. It portrays 'der Wolkenhimmel aller Jahrhunderte', announcing even the inexplicable catastrophes of the twentieth century, such as the fate of the Venetian Jews under fascism (DA, p.27).

The musician's fascination with Giorgione can be explained in terms of a synaesthetic appreciation of art. The Venetian school of painting was known to emphasize the fundamental relationship between art and music, aiming at enrichment of the artist's medium by the use of sources foreign to it. Similarly, Fabio's first impressions of Franziska betray a musical appreciation of colours: 'Er überlegte, ob der Mantel aus weichem teurem Tuch zu ihr paßte, er paßte zu ihrer

Haut, er nahm das Motiv ihrer Haut auf, kontrapunktisch das Motiv aus hellem Sand oder Taubengefieder der Haut aus stumpfer Seide' (DA, p.131). The colour of her hair strikes him with an almost audible intensity:

Es war die unbezwinglich leise, lakonische und zuletzt fächerartig aufgeldste Bewegung dieser Welle aus dunklem, aber nicht schwarz-dunklem, sondern nur mit Schwarz, mit Kohle versetztem pompejanischem Rot (...) vor einem Hintergrund aus dem reinsten Azur (...) sie war es, die in Fabios Augennerven eindrang wie eine Strophe (DA, p.132).

In the *Philosophie der Geschichten* by Wilhelm Schapp, from which Andersch takes the epigraph for the volume *Ein Liebhaber des Halbschattens*, the cultural significance for Europeans of red hair is examined in phenomenological terms. Schapp speculates that all hair colour may provide information on the psychological make-up of an individual, but that red hair colour has a significance surpassing that of any others: 'Die rote Farbe hat bislang die größte Aufmerksamkeit in unseren Breitengraden erregt, aber nicht als Farbe für sich, sondern als Ausdruck (...) für eine seelische Struktur (...), als Leitmotiv für Geschichten, wie wir sagen würden'.³⁰ As experienced by Fabio, and suggested by the title itself, Franziska's red hair fulfils precisely this function of *Leitmotiv* in the structure of the novel. Venice is itself infused with music, even in the story of Franziska and Patrick, who find themselves enveloped in the tones of a Donizetti aria as they walk through nocturnal streets:

Sie gingen unwillkürlich in die Töne hinein, bis sie am Rande des Kanals standen (...), der Tenor sang unglaublich weich und doch präzise die Worte "Una furtiva lacrima", der Liebestrank mischte sich in das schwarze Wasser des Kanals, die verstohlene Träne rann über das Antlitz der Nacht' (DA, p.86).

Thus in Franziska's extreme situation, aesthetic appreciation is possible, even when she least expects it: 'Gerade jetzt, wo es mich nichts angeht, muß es mir passieren, daß ich in einer Januar-Nacht auf die Piazza San Marco gerate' (DR, p.33). She is nevertheless able to reflect on the theatrical effect of the floodlighting, and is captivated by the sight of the illuminated Doge's palace: 'Der Wechsel von dem gelben symmetrischen Rechteck aus Lampenkreisen zu der großen tollen goldenen Fläche des Palastes, der seine Front wie einen Schiffsbug gegen die Nacht und das Meer erhob' (DR, pp.33-34). Her response to the city is dulled, however, when she remembers her anxiety about being pregnant, which 'machte ihre Gedanken so stupef wie ihren Blick, der in dem sanften verwesenden Braun der Mauern von San Marco kein Echo fand' (DR, p.43). Her fear distorts her perceptions, as in *Sensibar*, transforming the marble lions in St. Mark's Square from 'die wunderbarsten Spieltiere auf der Welt' to 'grotesk verkleinerte Ungeheuer', and böse rote Dämonen, blutige Embryos aus dem Bauch der Kathedrale' (DR, p.43).

Fabio also experiences the subjective aspect of perception, when he contemplates the cathedral with Professor Bertaldi: 'In des Professors Geste war San Marco als das erschienen, was es war: als ein Wunder' (DR, p.105). Fabio's sensitivity to alternative views of reality is seen most clearly in his fascination with the primitive world-view of a fifteenth-century monk. The 'Mappa Mundi' by Fra Mauro represents the Earth as a flat disc, although he was clearly aware of its spherical shape, and in no danger of persecution for proclaiming such a heresy at that time. This enigma simply increases the attraction of the map for Fabio: 'Es gab nur eine Erklärung: Fra Mauro muß die Vorstellung von der Erde als einem flachen Teller

geliebt haben, überlegte Fabio; Fra Mauro oder die Besessenheit von der Topographie der Scheibe' (DA, p.125). The more primitive view of reality is not devalued for him by being empirically disproved, on the contrary, die mittelalterliche Topographie war falsch, aber sie regte seine, Fabios, Phantasie viel stärker an als die neueren Kosmologien, für die sogar der Weltraum gekrümmt und geschlossen war' (DA, p.126). The archaic, imaginative perception of the world affords Fabio some of his most intense aesthetic experience, 'die verborgenen magischen Augenblicke, vor einer alten Landkarte' (DA, p.127).

Significant Landscapes

The mediaeval Venetian saw his city as the centre of the world, the lines on his map crossing at the Campanile by San Marco. In the central section of the novel, entitled "Die Linien schneiden sich auf dem Campanile", the paths of Fabio and Franziska also cross, when they meet by chance at the top of the tower, and their attention focusses on the landscape before them. Franziska's ascent of the clock tower is her unreflected response to the beckoning of the landscape: 'Die festliche Piazza badete schon ihre Westseite in der Sonne, so daß Franziskas Blick unwillkürlich den Schattenturm hinaufglitt, das dunkle Rot des Campanile, dessen weiße Spitze in ein unerhörtes Blau zeigte, ein Blau von durchsichtiger Tiefe' (DA, p.118). Just as her red hair against the blue sky cries out to Fabio, the Campanile seems to summon her with a compelling signal. Not expecting to be impressed by the familiar view of Venice, she is surprised by its effect on her: 'Merkwürdig, ich habe das Gefühl, daß

es mich etwas angeht, es ist das berühmte Touristen-Panorama, aber dennoch ist es ganz unabgenützt, das eisige Januar-Panorama, die Vogelperspektive, winterwinddurchströbt, das Cosmorama, ultramarintief und golden' (DR, p.119).

As she surveys the familiar monuments of Venice, she savours the absence of her husband's pedantry, of his compulsive naming which interferes with her own aesthetic perception: 'Die Namen stören nur, man denkt: Canal Grande, und man denkt: die Salute-Kuppel, und so sieht man nicht mehr, das Sehen wird von Namen verdeckt, in Wirklichkeit ist da nur ein Halbrund aus Grünspan und Schwarz über Schattenkuben neben blausilbernem Wasser' (DR, p.120). This suggests a nominalistic notion of naming which conflicts with the evocative power which names assume in Andersch's later work, more in accordance with a phenomenological outlook. Nevertheless, it could be that the apparent contradiction is only superficial, if names are seen here not as arbitrary labels, but as a possible shortcut to recognition, which can actually inhibit perception. Thus Herbert's obsessional naming becomes a strategy for not experiencing the world at first hand. It privileges reflective consciousness ('man denkt') over the pre-reflective encounter with reality ('man sieht'). A similar dissatisfaction with names is apparent in Patrick's account of a wartime experience in Hildesheim, before his arrest and interrogation. He had been disturbed by the awful disparity between name and referent, when contemplating a beautiful example of mediaeval architecture: 'Das Haus war ein herrliches Zeugnis deutschen mittelalterlichen Geistes, schwer, würdevoll und phantastisch' (DR, p.94). On finding its name is "Knochenhauer-Atzhaus", he recoils in horror: 'Der Name lag plötzlich wie ein

Makel auf dem Haus" (DR, p.95).³¹ There is clearly felt to be an intrinsic relationship between sign and referent against which this example offends.

The panorama of Venice and the lagoon seems to offer Franziska three, equally unacceptable alternatives; an aimless voyage at sea with Patrick, further involvement with Kramer in Venice, or a return to Germany beyond the Dolomites, 'die kleine, die vernünftige Lösung' (DR, p.121). She is dissatisfied with all three: 'Ungeduldig empfand Franziska die Stadt dort unten, die Berge und das Meer als Möglichkeiten, aus denen sie wählen konnte' (DR, p.121). The apparent vantage point, the privileged 'Vogelperspektive' of rational, detached evaluation is deceptive, as the solution to her problems appears up on top of the tower beside her, in the form of Fabio Crepez. He represents a fourth alternative of which she is as yet unaware. The illusion of clear-cut alternatives, viewed from above, is reinforced by the clarity of the January day. Yet the more characteristic atmosphere of Venice is an uncanny, misty 'Matteluft', in which Franziska's drama takes on a yet more theatrical aspect. On her first morning in the city, she notices the indescribable density of the air: 'Es herrschte wie gestern eine kühle Luft wie aus Matte' (DR, p.39). This image is sustained throughout the novel, until she confronts Kramer for the last time: 'Draußen, in der weißen Matteluft, gingen die grauen Masken über den Markusplatz' (DR, p.167). Here, it has become almost synonymous with evil: 'O Gott, das ist die Sekunde des Äußersten, des letzten Zweifels an Dir, warum hast Du Kramer geschaffen, warum die Gastkammern, die Todeszellen von Auschwitz und Venedig, die weiße Matteluft' (DR, p.167). It is tempting to see in this image a visual correlative to the

all-important 'Atmosphäre' which infuses Anderach's landscapes and is his prerequisite for creative writing.

A further medium for 'Atmosphäre' in the novel are the sections entitled "Der alte Piero - Ende der Nacht", which punctuate the four days of the narrative.³² Their lyrical, associative style imitates that of automatic writing, at the same time encouraging the reader to make illogical connections. The old man is Fabio's father, as becomes apparent when Fabio dreams of his father's death on the lagoon. Indeed, these atmospheric sections of the narrative have a dream-logic, and seem to distil the very essence of the city. It is both the familiar tourist's city of architectural jewels and an uncanny labyrinthine maze. For Franziska it is the latter, making her afraid to leave her hotel room, "weil ich Angst habe vor draußen, vor aussichtslosen Gängen, vor ziellosem Herumirren, vor der Einsamkeit, vor Venedig" (DR, p.41).

The atmosphere of the landscape is not always threatening, indeed, it is evoked here as elsewhere in Andersch's work by the image of the 'geheimnisvolle Häuser' of the Italian proletariat. The symmetry of this image is complete only in the first version of the novel, where the first section entitled "Rapido und Betrachtung eines Hauses" corresponds to the last, "Das Geheimnis solcher Häuser".³³ The first description of one such house is one which Franziska had seen from the train on her journey to Venice, and which haunts her, gaining in significance with each repetition: 'Das Haus war ein Würfel, ein Würfel aus Trostlosigkeit und Verfall und geheimem Leben' (DR, p.16, p.82, and in the first edition, p.288). Franziska recalls Herbert's indifference to such scenes, which exude the essence of Italy for her: 'Ich habe mich immer nur für diese Art Häuser

interessiert, ich wollte hinter das Geheimnis solcher Häuser kommen, ganz Italien besteht aus solchen Häusern, in denen Leute abends im Dunkeln sitzen und Geheimnisse bewahren, arme bitters leuchtende Geheimnisse' (DR, p.16, cf. pp.82-83).

The painting by neo-realist Mario Sironi which she sees in a gallery towards the end of the novel, "Paese Urbano", evokes the image again: 'Es war ein wunderbares Bild, ein brauner Vorstadtkarren vor eines jener Häuser' (DR, p.179). It has an almost therapeutic effect on her strained nerves, as she waits anxiously for her appointment with the Venetian doctor, she takes refuge in the paintings 'Sie hatte sich in das Bild hineingerettet' (DR, p.180). It seems to open up another alternative which had been obscured by the terror of Kramer's threats, and prefigures the assistance of Fabio: 'Ich habe mehrere Möglichkeiten, und ich kann zwischen ihnen wählen, wer sagt denn, daß man keine Freiheit zum Wählen hat?' (DR, p.180).

The main reason for not returning to Germany is presented in terms of how she would live, as she envisages 'die süße Appartement-Wohnung, das hohe Gehalt, die falsche Ordnung und die falsche Sauberkeit, der Mangel an Ideen, der Mangel an Leidenschaft, nicht einmal das Kind wird sich vor der deutschen Langeweile bewahren, vor dem Land ohne Geheimnisse' (DR, p.82). Fabio, however, lives among the remaining Jews of Venice, 'in einem ihrer schweigenden Häuser' (DR, pp.27-28), and in the last chapter of the first edition, Franziska finally gains access to the mystery of these houses, going to live with his family in Mestre. The evocative power of the repeated description thus reaches a climax in the first edition unequalled in the revised version.

Freedom

A further defence of the ending of the unrevised edition of *Die Rote* rests on its greater consistency with the notion of freedom developed in the novel. Franziska's desertion of her husband is not, as already indicated, a rational decision. When she reaches her 'breaking-point' with him it is 'wie (...) ein Gottesurteil' (DR, p.16). Moreover, her destination is a random choice: 'Es ist wie in Roulette, ich habe auf Zero gesetzt und es ist eine Farbe herausgekommen. Irgendwohin hieß Zero. Herausgekommen war Venedig' (DR, p.12). Her frame of mind is confused and irrational, as she reflects on the price of the ticket to Venice as 'ein böses Vorzeichen' (DR, p.13). Thus her decision can hardly be deemed an authentic, existential choice. Yet her polarized vision of existential alternatives implies a curiously Sartrean mode of thought: 'Es gibt nur zwei Möglichkeiten zu leben, ganz allein oder unter den Massen', the freedom of 'l'être pour soi' contrasted with 'mauvaise foi' (DR, p.31). She sees sexual relationships, too, only in terms of a simplified dualism: 'Die Gesellschaft besteht aus den monogamen Arbeitern und der Prostitution' (DR, p.70). Even her first impressions of Patrick oscillate between that of 'ein kleiner Teufel' and of a homosexual 'von der Sorte der sehr männlichen Engel' (DR, p.75). However, her experiences in Venice lead her to question this view of reality and look for a third alternative: 'Gibt es keine andere Wahl als die zwischen dem schicklichen Leben und der sauberen Misere?' (DR, p.58).

This emerges in a new notion of freedom as the correct response

to a particular environment, and is present from the outset in the form of the mysterious Italian houses. The chance of a simple family life in Mestre answers a profound need in Franziska, in her changing identity as a prospective mother. Clearly, it is also an instinctive response to the Italian landscape, which offers itself to her as a potential home rather than a succession of tourist attractions. Hence the first edition presents not an implausible idyll, but a consistent account of the realization of freedom in a specifically phenomenological sense.

When Franziska speaks to Joachim on the telephone and recognizes that he no longer has any power over her, this notion of freedom is crystallized in her thoughts. Patrick has revealed to her the power structures inherent in any sexual relationship, always based on primitive, irrational instincts. On this level, there can be no 'free will' in the Sartrean sense, but her liberation from Joachim is brought about by a new kind of constraint, not a rational decision. The instincts surrounding pregnancy release her from those enslaving her to her lover: 'Ich bin jemand, der nicht mehr automatisch aufgezogen wird. Obwohl ich etwas erleide, obwohl ich nicht mehr wählen kann, muß ich nicht mehr tun, was ich gern gehabt habe (...). Sie spürte ganz deutlich, daß sie frei war' (DR, p.117). This freedom is not that of the detached 'Vogelperspektive', but that of the individual inextricably bound up in the world, corresponding to Merleau-Ponty's ontological category of 'l'être au monde'. Surveying Venice from the Campanile on Sunday morning, Franziska reflects on the number of people with whom she has become involved in such a short time in the city: 'Plötzlich entdeckte sie, daß sie in die Stadt verstrickt war' (DR, p.121). The kind of escape which she had

envisaged when she left Herbert in Milan is revealed to be an illusion: 'Man kann nicht untertauchen. Man kann fortgehen, aber nur, um zu entdecken, daß man wieder irgendwo angekommen ist. Man verläßt Menschen, um unter Menschen aufzutauchen' (DR, p.178).

This is the reason for her rejection of Patrick's offer of a way out of Venice on his yacht, an escape to the freedom of the sea. Patrick presents himself as a free individual, even in the description of his wartime parachute jump over Germany, which is almost a metaphor for existential choices: 'Ein Mensch, der aus einem sich in rasender Fahrt befindlichen Flugzeug in einen unermeßlichen Abgrund springt, das ist doch einer, der aus allem stürzt, was er gewußt hat, aus so kleinen ungrenzten Dingen, wie sie ein Volk oder eine Idee sind. Er stürzt aus Zeit und Raum heraus' (DR, pp.90-91). However, his belief in laws of causality reveals this freedom as illusory, when he tells Franziska, 'mein Schicksal ist die Folge einer lückenlosen, einer automatischen Kette von Kausalitäten' (DR, p.92). His insight into the structures which limit human freedom, such as the hypnotic effect of Nazi ideology on his own torturers during the war, stops short of his own enslavement to the belief in fate and the obsession with vengeance. The sea, the aedius of Patrick's freedom, appears to Franziska from the Campanile as 'eine hohe Wand' which is 'ohne feste Grenze' (DR, p.118). This is crucial to her rejection of the more frightening aspect of such freedom, a life of flux without firm reference points:

Man setzt uns in Boote, man gibt uns Karten in die Hand, man lehrt uns sogar ein bißchen Navigation, aber dann kommt die Nacht, dann kommt der Nebel, die Zeichen verschwinden, die Feuer werden gelöscht, und wir bleiben allein in einer Welt aus ziehenden Sänden, aus Untiefen und Strömungen, die wir nicht kennen, aus unbekannten Mägen. Die Welt ist eine Lagune (DR, p.99).

Even Venice is an illusion, giving the impression of 'dry land', but actually an island, no more than an emergency, temporary solution. True freedom is not the state of being at sea, but the discovery of a meaningful, congenial environment, the acceptance of its limitations and the correct response to the future which offers itself to us, reflected in Franziska's faith that 'die große Lösung, die richtige Lösung wird eine sein, die mir nicht die Freiheit läßt, sie zu wählen' (DA, p.121).

This idea of freedom is the basis of the affinity between Fabio and Franziska, when she begins to see her desertion of Herbert and Joachim as a form of resignation: 'Vielleicht fallen die Supersten Entscheidungen in dem Augenblick, in dem man resigniert' (DA, p.188). Resignation is the characteristic style of Fabio's musical performances, seen immediately in his interpretation of the score of Monteverdi's "Orfeo". Instinctively, but correctly, he rejects the conductor's insistence on the "stile concitato", the aggressive, war-like style which the composer actually conceived over thirty years after the composition of "Orfeo".³⁴ Fabio considers resignation to be the appropriate response to 'die Meldung von einer Supersten Katastrophe' (DA, p.19). While this is undoubtedly also a subjective response to the music, it is an authentic one in terms of a phenomenological view of art. Fabio's appreciation of Monteverdi's music is based on empathy with the experience which inspired it. This is only possible because the composer's music was the authentic expression of his experience of reality:

Dies also war das sogenannte Ewige in der Kunst weil ein Mann sich im Jahre 1606 zu dem Gedanken der Katastrophe richtig verhalten hatte, stante seine Musik auch heute noch. Monteverdi hatte die Pest in Venedig erlebt. Er schrieb Musik für Zeiten, in denen die Pest herrschte,

Eurydike gestorben war, Revolutionen verloren gingen und die Wasserstoffbombe geworfen werden würde (DR, p.19).

The music captures the essence of catastrophe, both on the level of concrete political reality and of imaginative mythology. Brahms' music is similarly the 'primary expression' of his liberal humanism, the violins 'gliederten das Gefüge seines Glaubens an den Menschen in eine Folge sehr reiner melodischer Bewegungen' (DR, p.60).

Fabio's political disillusionment mirrors that of Gregor, as does his fascination with the notion of intellectual freedom within the conformism of organized religion. Reflecting on Giuseppe Rossi's story of the rat and the cat, and the unexpected scepticism of the Pater Prior of the monastery, Fabio wonders, ob man from sein kann, richtig from, und doch nicht alles für richtig zu halten braucht, was Gott tut' (DR, p.52). His critical reflection on the myth of Orpheus, whom he considers to be das tragische Opfer göttlicher Sinnlosigkeit', leads him to a conception of God as an artist: 'Sehr wahrscheinlich las Gott viel lieber kritische Rezensionen über seine Werke, anstatt Lobeshymnen zu lauschen. Fabio fand es unadglich, Gott zu leugnen, aber er konnte sich keinen Gott imaginieren, der nicht bereit war, sich der Kritik zu stellen' (DR, p.192).

Like Gregor, Fabio has sacrificed both aesthetic and emotional satisfaction to his political career, his only romantic liaison being with Giulietta, 'für die er eine halbe Leidenschaft nährte' (DR, p.66). However, perceiving the ideological sterility of contemporary power politics, he abandons the struggle and attempts to salvage a musical career. In contrast to the idealistic Professor Bertaldi, whose philosophical work *Entwurf zur Vorbereitung einer Philosophie der Freiheit* never descends from the realm of abstractions, Fabio's

notion of freedom is derived from the lived experience of armed combat. It finds expression in his contemplation of Fra Mauro's map of the world, and of the concept of the Earth as a globe with its 'vorgetäuschte Unendlichkeit' (DR, p.125). Like Franziska, he rejects the idea of aimless travelling at sea: 'Reisen hätte Sinn, wenn man irgendwo einmal dorthin käme, wo die Erde zu Ende ist' (DR, p.125). His perception of the sea as a symbol of futility, not of freedom, is clear also in his interpretation of Antonioni's film "Il Grido".³⁵ For the hero of the film, Aldo, life without love is 'eine große entsetzliche Öde', yet love is dependence, the antithesis of freedom (DR, p.176). Thus freedom, as represented traditionally by the sea, becomes meaningless for him, 'weil seine Abhängigkeit für ihn das einzig Lebendige auf der Welt war, nahe er das Bild der großen grauen Flut zuletzt in seine Augen, nicht als ein Zeichen der Freiheit, sondern der Vergeblichkeit' (DR, p.176). Fabio's rational reaction to the story is to despise such dependence, but his emotional response is simply, 'das fehlt mir' (DR, p.176). It makes him all the more sensitive to Franziska's plight, when she approaches him in Ugo's bar. He perceives her hair once more like a poem: 'Die Strophe hatte sich angehört, wie Strophen sich anhören müssen: kurz und zwingend. Sie war ein Sinnbild der Abhängigkeit' (DR, p.193).

The idea of artistic commitment in the novel remains ambiguous, as Fabio's musical career is clearly a compromise, not the realization of an ideal. There are echoes of Sartrean engagement in his reflections on science as an alternative way of life, based on epistemology rather than politics:

Die Wissenschaft ist die andere große Möglichkeit, vielleicht ist sie die wirkliche Aktion, aber ich habe sie versäumt, ich habe nicht rechtzeitig begriffen, daß die

Wissenschaft die reinere Aktion ist, die Veränderung der Welt durch Deskription, durch exakte Aufzeichnungen, durch nichts als kaltes Konstatieren (DR, p.127).

For Sartre, such description is indeed a form of literary commitment, but Fabio sees his role as a musician in different terms:

Der alte Musikant hatte sein Leben damit zugebracht, in den Seelen seiner Zuhörer, stumpfer, in ihrem Alltagsleben gefangener Leute, Leidenschaften, tiefe Empfindungen, den Sinn für Schönheit und wahre Gedanken zu wecken, während die Pensionisten der Revolution nichts vollbracht hatten, als Hoffnungen zu erregen, die sich nicht erfüllten (DR, p.171).

Instead of seeking to change the world, his commitment is channelled into the attempt to awaken new sensibilities in people and to enrich their perceptions of reality.

Paris ist eine ernste Stadt (1961)

Andersch's brief portrait of Paris, which appeared in a limited edition of the *Vereinigung Oltar Bücherfreunde* in 1961, has attracted little critical comment in assessments of his work as a whole, but merits attention in any study of his literary landscapes. Both subject matter and date of publication mark it out as a significant indicator of Andersch's increasingly conscious assimilation of French phenomenological thought, coinciding with the sudden death of Merleau-Ponty and subsequent upsurge of interest in his ideas in the Federal Republic. The four brief chapters, loosely constructed around a visit to Paris, reflect a fascination and empathy with the French capital, its people and its art. In his essay, "Notizen über Atmosphäre", Andersch writes: 'Drei Gründe, um nach Paris zu reisen. Erstens die metaphysische Struktur von St-Pierre-de-Montmartre über Descartes und Port-Royal bis Beckett.

(Bloy nicht zu vergessen!) Zweitens der Impressionismus. Drittens das Ineinander der Arbeiter- mit der Lumpen- und Bettler-Welt: Billancourt und Ménilmontant'.³⁶ All three aspects of the city are explored in this text, as the narrator, Rodolphe (a gallicized version of Andersch's elder brother's name), seeks to define the unique atmosphere of Paris.

The intellectual heritage reflected in the architecture of the city forms the basis of the latter half of the text, which revolves around the aesthetic debate in a modern-day Parisian salon. This central passage appeared separately in 1956, entitled "Wenn es Nacht wird in Paris", and depicts a discussion of Expressionist music between the Marquis de Monville and a group of young intellectuals in St Germain.³⁷ Contrary to Rodolphe's expectations (modelled on his preparatory reading of Proust), he finds himself in a modern *bohème*, engaged in a debate on the relative merits of traditional and modern jazz. The Marquis and the negro, Mondor, represent two opposing attitudes to art, that of 'Gefühle und Ahnungen', and that of 'Foreulieren mit Hilfe von klaren Berechnungen' (PS, p.37). Mondor advocates an abstract modern jazz in the contemporary German style, which is 'kühl und klar', unlike the traditional New Orleans jazz which is so popular in Paris. He represents the view, 'daß Kunst etwas ist, was aus den Berechnungen der Künstler hervorgeht' (PS, p.37). This recalls Andersch's own notion that 'Erfindung' in the artist corresponds to 'Messung' for the scientist, developed in the attempt to bestow on the former an equal epistemological status.³⁸

The Marquis, on the other hand, represents a phenomenological appreciation of art as the primary expression of a particular culture: 'Wir Franzosen lieben jede Musik, in der wir echte große

Folklore und naives Gefühl spüren' (PS, p.38). While these appear to be conflicting views, it becomes clear that Mondor's position is not a rationalist one, as it seems at first sight: 'Ich weiß sehr genau, daß der Kern der Kunst Magie ist. Aber dieser Kern kann nur durch äußerste Klarheit, durch eine Rationalisierung der Mittel, sichtbar gemacht werden' (PS, p.37). A parallel could be drawn here with the aim of phenomenological reduction, which is to investigate and reveal the intuitive experience of reality by means of a rigorous philosophical method. However, Rodolphe's sympathies are divided between Mondor's intellectual approach and the eclectic tolerance of the Marquis, expressed in the terms: 'Ich entscheide mich nicht für Richtungen, sondern für die Qualität (...). Und die finde ich leider - oder Gott sei Dank! - in den verschiedensten Richtungen' (PS, p.39). This reflects the critical criteria according to which Andersch justifies the political diversity of his aesthetic tastes.³⁹ Thus the apparently contradictory views expressed in the argument correspond to two sides of Andersch's own approach to art: the aspiration to intellectual rigour coupled with an intuitive and apolitical appreciation of form.

The debate in the final section of the text centres on the conflict between rationalism and mysticism, in the context of the *renouveau catholique*. The journalist, François, represents 'kritische Distanz' and commends to Rodolphe a passage from Valéry on the death of symbolism, as an antidote to his friend's enthusiasm for Léon Bloy. Rodolphe, for whom the Jugendstil entrances to the *Métro* are 'Pforten in eine Welt der Schatten' (PS, p.50), the anti-symbolist argument is insufficient to diminish his admiration for Bloy's authentic Catholicism: 'Ich sprach nicht aus, daß ich Bloy für

den letzten Menschen des christlichen Mittelalters hielt, und für den Geist, in dem alles, was Péguy, Maritain und Bernanos geschaffen haben, entschieden worden ist' (PS, p.49). The intellectual legacy of the *renouveau catholique* is clearly another aspect of the atmosphere of Paris.

The conflict of intuition and reason is encountered again in Rodolphe's discussion of Impressionism with the student, Denise, and the young playwright, Prejean. In particular they debate the qualities essential to the patron of the arts, and Rodolphe concludes, with Denise, that empathy is more important than ideas:

Ich glaube, daß die Werte in der Kunst immer nur durch solche Einzelne bestimmt werden, denen ich nur ungern die Bezeichnung 'Idealisten' geben möchte. Um zu spüren, was mit Cézanne und Van Gogh los war, bedurfte es nicht des Idealismus, sondern einer Art Wunschrute des Gefühls (PS, p.29).

The relative devaluation of rational reflection in matters aesthetic is demonstrated in Rodolphe's musings on the Impressionists as he sits in the Tuileries: 'In einer Art Wachtraum hörte ich die längst verstorbenen Maler reden' (PS, p.24). He eavesdrops on an imaginary conversation between Gauguin and Van Gogh, the former extolling the virtues of a primitive perception of reality: 'Sie sollten mit mir kommen, in die Südsee! Ich werde wieder dorthin fahren. Oder nach Martinique. Dort sind die Mythen noch lebendig' (PS, p.25). Gauguin describes in one of his own paintings the synaesthetic experience of colour, sound and aroma: 'Ich träume von gewaltsamen Harmonien inmitten natürlicher Wohlgerüche, die mich berauschen' (PS, p.26).

In the course of their discussion of Impressionism, Rodolphe reflects on the work of the dramatist, Prejean, himself,

characterizing it in terms of a childlike perception: 'Seine Stücke sind wie mit seinen Augen geschrieben: fressend und mit einem in Kinderangst weit aufgerissenen Blick. Kinder sehen die Welt in von Angst umstellten Ausschnitten, aber sie sehen sie intensiv und vor allem völlig neu. So, wie die Stücke Préjeans die Welt sehen' (PS, pp.22-23). This passage indicates a clear awareness of phenomenological ideas on the immediate, intuitive perception of children and primitive peoples, who have not yet lost sight of their initial wonder at the world.

In addition to the climate of intellectual debate and the pervasive presence of Impressionism, the atmosphere of Paris is evoked in Rodolphe's encounters with the ordinary people and their language. In the local grocery store near his hotel in the *quartier latin*, he listens with pleasure to the names of the Norman fruit wines, evocative of the landscape of Northern France: Wenn Madame Javet die lustigen oder poetischen Namen der Äpfel nennt, bekomme ich immer Lust zu einem kleinen Ausflug in die Normandie' (PS, p.8). In conversation with this garrulous Parisian woman he senses something of *das Aroma Frankreichs* (PS, p.10). In search of the city's mystery, he traces a route around the centre of Paris, *'um des Zaubers auf der Spur zu bleiben'* (PS, p.18). Passing the designer boutiques in the Rue du Faubourg Saint Honoré, he turns into the Avenue Matignon, *'in der es kaum noch Schaufenster gab, sondern nur noch die magischen Namen, auf Messingschildern oder Marmor in Schriften von Plantin graviert: Jacques Heim, Maggy Rouff, Jean Dessès'* (PS, p.18). There is no trace of a nominalist devaluation of names, which are here invested with a magical significance.

Rodolphe finds the key to the city's atmosphere in conversation

with the bird-seller, Gabillots: 'Ich werde nie vergessen, wie er mir einmal erklärt hat, warum Paris eine phantastische Stadt ist. Ich meine 'phantastisch' im Sinne von zauberhaft und unwirklich, von geheimnisvoll und merkwürdig (...). Was war eigentlich dieses die Phantasie anregende Gefühl, das ich in Paris empfand, genau?' (PS, p.13). The answer lies in the Parisian *argot* explained to him by Gabillots: 'Die Freiheit heit beim Pariser Volk ganz einfach 'La Belle' - die Schne'' (PS, p.20). The notion of identifying freedom with beauty captures his imagination, and offers a formula for the anti-utilitarian mentality of the Parisians: 'Die Phantasie, die in der schnen Freiheit lebte, schuf Bedrfnisse: der Geliebten ein Parfum aus Iris und Ambra, dem Einsamen den Tukan in den Feuerfarben, rot und schwarz' (PS, p.20). At the same time it is a city of contrasts and coexistence, of the organic integration of the proletarian and the artistic world, as epitomized in Montmartre: 'berall verwandeln sich die Huser aus Menschenwerk wieder in ein Stck Natur zurck' (PS, p.54). By juxtaposing these two elements, the potentially elitist implications of a pure aestheticism are dispelled, and art is assimilated naturally into the life of the ordinary people, in 'der brderliche Rauch des wilden, zeitlosen, menschlichen Lebens von Paris' (PS, p.55).

From this landscape and the ideas which animate it, Rodolphe infers a new notion of *engagement*, an uncompromising commitment to truth within the context of one's lived situation: 'Man mute sein Gepck aufnehmen und die Wahrheit suchen. Es war die Lehre von Paris' (PS, p.55). In terms of Merleau-Ponty's philosophy this could be seen as a commitment to meaning within the context of our situation: 'Nous sommes ns au monde et aux autres dans une

confusion inextricable. L'idée de situation exclut la liberté absolue à l'origine de nos engagements.⁴⁰ While this highly personal view of Paris may not merit comparison with other works of greater literary value, its emphasis on the intuitive perception of art and reality presages Andersch's development in the 1960's of an irrationalist, phenomenological aesthetic.

Ein Liebhaber des Halbschattens (1963)

When asked by an interviewer in 1967 to name his own favourite work, Andersch singled out the stories "Ein Liebhaber des Halbschattens" and "Alte Peripherie", both published in 1963.⁴¹ His choice substantiates the view held by several critics that the period around 1961 marks a significant turning point in Andersch's work. Wehdeking identifies a transition at this time from his "Zeit der Hoffnung" to the "Zeit der Unentschiedenheit" (terms drawn from Andersch's own work plans), but makes no serious attempt to locate this work within the development.⁴² The most detailed study is probably still that of Alfons Bühmann, who interprets the "Halbschatten" motif as an ineffectual limbo in which most of Andersch's protagonists seem to be trapped.⁴³ Like Gregor and Efraim, Lothar Mitte is an inconspicuous hero, whose predilection for grey, neutral lighting fosters detached, critical observation. However, Bühmann's detailed documentation of the parallels linking this "Novelle" with other works gives little indication of any progression in the treatment of themes and motifs. If, indeed, this was a time of development in Andersch's work, there is a case for re-examining the familiar elements in the story of Lothar Mitte, to extrapolate their more complex and problematic

significance.

Ingeborg Drewitz, who does see in this story a departure from previous works on the level of narrative technique, also notes a shift in thematic emphasis: 'Er hat begriffen, daß sein Unvermögen, das schlechthin Böse darzustellen, ihn zum Ankläger unfähig macht, dafür umso mehr zum Verteidiger des Angeklagten (...) prädestiniert'.⁴⁴ Her explanation leaves many questions open, but it is a valid observation that Andersch confronts the guilt of acquiescence under National Socialism in this text as never before. The familiar theme of *Vergangenheitsbewältigung* is treated in an entirely new way which owes much to a new emphasis on the psychology and power of memory. The implicit fascination with the processes of perception in earlier works is foregrounded here, as Andersch explores the consequences of a disturbed relationship to the past in perceptual terms. This new emphasis on memory and perception signals a significant stage in the transition from an existentialist to a more phenomenological stance.

It is the story of an academic historian, Lothar Witte, who returns to his native Berlin 1961, in the hope of obtaining a transfer from the University of Göttingen to the city which had been his home until after the end of the war. He is refused on the grounds of his obscure research interests (into heretical movements of late thirteenth-century France), and on the well-founded suspicion that he has an alcohol problem. The return journey to the West, on which he is accompanied by his mother, who still lives in Berlin, becomes a journey in time, as well as a geographical one. The landscape of Brandenburg and Mecklenburg, now part of the GDR, is full of memories for Lothar, in particular of his lover Melanie, whom

he has not seen since 1947. He deviates from the official transit route to rediscover places which he associates with her, surreptitiously but compulsively drinking himself into an alcoholic haze. Distracted by the vividness of his recollections, or by the effects of the cognac, he is the unwitting cause of his mother's accidental drowning in the Barrentiner See, which they have to cross to rejoin the road to the West. This enigmatic story is open to interpretation on psychological, philosophical and mythological levels, none of which offer an unequivocal explanation of its tragic outcome. However, instead of seeing in Lothar Witte another *geschlagener Revolutionär*, his story could be read as a case history of visual agnosia, a perceptual disturbance in which visual and cognitive perception become dislocated. The deterioration of his perceptual powers seems to be somehow connected to his retreat into memory, which begins to constitute a more convincing reality than the present. The crucial link between the problem of perception and that of the individual's relationship to the past is signalled by the epigraph to the volume, a passage from Wilhelm Schapp's *Philosophie der Geschichten* (1959).⁴⁵

Wilhelm Schapp (1884-1965) was among the first members of Husserl's Phenomenological circle in Göttingen, and the quotation with which Andersch prefaces this collection of short stories is a statement of some of his most important ideas. His is a position far removed from the ontology of Sartre, with his categories of *'pour soi'* and *'en soi'*. For Schapp, the primary category of existence is that of involvement in *'Geschichten'*, as implied in his statement, *'daß dies Verstricktsein oder vielleicht auch Verstrickt- gewesensein unser Sein ausmacht'* (Schapp, p.5). Indeed, we should no longer take

the 'cogito' as our philosophical starting point, thinking in terms of consciousness ('Denken') and contents of consciousness ('Sachverhalt'). Schapp posits the theory that thought, and language itself, are predicated on 'Geschichten', without which they are meaningless abstractions. Thus Schapp develops his own personal theory of the intentionality of consciousness, making 'Geschichten' the only valid source of knowledge.

Schapp challenged what he saw as the affliction of Western philosophy, the separation of knowledge and the knower, elevating the former to an unwarranted supremacy: 'An die Stelle von Geschichten tritt der Sachverhalt, tritt der Gegenstand, tritt die Sache; an die Stelle von Verstrickt-in-Geschichten tritt die Erkenntnis, das Wahrnehmen, Denken, Vorstellen von Sachverhalten; an die Stelle des In-Geschichten-Verstrickten tritt der Erkennende' (Schapp, p.223). The attraction for Andersch of this brand of phenomenological thought becomes clear in the implications of Schapp's thesis: it rehabilitates the role of the 'Dichter', who has been forced into subservience to the 'Philosoph'. Andersch was receptive to vindication of his occupation from such erudite sources, particularly when directed against the academic establishment. In 1978 he writes bitterly of 'das Lächeln der Auguren, die mir über die Schulter blicken, während ich philosophiere. Einer von uns sollte sich opfern und eine Geschichte des akademischen Hochmuts schreiben. Deren letzter Satz, dessen bin ich mir fast sicher, würde lauten: "Es darf wieder philosophiert werden"'.⁴⁶ His diatribe culminates in the tribute to Descartes, 'Descartes war ein Tiefgelehrter. Er stellte die Dichtung über die Philosophie'.⁴⁷

Schapp was concerned to broaden the scope of philosophical

debate, reintegrating categories of knowledge which had long been discredited. He expresses this in terms of the different categories of 'Geschichten' in which we are constantly and simultaneously involved: 'Man könnte fast sagen, daß ein Mensch, der nur in Wachgeschichten verstrickt wäre, nur ein halber Mensch wäre oder daß der wache Mensch auf den Schultern des Schlafenden, des Träumenden, des Berauschten, vielleicht des Wahnsinnigen lebt' (Schapp, p.8). Thus Schapp blurs the boundaries between the different levels of consciousness on which we are involved in 'Geschichten', claiming that they are divided only by 'fließende Übergänge, so, wenn wir etwa den Wachzustand oder die Geschichte im Wachzustand vergleichen mit dem leichten Teerersch, Kaffeerersch, Weinersch, bis zur sinnlosen Betrunkenheit oder die Träuserien, das Träumen am Tage mit dem Träumen in der Nacht' (Schapp, p.7).

This could be seen to shed new light on the significance of alcohol in Andersch's story. Lothar Mitte is seen in a state of apparently acute wakefulness, in varying degrees of intoxication and lost in what might appear to be daydreams. On one level, this may be interpreted as an exploration of states of consciousness which used to occupy a more important place in Western civilisation, but which have been devalued by the relatively recent privileging of the waking state. Moreover, Andersch's implied reference to the Orpheus myth at the end of the story accords with Schapp's view that 'Märchen und Sagen strahlen in die Alltagsgeschichte hinein, und der Mythos umfaßt alles. Die Traugeschichten sind mit den Märchen verwandt, und die Rauschgeschichten haben eine Beziehung zur Dichtung' (Schapp, pp.9-10). He goes on to describe the consequence of losing sight of this as an 'Entgöttlichung der Welt' (Schapp, p.224).

Memory

Just as our existential 'in-Geschichten-Verstricktsein' is not confined to one state of consciousness, nor is it confined to the present, 'sondern diese Gegenwart der Nachgeschichten treibt auf einem Meer von Vergangenheit und hält sich wohl nur auf der Oberfläche, weil es schon von der Zukunft gehalten wird' (Schapp, p.12). This phenomenological view of time, as a Bergsonian 'durée' rather than a chronological sequence carries significant implications for the process of *Vergangenheitsbewältigung*, the results of which can be seen in Andersch's story. If consciousness contains all the accretions of our past states, then the past cannot be shaken off in a moment of existential choice, as in *Die Kirschen der Freiheit*. The primacy of memory in "Ein Liebhaber des Halbschattens" certainly seems to reflect the priority which Schapp accords to the past: 'Dabei ist Vergangenheit durchaus etwas Positives. Die Vergangenheit trägt die Gegenwart' (Schapp, p.105). Schapp even speaks of 'einem Sehen in die Vergangenheit', in the sense that all perception is access to a past state of the world (Schapp, p.109).

In the story of Lothar Witte the processes of perception and of memory are inextricably linked. As he waits in the car for his mother outside the old family home in Berlin, 'es war ihm deutlich bewußt, daß er auf die Jahre mit Melanie starrte' (LN, p.9). He has techniques for suppressing painful or embarrassing memories, such as that of the previous day's interview with Professor Tilius at the university. When attempting to activate his memory, to conjure up a picture of Melanie, he is first confronted with the guilt associated

with his avoidance of military service during the war in order to stay with her, and of his acquiescence in the knowledge of Nazi atrocities. As a historian, he had been placed in the war archives: 'Er wischte, wie immer, die Erinnerung an gewisse Dokumente weg, die er damals gelesen hatte. Er hatte sie gelesen, benommen von Schauer, und dann hatte er sie katalogisiert. (...) Er war ein Buchhalter der Unenschlichkeit gewesen: die schädigste aller Rollen' (LN, p.29).

Clearly, memory cannot be summoned and suppressed at will, but possesses a degree of autonomy akin to that of Schapp's *Geschichten*:

Die Geschichten können leicht und mühelos auftauchen, sie können auch wie aus weiter Ferne erst langsam und in Bruchstücken auftauchen (...). Bei all diesen Geschichten, die uns bekannt sind, kann man den Eindruck haben, als ob sie uns im Horizont umlagern und nur auf ein Stichwort warten, um sich gleichsam aus dem Schlaf zu erheben und uns gegenüberzutreten.⁴⁸

As he drives through the landscape of his youth, Lothar experiences this ubiquitous presence of memory with particular intensity: 'Stücke jener Zeit (...) glitten an ihm vorbei wie die Landschaft aus Torfbrüchen, Roggenfeldern, Eichenkratt, aus der sie sich erhoben' (LN, p.23). This arouses in him an irrepressible desire to recapture the time with Melanie, 'ein unbezähbarer Wunsch, jene Jahre wiederzufinden, jene Jahre und Melanie wieder an sich zu reisen' (LN, p.23). In strikingly similar terms, Schapp describes the ways in which we gain access to past *Geschichten*, so that they can be restored to us in their entirety, 'so daß wir gleichsam die ganze Geschichte an uns heranziehen können'.⁴⁹

Brandenburg is also the landscape of Frau Witte's childhood, but she is more aware of the changes which have taken place in the intervening years, and is reluctant to revisit her birthplace at

Stechow: 'In meinem Alter lebt man in Erinnerungen. Aber man läßt sich nicht mehr gerne an die Wirklichkeit erinnern' (LH, p.20). Unlike her son, she is in no doubt as to what constitutes 'reality', in Schapp's terms the customarily privileged 'gegenwärtige Wachgeschichte'. For Lothar, however, the whole landscape is animated by memories of Melanie which become increasingly real and begin to crystallize around specific localities. One of these is the Klinker See, a lake at which he had spent an idyllic afternoon bathing with Melanie: 'Er hätte ebenso gut nach Rheinsberg oder zu einem halben Dutzend anderer Orte fahren können, denn die ganze Gegend war belebt von Erinnerungen an Ausflüge mit Melanie' (LH, p.25). This had been the reason for his not seeking an academic transfer to Berlin sooner, 'weil er damals angenommen hatte, nicht zusammen mit seinen Erinnerungen in dieser Stadt leben zu können' (LH, p.17).

In addition to his personal memories, Berlin also holds the attraction of the spiritual presence of his favourite author, Fontane, whose work *Wanderungen durch die Mark Brandenburg* Andersch acknowledges as a source for his text. Göttingen holds no comparable attraction, in spite of associations with Lichtenberg: 'Lichtenberg war in Göttingen ein toter Mann, während Fontane in Berlin merkwürdigerweise immer noch lebte' (LH, p.14). In view of Andersch's own priorities, it is hardly surprising that literature animates the landscape in a way which philosophy cannot equal. Indeed, Lothar's perceptions of the countryside are to some extent conditioned by literary models: 'Lothar nahm sogar den feinen Torfstaub wahr, der über dem Land lag; wie hatte Fontane ihn genannt? (...): als schnupftabakfarben hatte Fontane ihn bezeichnet' (LH,

p.19). The landscape is clearly alive with Fontane's "Geschichten" as well as his own.⁵⁰

Having stopped at the Klinker See, ignoring his mother's protests, Lothar is at first disappointed by his failure to conjure up from the landscape a picture of Melanie which would enable him to relive the past: "Diese Erinnerung war nur ein mechanisches Einrasten seines Gedächtnisses; sie ergab kein Bild von Melanie, obwohl er sich angestrengt bemühte, es sich vor den Hintergrund des Ortes zu projizieren, an dem er sich befand" (LH, p.27). All he can achieve by his own efforts is the mechanical, corporeal functioning of his memory. Even resorting to the historian's method of registering significant dates of their relationship, he fails to retrieve the time past. It becomes apparent, however, even as they drive through the Prussian landscape that names are the most evocative principle: "Die Namen besaßen eine Kraft, welche die Wirklichkeit nicht mehr aufbrachte" (LH, p.22). There is none of the ambiguity here seen in earlier works, arising from the conflict between nominalist and phenomenological ideas of naming. These placenames possess a magical quality, which has the desired effect of reactivating memory: "Und nun begann er sich zu erinnern, während er Namen rezitierte: "Rheinsberg, Lindow, Zernikow, den Menzer Forst, den Molchowsee" (LH, p.21). Both he and his mother are transported back to his childhood, when the names remind them of an old nursery rhyme: "Sie brachen beide in Gelächter aus über die komischen, unbeholfenen und zierlichen Namen und über die Tatsache, daß sie sich nach so vielen Jahren noch gemeinsam an den Vers erinnerten, den sie längst für versunken gehalten hatten" (LH, p.21).

When Melanie does appear to Lothar, it is in a spontaneous form

of total recall, which is lived more vividly than the present:

Es war das ostwindtiefe Leuchten jenes dreiundzwanzig Jahre alten Tags, das aus Tafelstücken von ultramarinblauem Kiesel, Weizenchromgelb und dem indonesischen Batikbraun von Melanies Beinen, Armen und Schultern zusammengesetzt war, mit dem weiß ausgesparten Fleck ihres Badeanzugs darin - eine Gouache wie vom frühen Pechstein (LN, p.34).

The reference to Pechstein evokes the large planes of bold colour in his portrayals of the Palau Islanders in the Pacific. In contrast with this intense visual image of Melanie, the day which had seemed so pleasant now appears dull and lifeless: 'Die Luft war nicht mehr angenehme halbschattig, sondern nur noch schautzig hellgrau, weißgrau, ekelhaft farblos' (LN, p.36). The 'Geschichte' with Melanie becomes more immediate to him than the present with his mother, until the latter reveals that she has received a letter from Melanie, and Lothar's attention is suddenly focussed on her: 'Es gab für Lothar auf einmal nur noch die Gestalt seiner Mutter (...), es kam ihm vor, als sei sie aus greller Pappe ausgeschnitten und auf einen Grund von weißem Papier geklebt. Die Welt um seine Mutter herum war leer und weiß' (LN, p.40).

Lothar, Melanie and her husband, Richard Brahm, had sustained what they considered to be a mature, progressive 'Dreierverhältnis', until soon after the war, when she had left them both, and their three children, disappearing without trace. The time of her disappearance coincides with that in which Andersch was popularizing French Existentialism in his journalistic and critical writing. On one level, the young woman embodies an uncompromising existentialist ideal, being able to turn her back on the past and create for herself a new identity after the war: 'Es muß ein wunderbares Gefühl für Melanie gewesen sein, drei Kinder und zwei Männer zu verlassen. Sie

war zweiunddreißig, als sie im Oktober 47 verschwunden war, spurlos' (LW, p.33). His position as a silent opponent of the regime had represented to her an intolerable form of 'sauvaise foi', as even Lothar's mother seems to realize: 'Sie hat gespürt, daß du ein verlogenes Leben auf dich genommen hast, nur, um dich nicht von ihr trennen zu müssen. Glaub mir, das verträgt keine Frau, und Melanie schon gar nicht!' (LW, p.30). While Lothar accepts this criticism levelled at him, he cannot help but wonder how Melanie comes to terms with her memories: 'Wie fühlt sich eine Frau mit sechsundvierzig, wenn sie sich erinnert, daß sie irgendwo drei Kinder hat, drei Kinder, von denen sie nichts weiß?' (LW, p.33). In view of the importance of memory in Andersch's work at this time, it is hardly surprising that his hero finds untenable the contempt for the past implied in the existentialist stance. This is perhaps why he destroys the letter from Melanie without reading it, when it is finally in his hands. In 1961, both she and the philosophy which she embodies belong to the past for Lothar, as indeed for Andersch.

Andersch's critical essays demonstrate his increasing preoccupation with memory at this time, and his growing conviction that no memories of the 1930's and 1940's could be of a purely personal nature. In 1960 he describes the film 'Hiroshima mon amour' (1959) by Alain Resnais and Marguerite Duras as 'eine Studie über das Problem des Vergessens (...), eine hartnäckige Paraphrase über das Thema des Gedächtnisses des Menschen wie der Menschheit'.⁵¹ The film does not attempt to portray the horror of Hiroshima directly, but reveals in the contemporary love affair (between a French actress and

a Japanese architect) how the events of 1945 live on in a collective consciousness. His respect for Resnais as a director is based on the literary aspect of his films, and his preoccupation with 'das Thema des Gedächtnisses und seine dialektische Aufspaltung in Erinnern und Vergessen'.⁵² The truth about the collective memory of a nation, as revealed in Resnais' film, is that it requires art to keep it alive, 'daß der Prozeß des Vergessens einzig in der Kunst zum Stillstand gebracht wird (...). Das Gedächtnis der Welt besteht aus ein paar Bildern, Statuen, Klängen, Gedichten, epischen Passagen, in denen das Leiden zur Form gerinnt'.⁵³

Andersch's story, like Resnais' film, confronts the part which the individual has in collective memories, and the guilt thus incurred. Lothar's memories of Melanie are accompanied by the uncomfortable awareness of his tacit complicity in the Nazi regime, even in his passive, clerical capacity during the war. A clear parallel can be drawn with Franziska Lukas in *Die Rote*, for whom Herbert and Joachim represent two unacceptable faces of modern West German capitalism. Melanie had fled from two equally unacceptable forms of acquiescence to National Socialism: 'Lothar als Buchhalter des Todes, und auch Richard, der schließlich mit dem Krieg Geschäfte gemacht hatte' (*LH*, pp.37-38). He accepts her reasons for abandoning them, because he is aware of the past guilt living on in the present: 'Ich lebe noch immer in den alten Verhältnissen' (*LH*, p.38).

Lothar's pilgrimage to the scenes of past happiness opens up a landscape which is full of 'unbewältigte Vergangenheit' on both a personal and a national level. The return to Prussia and the roots of the unified German state is all the more significant in view of the new partition of Germany, and of the fact that Andersch was

writing at the time of the building of the Berlin Wall. Throughout the year of composition, West Berlin was developing into a potential flashpoint and focus of the threats exchanged by Kennedy and Khrushchev. References to Fontane, whose dream in the 1860's was of a unified Germany under benevolent Prussian rule acquire a nostalgic poignancy against the background of the 1960's, when reunification became an ever more impossible ideal.

Perception

The portrayal of perceptual dislocation in "Ein Liebhaber des Halbschattens" carries equally important implications for the intellectual development in Andersch's work at this time. In his *Philosophie der Geschichte* Wilhelm Schapp explores 'abnormal' states of consciousness and concludes that even the sanest individual can succumb temporarily to the insane 'Geschichten' induced by alcohol or drugs. Certainly, the narrative focus of Andersch's story shifts from inside to outside Lothar's mind, as his grasp of objective reality breaks down. As suggested by the title, Lothar inhabits a shadowy, peripheral region of the social and academic world, but at the outset this appears to indicate an incisive, analytical mind. He sits in the shade of a café on the Kurfürstendamm and observes people, 'unauffällig in einer neutralen Zone, in der Licht und Schatten sich durchdrangen, im Bereich des Halbschattens, in dem er gut denken konnte' (LN, p.14). This recalls the end of the novel *Sensibar oder der letzte Grund*, when grey, neutral lighting heralds a new critical awareness: 'Das graue Morgenlicht erfüllte die Welt, das nüchterne, farblose Morgenlicht zeigte die Gegenstände ohne Schatten

und Farben, es zeigte sie beinahe so, wie sie wirklich waren, rein und zur Prüfung bereit. Alles auf neu geprüft werden".⁵⁴ For Lothar, however, clarity of perception is complicated by its association with the effects of alcohol:

Er spürte fast sofort die Wirkung; plötzlich genoss er den Blick auf die vollkommen leblose Straße, ihr lichtloses Sommergrün, in das sie eingehüllt war, ihr Pflaster aus kleinen graublauen Steinen, das nichts spiegelte und auf dem kein Schatten sich abzeichnete, das sich auf nichts weiter bezog als auf sich selbst (LH, p.11).

Lothar projects the image of an objective, detached observer of life, but occasionally admits to himself that the association of this impression of superior critical awareness with alcohol is deeply problematic:

Bekommen gestand er sich wieder einmal ein, daß auf den Grunde seiner Neigung zur Nüchternheit, zum gebrochenen Licht, etwas lag, was dieser Neigung widersprach; seine großen Halbschattenmomente erkaufte er sich regelmäßig mit Alkohol, mit einem Hang, der, auch wenn er nicht jedesmal in einen Rausch ausartete, ein Hang zu etwas ganz und gar Wüstem war (LH, p.15).

The narrative is initially filtered through his consciousness, so that dates and words are seen to appear in concrete form, superimposed on the landscape. As he drives through the Prussian countryside and the alcohol takes effect, his perceptions become more distanced, and abnormally acute: "Lothar spürte, daß der Alkohol sich zwischen ihn und die Dinge - die Dinge im Auto und die Dinge außerhalb des Autos - gelegt hatte; er nahm sie, in seinen Fahrersitz zurückgelehnt wie in einen Theatersessel, aus einer gewissen Distanz wahr" (LH, p.19). The self-deception involved in this feeling of detachment is indicated by the false sense of security also derived from the alcohol. Its dual aspect is expressed elsewhere in terms of "die Überlegene Stimmung (...), die der Cognac ihm einzuflüßten

pflegte' and a 'Dunst von Geborgenheit' (LN, pp.22-23). Clarity of vision becomes disconnected with clarity of thought, in a progressive dislocation of cognitive and visual perception. This is first signalled by a delay in his reactions to visual stimuli: 'Plötzlich wurde er sich dessen bewußt, daß er ein Ortsschild passiert hatte, auf dem "Barrentin, 2 Kilometer" zu lesen gewesen war' (LN, p.47). The delay becomes more obvious still when Lothar's car rolls off the moving ferry, with his mother still inside: 'Er war dabei, diesen Gedanken zu Ende zu denken, (...) als er wieder die flatternde Bewegung spürte, die durch die Fähre ging; sie teilte sich zuerst seinen Füßen mit, die plötzlich unsicher wurden' (LN, p.53).

When the final breakdown occurs, events overtake his perception of them altogether and an external narrative voice has to complete the narrative function, merely speculating on Lothar's mental processes:

Es ist möglich, daß Lothar Mitte schon im gleichen Augenblick, in dem er sich umwendete, wahrnahm, wie das Auto, in dem seine Mutter saß, dem vorderen Rand der Fähre zurollte. Es ist möglich, aber wahrscheinlich ist es nicht. Möglich ist nur, daß die Netzhäute seiner Augen den Opel abbildeten, wie er tatsächlich ins Rollen geraten war (...). Aber das Bild auf Lothars Netzhaut scheint nicht sogleich als Nachricht an sein Gehirn weitergegeben worden zu sein — dazu war es doch wohl zu weit entfernt von allem, was Lothar damals für Wirklichkeit hielt (LN, pp.53-54).

This indicates a distinction between the pre-conscious perception of phenomena and conscious, intellectual reflection, as described in Merleau-Ponty's *Phénoménologie de la perception*. In Lothar's state of psychic blindness the two normally indistinguishable stages fall apart, making him unable to reflect rationally on what he sees.

In terms of Wilhelm Schapp's *Philosophie der Geschichten* Lothar is so deeply involved in a 'Rauschgeschichte', which is also located

in the past, that the events before him have no immediate significance. He simply stares in incomprehension at the place where his car had stood: 'Er war weg, aber es war nicht möglich, daß er weg war' (LH, p.54). He only registers what he has seen when it becomes a part of the past, into which his consciousness has retreated: 'Am Ufer des Barrentiner Sees, auf den Planken der Fähre hockend, begann es, zu einem Teil seiner Vergangenheit zu werden, und er begrüßte den Einzug des letzten Gesichts seiner Mutter in sein Gedächtnis, indem er anfang zu lachen' (LH, p.57). The inappropriateness of his response is perhaps a further expression of his perceptual dislocation, but he is treated for 'Nervenschock' and placed in a cell under constant surveillance. Ironically, the cell is lit day and night, and he may not even cover his eyes with his hands, thus deprived of the ambiguous 'Halbschatten' in which he feels at ease.

Superimposed on the picture of Lothar's delayed reaction to his mother's death is a mythological framework, within which an alternative explanation of these events is possible. If no unambiguous psychological or even philosophical reading of the story is possible, the Orpheus myth provides a formal means to a causal interpretation on another level. The Prussian landscape can be taken to represent the Underworld, the Barrentiner See the Styx, the mysterious, ageless ferryman Charon, with the mother as Persephone, holding Melanie's letter in her possession. Because Orpheus looks back when crossing the Styx, he must renounce Eurydice for ever, so Melanie can only live on in Lothar's memory. In *Die Rote* the Orpheus story as manifested in Monteverdi's opera "Orfeo" gives Fabio cause to reflect critically on the myth, concluding that Orpheus was 'das tragische Opfer göttlicher Sinnlosigkeit'.⁵⁵ By attaching this

episode in "Ein Liebhaber des Halbschattens" to the myth, even implicitly, Lothar can be made to appear pitiable rather than reprehensible, and his negligence excusable. He represents a generation which was forced to look back, for whom forgetting was a sin, even at the expense of a normal relationship to past and present.

The primitive ferry with its mysterious operator fascinate Lothar, even in his disorientated state. On finding out that the ferryman has lived through all the major political upheavals of twentieth-century Germany, Lothar recognizes the historical interest in such a figure, thinking in terms of a research topic: "Wie stellen sich vier Regierungssysteme, vier Denkformen von Herrschaft, auf eines weltverlorenen Floß in der Tiefe der Mark Brandenburg um die Mitte des zwanzigsten Jahrhunderts dar?" (LH, pp.52-53). However, the futility of his idea only strikes him when he remembers that he has no research students, due to the obscurity of his own specialism, and that his interest is not really in the sort of living history embodied by this man. It only reaffirms his isolation from the mainstream of academic life:

Er war Privatdozent, mit abseitigen Thesen befaßt, Spezialist für gewisse Züge der mittelalterlichen Geistesgeschichte, in die These verrannt, er habe an einem historischen Vorgang zu zeigen, inwiefern er einzigartig sei, stiller Gelehrter also, stiller Schapstrinker, Liebhaber von Halbschatten, und als Mann offenbar ein Versager (LH, p.53).

The predilection for obscure thirteenth-century intellectual movements mirrors Andersch's own interests, and has a significance beyond that of a tendency to escapism. In his autobiographical essay "Böse Träume", where Andersch writes of his fascination with mediaeval Nominalism, he dismisses the subject as too obscure as a

basis for literature. Yet there seems to be a more than fortuitous coincidence of ideas in the mediaeval ontology of Lothar Witte's research and the phenomenological ideas underlying Andersch's text. Both were based on a search for synthesis in a fundamentally meaningful reality, independent of human endeavour. The attraction for Andersch of figures such as the radical pantheistic monk Aesury de Bène (Lothar's particular research interest) no doubt lay in the spiritual liberty which he preached, and the disregard of his followers for existing political and ecclesiastical institutions.⁵⁶ Raimon Lull, another thirteenth-century scholar, was noted for devising an 'art of finding truth', an early attempt to establish a universal system of enquiry. He hoped to rediscover the organic unity of truth in theology and philosophy, reversing the tendency of Scholasticism towards the division and specialization of disciplines.

Lothar Witte's 'introvertiertes und gespanntes Verhältnis zur historischen Wissenschaft' can be defined in terms of an intuitive, rather than an analytical approach to his academic discipline. The analytical approach is represented in the story by Professor Tillus, whose interest is in the identification of known constituents in any historical event, which enables comparison with other, similarly constituted events. This is reflected in his reaction to Lothar's proposed lecture course: 'Ein ziemlich abseitiges Thema (...) aber Sie werden sicherlich gewisse Parallelen zur heutigen Situation...' (I#, p.16). He is silenced by Lothar's indignant denial, for his interest in historical movements is merely in the recognition of their unique elements, those which render them incommensurable.

This may provide a key to the more profound understanding of the perceptual dislocation which Andersch explores in the figure of

Lothar Witte. He represents the academic ideal of a mind equipped with rigorous critical faculties, but has a fundamentally irrationalist approach to his subject, based on intuition, not analysis. It is a cognitive dissonance paralleled in Andersch's inability to reconcile a rationalist, intellectual ideal and an irrationalist, phenomenological aesthetic. The result is the ambiguous story of Lothar Witte, and the subtle adaptation of motifs familiar from previous works, reflecting the contradictions inherent in Andersch's intellectual development.

The parallels with the philosophy of Wilhelm Schapp, which offer such illuminating new insights into this text, confirm Andersch's adoption of phenomenological ideas, but also vindicate his adherence to a traditional school of narrative. Writing to Schapp in 1963 to thank him for the permission to quote the extract from his work, Andersch expresses his support for Schapp's notion of the primacy of 'Geschichten', distancing himself from the destructive theories of the *nouveau roman*, which he summarizes as follows: 'Handlung und Held, Thema und Sujet, seien gänzlich überflüssig geworden, die Zeit der Erzähler sei vorbei, weil die anthropologische Welt vorüber sei, der Mensch sei ein Objekt unter anderen Objekten, und es käme nur darauf an, diese Objektwelt völlig darzustellen'.⁵⁷ This letter underlines once more the intrinsically conservative nature of the phenomenological stance which Andersch had, by now, espoused. It could hardly have found more apposite expression than in Friedrich Sieburg's review of *Ein Liebhaber des Halbschattens*, which he praises for preserving 'der Glaube an die Erzählung als eine unzerstörbare Kunstform (...). Damit steht Andersch gegen die Leugnung und gegen das Experiment, soweit es die Form der Erzählung widerlegen will

(...). So beweist Andersch auch in diesen kleinen Bänden, daß man ein Konservativer sein und doch für die Freiheit leben kann'.⁵⁸

Mein Verschwinden in Providence (1971)

In the preface to his *Lehrbuch der Beschreibungen* (1978), entitled "Art is about buttons", Andersch comments on the significance of the epigraph to this volume of short stories written between 1968 and 1971: 'Weil mich eigentlich nichts interessiert als Sachen, Dinge - im weitesten Sinne natürlich, auch der Mensch ist ein Ding - habe ich meinen Erzählungsband *Mein Verschwinden in Providence* zwei Sätze eines walisischen Literaturgelehrten als Motto vorangestellt'.⁵⁹ His selection of texts for the *Lesebuch* are all of a descriptive nature, but in his introduction he adds: 'Es gibt nur eine Literaturform, die an Bedeutung die Beschreibung überragt: die Erzählung'.⁶⁰ Indeed, the texts comprising *Mein Verschwinden in Providence* demonstrate once more Andersch's commitment to traditional narrative, for which the Phenomenology of Wilhelm Schapp provides a metaphysical foundation. The Parry epigraph merely underlines his conviction that abstract political or aesthetic considerations can only be adequately rendered in terms of concrete *Geschichten*. Franz Schonauer draws this parallel with the volume *Ein Liebhaber des Halbschattens*, pointing out that these later stories not only confront the past, 'sondern machen zugleich jenes Verstricktsein des Individuums in Geschichte und Geschichten deutlich, auf das Andersch in einem seiner früheren Bücher (...) nachdrücklich hingewiesen hat'.⁶¹ In another tribute to Andersch's traditional realism, Karl Korn asserts: 'Man könnte sein Verfahren optisch nennen'.⁶² Indeed, alongside the elements of

political and social comment implicit in many of the stories, the prominence of perception, the landscape and other now familiar aspects of phenomenological thought are an important unifying factor in an otherwise disparate collection of texts.

JESUSKINGDUTSCHKE

In addition to the three Franz Kien stories, "Brüder", "Festschrift für Captain Fleischer" and "Die Inseln unter dem Winde", based on personal memories of the 1930's and 1940's, Andersch also addresses contemporary political and social issues in the story "JESUSKINGDUTSCHKE", which is perhaps his most explicit and characteristically ambiguous statement on the student unrest of 1968. He had provoked considerable opposition with his controversial response to the New Year's questionnaire of the *Süddeutsche Zeitung*, "Was hat für mich 1968 verändert?". Declaring his disillusionment with both the Right wing inflexibility of the Federal Government and the uniform extremism of extra-parliamentary opposition, he states: "Der Konformismus dieses alternativen Schemas bestürzt mich. Ich erkläre also, daß ich weder des Establishment angehöre noch engagiert bin. Ich passe".⁶³ In reply to accusations of resignation and abdication of his shared responsibility to preserve freedom and democracy, he adds: "Es handelt sich dabei um einen neuen Fall der heute üblichen Verwechslung von literarischem Engagement mit politischem Aktivismus".⁶⁴

This demonstrates how far he had come from the early days of Sartrean engagement, indeed, the story "JESUSKINGDUTSCHKE" contains an explicit reference to Merleau-Ponty which indicates an awareness

of his problematic relationship with the Communist Party. It is also a clear manifestation of a division between the realms of literature and politics, as formulated in Andersch's "Laudatio" for Giorgio Bassani in 1971: "Die Aufgabe der Literatur ist es ja nicht, Irgendetwas vorzubereiten oder zu verhindern - das ist die Aufgabe von Politik. Die Aufgabe von Literatur ist es (...) in erzählerischen Prozessen eine Erinnerung zu formen".⁶⁵ This notion of literature's indirect, humanizing function is very close to that of Merleau-Ponty, who believed the efficacy of both literature and politics to be dependent on their being kept separate. In the light of the intellectual progression towards a phenomenological stance, it becomes easier to understand Andersch's increasing reticence and ambiguity in political matters in the 1960s. For Merleau-Ponty, it is not for the philosopher to take a leading role in political events, but to follow them with his interpretative gaze. This amounts to an excusable degree of detachment, formulated in the terms: "Ce n'est pas la même chose de se taire et dire pourquoi l'on ne veut pas choisir".⁶⁶

In "JESUSKINGDUTSCHKE" Andersch evokes the tense atmosphere following the clash between students and police outside the Springer press-offices in Berlin, April 1968. In his study of the story, Manfred Durzak shows how the political hopes and ideas underlying the student unrest are presented in the three protagonists, Leo, Marcel and Carla.⁶⁷ While the narrative is focussed through the eyes of Leo, the student of architecture, whose reflections betray grave doubts about the efficacy of their action, it offers sympathetic insight into the positions and motivations of all three characters. Carla, the medical student, reflects her Jewish father's belief in

the necessity for violent opposition to repression, based on his experiences in the Third Reich: 'Wir ließen uns einfangen wie die Hasen. Niemand, ich wiederhole: niemand ist auf die Idee gekommen, daß man gegen Gewalt Gewalt setzen könnte (...). Du bist nur ein Mädchen, Carla, aber halte dich an die, die kläpfen, wenn sie vor der Gewalt stehen!' (VP, p.131).

Marcel, the attractive Swiss sociology student, working on a project in sociolinguistics on the political role of language in systems of oppression, retains an idealistic belief in the Marxist principles of the rebellious students. He is also a victim of the violent struggle, receiving a head injury in the confrontation with the police at the start of the story. On their way to the hospital, the three students discuss the fate of Bukharin in the Moscow show-trials, which raises the problem of the potentially inhuman face of revolution. Marcel defends Bukharin, referring to the work *Humorisme et terreur* (1947; German 1966), Merleau-Ponty's response to Arthur Koestler's account of the events of 1938 in *Darkness at Noon* (1940).⁶⁸ In these five essays, Merleau-Ponty gives his own account of the trials, defends fundamental Marxist ideas as the true humanism, and addresses the issue of responsibility for political acts in open-ended historical situations. As a defence of Soviet Communism, it no longer represented his position after 1950, by which time he believed the Stalinist regime to have betrayed the cause of true Marxism. It does, however, pose the fundamental question of the justification of violence in a revolutionary era, and of whether Communism had remained true to its original Marxist principles: 'Le communisme est-il égal à ses intentions humanistes? Voilà la vraie question'.⁶⁹

Marcel defends Bukharin against the criticism of Lukács, provoking Leo to the latter's defence: "Nu lap ban Lukács zufrieden! Er hat sehr gute Sachen geschrieben. Kennst du 'Erzählen oder beschreiben?'" (VP, p.130). It is significant that he does not pursue Lukács' argument, which proposes the substitution of description for narrative fiction, the latter having lost its relevance in the dialectic of history, clearly not a view to which Andersch subscribed. Nor does Leo uphold Lukács' orthodox Marxist position in the Bukharin debate. However, both the fate of Bukharin and that of Marcel in the street brawl confront Leo with the problematic issue of the justification of violence to promote a humane political cause, as underlined by the graffiti on the Berlin Wall from which the story takes its title, 'alle diese Apostel der Gewaltlosigkeit' (VP, p.133).

Leo's father, an old Communist who spent the twelve years of National Socialism in Oranienburg, recognizes the error of his party's inaction in the 1930s, but is sceptical about the spontaneity and disorganisation of the New Left. Leo has his own reasons for doubt, based on the disparity between theory and practice. He is tormented by the knowledge that he could have intervened to protect Marcel from the police truncheon, but shrank back from incurring violence to himself. He formulates in his head his planned confession to his friends: 'Ich habe Angst vor der Gewalt gehabt (...). Da kann ich doch nicht mehr dafür eintreten, daß andere die Gewalt anwenden, zu der wir der Mut fehlt. Und zu denen, die du die Apostel der Gewaltlosigkeit nennst, kann ich mich jetzt auch nicht mehr schlagen - sanft sein, weil man feige ist; also nein!' (VP, p.145). He seeks justification of his own pragmatism in comparison

with the attitude of the Communist Party in the 1930s: 'Wenn eine große revolutionäre Partei (...) zu lange überlegt hatte, wie sie etwas riskierte, dann durfte auch er möglicherweise einmal überlegen, die Folgen bedenken, das kleinere Übel wählen, anstatt besinnungslos zuzuschlagen, nur weil ein Freund in Gefahr war' (VP, p.144).

They all reject as elitist the alternative presented by the doctor who tends to Marcel, and advocates gradual, enlightened reform from above. The three students from widely differing backgrounds are united in their objective commitment to the radical transformation of society. Carla, with her father's example as 'Perfektes Über-Ich' (VP, p.131), is unequivocal in her attitude to the use of violence in bringing about such change. Her psychological interpretation of Bukharin's moral collapse in prison, however, makes no apparent connection between the violence done to him in the name of the Revolution and that which she advocates in the student movement of 1968. Leo's initial reaction to the name JESUSKINGDUTSCHKE daubed on the Berlin Wall is one of mocking disbelief, ('Es gibt doch Irre unter uns' (VP, p.133)), but his confidence in the use of violence is undermined by his failure to implement it himself.

It is Marcel who seems committed to the students' action both in theory and in practice. He contradicts Carla's dismissive judgement of Bukharin on the basis of Merleau-Ponty's account of his trial: 'Au cours des débats comme dans sa dernière déclaration, Boukharine ne nous apparaît pas brisé. Ce n'est pas, avons-nous vu, un coupable qui ruse avec la vérité, mais ce n'est pas non plus un innocent terrorisé. On a l'impression d'un homme conscient en train d'exécuter une tâche précise et difficile'.⁷⁰ Merleau-Ponty describes the way in which Bukharin adopted an objective view of his trial, accepting

that he was being judged not on his intentions, but on the altered significance which the approach of war lent to his opposition to the revolutionary regime. The line loosely quoted by Marcel is taken from a central passage of *Musée et terreur*, which defines the tragic nature of the revolutionary, who risks falling prey to the contingency of history: 'Il y a un tragique de la Révolution et le révolutionnaire euphorique appartient aux images d'Epinal'.⁷¹ Anyone, however well-intentioned, has to act without being able to predict the full objective sense of his action. The dialectic of history is unforeseeable and can transform a person's intentions to their very opposite, yet one has to take sides from the start. Hence Lenin is said to have jumped for joy when the Russian Revolution lasted beyond the time lasted by the Commune. The euphoria of revolution is a fiction, because all political action is fundamentally ambiguous until vindicated by the tribunal of history:

Il (tragedy) est enfin à son comble chez l'opposant persuadé que la direction révolutionnaire se trompe. Alors, il n'y a pas seulement fatalité - une force extérieure qui brise une volonté, - mais véritablement tragédie, - un homme aux prises avec des forces extérieures dont il est secrètement complice - parce que l'opposant ne peut être ni pour, ni tout à fait contre la direction au pouvoir. La division n'est plus entre l'homme et le monde, mais entre l'homme et lui-même. Voilà tout le secret des aveux de Moscou.⁷²

Bukharin's insight into the objective culpability of his well-intentioned opposition to Stalin's enforcement of collectivization is expressed by Merleau-Ponty in the terms: 'Il ne pense pas avoir eu tort. Mais il n'est plus innocent'.⁷³ A parallel can be drawn with Leo's dawning awareness of the disparity between political ideals and their practical application. In the confrontation with the police he had at first stood by his friends:

Nur dap er dann Angst bekommen hatte, ganz gewöhnliche

physische Angst, und nicht einmal besinnungslos, sondern klare Angst. Er hatte haarscharf berechnet, was kommen würde, wenn er den Angreifer entwaflnet hätte (...). Den Schlag auf Marcel's Kopf zuzulassen, war das kleinere Übel gewesen. Der ganze Prozeß war in seinem Bewußtsein abgelaufen (VP, p.135).

The very calculated nature of his action makes him aware of his implied complicity with the violence inflicted on his friend. Leo's decision to abandon political activism as a result of this uncomfortable insight, and devote himself to his studies of the "Insulae" of ancient Rome mirrors Andersch's own reticence in the face of the events of 1968.

Perceptual issues play a more muted role in this story than is usual in Andersch's work at this time, but Leo's architectural studies condition his responses to buildings such as the Moabiter Krankenhaus: 'Dieses Untersuchungs-lager, dieser Medikamentschrank erinnerten an nichts weiter als daran, daß sie ein Untersuchungs-lager, ein Medikamentschrank waren. Solche Dinge, ein solcher Raum entsprachen seiner Vorstellung von Architektur - von Häusern und Räumen, die sich selbst definierten. Sie waren keine Fetische' (VP, p.136). While this seems appropriate in a hospital building, elsewhere, his aesthetic appreciation of architecture has the effect of depriving his environment of its political significance. When he is suddenly struck by the sight of the illuminated Philharmonic Hall, he reads: 'Schräg links von ihnen lag jetzt die Philharmonie, Scharoun's steinernes Zelt, das Leo stets bewunderte, wenn er es erblickte. Von weißem Licht umspannen, machte es die Mauer zu irgendeiner Mauer' (VP, p.132). In the face of the unavoidable ambiguities of contemporary political reality, of which Berlin is the natural scenario, Leo resolves to depart for Italy and

to pursue his research into the living conditions of an ancient and more distant proletariat.

Tochter and Opferung eines Widders

Far removed from the political dilemmas of contemporary Berlin, the story "Tochter" evokes the old-fashioned gentility of Oxford, where a father takes leave of his sixteen-year-old daughter at the college where she is to spend six months learning English. Herr Dr. Med. Richard Wenger is an anglophile who holds the opinion, 'in dieser Zeit nicht Englisch zu können, sei eine Art von Analphabetismus' (VP, p.58). Thérèse, who is to go to art college in Zurich after her stay in England, had been taken away from her *Gymnasium* on the advice of her headmaster, who considered her unlikely to pass the school-leaving examinations: 'Sie wäre zwar auch sprachlich begabt, nicht nur künstlerisch, gewiß, aber für Fächer, bei denen es auf rein rationales Denken ankäme, sei sie total ungeeignet' (VP, p.58). The implied criticism does nothing to reduce Wenger's affectionate pride in his daughter.

Walking through the streets of Oxford with Thérèse, before leaving her at the school, he is suddenly overwhelmed by an uncanny impression of the town's historic atmosphere: 'Geschichte umgab sie, und Geschichten. Unzählige Stimmen erzählten unzählige Geschichten, tonlos, abgetrennt für inner, nur die Lippen bewegten sich noch' (VP, p.87). This heightened sensitivity also makes him more acutely aware of the fact that he is leaving his daughter alone in a strange place. His misgivings are dispelled the following day, when he telephones her from London and hears the enthusiasm in her voice. In London,

however, he goes to see the film of James Joyce's *Ulysses*, and is prompted to reflect on the mysterious mood evoked by the film. It corresponds to his recollection of the novel, but, paradoxically, not to the actual tone of the prose. It is as if the director had captured some indefinable aspect of Joyce's work, or added to it the magical quality of memory, accounting for the atmosphere of the film:

Die kühlen, immer wieder in Zynismus ausbrechenden Sätze schienen in keinem Zusammenhang mit der Stimmung zu stehen, die sie bei ihm hinterließen, einer Stimmung von Dunkelheit, Nacht, Wind, Melancholie. Merkwürdigerweise schien der Regisseur des Filmes ähnlichen Empfindungen unterlegen zu sein, denn er hatte etwas ganz und gar Dunkles inszeniert (VP, p.89).

The film reminds him of his daughter, and of the ghostly atmosphere of Oxford, which is transformed in his memory into the set for a horror film.

On the way back to his hotel, he reflects on the mysterious processes of perception which have preoccupied him since his arrival in England: 'Einmal blieb er stehen und betrachtete sich selbst in einem Schaufenster (...). Das Bild gab nichts her. Röntgen-Aufnahmen gaben etwas her, dachte er, oder Filme nach Büchern von Joyce. Spiegel oder bloße Fotos zeigten nichts, weder Väter noch Gespenster, nur leere Hüllen' (VP, pp.90-91). Whereas the reflection tells him nothing, the knowledge which he brings to an X-ray picture releases its significance, and in the cinema, the perceiving subject is crucial to the film. If so, the familiar atmosphere of the film did, indeed, correspond to something in Wenger's own memory. The key to his experience probably lies within Anderach's notion of film as 'eine visuelle Form der epischen Literatur', the function of which is to enter the individual memory and create in it a collective memory.⁷⁴ Hence the film also evokes the historical atmosphere of

Oxford, the whispering streets which tell their own part of the collective memory of England.

Even in this impassive Swiss physician, the experience of acute perceptual awareness is associated with unaccustomed emotional sensitivity. This is a theme which Andersch had treated seven years previously in the story "Opferung eines Widders", combining it with implicit criticism of contemporary West German society.⁷⁵ The father-daughter relationship prefigures that in "Tochter", both of them doubtless based on Andersch's own youngest daughter, Annette. The middle-aged Cologne businessman of this earlier tale goes to collect his daughter from the expensive *Kinderheim* in Switzerland, where she is evidently homesick, although he surprises himself with this *Anfall einer nervösen Sentimentalität* (IN, p.63). His sudden empathy with his daughter's distress makes him all the more aware of his wife's increasingly detached, unemotional air, implicitly associated with the acquisitiveness of affluent society (it coincides with her increasing absorption in her porcelain collection).

The second incident which signals a temperamental change in him is his decision to change his car, from the reliable Mercedes to the more aesthetically pleasing Lancia: *'Der schwere solide Bursche in meiner Garage genügte mir auf einmal nicht mehr; ich war versessen auf ein Auto, bei dem ich Lust bekam, es zu streicheln, wenn ich es irgendwo erblickte'* (IN, p.63). He only becomes really alarmed, however, when in Holland on business he believes he hears the old houses of Leiden whispering audibly. His business concluded, he returns to the *Altstadt* and begins to doubt his sanity: *'Die Häuser flüsterten übrigens nicht mehr, sondern sie hatten begonnen zu singen'* (IN, p.65). He is overcome by the irrational desire to live

in this town, where, as in the Oxford of "Tochter", history is so perceptibly present: 'Es war ein heftiger Anfall eines ganz klaren und gierigen Wunsches, für die Welt verlorenzugehen' (LH, p.66). This desire is familiar from the other two stories in this volume, "Ein Liebhaber des Halbschattens" and "Alte Peripherie", but the specific appeal of the houses of Leiden is of an even more familiar nature, 'denn es war unzugänglich nötig, hinter das Geheimnis ihres Gesangs zu kommen, mit ihrem Geflüster zusammen zu leben' (LH, p.66). The Dutch landscape beckons to him, and he responds with an unaccustomed sensitivity.

Having consulted his doctor in Frankfurt, who reassures him that there is nothing seriously wrong, he is immediately overcome by the desire to see his estranged son: 'Im gleichen Augenblick spielte mir meine frisch erworbene Empfindsamkeit einen neuen Streich' (LH, p.68). This is accompanied by an unusually vivid mental picture of the boy, 'ich hatte nicht nur seine Adresse im Kopf, sondern ihn selber, ganz so wie er ist' (LH, p.69). The encounter with Klaus is an almost unbearable emotional strain, and his wife's insensitivity when he returns home provokes him to smash one of her china ornaments, an antique vase which he had once bought for her collection. The gesture, which appears to be directed against her, is actually in revolt against the desensitizing sterility of the materialistic world she inhabits.

Ein Vormittag am Meer

Andersch's implied criticism of the society of the *Wirtschaftswunder* is no less harsh in the story of the accidental death of a

businessman on holiday with his family on the French Atlantic coast, "Ein Vormittag am Meer". He completes his financial accounts while his wife and children depart for the beach, reflecting on the satisfactory order which governs his life. Yet his intellectual interests reflect a certain spiritual deficit in this state of material wellbeing. He is reading about the Cathars, a mediaeval Manichaean sect originating in southern France and eradicated by the Spanish Inquisition by the late thirteenth century. He reflects on their belief that the creation was the work of the devil, not of God: "Er dachte: Wenn ich religiös wäre, wäre ich Katharer".⁷⁶

However, the French landscape bears no trace of their existence, indeed, the modern seaside resort disturbs his concentration on the book. This model of capitalist enterprise and efficiency has become perceptually blind to the atmosphere of the landscape, soon abandons his book and, in defiance of the warning signal, strides down to the sea. The story ends abruptly as he fails to regain the shore and is drowned. The setting is the French resort of Hossegor, where Andersch spent a holiday in July 1967, and which also inspired the radio play "Die Brandung von Hossegor". This play focusses on the making of a film, in which the actor Res Drell is drowned under similar circumstances at this beach, and his death captured on film. The director's ideas on film as a form of magical perception echo those of Edgar Morin, with his notion of the "double".⁷⁷ The historical nature of the landscape is also crucially important to the play, and is revealed with startling clarity when the editor sees shots of Res in a mediaeval French town: "Frieda begriff sofort, daß er sich in einem fremden Jahrhundert befand, als sie die Bilder sah".⁷⁸ Film offers a mode of perception quite different from that

of Andersch's businessman in "Ein Voreittag am Meer", detecting in the landscape the traces of the heretical Cathars which he seeks in vain. Only his death in the sinister waves of Hossegor perhaps reveals the heritage of a sect which believed in the world dominance of Satan, and in death as the only deliverance from evil.⁷⁹

Die erste Stunde

The prominence accorded to perception in the story of a released convict's first hour in freedom, "Die erste Stunde", has aroused surprisingly little critical interest.⁸⁰ The man's disorientation after twenty years of imprisonment has been aptly described by Ingeborg Drewitz as 'seine Verlorenheit in der Zeit und in der Gegenwart'.⁸¹ More importantly still, as suggested by the title, it captures Ehlers' first impressions of a new world, describing the processes of recognition and rediscovery of a primitive encounter with reality. As he leaves the prison, the first words he utters are the street names, which he repeats to himself deliberately, as if using them as a means of access to the reality before him. He had declined the offer of an escort from the guard, intent on savouring this exploratory journey alone.

He takes time to notice every detail of his surroundings, registering for example how the prison appears from the end of the street, 'als kalte eindimensionale Fläche, als rot-graue Fahne'.⁸² Having turned the corner, he goes back, as if unsure of its continued existence once out of his sight. This assumes greater significance when viewed in the context of Wilhelm Schapp's ontology, in which our access to external reality is by means of 'Wozudinge', or man-made,

functional objects. Without the intermediary of 'things', he questions whether the external world would continue to exist for us: 'Wir können auch wohl sagen, wir werfen die Frage auf, ob sich die Außenwelt erst von den Mozudingen her bildet, und ob sie im Nichts zusammenfällt, wenn wir die Mozudinge und den Zusammenhang, in dem sie auftauchen, wegdenken'.⁸³ In general, however, Ehlers finds that the area around the prison corresponds precisely to his expectations.

The first thing which takes him by surprise is the traffic, which is described before it is identified, the narrative imitating the processes of perception: 'Erst als er im Ausschnitt des Endes jener dritten Straße eine horizontale und schnelle Bewegung wahrnahm, ein graues Wischen, das zugleich Bild und Geräusch war, spürte er, daß er an etwas Neues geraten würde, an eine Sache, die er nicht kannte' (VP, p.102). Again, this echoes Schapp's account of perception, in which individual sensations are not discrete entities, but linked synaesthetically in our lived experience of the world: 'Wir meinen (...), daß wir niemals in der Vereinzelung Töne hören oder Farben sehen, sondern immer nur als Momente einer auftauchenden Welt in all den Zusammenhängen um deren Klarstellung wir uns bemühen'.⁸⁴ This impression of the simultaneity of sight and sound is reinforced in Ehlers' experience: 'Das stereotype Aufblitzen der Überholzeichen, die länger verweilenden Takte der Bremsignale woben eine Art Lichtmusik rot durch das Grau der laufenden Stränge' (VP, p.103).

Only the sight of a tram, stopped at the terminus, reminds him of the old world: 'Sie war genau so, wie er sie erwartet hatte: blassgelb und fein gezeichnet' (VP, p.104). While the newspaper headlines mean nothing to him, he is startled by the overtly suggestive covers of magazines on the newsstands in the street, and by the apparent

indifference of the passers-by: "Sie mussten verrückt geworden sein. Oder vollendete Heuchler" (VP, p.109). Again, the impact of initial perception is contrasted with the indifference of familiarity. Similarly, he is acutely aware of the 'gleichmäßig grauen Himmel' and the 'nicht sehr kalten Tag', aspects of his environment which would normally form the unnoticed background to our everyday perceptions (VP, p.110). He continues his perceptual experiments by anchoring his gaze first on the glass, then in the interior of shop windows (VP, p.112).

Seated in a café, he is so absorbed in examination of his coffee cup, he forgets to drink the coffee. He turns it round, viewing it from different angles, 'dann schob er sie von sich fort, bis an den jenseitigen Rand des Tisches. Sie wirkte nun schattenhaft, im Gegenlicht. Autos fuhren hinter ihr vorbei' (VP, p.117). Schapp also uses seemingly trivial examples to illustrate his ideas on *Wozudinge*: 'Das Wozuding (...) ist das von Menschen geschaffene sterre Ding. Es ist ein Werk von Menschenhänden. Solche Wozudinge sind die Tasse, der Tisch, der Stuhl, das Haus, der Dom, eine Straße, ein Schienenweg'.⁸⁵ He uses his investigation of such everyday objects to suggest the inadequacy of empirical knowledge, as the basis for the deductions of the natural sciences: 'Man kann dies vielleicht auch so ausdrücken, daß man eine Tasse ebenso wie einen Löwen nach allen Richtungen zerschneiden kann, ohne auf das zu treffen, was diesen "Gegenstand" zu einer Tasse, zu einem Löwen macht'.⁸⁶ It is only in our involvement with things in the 'Geschichten' of everyday life that their true nature and significance becomes apparent to us. Ehlers orders a second cup of coffee from the mystified waitress, and a piece of chocolate cake,

which he samples with the same, concentrated attention: 'Sie schmeckte ungefähr so, wie er sich den Geschmack von Schokoladentorte vorgestellt hatte' (VP, p.118). The detailed examination of perception in this story demonstrates once more the importance in Andersch's work of the principal aim of phenomenological enquiry, the rediscovery of our initial encounter with the world.

Noch schöner wohnen

In "Böse Träume" Andersch writes about the temptation to categorize works of literature:

So habe ich manchmal meine Erzählung "Noch schöner wohnen" als eine satirische bezeichnet. Sie ist es auch, es wäre mir ein leichtes, nachzuweisen, daß sie diesen in meinen Augen höchst ehrenvollen Namen verdient, aber ich muß gestehen, daß ich, als ich sie schrieb, ausschließlich an jenen Stuttgarter Industriellen namens Albert Lins gedacht habe, dessen Gestalt ins Leben zu rufen ich mir vorgenommen hatte.⁸⁷

Certainly, critical opinion of the story has centred on its criticism of the decadence of advanced capitalism. Elisabeth Plessen, who sees in "Ein Vormittag am Meer", 'der Zerfall der Sekurität', applies to this text the reverse, "die Sekurität des Zerfalls".⁸⁸ As regards the inspiration for the story, however, it comes as no surprise to learn that Andersch spent five weeks in Ireland from July to August 1949, coming away with an idyllic impression of a sparsely populated and pre-industrial landscape.

This is reflected in his introduction to the German edition of a book on Ireland by Patrick Warner, illustrated with photographs by Andersch's son, Michael.⁸⁹ Here, Andersch compares Ireland with Sardinia, which was an unspoilt paradise before the ravages of the

tourist industry disfigured it beyond recognition. While the Irish weather may protect it from a comparable invasion, Andersch warns also against the evils of industrialization: 'Ich wage davon zu träumen, daß unsere weltumspannende Technokratie für Räume, wie den Irischen ganz andere Lösungen bereit hält als das Konzept von immer noch mehr Fabriken und Hotels'.⁹⁰ Indeed, Warner's book describes a landscape free of human pollution, with a wild and beautiful, uninhabited coastline. Andersch sees the danger for the Irish, as for the Sardinians, of being forced 'aus einem archaischen Zustand', only to find that they have been robbed of their land.⁹¹ As he had found it, the Irish landscape and its inhabitants were an indissoluble whole, linked by their rich heritage of 'Geschichten', 'die Mythologien, unermüdlich, abends in der Bar des Clifden Bay Hotels, rhetorischer Nebel aus den Mooren von Connemara' (see note 91).

This recalls Albert Lins' encounter with the garrulous priest on the ferry, who regales his clerical companions in the bar with the Welsh story of Ceridwen and Gwion (VP, p.193). Andersch's story tells of Lins' preparations to retire from his profitable Stuttgart business to an isolated country house in Ireland, discovered by chance during a recent holiday. The house seems somehow to belong to the landscape, rather than to the overgrown garden which threatens to engulf it: 'Er mußte das Haus dem Meer und den Mooren zurückgeben, für die es gebaut worden war' (VP, p.177). The poem by Algernon Swinburne, "A forsaken garden", from which Andersch borrows the first and last four lines for his story, portrays a similar scene, a deserted house and its wilderness of a garden, from which human intervention has long disappeared. Man's feeble transience is

contrasted with the endurance of inorganic nature, which triumphs even over death: 'Here now in his triumph where all things falter / Stretched out on the spoils that his own hand spread / As a god self-slain on his own strange altar / Death lies dead'.⁹² It is precisely the absence of life which first attracts Albert Lins to the house, seeming to confirm his view of human mortality: 'Hier war niemand. Niemand. Das Haus war leer. Leer. Es gab keine Unsterblichkeit. Er wollte Gorteen Haus unbedingt haben' (VP, p.205).

Contemplation of the house and its surroundings also makes him reflect on the profoundly unproductive, reflexive circularity of his own existence. This occurs to him when he realizes that the privileged view he now commands from inside his window is identical to his first stolen glance from outside. As he considers this phenomenon, past, present and future begin to merge into one, and he becomes conscious of time as duration: 'Der Blick aus dem Zimmer nach drauhen entsprach dem Blick von drauhen in das Zimmer. Die Rosen (...) verengten sich mit dem Zwiellicht, wie sie sich vorhin (...) im Glas des Fensters gespiegelt hatten. Hinter gläsernen Rosen hatte er in seine Zukunft geblickt, die in diesem Augenblick schon seine Vergangenheit wurde' (VP, pp.203-204). The house makes him more acutely aware of his own mortality and of time as no more than a structure of his consciousness.

In addition to the house itself, it is the wildness of the landscape which attracts him, as it had Andersch, writing in 1973: 'Zwischen allen Gegenständen in Irland ist ein grünes, weißes und graues Licht aus Leere. Wer sich vor dem Schmelgen und vor dem Alleinsein fürchtet, soll nicht nach Irland gehen. Nichts Romantisches kann geedet werden, aber rätselhafte Schönheit des

Ausgesetzteins, Orplid-Gefühle. Endzeitliches west an'.⁹³ Albert Lins respects the attempts made to preserve corners of this wilderness from civilisation, like the island of Laabay, which he discovers is private property: 'Deshalb also lag Laabay so leer, so unberührt, so sagenhaft im Meer - sie war ein Privateigentum. Jemand hatte den mythischen Prospekt dieses Porphyrbirgs, der dort draußen in der Irischen See lag, auf die einfachste Weise von der Welt gesichert: indem er ihn kaufte' (VP, p.185). Although he shares Andersch's tastes and intellectual predilections, there is a certain irony in Albert Lins' attitude to property and wealth, as in the section entitled 'Metaphysik der Rente', in which he reflects, 'daß innerhalb der bestehenden Gesellschaft ein Zustand absoluter Freiheit nur im Besitz einer ausreichenden Rente erreicht werden kann' (VP, p.206).

The Überbau of his life, based on his success in the manufacturing industry, consists primarily of art and literature, and Gorteen House is to be a museum for his treasures. The headings "Tresor für Fetische oder Rettung der Kunst?" and "L'art pour l'art oder Abschied von Gerede?" suggest the ambiguity of his aestheticism, but his tastes are identifiably those of Andersch himself (VP, p.185, p.187). The preference for graphic art reflected in his collection acquires added significance in the light of Andersch's essays on art in the volume *Einige Zeichnungen* (1977). Noting the customary separation of painting and graphics in art galleries, he attributes to the latter a unique, mysterious quality: 'Der Ruhe der graphischen Kabinette ist ein geheimes. Sie sind nicht von Geheimnissen umwittert, sondern sie selber sind ein Geheimnis'.⁹⁴ Pointing to the connection between the large-scale oil painting and the power

structures which it celebrates, Andersch identifies the quality of absence, or emptiness, as the peculiar attraction of graphic art: 'Das große Format, in dem jeder Quadratzentimeter bemalt ist, spiegelt dem Betrachter vor, dem Maler sei es gelungen, das Nichts aus der Welt zu schaffen. Der Raum ist ausgefüllt. Es gibt das Nichts nicht mehr. Wie beruhigend!'.⁹⁵ This recalls the attraction for Albert Lins of Gorteen House, with its 'Gefühl des Nicht-Seins' (VP, p.205). Andersch's fascination with drawing is based on its capacity to give form to nothingness: 'Das graphische Blatt zittert in der Spannung zwischen Linie und Leere. (...) Die Linien einer Zeichnung beschreiben die Umrisse von Leere. Leere kennt keine Grenzen. Die Zeichnung setzt sie. Graphik denkt das Undenkbare - die Gliederung des Nichts'.⁹⁶ He acknowledges the temptation to equate this emptiness with freedom, as if this were an oversimplification of the issue: 'Weiß = Leer = Frei. Die Freiheit der Zeichnung undso weiter. Damit würde der Malerei ein Unrecht zugefügt'.⁹⁷ Instead, it would appear to be the imposition of boundaries which is equated with freedom, reiterating a recurrent paradox in Andersch's work, but one which accords with his phenomenological position.

Albert Lins' library of seven thousand volumes reflects a special interest in Spinoza, the French realist novel, Sartre and John Cowper Powys, whose *Glastonbury Romance* and *Weymouth Sands* he intends one day to translate into German. His literary tastes are based on unequivocally phenomenological criteria: 'Lins ist stets auf der Suche nach Büchern, in denen die Dinge und die Existenz als vollkommen dinglich und existierend erscheinen und die Wörter und Sätze "zu den Sachen selbst zurückkehren" (Merleau-Ponty, *Phénoménologie de la perception*)' (VP, p.179). Andersch's

appreciation of Warner's book on Ireland seems to be based on similar criteria: "Die Literatur über Irland ist, auch in deutscher Sprache, unüberschbar geworden. Ich weiß nicht, ob sie Bücher enthält, die so, wie Warners *Irland. Eine Entdeckung*, hinter der Fülle und der Summe der Informationen noch das ganze zeigen, *the real thing*".⁹⁸ In addition to Lins' planned translations, he aims to spend his retirement compiling anthologies of descriptions, of clouds, of fire, or "die Formen der Entstehung von Bewußtsein" (VP, p.201). However ironic the portrait of Albert Lins, he reflects ideas on art which became central to Andersch's mature work, above all the concern with visual perception: "Sehen können, das Gesehene zeigen können ist Ausdruck einer anthropologischen Substanz; das ist es, was die heutige soziologische Ästhetik aus ihren hegelianischen Begriffs-Augen verloren hat".⁹⁹

Mein Verschwinden in Providence

In October 1970 Andersch flew to New York to begin a lecture tour funded by the Goethe Institut, which took him to Washington, Providence, Boston, Montreal, Buffalo, Waterloo and Toronto.¹⁰⁰ The return to Rhode Island, the scene of his captivity as a POW from April to November 1945, doubtless provided the inspiration for "Mein Verschwinden in Providence", which he describes as "vielleicht ein Roman Entwurf". It was a landscape with which Andersch associated "ein einziges Überströmendes Gefühl von Freiheit".¹⁰¹ It is this paradoxical experience of freedom in captivity which he tries to recreate in the story of T., a German author on tour in the USA who becomes the willing prisoner of William and Eliza Dorrance in their

house in Providence. There, provided with all the materials necessary to write, and absolved from all commercial, social and political obligations, he is required only to apply his literary talent, under the benign supervision of his patrons. The result is the fragmentary manuscript which describes this experience, or explores how it might be narrated as a novel. In 1970, Andersch wrote in a note of gratitude to a favourable critic, 'ich finde immer, dass die Literaturwissenschaft sich zu wenig mit dem Prozess des Schreibens selbst beschäftigt'.¹⁰² In this "Roman Entwurf", even more than in the novel *Efraim*, Andersch explores precisely this subject, with the aim of providing an insight into the primary stages of literary creation.

If narrated from the perspective of William Dorrance, it would take on a different, although related significance: 'Das Buch geriete dann zur Geschichte eines wissenschaftlichen Experiments: des Versuchs William's, die Bedingungen einer absoluten und abstrakten Freiheit herzustellen' (VP, p.269). For the author, T., it is the rediscovery of a significant landscape from his past, a return to 'dem Schauplatz einer vergangenen Utopie' (VP, p.239). On revisiting the site of the old camp, Fort Kearney, he compares his impression of the landscape with the more restricted perspective of 1945, and is surprised to find how perception and expectation coincide: 'Merkwürdig, daß ich mir, als Gefangener (...) die Umgebung von Fort Kearney immer genau so vorgestellt habe, wie ich sie an jenem Tag im Oktober 1970 endlich erblickte' (VP, p.240). However, he is disappointed by the effect of seeing this landscape again, at first unaware of its compelling power. This only becomes clear to him when he enters the Athesius library, and is reminded of Edgar Allan Poe's

poem "Ulaluae" (1847). The uncanny atmosphere evoked by the poem of a young man who unwittingly returns to the scene of his beloved's burial suggests the involuntary nature of T.'s return to Rhode Island. Moreover, the poem is no incidental literary allusion, but belongs to the idiosyncratic causality of the narrative, "doch gehört für mich beispielsweise die Erwähnung des Gedichtes "Ulaluae" zu den Gründen, aus denen T. zum Gefangenen der Dorrances wird. *It was night in the lonesome October of my most memorable year* (VP, p.246). The association of the landscape with one of its most revered authors lends it a compelling quality surpassing that of his initial impressions.

Strolling through Providence in the sunset, he comes across the Dorrance's house and is immediately struck by its contrast with the uniformly picturesque colonial wooden houses: "Ecke Benefit- und Hopkins Street stieß ich auf ein Haus, das nicht nur schön war, sondern geheimnisvoll, weil es in allen seinen Teilen (...) in einem Rot gestrichen war, das man Schwarz beigemischt haben mußte (...). Die Bewohner dieses Hauses hatten sich entschlossen, hinter einer düster brennenden Monochromie zu leben" (VP, pp.246-247). Drawn to the house by its colour, he enters the garden and walks around the house, until invited in by Eliza Dorrance.

The literary tastes of William and Eliza are signalled by "eine umfangreiche Sammlung von Märchen, Sagen, Mythen" (VP, p.252). Their favourite stories provide an imaginative superstructure for T.'s own "Geschichte" with them: Hoffmannsthal's "Das Bergwerk zu Falun" (also echoed in the colour of their house: "das echte Faluner Rot" p.247), in which the hero is bewitched by the *Bergknechtin*, and "Rip van Winkle", in which time and space are magically suspended. T.'s story

involves a romantic involvement with Eliza, and, in a curious reversal of Rip van Winkle's tale, he returns to a landscape after twenty five years to find everything such the same as when he had left it.

An important feature of T.'s story is its sustained ambiguity: 'Der Leser muß, wenn er es wünscht, den Vorgang auch als Verbrechen betrachten können' (VP, p.254). Initially, however, T. is seen to be working on a text identifiable as Andersch's "Achtzehn Sätze" (1970), which evokes different times and places in the life of Franz Kien in a loosely associative manner: 'T. beschließt, die Lage zu nutzen, und beschäftigt sich mit dem Problem frei assoziierender Satzfolgen, wie er sie schon seit langer plant' (VP, p.261).¹⁰³ Thus T.'s projected work encompasses the two poles of Andersch's literary universe, from the "Mantel- und Degenstück" to experiments with automatic free association of ideas.

The motives of William and Eliza are to be suggested by flashbacks to earlier periods of their marriage, so that they emerge naturally out of the narrative. He acknowledges the unashamedly traditional narrative technique with an ironic reference to Roland Barthes (VP, pp.272-273). His plan of the novel gives no impression of its true temporal structure, however, and T. is disconcerted, 'daß eine solche Verlaufsskizze ihn auf lineares Erzählen festlegen möchte, von der Arbeit des Verschmelzens der verschiedenen Zeit-Ebenen in eine einzige Zeit, die Zeit des Romans, keinen Begriff gibt' (VP, p.271). The time of the novel clearly corresponds to a phenomenological account of the experience of time.

T. insists that the name "Providence" has no symbolic significance, emphasizing his firm conviction, 'das Leben jedes

Menschen sei eine Mischung aus Determiniertheit und Zufall' (VP, p.248). While the name may not be intrinsically meaningful, however, the town itself certainly is, as T. avows in the closing passage: 'Nach unserer Rückkehr aus Cape Cod gehe ich häufig in der schönen Oberstadt von Providence spazieren, die in ihrer Art ja ebenso geschlossen, ebenso bedeutend ist wie Dinkelsbühl oder San Gialnando' (VP, p.273). Like Albert Lins, T. is attracted by a feeling of emptiness, which he finds on his arrival in the USA: 'T. scheint der Menschenleere und der durch sie hervorgerufenen Monotonie der Straßen amerikanischer Städte große Bedeutung für sein Verschwinden beizumessen' (VP, p.237). T. disappears into this landscape just as easily as he had emerged from it, and from the memories of Rhode Island 1945.

T.'s reflections on literature in "Mein Verschwinden in Providence" are illustrated in each of the stories collected in this volume, and confirm Andersch's belief in literature's epistemological functions: 'Transposition von Analyse in Erzählung; die Erzählung ist ebenso wahr wie die Analyse, doch reicher an Bedeutungen; die Erzählung legt nicht fest, sondern plaziert die Fest-Stellung in einen Spiel-Raum; die Erzählung gibt keine Antworten, sondern stellt Fragen' (VP, p.255). Paul Kersten quoted this in his interview with Andersch in March 1972, asking whether such considerations were always uppermost in his mind when writing. 'Natürlich', came the reply, 'mein Hauptinteresse gilt nach wie vor dem Erzählen. Ich verteidige das Erzählen gegen dieses allgeseine höhnische, "der erzählt ja noch" oder das autoritäre "das geht heute nicht mehr" (...). Für mich verbirgt sich auch in Angriffen auf das Erzählen - ich muß es leider sagen - etwas Inhumanes'.¹⁰⁴ This volume

illustrates the way in which Andersch chose to treat even his most philosophical and political concerns in the context of 'Geschichten'. Moreover, even in a volume which spans the years 1933 to 1971 and includes texts of an autobiographical, political and quasi-philosophical nature, the implied or explicitly phenomenological framework emerges as the unmistakable hallmark of its author's work.

Winterspelt (1974)

'Landschaften entstehen als geschichtliche Räume, - die Eifel, Berlin, Frankfurt, das frühere Böhmen, das Emsland, Georgia.'¹⁰⁵

In his last novel Andersch evokes a landscape which developed lasting significance for him during the 'Jahre in Zügen' of the war. In "Der Seesack" he describes his repeated journeys to visit Gisela in Winterspelt, and states clearly the intended identification with the heroine of his novel: 'Käthe Lenk ist G. Käthe Lenks wegen fuhr ich hundertmal nach Winterspelt'.¹⁰⁶ However, the inspiration for the novel itself was one of Gisela's paintings, an Eifel landscape painted in 1947: 'Aus einem ihrer frühen Bilder ist mein Buch entstandens: Regenwolken über einem Land, das in Hagenzügen, endlos, nach Westen läuft, unter ihnen das Dorf, wie begraben. Ihre Augen, groß in einem kleinen Gesicht, sehen das Wesen eines Dings'.¹⁰⁷ Thus it was the essence of the landscape as captured in art which instigated this 'Orgie von Komposition', Andersch's longest and most ambitious work.¹⁰⁸

Set in October 1944 on the German-Belgian frontier, only days before the start of the Ardennes offensive, it is the story of Major

Joseph Dincklage's plan to surrender with his entire battalion to the American forces stationed at Maspelt, just across the border in Belgium. He is urged to carry out his plan by Käthe Lenk, a young schoolteacher who has taken refuge from National Socialism and the war in the small farming community of Winterspelt, where Dincklage's 416th Infantry Division is billeted in early October. Dincklage begins a spontaneous affair with Käthe, and she becomes a 'Partisanin' in the conspiracy, enlisting the help of the Communist Menzel Hainstock, her friend and former lover. Through Hainstock, who lives in hiding at a quarry near Winterspelt, Dincklage establishes contact with the American company at Maspelt, under the command of Captain John Kimbrough. The crucial intermediary, who has the confidence of both sides, is the unlikely figure of Dr. Bruno Schefold, an art-historian who lives in Hemmeres, a hamlet in the no-man's land between the fronts. The audacious plan captures the imagination of Captain Kimbrough, 'dieser Südstaaten-Anarchist' (MI, p.471), but is mistrusted by his superiors in the US military command, and ultimately Dincklage himself withdraws his idea, unable in practice to submit to unconditional surrender. For Schefold alone, consent to the major's plan proves fatal, when he is shot by a German sentry, Corporal Reidel, when crossing the lines. The terrible futility of his death only becomes fully apparent when it is revealed that he is carrying Dincklage's message of withdrawal from the conspiracy, for which Schefold risks, and loses, his life.

Interpretations of Dincklage's plan and its failure have been manifold, and often more illuminating of the author's position than of Andersch's novel. Many critics draw a parallel between Hainstock and the ex-Communists of Andersch's earlier novels, suggesting an

autobiographically motivated identification with the author. Others, such as Ursula Reinhold, base their view of Hainstock's importance on a rigorously Marxist reading of the novel. Reinhold stresses the Czech Communist's practical objections to the major's plan, such as its lack of mass support among the troops, and its essentially individualistic nature. Her conclusion is that Andersch here departs from a purely subjective notion of freedom, calling into question the objective historical status of such individual acts of defiance: 'Der Rang des Romans besteht vielmehr in der weltanschaulichen Erörterung menschlicher Handlungsmöglichkeiten in der Geschichte und der Diskussion des geschichtlichen Ranges menschlichen Handelns'.¹⁰⁹

Max Walter Schultz, on the other hand, stresses the positive portrayal of Joseph Dinklage, as indicative of Andersch's sympathy with the conservative, humanistic German middle classes. It is perhaps significant that Andersch once referred to the characters Helander and Dinklage as 'diejenigen meiner Figuren, mit denen ich mich am stärksten identifiziere'.¹¹⁰ Parallels have also been drawn between this rigorously disciplined yet individualistic figure and Ernst Jünger, whose writing Andersch held in such high esteem. Wolfgang Koeppen points to an aesthetic affinity between Andersch and Jünger based on realism, while Manjo Kesting actually describes Dinklage as 'eine ins Abstrakt-Kühle gezeichnete Ernst-Jünger-Figur'.¹¹¹ Even Bruno Schefold has been singled out for special treatment in the study of *Winterszeit* by Irène Heidelberger-Leonard, with her specific orientation towards artistic source material in Andersch's works.¹¹²

In an interesting study of the women characters in Andersch's work, Elisabeth Plessen draws attention to Käthe Lent, as the new

manifestation of a well-established pattern of women aspiring to a specifically Sartrean brand of freedom: 'In existentieller Hinsicht ist ihre Grund- oder Ausgangsposition allemal dieselbe. Sie heit frei sein, leben, Leben in Freiheit whlen'.¹¹³ While the central importance of Kthe Lenk in the novel is beyond question, she is a less clearly Sartrean heroine than these comments suggest, as the following analysis will demonstrate, in some ways quite distinct from her literary predecessors. A more important critical assessment in terms of Andersch's own perceptions of the novel has been made by Jean Amry, who speculates on the continuation of the individual 'Geschichten' brought together in *Winterspelt*, paying tribute to the evocative power of Andersch's prose: 'Denkspielerei einer spten Abendstunde. Doch ist ihr Ergebnis vielleicht brauchbar als Zeugenschaft dafr, da die Gestalten leben - und gewi nicht nur fr den, der ihre Zeit kannte und den Raum, in dem sie sich bewegten. Wer sie nicht sieht, hrt, ertstet, mache sich selber verantwortlich'.¹¹⁴ Andersch himself emphasized the importance of the openness of his characters in discussions following a reading from *Winterspelt* in Munich, 28 October 1974: 'Ich versuche, Menschen, Figuren immer so darzustellen, da sie offen bleiben, da es keine sehr klaren und eindeutigen Antworten gibt, weil ich meine, so klare und eindeutige Leute gibt's berhaupt nicht'.¹¹⁵ This idea is reiterated in the poem "Gnth: seauton", where Andersch writes of these characters: 'keine ahnung / was das fr leute / sind // wpfe ich's / htte ich sie nicht / beschrieben // sie beschrieben habend / wei ich's / noch immer nicht'.¹¹⁶

This should serve as adequate warning to those who would see in Hainstock just another disillusioned revolutionary, or, indeed, as a

textbook exponent of Marxist theory. Although his political consciousness makes him a lucid interpreter of events, Käthe is aware of 'Schatten, Unaufgeklärtes, blinde Stellen, die sie stürzten' (WI, p.188). These include his relationship with Matthias Arimond, his capitalist benefactor, responsible for his release from Oranienburg in order to ensure his services in the Eifel quarries after the war. Just as Hainstock is making contingency plans against the eventual triumph of capitalism, Dincklage continues to think of his surrender plan only in abstract terms, displaying, in Käthe's eyes, a similar inconsistency: 'Die Revolution und der Plan waren für Hainstock und Dincklage absolute und undurchführbare Wahrheiten. Die Revolution würde irgendwann einmal stattfinden, nur nicht zu Hainstocks Lebzeiten, der Plan war dazu verurteilt, eine radikale Denkübung zu bleiben, eine operative Studie auf Kartenblättern' (WI, p.189).

Dincklage is a prey to his own 'déformation professionnelle', described by Klaus Scherpe as an inability to discard his military training: 'Die Widerstandsaktion dieses deutschen Offiziers, die sein "privater 20. Juli" hätte werden sollen, erschöpft sich in der generalstabsmäßigen Planung. Er beweist sich selbst seine Unfähigkeit, aus der Rolle zu fallen'.¹¹⁷ Even when contemplating such a radical departure from his military duty, in order to accelerate the German defeat which he now sees as inevitable, Dincklage insists on his right to set deadlines and lay down conditions to the American forces. One of these is that Schefold should, at a specified time, cross openly through the lines so that Dincklage may be assured that the Americans take his proposal seriously. Käthe sees this as an unnecessary risk to Schefold's life, and senses the fundamental irrationalism behind Dincklage's

demand: 'Hinter seiner Bedingung für Schefolds' Einsatz spürte sie eine Überzeugung, eine Art des Lebens und Denkens, von der Vernunftgründe abglitten wie Hände von einer Wand, an der sie keinen Halt fand' (WI, p.198). Hainstock defines this with characteristic precision: 'Dieser Herr bildet sich eben immer noch ein, es gäbe einen Ehrenkodex unter Offizieren' (WI, p.198).

Scherpe points out that the characters of Andersch's novel are not by any means 'rounded', even the *Biogramme* inserted into the narrative providing only an outline of their private and professional lives. However, these details contribute to our understanding of their conflicting perceptions of reality, and thus of the parameters within which they are free to act. This presupposes a notion of freedom which envisages a certain horizon of possibilities for each individual, and thus a limitation of his or her choices: 'Die ideologischen Debatten sind verschlüsselt in der musterhaften Wahrnehmung der Realität, so wie sie den einen im andern begegnet'.¹¹⁸ In this context, the commitment of both Hainstock and Dincklage to the plan is fundamentally flawed, and the driving force behind the conspiracy is Käthe, as Andersch himself states: 'Das Sandkastenspiel. Man braucht es nur zu verfolgen, um zu sehen, daß Käthe es ist, die es einen Augenblick lang vor den Horizont der Wirklichkeit schiebt'.¹¹⁹ The first aim of this reassessment of *Winterspelt* will be to examine the portrayal of Käthe Lenk and the nature of her freedom.

The other aspects of the novel essential to this study, but which have suffered relative critical neglect, are suggested by the two epigraphs. The Hemingway quotation evokes the landscape in which *Winterspelt* is set, the Schnee-Eifel in the grip of a winter storm.

The second, from William Faulkner, indicates the importance of memory and time: 'Das Vergangene ist nie tot; es ist nicht einmal vergangen'. When asked about the primary motivating factors leading him to write *Winterspelt*, Andersch once replied:

Zu meinen persönlichen Anstößen gehört es, daß das für mich eine ausgesprochen starke Erinnerung ist, und ich habe jahrelang einfach vorgehabt, das Thema aufzugreifen. Dann kommt eine zweite Sache dazu, das ist nun also die Landschaft, die Landschaft ist nicht nur natürlichen Sinn, sondern im historischen Sinn und als Teil, ja ich sage, mal ein poetisches Wort, als Teil meiner Lebenslandschaft.¹²⁰

The notion of surrender of a whole battalion, 'das Sandkastenspiel', and the constellation of characters only come as third and fourth factors among those which instigated the novel. Furthermore, when asked why it occurred to him to write it thirty years after the events narrated, Andersch dismisses the time lapse: 'Das spielt für mich keine Rolle, es ist sogar ganz bewußt vermieden worden, die Linien bis zur Gegenwart auszuziehen, sondern es wird wirklich nur dieses Modell gezeigt, weil ich persönlich glaube oder hoffe, daß der Leser selbst diese Linien auszieht'.¹²¹ The narrative technique employed in the novel clearly indicates, with the Faulkner quotation, that the past is firmly rooted in the individual as well as the collective consciousness. Moreover, in the words of George Santayana as displayed at the Dachau Museum: 'Wer sich des Vergangenen nicht erinnert, ist verurteilt, es noch einmal zu erleben'.¹²²

Käthe Lenk - a phenomenological heroine

A brief examination of Käthe Lenk's relationships with Menzel Mainstock and Joseph Dincklage will demonstrate a superiority of insight and consistency of behaviour surpassing that of either of the

two men. Her conduct is based on an intuitive world view, corresponding closely to the phenomenological models already outlined in this study. The affection and trust which develops between the twenty-four-year-old Käthe and Hainstock, twenty-eight years her senior, is largely a result of circumstances, as they go into hiding together during the period of tension following the failed Stauffenberg plot in July 1944. He instructs her in Marxist dogma, which holds for her a novel and subversive fascination, having been banned in Germany when she was only twelve years old. The significance of Käthe's characteristically critical attitude to these theories is, however, underlined by Andersch's claim that 'Hainstock weiß, was richtig, Käthe, was wahr ist' .123

She is unable to envisage the Marxist utopian classless society, cannot accept that the only form of movement in history is that of the dialectic, and considers some ideas to be quite unconnected with systems of production. Above all, Marxist theory offers no explanation for her own wartime experiences, her instinctive flight to the West, referred to by Dincklage as her 'Triebrichtung' and 'Zugvogelwanderung' (W1, p.259). She remains a 'Partisanin ohne Partei', guided only by her own instinct, which produces in her a unique authenticity (W1, p.261). This merely points up the inconsistencies in Hainstock's commitment to Marxism. When she hears of the part played by Matthias Arimond in Hainstock's life, of his practical collaboration with this senior coordinator in the defence industry, his Marxist theory is devalued in her eyes: 'Mancheal seine ich, der Marxismus sei nur eine Methode, alles zu erklären' (W1, p.115).

When they discuss the state of Germany and the course of the war,

her academic, linguistic training brings her into conflict with his abstract tendency, 'in bezug auf geschichtliche Ereignisse (...), Konditionalsätze aufzustellen' (W1, p.99). While Hainstock expresses perhaps the most important theory underlying the novel, he is himself aware that it is Käthe who puts this theory into practice:

Seine ganze Anstrengung, sie mit den Voraussetzungen weltverändernden Denkens vertraut zu machen, war also umsonst gewesen. Am Ende seines Unterrichts in dialektischer Geschichtsauffassung legte sie ein Bekenntnis zum Fatalismus ab. (...) Davon abgesehen war sie der Motor des ganzen Unternehmens gewesen. Von Fatalismus konnte da gar nicht die Rede sein (W1, p.100).

Hainstock is unable to envisage the success of Dincklage's plan because he is incapable of thinking outside the categories of Marxist theory. Käthe recognizes this inflexibility in Hainstock which renders him unable to act: 'Für Hainstock war Dincklage bloß ein Außenseiter, ein Amateur - er hielt sich nicht an die Hausordnung der Revolution!' (W1, pp.284-285). Käthe's analysis of the situation corresponds with Andersch's description of the novel: 'Das Buch schildert einen Konflikt zwischen Erkenntnis und Tat'.¹²⁴ Käthe is notably the only figure in whom the two coalesce; the conflict is reduced to a minimum: 'Sie war eine Intellektuelle, dennoch versessen darauf, abstrakte Ideen in Leben, Theorie in Praxis zu verwandeln, wenn sich ihr dazu auch nur die leiseste Möglichkeit bot' (W1, p.189).

Her relationship with Dincklage is based on an immediate and mutual attraction, of the sort which needs no explanations: 'Er verliebte sich eben in sie, punktum, und sie sich, wenn auch mit einigem Widerstreben, in ihn' (W1, p.222). It is a mark of her self-awareness as well as her involvement, that she endeavours to be all the more critical of Dincklage: 'Sie war fähig, sich selber zu

beobachten, festzustellen, wie ihre Kritik an Dincklage immer wieder ueschlug in Verlangen' (W1, p.275). Her reservations about him take very concrete and specific form, such as the official tone of voice which he uses whenever she addresses him on tactical matters, 'seinen Mh-Mh Ton' (W1, p.283). She once asks him 'todernst' if the crease in his uniform trousers must always be so perfect, and is disconcerted by the fact that he has never knowingly disobeyed an order. Even his unshakable confidence that his own orders will be carried out absolutely and without question is somehow disturbing. This evidence of the officer mentality seems to conflict with the audacity and individualism of his plan, his alleged contempt for blind obedience and his abhorrence of war. Although an officer in the Wehrmacht, it is his insubordination which makes him acceptable to her: 'Die Zerfallenheit Dincklages mit der Aufgabe, der er dient, konstituiert seine militärische Existenz. Das macht ihn für Käthe annehmbar' (W1, p.260).

When Hainstock objects that Dincklage's plan is doomed because of its individualistic nature and the major's lack of historical perspective, Käthe is more concerned that he is personally uncommitted to the plan, 'daß die Übergabe des Bataillons für ihn bloß eine abstrakte Idee war. Nicht, daß er sie nicht ernst genommen hätte; er behandelte sie so ernst, wie man eine Hypothese behandelt, die zur fixen Idee geworden ist' (W1, p.61). Her attempt to carry out the plan is largely due to the desire to overcome this 'abstrakte Kälte' in the man whom she loves (W1, p.279). When he proves himself unable to accept unconditional surrender in practice, she finds her love put to the test, and challenges him: 'Du mußt unbedingt bis zu dem Punkt kommen, wo du gar nichts mehr von den Amerikanern

erwartest, nichts mehr von ihnen verlangst' (W1, p.286). She begins to feel solely responsible, on the German side, for the success of the conspiracy: 'In Käthe befestigte sich der hochheutige Gedanke, daß diese Sache eigentlich und einzig ihre Sache geworden war' (W1, p.284).

Käthe's unique status in the novel could be defined in terms of Merleau-Ponty's ontological theory of 'embodiment', a subject of great interest to German critics of his work.¹²⁵ It is also the basis of any phenomenological view of perception, the initial encounter with reality which takes place through the medium of the body. Any abstract or rational knowledge is only the secondary expression of this basic experience of the world. It is characteristic of Käthe Lenz that her conscious decisions emanate directly from this pre-rational, instinctive level of existence. Klaus Scherpe identifies this feature of her behaviour without relating it to any metaphysical category, in the terms: 'Das "Argument" Käthes (...) ist ihre Körperlichkeit'.¹²⁶ For all Hainstock's faultless rationalization of fascism, it lacks any subjective element which would explain the way in which fascism is experienced:

Mit Käthe argumentiert Andersch gegen eine sich in ihrer eigenen Rationalität abschließende "richtige" Erklärung des Faschismus, der dennoch "Wahrheit" anzeigt, da sie die Dimension persönlich erlebter Wirklichkeit als Bewußtseinsfaktor wenig beachtet. Anderschs Romankonstruktion als der eines, wie er selbst sagt, aus der Geschichte herausgedichteten "Kammerspiels" läßt allerdings auch Käthes Haltung und Wahrnehmungsweise zum Prinzip gerinnen.¹²⁷

Thus when Käthe objects to Hainstock's use of the word 'untragbar' to describe Hitler, insisting on the adjective 'unerträglich', she is prompted by the personal experience of her father: 'Es ist ein großer

Unterschied (...), ob man jemand für untragbar hält, oder ob einen jemand unerträglich ist' (W1, p.33). Remembering her own background, as the daughter of educated middle-class opponents of Hitler, Käthe cannot accept Hainstock's thesis that fascism exposes the evil roots of bourgeois monopoly capitalism: 'Wenn sie sich an ihre Eltern erinnerte, fand Käthe es unmöglich, zu glauben, daß das, was das Ungeheuer machte, die Grundlagen des Denkens von Bürgern enthüllte' (W1, p.33).

The reaction of both Hainstock and Dincklage to one of Käthe's most traumatic personal experiences, the bombing of her parents' home in Berlin in the spring of 1944, exposes once more their enslavement to abstract theories, preventing them from empathizing effectively with her distress. Although Hainstock can see her parents as the victims of an imperialist war, and with his knowledge of explosives can even envisage the extent of the destruction caused by the bomb, this is of no comfort to Käthe. Dincklage considers their death to be one more inexplicable factor in the brutal chaos of human history: 'Käthes Eltern gehörten in die Unfall-Statistik des Chaos' (W1, p.229). It is only clear how both of them fail her when she recalls the reaction of Lorenz Bieding, the artist who had been her lover in Berlin but is killed in action in Italy. At the time he had attempted no explanation, but said: 'Du bist am dran', and sat with her while she wept (W1, p.231).

Similarly, Käthe regards the war as 'eine Naturkatastrophe, eine Katastrophe der menschlichen Natur', not as the result of a crisis in the economic mechanisms of capitalist production (W1, p.260). She does not see herself as being determined by socio-economic factors, but by a network of human relationships, which reflect an absolute

political consistency: 'Instinktiv. Aus privatem Sein' (WI, p.261). Her instinctive integrity accords with Merleau-Ponty's notion of freedom:

C'est en s'enfonçant dans le présent et dans le monde, en assumant résolument ce que je suis par hasard, en voulant ce que je veux, en faisant ce que je fais que je peux aller au delà. Je ne peux manquer la liberté que si je cherche à dépasser ma situation naturelle et sociale en refusant de l'assumer d'abord, au lieu de rejoindre à travers elle le monde naturel et humain.¹²⁸

Merleau-Ponty concludes his treatise on freedom with a quotation from St. Exupéry, as an author who demonstrates man's freedom in the living out of his relationships to others and the world: 'L'homme n'est qu'un noeud de relations, les relations comptent seules pour l'homme'.¹²⁹ When she reflects on her life, Käthe also finds that it consists of 'ein geringes Geflecht von Beziehungen mit Menschen. Aber innerhalb dieses Geflechtes entscheidet sie sich politisch immer in der gleichen Weise (...). Entschlossen aus persönlichen Zu- oder Abneigungen' (WI, p.261).

When Elisabeth Plessen declares Käthe Lenk an existentialist heroine, it is not without reason, as Andersch quotes Sartre in a footnote to Dinclage's letter of withdrawal, as an implicit admonishment for his failure to act: 'L'homme est d'abord un projet qui se vit subjectivement, au lieu d'être une mouche, une pousse, ou un chou-fleur; rien n'existe préalablement à ce projet; rien n'est au ciel intelligible, et l'homme sera d'abord ce qu'il aura projeté d'être. Non pas ce qu'il voudra être'.¹³⁰ There can be little doubt that Andersch intended a straightforward identification of Dinclage's plan with Sartre's "projet", although this suggests a somewhat superficial understanding of the Sartre text. In fact, as the last two lines of the quotation imply, there is a difference

between the 'projet' which determines our essence, and conscious, willed decision. Of the former Sartre goes on to say tout cela n'est qu'une manifestation d'un choix plus original, plus spontané que ce qu'on appelle volonté.¹³¹ In *L'Existentialisme est un humanisme* Sartre actually stresses the humanistic implications of existentialist thought, not its radical voluntarism. Indeed, by quoting these lines out of context, Andersch obscures the significance of the word 'projet' as used here by Sartre. The previous sentence makes this quite clear: 'L'homme existe d'abord, c'est-à-dire que l'homme est d'abord ce qui se jette vers un avenir, et ce qui est conscient de se projeter dans l'avenir'.¹³² The conscious decisions of everyday life constitute a secondary form of choice. The significance of the quotation from Sartre is therefore relativized by the assumption that it was only partially understood. Rather than the 'Inbegriff sartreschen Authentizität', Käthe has been seen to be a primarily instinctive woman, whose decisions emanate from the depths of her personality rather than from an existential insight into human freedom. Andersch called the central action of the conspiracy 'eine Novelle im kleistischen Sinne'.¹³³ It is tempting to see in Käthe traits of a similarly named Kleistian heroine, characterized in her decisions by an infallible innate certainty.

The Landscape

In the early poem "Aus Rauch und Delphinen" (1946) Andersch juxtaposes two personal memories of the last years of the war: the man tending a fire in winterspelt / im tagebuchherbst / mitten im

krieg', and the Atlantic dolphins, 'während der Überfahrt / von Boston nach Le Havre / als der Krieg vorbei war'.¹³⁴ In *Winterspelt* also the evocation of the Georgia home of Captain Kimbrough is as vivid as that of the countryside around Winterspelt, indeed, it brings this American officer to life in the second half of the novel. There are marked similarities between Dincklage's relationship to his native Emsland and that of Kimbrough to the swamplands around his hometown of Fargo, which suggest more than anything a potential sympathy between the two men. In the midst of real war, Dincklage remembers with nostalgia his childhood wargames in his father's Emsland brickworks, bathed in a reddish-golden evening light which rendered the sock battles harmless. He intends to return there after the war, even hopes that Käthe might join him there, but he is bitterly aware of the mark which National Socialism has left on his home, reciting to Käthe a litany of the names of concentration camps in the region (W1, p.44). With unabashed local patriotism he envisages a future in which dominance of the major powers will diminish and world wars will be a thing of the past: 'Er meinte, wir würden das Ende der Epoche der Weltmächte nicht mehr erleben, aber eines Tages würden sie sich zurückziehen, nicht aus Deutschland und Frankreich, aber aus dem Emsland und der Auvergne, die alten Landschaften würden stärker sein als die weltumspannenden Pläne der Amerikaner und Russen' (W1, p.474).

A similar brand of regionalism characterizes Kimbrough's feelings for his home, and his opposition to American involvement in a European war. In a passage almost reminiscent of Stifter's *Grainit*, he recalls an expedition with his father in the Okfenokee Swamp, which seems to represent his initiation into the landscape: 'Er

bezeichnete John den goldenflügeligen Waldsmager und den Waldsmager mit der apfelsinenfarbenen Krone, den Magnolien- und den Myrthen-Waldsmager' (WJ, p.452). The names have incantatory power, clearly perceived as more than mere labels: 'Dad konnte auf ein Karmesin-Licht, fern, vor dem Grau des Zypressenwaldes, deuten und sagen: "Rhododendren". Oder im Vorbeigleiten ein rotes Blatt von einem Strauch pflücken und ihm einen Namen geben. "Itea", sagte er, "das ist eine Hamaelis-Art". Er Übertrieb's nicht. Manchmal ließ er die Namen Namen sein' (WJ, p.453). There can be no doubt, here, of the significance of names as an inherent property of their referents, a notion which diverges radically from Andersch's professed nominalist position.

Kimbrough's reluctant participation in the war is reflected in his initial letters home, which evoke only a dead landscape: 'Die Sätze lebten nicht, sie raschelten wie dürres Geäst' (WJ, p.382). He is unable to express anything of the journey from Le Havre to the front, not even the desolation of the old French and Belgian barracks in which the troops are quartered. He would have expected such old buildings to echo with history, but finds only deadly silences: 'Man konnte das nichteinmal Schweigen nennen. Es war die vollständige Abwesenheit von Leben. Graue Steine. Blaue Steine. Rote Steine. Ein Steinbaukasten. Nichts' (WJ, p.383). On his arrival in the Ardennes, he is struck by the emptiness of the landscape, which is 'außerordentlich leer, selbst für Kimbrough, der doch von Fargo und dem Okefenokee-Sumpf her an leere Gegenden gewöhnt war' (WJ, p.384). Comparing the river Our with the familiar Suwanee, the American landscape seems distant and exotic, but the rural poverty and the woodscape remind him of home: 'Der Holzfeerrauch war der gleiche,

hier wie dort' (M1, p.405). He thinks of Dorothy, the woman he loves, who writes to him from Mexico, where she is engaged in an attempt to rescue the culture and language of a group of Mexican Indians. She describes the beauties of the 'Agaven-Wildnisse', hoping to lure him there after the war (M1, p.422). When he declines, she accuses him of provincialism, a charge which he has to concede: 'Später hatte er eingesehen, daß sie recht hatte, und jedesmal eine Griaasse geschnitten, wenn ihn das "wir swaager"-Gefühl überkam' (M1, p.423).

The contrast between Kimbrough's response to the European landscape and that of Major Wheeler, his immediate superior, throws into relief the role of perception in constituting meaning: 'Wheeler faßte dieses Land ganz anders auf als er' (M1, p.383). Whereas, for Kimbrough, one of the most significant events of the journey to Europe had been the sight of the New England landscape in autumn, for Major Wheeler, the professor of mediaeval German literature at Indiana University, the opportunity to visit Europe is of great academic interest. Like Kimbrough and Dincklage, Wheeler evolves out of a specific landscape, the description of which is essential to an understanding of his character: 'Um Major oder Professor Wheeler zu begreifen, imaginire man sich die Universität Bloomington, Indiana! Sie liegt inmitten der trostlosen Weiten des nördlichen Mittelwestens' (M1, p.397). The nature of the university itself is closely bound up with the landscape: 'Es liegt auf der Hand, daß Weizensteppen - Universitäten, mögen sie in Indiana oder Turkestan liegen, ihren eigenen Stolz, ihre eigene Bescheidenheit entwickeln müssen' (M1, p.397). Wheeler's enthusiasm for Europe can only be understood in this context, as he is one of 'die Gelehrten,

ausgesetzt auf der eisernen Prärie, verzweifelt von Landschaften träumend, die dicht mit Geschichte besetzt sind' (NI, p.397). The relationship between Kimbrough and Wheeler, these two profoundly non-military men, is one of friendship and 'Kameradschaft', the latter defined here as a form of conspiracy against the military machine they serve: 'Der Kamerad ist der, mit dem man sich, oft nur unbewußt, gegen das Kollektiv beschwört' (NI, p.399). This portrayal of US Army Officers is no doubt derived from personal reminiscences of Andersch's experiences as a POW, and of his first encounter with American academics in the *Verwaltungsschule* at Fort Getty, 1945.

Wenzel Hainstock's intellectual commitment to the cause of international Communism does not prevent his special attachment to specific localities. His benefactor, Armand, arranges the sale of the Winterspelt quarry to Hainstock, weil ihm aufgefallen war, wie ganz anders der Mann aus Böhmen von diesem Kalkstein-Aufschluß sprach als von den übrigen Arealen, die er zu beaufsichtigen hatte' (NI, p.121). This particular quarry had not been the most profitable in the region, but it reminds Hainstock of the Bohemian quarry in which he had learnt his trade. Indeed, the rock formations of the whole area are reminiscent of those of his home: 'Wenn er auf seine Höhe stieg und die Schnee-Eifel betrachtete, die ein Häftlingszug aus Quarzit war wie nur irgendeiner zwischen Winterberg und Oberplan, wenn er mit dem Blick den hintereinander gestaffelten Waldlinien der Ardennen folgte (...), so glaubte er zu träumen: er war in Böhmen' (NI, p.127).

After his release from concentration camp in 1941, Hainstock had been acutely aware of the all-pervasive presence of National Socialism in wartime Berlin. It reduces the urban landscape to a

uniform formula, even depriving the once evocative names of their significances: 'Die Zeit war längst vorbei, in der jemand, wenn er aus einem Fenster des Kaiserhof sah, Schulenburg-Palais dachte, oder Ordenspalais der Johanniter, oder Schmerin, Anhalt-Dessau, Winterfeldt, Kesth, Zieten, Seydlitz. Hainstock (...) dachte nichteinmal mehr Preußen, sondern nur noch Faschiseus' (WI, p.116). He therefore welcomes Arimond's offer of a retreat to the isolation of the Eifel, a landscape virtually untouched by fascism or the war.

For Käthe, as indeed for Kimbrough and Schefold, the great attraction of Winterspelt is its situation on the German frontier with Belgium. The importance of this for the novel may be deduced from Andersch's comments: 'Die Geschichte ist die Geschichte des Fortgehens einer Frau aus einer Schlacht. Wohin? An den Rand. Käthe und G. dringen immer bis zu, Rändern vor, geographischen, künstlerischen, inneren'.¹³⁵ This finds confirmation in the account of Käthe's migration to the west after the death of her parents: 'Wie eine Besessene hatte sie Ränder abgesucht: die Insel, das Bourtangier Moor, die Ufer des Niederrheins, immer in der Hoffnung, sie würde einmal in eine offene Zone geraten, in ein Rätsel-Land schwebender Übergänge, an einen Äußersten, schon durchsichtigen Saum' (WI, p.244). This is reminiscent of the earlier story "Die letzten vom Schwarzen Mann" (1958), in which the spirit of a German soldier still roams the border-area of the Eifel years after the war: 'Roland liebte Grenzen, weil an ihnen die Länder unsicher wurden'.¹³⁶

Käthe is also a person for whom specific landscapes are significant, such as that of Lincolnshire, which she encounters in her reading of *Bleak House*. When her parents are killed, and Lorenz is called up, he promises her that they will go together to

Lincolnshire, London, Paris and New York after the war. She is therefore uninterested in Dinkelage's description of the county, because for her it is evocative of Dickens and of her dead lovers:

Sie gab keine Erklärung dafür ab, warum es ausgerechnet Lincolnshire sein müsse, erzählte nur, wie sie an den Namen dieses englischen Landstrichs geraten war (W1, pp.40-41). When she leaves Berlin, this literary landscape becomes a real possibility, and comes to represent peace in her imagination. Her temporary sojourn on the island of Juist is due mainly to its geographical proximity to the English coast, although she realizes after a week that this is no practical solution, and sets off once more, weil sie einsah, daß es sinnlos war, von den weiten Sandflächen, den Dünen aus, auf denen sie endlose und einsame Spaziergänge unternahm, eine gedachte Linie nach Lincolnshire zu ziehen (W1, p.239).

On this journey she had merely followed her instinct, like a migratory bird, seeking out a landscape which she would find congenial. She dislikes Hanover, but travels to Hameln: 'Der Name gefiel mir' (W1, p.237). She even stays there for a few days, observing her own reactions to the town, just to ascertain, 'ob Hameln vielleicht für mich taugte' (W1, p.238). Driven on once more by the thought of the sea, she arrives on a night train in Norddeich: 'Es gab kein Licht in den Waggons, dafür konnte man vom dunklen Abteil aus die nächtliche Landschaft betrachten, (...) Wolken, Mondlicht über Flächen, Baumkronen, Wasser, das glitzerte' (W1, p.238). Leaving Juist after a week, she wanders southwards, with no aim but to find a place where the war will soon end, she 'verließ sich allein auf ihre Ahnungen' (W1, p.240).

At last, when travelling through the Eifel, she finds a landscape

which seems to beckon to her and offer her refuge: Aus dem Zugfenster in die veränderte Landschaft blickend, sah Käthe groß-zügige Hügel, flächig, aber in tiefen Farben, Wege (...), flache Gehölze, weiß oder aus grauen Bruchsteinen, in denen sie sofort hätte wohnen wollen, Bläse wie Gewölke (...). Diese Ansichten gaben Käthe Visionen nicht von Gefangenschaft, sondern von Verstecken ein (W1, pp.244-245). Like Franziska in Mestre, Käthe discovers a landscape which is a potential home, and decides to stay initially in Prüß, where she works as a teacher until the town is evacuated and she takes refuge on the Thelen farm in Winterspelt. Like the Franz Kien of "Alte Peripherie", one of her favourite fantasies is that of evacuated cities, such as Aachen or Trier, in which she would be entirely alone: Käthe stellte sich Straßen vor, in denen nichts zu hören sein würde als ihre eigenen Schritte. (...) Romantische Ideen von Einsamkeit und Räuberei' (W1, p.252). This is one more instance of a recurrent image in Anderach's works that of an anarchic, underground existence outside the constraints of society, ein schweigendes Freikorps der Anarchie. 137

Of all the conspirators involved in Dinkelage's plan, Scheifold is a confessed epicurean, 'sehr Grunde mit nichts weiter beschäftigt als mit dem Nachfühlen von Schönheit, von ästhetischen Prozessen, die andere erdacht und ausgeführt haben' (W1, p.470). This is reflected in his appreciation of the landscape, which gains its significance from aesthetic associations. It may be assumed that he frequents the area around Hainstock's quarry principally because it is full of 'Ansichten nach Bildern des 15. Jahrhunderts' (W1, p.143).¹³⁸ Just south of Heeseres he can imagine himself in the landscape of his own favourite painting, and gains pleasure from 'die täuschende

'Ähnlichkeit von Wirklichkeit und Abbildung' (WJ, p.137). Even in the face of extreme danger, when openly crossing the German line, he is able to pause and continue his aesthetic reflections: 'Umrisse, Flächen, Sphären waren hier ganz anders als auf den Bildern des Meisters der Tridentinischen Sibylle. Schefold suchte nicht nach Vergleichen, sondern nach Ikonen dieser Realität, probierte die Namen Pissarro, Monet aus, gab sie auf, verstieg sich schließlich bis zu Cézanne (WJ, p.144). The significance of Cézanne for Merleau-Ponty as the modern artist who came the closest to portraying the landscape in its first stages of meaningful organisation finds further echoes here. Similar thoughts occupy Schefold as he leaves Winterspelt, after his interview with Dincklage:

Ein Kalkmüldendorf, vom Grünspan der abfallenden Riedel eingefasst, wie in Lothringen, der Wallonie, dem Jura. Courbet. Aber nicht das schwere Licht von Courbet, kein Glanz wie von Rabengefieder oder Ölmalerai. Eher Kreidiges, Flächen, vom Ecu dieses Oktobertags nicht erleuchtet, sondern nur eingefärbt, flache Tafeln, Farbhäute, vom Spachtel auf den Hintergrund gelegt. Dünn gemalt. Also doch Pissarro? Tatsächlich Cézanne? Oder ein noch nie gemaltes Licht? (WJ, p.175).

His decision to accept Dincklage's condition that he should cross the lines alone, by a direct route, is based less on rational reflection than on his romantic image of Käthe: 'Vorstellungen von geheimnisvollen, kühnen und schönen Frauen der Untergrundbewegung befielen ihn. Er war eben ein radikaler Steadholder' (WJ, p.204). In his hypothetical account to Hainstock of the interview with Dincklage, he comments at length on his aesthetic contemplation of the major's array of medals:

Zu meinem größten Erstaunen sah ich mich in den Problemerkis modernen bildnerischen Denkens versetzt (...). Sagen Sie mir jetzt nicht, es handle sich da ganz einfach um Ordensschnallen, Orden, allerlei Abzeichen, Epauletten, Kragen, Kragenspiegel! Sogar ich weiß, daß es sich da um Gegenstände

handelt, die benannt werden können, Träger von Bedeutung sind (WI, pp.464-465).

He draws an analogy with modern art, which is equally meaningful, although unrepresentative: 'Aber eben, hier wie dort, nicht mehr Abbildung, Mimesis, sondern Zeichen, Symbol - Übersetztes oder Unübersetzbares, Hieroglyphisches, Bilderrätsel, Abstraktionen. Die Welt als Rebus' (WI, p.465). In the symbolism of modern art, however, he detects 'die Erinnerung an die Mythen früher Menschengeschlechter' (WI, p.465).

In Dinklage's emblematic uniform, all he detects is the contemptible puerility of a society obsessed with rank and superiority, 'der reine Kitsch' (WI, p.466). In spite of the obvious restraint and modesty of the man, Scheffold is unable to separate Dinklage totally from the rank-fixation expressed by his uniform, noting that 'das Phänomenale der Uniform schließt ihn ein' (WI, p.466). On the basis of these aesthetic reflections, Scheffold concludes that it was a mistake ever to have embarked on Dinklage's plan, because the techniques of underground resistance are anathema to this officer of the Wehrmacht. He was incapable of carrying out such an undertaking, ohne den rigiden Versuch zu machen, einen Fetzen militärischen Fahmentuchs für sich und seinen Plan zu retten' (WI, p.472).

Scheffold also recognizes, while identifying with Dinklage's provincial attitudes, their intrinsically conservative and potentially sinister nature, 'denn auch ich, ein Liebhaber von Bildern vieler Jahrhunderte, denke nicht in Ländern, sondern in Landschaften, in den Unterschieden des Lichts von Amsterdam und Urbino, auch wenn ich mir (...) sogleich korrigierend ins Gedächtnis

rief, daß niemand ihr größerer Feind im Leben war als der dumpfe verhookte Geist des Emslandes, der Auvergne - aller Emsländer und Auvergnen der Erde' (H1, p.475). Ultimately, it is this unworldly, impractical art-historian who reaches the most incisive conclusions about Dinklage. While the other conspirators had all been united by idealism and a belief in the value of human endeavour: 'Er ist ein Mann der äußersten Resignation, er hat seinen Plan niemals wirklich auszuführen gewünscht. (...) Wenn ich an ihn denke, bin ich verzweifelt' (H1, pp.475-476).

The role of names in perception is again raised in Scheffold's reminiscences about his work in the Städel-Institut in Frankfurt. He had once suggested that the paintings should be displayed without their captions, as this information could be a distraction from the works themselves: 'Wenn die Leute den Titel eines Bildes lesen und den Namen des Malers und die Zeit, in der er gelebt hat, dann sehen sie nicht mehr das Bild, sondern denken an Kunstgeschichte' (H1, p.529). The name may be an aid to recognition, with the power to evoke the essence of a thing, but it should never become a substitute for perception, as it is for Herbert, the aesthete of *Die Rote*. Thus Andersch's own notion of nominalism presents no real conflict with the inherent idealism of his phenomenological stance, principally because it is not true nominalism in the metaphysical sense of the word.

Scheffold's last impressions of Winterspelt are accompanied by speculation as to its appearance when the 'Geschichten' of the war are over:

Soldaten in Dörfern. In Maspelt. In Winterspelt. Wie würden diese Dörfer sein, wenn es einmal keine Soldaten mehr in ihnen gab? Endlich nur noch cezannesche Aggregate, das Kalk-

und Moosgewürfel Albrecht van Ouwaters, zeitlos? Während jetzt Ereignisse durch sie hindurchgingen, Erzählungen, Geschichte. Von Soldaten verlassene Dörfer kamen ohne Wörter aus. Sie waren Bilder, sprachlos (W1, pp.321-322).

Time in Winterspelt

In addition to Schefold's role as a courier between the opposing fronts, he also entrusts to Hainstock's care a painting by Paul Klee, "Polyphon uegrenztes Weip".¹³⁹ He had gone into exile in Belgium in 1937, taking the painting from the Städel-Institut, where it had been removed from display as 'entartete Kunst'. Parallels have inevitably been drawn between this and the attempt in *Sassibar* to rescue Barlach's "Lesender Klosterschüler", but on closer examination, the significance of Klee's painting in *Winterspelt* may be seen to be quite different. One important difference lies in Schefold's horrified realization that his efforts to save the painting from destruction were unnecessary, as the works of 'degenerate' art had for the most part been sold to foreign bidders, not destroyed as he had feared: 'Er fühlte sich um den Sinn seiner Tat betrogen (...). Seine Emigration beruhte auf einem Missverständnis' (W1, p.532). The painting retains a certain subversive mystique, but it is clearly more than a cipher for opposition.

The painting comes to prominence in a central passage, in which Käthe discovers it in the cave where she is in hiding with Hainstock. Perhaps on the basis of her comment, 'das Bild ist ein Plan', Heidelberg-Leonard sees it as an abstract representation of Dincklage's plan, although this remark predates Dincklage's arrival in *Winterspelt* by several months (W1, p.271). More importantly,

Käthe's uninformed, spontaneous reaction to the painting is to see in it a work of mathematical precision, comparable to a musical composition. The quotation from Paul Klee confirms her interpretation, revealing that the painting is based on Klee's theory of polyphony:

Gestern und Morgen als Gleichzeitiges. Die Polyphonie in der Musik kam diesem Bedürfnis einigermaßen entgegen (...). Mozart und Bach sind moderner als das Neunzehnte (...). Die polyphone Malerei ist der Musik dadurch überlegen, als das Zeitliche hier mehr ein Räumliches ist. Der Begriff der Gleichzeitigkeit tritt hier noch reicher hervor (WI, pp.271-272).¹⁴⁰

Hence the formal importance of the painting in the novel is as a model for the narrative technique, which Andersch called "Pointillismus".¹⁴¹ He attempts to reproduce in literature the spatial simultaneity which Klee sought to transpose from music to painting. Andersch had experimented with the literary expression of time as lived duration in the novel *Efraim* (1967), but combines this in *Winterspelt* with a proliferation of narrative voices, increasing the work of reconstruction which is left to the reader. The result could be seen as a model of perception in terms of *Gestalt* psychology. Our understanding of the novel, as of the world, is not based on rational and logical deduction from an accumulation of sense data, but on an immediate grasp which acquires added significance gradually as we gain information which modifies our first impressions. In *Winterspelt*, the main action of which takes place between the 2nd and 12th October 1944, Hainstock is seen on page 70, watching anxiously for Schefold on 12th October, only to return two pages later to 2nd October and his concern about Schefold's lack of caution. The significance of this only becomes fully clear in the second half of the novel, when it is revealed that Dinkelage

manipulates Scheffold's role as intermediary in order to lay down conditions in his negotiations with the Americans. There is a clue to the non-chronological structure of the novel in the section entitled "Zwölf Uhr mittags", later revealed to be the time when Scheffold is to report to Dincklage on 12th October with the Americans' response:

Es mag scheinen, als sei, indem Dincklages Plan enthüllt wurde, die Katze aus dem Sack der Erzählung gelassen worden. Davon kann nicht die Rede sein. Diese Erzählung macht sich nichts daraus, zu erzählen, ob und wie es dem Major Dincklage gelingt oder misslingt (...) wie jedermann weiß, hat es die Übergabe eines Bataillons durch seinen kommandierenden Offizier an den Feind während des 2. Weltkrieges (...) niemals gegeben. (...) So weit darf Erzählung die Fiktion nicht treiben. Ihr genügt ein Sandkastenspiel (W1, p.63).

The object is not a linear account of events and their causal relationships in the manner of the traditional realist illusion, but an attempt to reproduce in prose the construction of meaningful reality. Thus the passage of time is not represented in discrete consecutive moments, but as the increasing depth and complexity of a state of consciousness.

Friedhelm Kröll points to the thematic as well as the formal dimension of 'Polyphonie', attributing it to the influence of Bauhaus ideas on Klee's art. He defines this as a synthesis of the tensions within human existence, which avoids their neutralization: "Versöhnung als Gegenbild zur Zersplitterung, zur Dissonanz (...), worin die polaren Einzelkräfte ihr Eigenrecht als Spannungsmomente bewahren".¹⁴² Andersch certainly presents five contrasting characters, co-operating on the basis of an abstract idea, which Käthe Lenk is determined to convert into social reality. In their failure to do so, it becomes clear that the formal polyphony of the

novel is not as successful on a thematic level: 'Es ist zu keinem Zeitpunkt zur "Synthese der Verschiedenheiten" gekommen'.¹⁴³ It is perhaps misguided to pursue the search for the literary significance of Klee's painting in Andersch's novel this far. It could be that for Andersch, as for Schefold, the painting needs no thematic or philosophical justification. Schefold sees art's function as analogous to that of the eucharist, simply fulfilling a spiritual need in mankind. The necessity for paintings does not arise from the artist's religious or philosophical beliefs, nor even from his or her significance for the history of art. The role of artists in society is justified weil sie ein bestimmtes Grün gegen ein bestimmtes Rot setzten. Weil sie in der oberen rechten Ecke ein Blau in ein Grau übergehen ließ.. (NI, p.543). Klee's painting is held up as its own justification, by Andersch's foremost exponent of *l'art pour l'art*.

The conflict between theory and practice remains unresolved in this novel as in Andersch's work as a whole. He continued to uphold the importance of a 'Denken im Konjunktiv', reiterating Hainstock's words in 1977: Wenn man darauf verzichtet, sich vorzustellen, wie etwas hätte sein können, verzichtet man auf die Vorstellung einer besseren Möglichkeit überhaupt. Dann nimmt man die Geschichte hin, wie sie eben kommt.¹⁴⁴ The tragedy of Communism, as he sees it, is typified by Hainstock's: Und der Kommunist Hainstock, der die bessere denken konnte, verurteilte sich zu Untätigkeit, weil er die Zeit noch nicht für gekommen, die Umstände für ungünstig hielt.¹⁴⁵ He cannot believe in the value of individual, spontaneous action, because it falls outside the historical categories of Marxist thought. Similarly, it is Dincklage's fatal flaw to regard all human endeavour as futile, as revealed during his interview with Schefold, and in his

'Anfälle von Sinnlosigkeit', when he doubts even the existence of the material world (M1, p.488).

Friedrich Hitzler draws a parallel between the ambiguous figures of Dincklage (oscillating between the poles of Pareto and Marx) and Ernst Jünger, as portrayed in Andersch's "Ahriswiler Rede" (1973). In his tribute to Jünger, Andersch laments the inability of the radical Right and the extreme Left to combine against Hitler in 1933, an idea which is explored in the confrontation of Dincklage and Hainstock, but to some extent also in Dincklage himself:

Ich sehe die Ursache der deutschen Tragödie darin, daß die Anhänger der Ideen von 1789 und die konservative Fronde gegen diese Ideen, daß die großen Ideen-Schulen, die sich um Rousseau, Hegel und Marx einerseits, um Burke, Hegel und Nietzsche andererseits, sammelten, im Augenblick des nationalen Notstands keine gemeinsame Forderung fanden. Das Monstrum konnte nur siegen, weil ihm die konservativen und die revolutionären Eliten tief entzweit und deshalb machtlos gegenüberstanden.¹⁴⁶

Hitzler identifies the political problem in *Winterspell* as the lack of any moderate, social democratic component in this constellation: Dann ist es auch schwer, die Hainstock-Linie zwischen Vergangenheit und Gegenwart zu ziehen, etwa genauer zu erfassen, warum ein Hainstock 1944 in einer starken theoretischen, aber in einer extrem schwachen praktischen position ist. Das ist auch eine prekäre Lage des Autors.¹⁴⁷ Andersch's increasingly radical and public commitment to Left wing politics after the publication of *Winterspell* offers no evidence of increased political realism. In the novel itself, only moral and aesthetic solutions are suggested.

In his "Ahriswiler Rede", Andersch points to Jünger's use of the 44th "Lehrsatz" of Spinoza's *Ethik* as the epigraph to his essay "Der Friede". He holds up this work as a rare example of a theoretical system not yet debased in practice: 'Zu Beginn habe ich gesagt,

"nahezu" jeglicher politischen Theorie sei antihumane Praxis gefolgt, habe damit die Existenz von Ausnahmen angedeutet. Spinoza ist eine solche Ausnahme. (...) Irgendetwas, ich könnte nicht sagen, was, bewahrt gewisse Bewegungen der Sprache, des Denkens, davor, durch falsche Praxis diskreditiert zu werden".¹⁴⁸ Thus the quotation from Spinoza's *Ethik*, accompanying the confrontation between Borek and Reidel acquires almost emblematic status in the novel, as representing a theory untainted by political practice. This is also suggested by Andersch's comment in "Böse Träume" that the Spinoza reference in *Winterspelt* is intended as a 'Flugblatt', its purpose being to undermine with idealism the cynical edifice of the military establishment: Ich wünsche mir eine Philosophie, die zu Wachvergehen verleitet. Die Posten denken (oder träumen) - die Kasernen sind in Gefahr".¹⁴⁹

Schefold's ideal of 'einen Welt-Zusammenhang der Kunst' combines the co-operative notion of polyphony, the internationalism of Marxism, and the belief in the humanizing function of art. He envisages 'die große und freie Internationale der Künstler aller Zeiten und Länder, die im Dienste einer höheren Idee von Menschen steht, ihn fortgesetzt an eine Möglichkeit freier und schöner Existenz erinnert, dergestalt, daß er, würde sie einmal aufhören, sogleich auf eine niedrigere, kaum noch lebenswerte Stufe des Seins hinabsänke' (*WI*, p.475). This represents a characteristically aesthetic solution to the political problem of the discord between theory and practice in the novel.

The identification of freedom with beauty also recalls the fascination of Paris, where the two are synonymous in the colloquial language of the people. It is also an ideal with its roots in a sore

innocent age of mankind, as suggested in "Achtmal zehn Sätze", where Franz Kien hopes to find the union of freedom and beauty among a primitive North American sect: "Franz Kien flüchtet bei Nacht und Nebel aus dem Dorf, indem ihm klar geworden ist, daß auch die Hennoniten die Geheimnisse von Paris nicht kennen".¹⁵⁰ In this survey of Andersch's literary landscapes, the innate superiority of a primitive mode of perception has been found repeatedly in connection with an aesthetic perception of reality. From the "Junge" of *Samsibar* to the cultured art-historian, Scheffold, there is no doubt as to the value of a spontaneous, intuitive appreciation of art. A progression can be seen, however, in the increasingly complex temporal structure of Andersch's narrative, seeking to emulate the lived experience of time by abandoning linear chronology. Finally, freedom is perceived no longer in absolute terms, but as an acceptance of limitations, of the conditions of our inherence in the world:

Tout ce que nous sommes, nous le sommes sur la base d'une situation de fait que nous faisons nôtre et que nous transformons sans cesse par une sorte d'échappement qui n'est jamais une liberté inconditionnée.¹⁵¹

CHAPTER THREE

NOTES

1. See: Horst Bingel, "Überall ist Rerik", *Deutsche Rundschau*, No.11 (1957), 1208-1209; Helmut Heipenbüttel, "Von letzten Grund der Politik", *Frankfurter Hefte*, 12 (1957), also in *UA*, pp.83-87; Eberhard Horst, "Fluchtwege", *Neue Deutsche Hefte*, No.45 (1958), 70-71.
2. Heipenbüttel, *UA*, p.84.
3. Arno Schmidt, "Das Land, aus dem man flüchtet", *Die andere Zeitung* (Hamburg) 24 October 1957, also in *UA*, pp.87-91 (p.88, p.90).
4. Rhys Williams, "Und wenn man sich überlegt, daß damals sogar Leute wie Adorno daran teilgenommen haben..." Alfred Andersch and the Cold War", in *German Writers and the Cold War*, edited by Rhys Williams and Helmut Peitsch, (Manchester, due to appear 1989).
5. Wehdeking, Alfred Andersch, p.78.
6. Bieneck, *Werkstattgespräche*, p.120.
7. *Ibid.*, p.121.
8. *Ibid.*, p.117.
9. Peter Demetz, "Alfred Andersch - Sansibar oder der letzte Grund", in *Interpretationen*, ed. Wehdeking, pp.22-27 (p.23).
10. Liselotte Richter, "Camus und die Philosophen in ihrer Aussage über das Absurde", in *Der Mythos von Sisyphos*, translated from the French by Hans Georg Brenner and Wolfdietrich Rasch (1956), (Hamburg, 1988), pp.113-141 (p.131).
11. Heipenbüttel, *UA*, p.85.
12. "An Walter Benjamin", in *EB*, also in *Text und Kritik*, No.61/62 (1979), 98.
13. See: Wolfdietrich Dubs, *The Expressionists*, second edition (London, 1985), p.176.
14. Alan Bance, "Die Rote und Der Tod in Rom", in *The German Novel 1945-1940*, by Alan Bance, (Stuttgart, 1980), pp.76-91 (p.80).

15. Karl August Horst, "Film ohne Leinwand", *Merkur*, 153, No.11 (1960), 1091-1095, (p.1093).
16. See: Andersch, "Vertragen sich Film und Literatur?", *Die allgemeine Sonntagszeitung*, 22 April 1962.
17. Marcel Reich Ranicki, *Deutsche Literatur in West und Ost Prosa seit 1945*, (Munich, 1963), pp.101-119.
18. Heidelberger-Leonard, *Alfred Andersch*, p.107.
19. Andersch, "Wie trivial ist der Trivialroman?", first in *Süddeutsche Zeitung*, 13 November 1971, also in *BK*, pp.114-124 (p.117).
20. Livia Z. Wittmann, *Alfred Andersch*, p.49.
21. See: Rhys Williams, "Alfred Andersch", *KLG*, Stand: 1 January 1984, p.9.
22. Bienek, *Werkstattgespräche*, p.123.
23. *Ibid.*, p.124.
24. Wehdeking, *Alfred Andersch*, pp.92-93.
25. See: Wolfgang Eitel's study, "Andersch und Italien", in *Interpretationen*, ed. Wehdeking, pp.28-36.
26. Elso Vittorini, *Offenes Tagebuch* (Olten, 1959). Andersch's essay appears under the title "Nachricht über Vittorini", in *BK*, pp.28-39.
27. *BK*, p.34.
28. *Ibid.*
29. Edgar Wind, *Giorione's Tempesta* (Oxford, 1969), p.1.
30. Wilhelm Schapp, *Philosophie der Geschichte* (1959), (Frankfurt a M., 1981), pp.86-87.
31. Significantly, it is while he is lost in aesthetic contemplation of the house that Patrick is arrested by two plain clothes policemen. Once again, aesthetic appreciation is seen to interfere with political efficacy and to lead to betrayal.
32. This structural principle is probably modelled on the "Old Man" sections which evoke the mighty Mississippi in Faulkner's *The Wild Palms*.
33. The first edition was published in Olten, 1960. The third, revised edition appeared in Zurich, 1972. (The edition used here is the fourth, Zurich, 1974.)

34. "Stile concitato" is described in the preface to Monteverdi's *Madrigals of War and Love* (1638). "Orfeo" was completed in 1607.
35. Heidelberger-Leonard points out Andersch's alteration of the title of this film from "Der Schrei" to "Das Meer", thus linking it with the sea imagery in his novel.
36. Andersch, "Notizen über Atmosphäre", BA, p.52.
37. "Wenn es Nacht wird in Paris", *Texte und Zeichen*, No.1 (1956), 205-211. This was also the German title of a French gangster film starring Jean Gabin, "Touchez pas au Grisbi" (1954), directed by Jacques Becker. This is the third section of *Paris ist eine ernste Stadt* (Olten, 1961), pp.31-44.
38. Andersch, "Notizen über Atmosphäre", BK, p.53.
39. Andersch's "Jünger-Studien" (BB, pp.71-107) epitomize this approach, with statements such as: "Ich will unter gar keinen Umständen die Entstehung des Buches *Auf den Markklippen* auf politische Motive zurückführen, es ist Dichtung, ein Sprach-Ereignis, Geist-Phantasie, die alle Zwecke überschreitet" (BB, p.80).
40. Merleau-Ponty, *PP*, p.518.
41. These two texts appear along with the story "Opferung eines Widders" in the volume *Ein Liebhaber des Halbschattens* (1963). See Interview with Pat Garian, "Alfred Andersch, Berzona und Efraim", *Westermanns Monatshefte*, No.11 (1967), 50-56 (p.52).
42. Wehdeking, *Alfred Andersch*, p.ix.
43. Alfons Bühlmann, *In der Faszination der Freiheit*, pp.81-96. This study has been reprinted in *Interpretationen*, ed. Wehdeking, pp.97-108.
44. Ingeborg Drewitz, "Alfred Andersch und die Krise des Engagements. Der Erzähler", *Merkur*, 220, No.7 (1966), 669-675 (p.673).
45. Schapp, *Philosophie der Geschichten*. See note 30. Further references to this edition will be given here in the text.
46. "Böse Träume", p.53.
47. Ibid.
48. Schapp, *In Geschichten verstrickt. Zum Sein von Mensch und Ding* (Hamburg, 1953), p.112.

49. Ibid., p.115.
50. It is interesting to surmise whether Andersch derived Melanie's name from Fontane's novel *L'Adultera* (1880), in which the heroine, Melanie de Caparoux, leaves her husband, Van der Straaten for another man, after ten years of apparently happy marriage. Like Andersch's Melanie, her instinctive certainty seems to indicate a moral superiority overriding any social condemnation of her behaviour.
51. Andersch, "Alles Gedächtnis der Welt", first published in *Herkur*, 150, No.9 (1960), 800-806, also in SK, pp.47-54 (p.49). Andersch also admired Ingmar Bergman as one of the few directors who successfully merged film and literature, epitomized in the film "Saultronstillet" ("Wilde Erdbeeren") of 1958, in which the hero comes to self-awareness and a better relationship with others through confrontation with the past (see: Andersch, "Das Kino der Autoren", BK, pp.61-81 (p.71)). Alfons Bühmann points to the striking parallels between Andersch's story and this film, in particular in the hero's reunion with his beloved in *Memory* (*Interpretationen*, ed. Wehdeking, pp.106-107).
52. Andersch, "Alles Gedächtnis der Welt", SK, p.54.
53. Ibid., p.54.
54. SG, p.134.
55. DR, p.11.
56. In "Schlafende Löwin", Andersch's portrait of Bruges, he presents the heretical followers of Amaury de Bône as the human face of mediaeval Catholicism (RW, p.40). One source of his interest was perhaps Norman Cohn's *The Pursuit of the Millenium*, the German edition of which Andersch reviewed in *Herkur*, 170 (1962), also in SK, pp.89-95, under the title "Ein neuer Schweiterhaufen für alte Ketzer". Here, Andersch defends the mediaeval heretics against Cohn's analogies with modern totalitarianism, believing them to have been profoundly progressive and humanistic movements.
57. Letter to Wilhelm Schapp dated 25 February 1963, in the *Hachlap*, Harbach.
58. Friedrich Sieburg, "Ein Überzeugter Erzähler", FAZ, 10 August 1963, also in HA, pp.105-108 (p.107).
59. HL, p.8. The quotation is from Idris Parry's essay "Cordelia and the Button", which Andersch translated for the *Neue Zürcher Zeitung*, 10 January 1971 (see note 76 of Introduction).
60. HL, p.8.

61. Franz Schonauer, "Die Wahrheit ist konkret", *Stuttgarter Zeitung*, Sonderbeilage zur Frankfurter Buchmesse 1971, also in *HA*, pp.132-135 (p.133).
62. Karl Korn, "Pap auf, wenn Du ausgehst!", *FAZ*, 10 October 1971, also in *HA*, pp.136-139 (p.139).
63. Andersch's response to "Was hat für mich 1968 verändert?", *Süddeutsche Zeitung*, Silvester Beilage, 1 January 1969.
64. This defence of Andersch's position appears alongside Horst Bienek's article "Darf man passen?", *Süddeutsche Zeitung*, 25/26 January 1969.
65. Andersch's "Laudatio" is in *Giorgio Bassani oder der Sinn des Erzählens*, printed by the Kulturstad der Stadt Dortmund (Dortmund, 1971), pp.16-28 (p.27). It is a revised version of the essay "Auf den Spuren der Finzi Contini", *Merkur*, 235, No.10 (1967), 943-955, also in *BK*, pp.87-102.
66. See: Hugo Loetscher, "Die Rolle des Philosophen bei Maurice Merleau-Ponty", *DU*, No.10 (1961), 59-62 (p.62).
67. See: Manfred Durzak, *Die deutsche Kurzgeschichte der Gegenwart*, (Stuttgart, 1980), pp.408-412.
68. Merleau-Ponty's collection of five essays was first published in *Les Temps modernes*, entitled "Le Yogi et le Prolétaire", in direct parody of Koestler's *The Yogi and the Commissar*. Koestler was scandalized by this attempt to justify the barbarism of the Stalinist regime: It is an almost classic example of the controlled schizophrenia of the closed system, provided by the foremost academic exponent of the French Marxist-Existentialist school', Koestler, *The Invisible Writing* (London, 1954), p.404.
69. Merleau-Ponty, *Humorisme et terreur. Essai sur le problème communiste* (1947) (Gallimard, 1980), p.45.
70. *Ibid.*, p.138.
71. *Ibid.*, p.160.
72. *Ibid.*
73. *Ibid.*, p.87.
74. Interview with Günther Grack, "Arbeit an den Fragen der Zeit", *Der Literat* 5 (1967), 69-70 (p.70), in which Andersch describes film and literature as different forms of narrative, both subject to the same fundamental laws.
75. "Opferung eines Widders", in *LH*, pp.60-75.

76. "Ein Vormittag am Meer", in *VP*, pp.147-157 (p.151).
77. In *Der Mensch und das Kino*, Morin posits the theory that all photography presents us with a mysterious double or Doppelgänger (p.36ff.). In Andersch's play, George is constantly surprised as he films Res in different settings which cast him in a new and unexpected light.
78. "Die Brandung von Hossegor", *MH*, pp.7-71 (p.221).
79. A manuscript in the Nachlaß entitled "Lesen für Deutschland. Eine Kladder" (accession No. 78.4762) includes a "Dialog Über den Dualismus" which reveals the extent of Andersch's reading on this sect, which he regards as 'ein verzweifelter Christentum (...) und daher vielleicht das einzig Mögliche'. He goes on to identify them as the forerunners of Nominalism, and finds parallels in the modern world: 'Die moderne Dichtung ist Verzweiflung über das Böse, oder sie ist keine'.
80. See: Wolfgang Nagel, "Genauso hat sich alles abgespielt", *Frankfurter Hefte*, 27 (1972), 371-372. In his review of *Mein Verschwinden in Providence*, Nagel condemns the apparent triviality of this story.
81. Ingeborg Drewitz, "Gefangen in Freiheit - oder, die Arbeit des Verschmelzens der verschiedenen Zeit-Ebenen in eine einzige Zeit", *Interpretationen*, ed. Mehdeking, pp.88-96 (p.91).
82. "Die erste Stunde", *VP*, pp.93-118 (p.101).
83. Schapp, *In Geschichten verstrickt*, see note 48, p.4.
84. *Ibid.*, pp.74-75.
85. *Ibid.*, p.11.
86. *Ibid.*, p.69.
87. "Böse Träume", p.57.
88. Elisabeth Plessen, "Verletzte Utopie", *Merkur*, 286, No.2 (1972), 197-200 (p.199).
89. Andersch, "Nachdenken über Irland anlässlich Warners Buch", in Patrick Warner, *Irland, German by Michael Andersch* (Frankfurt a M / Berlin / Vienna, 1973), pp.9-16.
90. *Ibid.*, p.13.
91. *Ibid.*, p.14.

92. A.C. Swinburne, "A forsaken garden", *The Poems of Algernon Charles Swinburne*, Vol.3 (London, 1905), pp.22-25 (p.25).
93. Warner, *Ireland*, p.15.
94. *EZ*, p.55.
95. *Ibid.*, pp.55-56.
96. *Ibid.*, p.59.
97. *Ibid.*, pp.58-59.
98. *Ibid.*, pp.15-16.
99. *Ibid.*, p.16. Here, Andersch pays tribute to his son's photographs of the Irish landscape in Warner's book.
100. Andersch's diaries are in the *Nachlaß*, Marbach, A:Andersch, *Verschiedenes/Autobiographisches*, "Terminkalender 1962-1979", accession No. 84.1752/1-18.
101. Andersch, "Betty oder Die Umerziehung in der Retorte", *Frankfurter Hefte*, 2 (1947), 1089-1096 (p.1089).
102. Letter dated 12 February 1970, to Barbara Völker-Metzger, expressing Andersch's appreciation of her article, "Die Kunst als Möglichkeit der Freiheit im Werk Alfred Anderschs", *Revue des langues vivantes*, 35, No.5 (1969), 531-549, and No.6, 580-596. The letter was found in a folder with the manuscript of "Die erste Stunde" in the *Nachlaß*, Marbach, accession No. 83.9.
103. "Achtmal zehn Sätze", *Süddeutsche Zeitung*, 12/13 May 1973. Six of the eight passages also form the basis for poems which appear in *EB*, pp.38-46. In place of the reference in the published version to "Opferung eines Widders" (pp.261-262), an early draft of "Mein Verschwinden in Providence" alludes explicitly to "Achtmal zehn Sätze", one of Andersch's most experimental and obliquely autobiographical texts.
104. Andersch/Kersten interview, "Plädoyer für das Erzählen", *Nachlaß*, Marbach, accession No. 80.553 a.
105. Note from a manuscript in the *Nachlaß*, Marbach, A:Andersch, *Diogenes Verlag*, "Winterspelt", accession No. 85.67/2.
106. "Der Seesack", *AAL*, p.91.
107. *Ibid.*, pp.91-92.
108. *Ibid.*, p.90.

109. Ursula Reinhold, "Alfred Andersch: Winterspelt", *Weimarer Beiträge*, No. 2 (1977), 136-143 (p. 142).
110. "Der Seesack", *AAL*, p. 90. See: Max Walter Schultz, "Mehr als 'Polyphon' ungrenztes Weiß", *Alfred Andersch: Winterspelt*, in *Interpretationen*, ed. Wehdeking, pp. 57-65.
111. Wolfgang Koeppen, "Die Leute von Winterspelt", *Merkur*, 319, No. 11 (1974), 1175-1180, also in *UA*, pp. 154-162; Hanjo Kesting, "Winterspelt", first broadcast by Norddeutscher Rundfunk, 6 October 1974, also in *UA*, pp. 143-144 (p. 145). See also: Wolfram Schütte, "Sachbuch über Denkweisen im Möglichkeitsfall", *Frankfurter Rundschau*, 12 October 1974, also in *UA*, pp. 147-154 (p. 151).
112. Heidelberger-Leonard, *Alfred Andersch*, Chapter 6.
113. Elisabeth Plessen, "In Freiheit flüchtig. Über die Frauengestalten in Alfred Anderschs Romanen", in *Interpretationen*, ed. Wehdeking, pp. 118-131 (p. 118).
114. Jean Améry, "Die Leute von Winterspelt - zwei Variationen zu einem Roman", appeared with Koeppen's essay in *Merkur*, 319, No. 12 (1974), 1180-1183 (p. 1183).
115. Friedrich Hitzler, "Anrede vor der Lesung in München 28 Oktober 1974", and "Winterspelt. Meinungen. Positionen", *Auriskern*, No. 2 (1975), 120-134 (p. 125).
116. "Gnothi seauton", in *EB*, p. 101, also in *Text und Kritik*, No. 61/62 (1979), 99.
117. Klaus R. Scherpe, "Dieses Gefühl einer Lücke", in *Antifaschistische Literatur*, edited by Lutz Winckler (Königstein, 1979), pp. 227-253 (p. 235).
118. *Ibid.*, p. 237.
119. "Der Seesack", *AAL*, p. 92.
120. Hitzler, see note 115, p. 128.
121. *Ibid.*, p. 129.
122. Santayana's words are quoted by Hitzler, p. 123.
123. "Der Seesack", *AAL*, p. 92.
124. *Ibid.*
125. See: Willi Meier, *Das Problem der Leiblichkeit bei Jean-Paul Sartre und Maurice Merleau-Ponty* (Tübingen, 1964); Bernhard Waldenfels, "Das Problem der Leiblichkeit bei Merleau-Ponty", *Philosophisches Jahrbuch der Görres-Gesellschaft*, 75, Vol. 2 (1967-1968), 347-365.

126. Scherpe, see note 117, p.238.
127. Ibid.
128. Merleau-Ponty, *PP*, p.520.
129. Ibid. Merleau-Ponty quotes from Antoine de St. Exupéry's *Pilote de guerre*.
130. Jean-Paul Sartre, *L'Existentialisme est un humanisme* (1946) (Nagel, 1970), p.23, quoted in German by Andersch *NI*, p.494.
131. Sartre, pp.23-24.
132. Ibid., p.23.
133. Hitzer, p.129.
134. "Aus Rauch und Delphinen", in *EB*, p.9, also in *Text und Kritik*, No. 61/62 (1979), p.96. Volker Wehdeking's somewhat perverse speculation that this poem was written in der Nähe von 1977 (Wehdeking, Alfred Andersch, p.147) is undermined by its position at the beginning of a chronological sequence of poems written 1946-1977 (*EB*), and by the fact that the manuscript is contained in a folder in the *Nachlaß* along with Andersch's earliest poetry ("Konv. 24 frühe Gedichte", accession No. 84.1747).
135. "Der Seesack", *AAL*, p.91.
136. "Die letzten vom Schwarzen Mann", in *GL*, pp.39-45 (p.41).
137. *AF*, pp.21-22.
138. Heidelberger-Leonard notes that Schefold's doctoral thesis was on Hercule Seghers, allegedly the first landscape painter in Europe.
139. Andersch changes the name of the painting from that of Klee's composition, "Polyphon gefärbtes Weip" (1930). Thus he reinforces the link between the painting and the frontier landscape in which it is concealed.
140. The series of "polyphonic" paintings was executed in the 1930s, whereas this quotation dates from 1917, at which time Klee was associated with the Bauhaus. See: Friedhelm Kröll, "Minterspelt, Bauhaus, Polyphonie", in *Interpretationen*, ed. Wehdeking, pp.66-76.
141. Andersch, "Der Seesack", *AAL*, p.91. It is interesting that Andersch uses a term derived from Impressionist painting to describe this narrative which revolves around a work of Expressionist art.

- 142. Kröll, see note 140, p.71.
- 143. Ibid., p.76.
- 144. "Der Seesack", AAL, p.93.
- 145. Ibid.
- 146. Andersch, "Aariswiler Rede", 88, pp.71-86 (p.75).
- 147. Hitzer, p.133.
- 148. Andersch, "Aariswiler Rede", 88, pp.82-83.
- 149. "Böse Träume", p.52.
- 150. "Achtal zehn Sätze", see note 103.
- 151. Merleau-Ponty, PP, p.199.

CHAPTER FOUR

Efraim (1967)

Andersch's fourth novel shifts constantly between three landscapes, the cities of Berlin, London and Rome, each of which has a personal significance for the protagonist, Georg Efraim. As a German Jew, his early childhood was spent in Berlin, but he had been sent away to an uncle in London in 1935, an arrangement which became permanent when his parents perished in *Theresienstadt* and *Auschwitz* during the war. He marries an English photographer, works as foreign correspondent for a conservative Sunday newspaper, and seems perfectly acclimatized to his English environment. However, when he returns to Berlin for the first time in twenty-seven years to report on the atmosphere in the divided city during the Cuba Crisis, Efraim suddenly begins to write a book in German. Gradually, through the multiple narrative layers of his reminiscences, we learn of his brief infatuation with Anna Krystek, a young communist actress in Berlin, his estrangement from his wife, Meg, and of his strained relationship with his editor, Kier Horne, with whom Meg is having an affair. It is Efraim's unofficial mission in Berlin to discover the fate of Kier's illegitimate, half-Jewish daughter, Esther, who had disappeared when her mother went to *Auschwitz* in 1938. This quest forms a major theme of Efraim's own manuscript which he completes in Rome, the landscape of his new commitment to literature.

The lack of critical consensus on the novel gives some impression of the continuing sensitivity of the Jewish theme. Less favourable critics such as Marcel Reich-Ranicki were offended by the alleged sentimentality and kitsch in Andersch's portrayal of a Jewish

protagonist. Others felt that the complexity of Efraim's character rescued the novel from the schematic over-simplifications of post-war attitudes to the Jews.¹ It was certainly the first time that Andersch had addressed so directly the question of German-Jewish identity, against a backdrop of contemporary political reality. One of the most pertinent critical comments is perhaps that of Willy Michel, who pinpoints as the central issue of the novel Efraim's transition from a career in journalism to literature: 'Insofern der Protagonist sich nicht nur beruflich, sondern auch seinen Perzeptionsformen nach vom Journalismus zu lösen beginnt, (...) gestaltet er in Umrissen eine neue Verstehensrolle aus'.² In the person of his fictitious narrator, Andersch explores not only the technical differences between two approaches to writing, but the emergence of a new philosophical outlook as the foundation of his literary debut. Hence, Efraim reflects at length on perceptual and epistemological questions, as well as on the practical implications of purely literary endeavour.

Efraim is undoubtedly one of Andersch's most experimental narratives, subordinating the events of the plot (*histoire*) to the act of narrating them (*récit*), and wilfully confusing conventional notions of *Erzählzeit* and *erzählte Zeit*.³ For this reason Ludwig Marcuse has described the novel as 'avantgardistisch', but it is important to note a certain ambivalence between experiment and traditionalism, in a novel which explores the narrative process, but is still predicated on a realist illusion. The outcome of the events in the novel remains obscure, but the existence of an *histoire*, external and prior to the *récit* is nowhere called into question.

Indeed, although one of the novel's principal themes is that of

identity, it casts no doubt on the integrity of the subject. Andersch himself stressed that his hero is an individual with recognizable character traits, habits, and weaknesses, in addition to being a product of his times:

Natürlich bemüht sich mein Held, auch das andere zu zeigen; inwiefern er von der Geschichte, von seinem Milieu und seinen Erbfaktoren gebildet wurde, und wo heute sein Ort in der Gesellschaft ist oder nicht ist. Aber außerdem hat er – zögernd spreche ich das gänzlich aus der Mode gekommene Wort aus –, eine Seele, auf griechisch Psyche.⁴

Erhard Schütz detects in Efraim a lack of objectivity, which he perceives as a weakness of the novel, as the hero seems sich nicht wirklich von sich selbst distanzieren zu können, in sich befangen zu bleiben.⁵ It could be argued, however, that this is precisely the aspect of lived experience which the novel seeks to reproduce. As incarnate subjects, our attempts at making sense of the world's complexity are always based on a partial perspective and a state of inextricable involvement in it. As an attempt to constitute in literature a meaningful reality, the story of Efraim's book can be seen as one of the clearest expressions of Andersch's phenomenological stance.

Efraim is a typically ambiguous figure, whose intellectual reflections conflict with a strong undercurrent of irrationalism. The novel's first epigraph, a quotation from Julien Green's *Journal*, indicates a source of literary inspiration which complements the philosophical ideas underlying the text. Efraim's somewhat repressed sexuality and his increasingly aesthetic perception of reality are somehow suggestive of a darker side to his creative talent, which is

a recurrent theme in the works of Julien Green. At the same time, in the course of his exploration of this ill-defined transitional phase between journalism and literature, Efraim clings to a comfortingly rational, yet fallible theory of contingency. Ursula Reinhold points to the contradiction inherent in his nature in terms reminiscent of Lothar Mittes:

Andersch führt seinen Ich-Erzähler als einen Skeptiker, Anhänger einer Weltsicht ein, die sich im Glauben an die Allmacht des Zufalls, im völligen Fatalismus äußert (...). Mit diesem Fatalismus setzt Andersch seine Figur zu sich selbst ständig in Widerspruch. Efraim ist unfähig, Gegebenheiten fraglos hinzunehmen.⁶

Erhard Schütz points up more strongly the self-defeating nature of Efraim's constant to the notion of *l'absurde*. Seine "Theorie" des Zufalls entwickelt er mit derartig hartnäckiger Penetranz, daß sie geradezu zu dem wird, was sie verneinen soll: Sinn.⁷ It functions as his journalistic *Arbeitshypothese*, but is constantly undermined by his altered perception of reality in his literary quest for meaning.

Title

Es gab keinen Zweifel, daß es sich hier um Musik handelte, deren Thema ein rhythmisches Gitter bildete, hinter dem sich ein Gespräch bewegte als etwas Eingeschlossenes. Seitdem ich es gehört habe, komme ich nicht von dem Gedanken los, dieses Kompositions-Prinzip müsse sich doch auch auf die Literatur anwenden lassen (EF, p.142).

This observation, taken from a passage central to the novel, describes Werner Hornbostel's *ekelische Musik* and contains a clue to the structure of Andersch's book. It is an implicit warning to the

reader not to expect a conventional chronological narrative, nor to attempt to disentangle and reconstruct the strands of the novel on a linear model. Instead, Efraim's relationships with Meg, Keir and Anna form the framework of the novel, interspersed with almost contrapuntal references to specific events, such as Lampe's party, Anna's proposed visit to Rome, the interview with Mutter Ludmilla. The wilfully confused order of these allusions makes it obvious that they are not calculated to build up suspense, as they might in a conventional narrative. Efraim notes early in the text: Wenn ich mich an die richtige Reihenfolge der Ereignisse halten würde, so müßte ich jetzt mit der Schilderung des Abends bei Lampe beginnen, an dem ich Anna kennenlernte (EF, p.42). He immediately loses himself in apparent digressions, reflecting a few pages later, that he might do well to emulate Hornbostel in his single-minded devotion to art: Nicht einmal durch den größten Kummer würde er sich in seiner Arbeit stören lassen. In dieser Hinsicht kann ich von dem jungen Mann einiges lernen (EF, p.50). The events of the *histoire* form the *rhythmisches Gitter*, behind which the *Gespräch* about a journalist's transition to literature is just audible. In view of the circular structure of the novel, the conversation with Hornbostel can be seen to occupy a position of pivotal importance, on both a formal and a thematic level.⁸

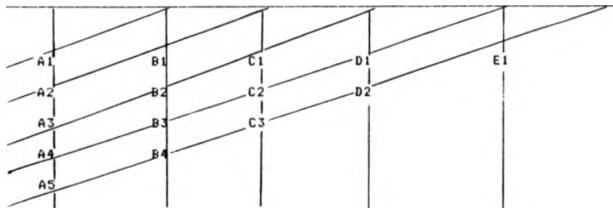
The progression of objective time is presented only in terms of events such as the Spiegel Affair, the Cuba crisis and the assassination of J.F. Kennedy, all of which concern Efraim only as news stories, in his journalistic capacity. His own subjective experience of time corresponds more closely to the non-linear model of phenomenological thought. Time, for Efraim, cannot be fragmented

or localized in space, it is a constant present, a Bergsonian duration. Past, present and future cannot be plotted on a linear graph, but form the network of experience, in which memory is an integral part of consciousness. In his *Phénoménologie de la perception* Merleau-Ponty explores the scope and potential of memory in the context of psychological disorders, and confirms the notion of time as a dimension of man's subjectivity, not part of the objective world:

Quand j'évoque un passé lointain, je rouvre le temps, je me replace à un moment où il comportait encore un horizon d'avenir aujourd'hui fermé, un horizon de passé prochain aujourd'hui lointain. Tout se renvoie donc au champ de présence comme à l'expérience originale où le temps et ses dimensions s'appressent en personne, sans distance interposée et dans une évidence dernière.⁹

According to Husserl's model, which Merleau-Ponty appropriates for himself, the temporal structure of *Efraïm* could be represented as follows:

A	B	C	D	E	F
Berlin	Rome	London	Rome	Rome	Rome
Oct 1962	Nov 1962	Nov 1962	Winter 63/64	1964	1965



The points A to F are not a series of objective positions through which Efraim passes, nor are they even discrete instants. The diagram must be seen as an instantaneous cross-section of time, in which all the points on the scale exist simultaneously. Instead of emanating from Efraim himself, they belong to his perceptual field, which has its own past and future horizons, from which it is never cut off. Like the pebbles seen through a stream of water, the events of A are visible through A1, A2, A3 etc., without any express effort of recollection. In *Efraim* all stages from A to D have been mentioned by the end of the second chapter, subsequent chapters serving mainly to fill in the network of memory. Efraim constructs his own time-scale, indeed, it is merely his mobile setting: "Le passage du présent à un autre présent, je ne le pense pas, je n'en suis pas le spectateur, je l'effectue (...), je suis moi-même le temps, un temps qui "demeure" ".¹⁰ A similar disregard for objective time is seen in Julien Green's autobiography, in which he aims to emulate the random selection of memory: "On dira tout uniment ce qui passe par la tête, au gré du souvenir. La mémoire nous livre tout en désordre. Il n'y aura pas d'itinéraire précis dans l'exploration de notre passé, et c'est ainsi que je vois les choses aujourd'hui, 20 novembre 1959".¹¹

The amount of objective time which has elapsed bears no relation to the vividness of Efraim's recollections, as he realizes when he deliberately tries to call up past experience. A return visit to Caltanissetta in Sicily had failed to evoke a wartime experience, and he is disappointed to find that the memory of his parents is not intensified by a visit to his childhood home (EF, p.32). Yet the memory of childhood adventures with Esther, vibrant with colour, is

somehow located within an easily accessible part of his consciousness and can be recalled at will (EF, p. 51-2). His "past" is not a purely temporal, nor even personal phenomenon, it involves a cultural heritage, transmitted to him by his Uncle Basil, making up for his father's omissions, "Indem er mir eine Vergangenheit gab, von der ich bis dahin nichts gewußt hatte, und die mich faszinierte" (EF, p.77). His own name, and fascination with the *Ewiger Jude*, are indications of this heritage, and seem to condition his rootlessness. It is also in line with the Bergsonian view of artistic creativity, which is a capacity to connect individual memory with a cultural subconscious. Andersch's preoccupation with the role of personal and collective memory in literature at this time is seen also in his tribute to the writer Giorgio Bassani, written in 1967: "Ein Buch geht aus der Erinnerung eines Schriftstellers hervor, spiegelt eine kollektive Erinnerung und mündet in die Erinnerung des einzelnen Lesers. Es ist die zarte und zögernde Inszenierung eines zeitlichen Prozesses".¹²

Memory becomes increasingly intrusive for Efraim as his *Aufzeichnungen* continue: "Himmel, welchen Abschweifungen ich mich hingeeben habe! Die Erinnerungen überwuchern die Gegenwart und werden sie noch ersticken, wenn ich nicht aufpasse" (EF, p.79). The potential for temporal disorientation is envisaged by Merleau-Ponty in terms which accurately describe the experience of the reader of Efraim: "Je serai en quelque sorte sauvé du temps qui les (past moments) fait glisser et les brouille, mais du même coup, j'aurai perdu le sens même de l'avant et de l'après qui n'est donné que par ce glissement, et rien ne distinguera plus la série temporelle d'une multiplicité spatiale".¹³ Writing is evidently an aid to memory, but temporal and spatial locations begin to merge, so that the

perceptions of past and present are equally vivid in his consciousness: "Während die Dudelsack-Canzone noch immer zu hören ist, wende ich mich vom Fenster in der Malet Street ab und beginne, auf Meg zu warten" (EF, p.88). Here the present of Rome 1963 is infused with that of London 1962, but it can equally well become Berlin: "So hindert mich nichts daran, meine Vormittage regelmäßig in Berlin zu verbringen" (EF, p.107).

Efrase admits to his own confusion in handling the temporal levels of his text, as he ponders on Anna's role as a catalyst for his books: "Irgendwann einmal hätte ich wohl damit angefangen, aber nicht an jenen Sonntag vor vier Wochen, vor über einem Jahr - ich halte nun schon nicht mehr genau auseinander, wann ich diese, wann jene Figur auf dem galvanischen Feld ausführe, auf dem ich mich seither bewege" (EF, p. 150-51). Events from the past become so immediate and so insistent, they actually break through the network of his duration, forcing themselves upon his consciousness to the exclusion of the objective present. When he hears Meg's key turning in the lock of their London flat in 1962, he is actually sitting in his hotel room in Rome, 1964: "Jetzt zerreißt sie mein Netz. Sie sitzt auf meinem Bett im Albergo Byron, ich stehe vor dem Fenster, neben der Zeichenplatte, an der ich den ganzen Vormittag gearbeitet habe. Ja, sie ist schon eingetreten, in dieses Zimmer in Rom, während sie noch auf dem Treppenabsatz des Hauses Malet Street 31 verweilt" (EF, p.168). This is precisely the way in which Merleau-Ponty describes the immediacy of perception, just as it appears to us, not as we rationally know things to be. He takes examples of abnormally vivid recollection, such as that of the pain in an amputated limb, and draws general conclusions about the normal

processes of memory:

Le bras fantôme est donc comme l'expérience refoulée un ancien présent qui ne se décide pas à devenir passé. Les souvenirs que l'on évoque devant l'amputé induisent un membre fantôme non pas comme une image dans l'associationnisme appelle une autre image, mais parce que tout souvenir ouvre le temps perdu et nous invite à reprendre la situation qu'il évoque.¹⁴

Part of the novel's impact depends upon memory-games played with the reader, striking chords of recognition by repetition or near-repetition of phrases. Sometimes the planned recognition merely reinforces the reader's impression of Georg Efraim as a consistent and recognizable personality, even in the subordinate clause, 'weil mir der Anblick persönlicher Dienstleistungen unangenehm ist' (EF, p.37, p.173). In other instances he takes up and amends formulations with which he claims to be dissatisfied, such as, 'Es ist gleichgültig, wo man lebt, was man tut, wer man ist' (EF, p.48). This is later rejected as, 'Übertrieben und sentimental' (EF, p.52) showing the provisional nature of the text during the writing process.

The most obvious example is the reiteration of the opening lines of the book (EF, p.36), then transposition from the first to the third person singular, to draw attention to the importance of such textual concerns which might otherwise appear arbitrary. At the end of Chapter Three he uses almost exactly the same formulation again, but this time in the context of London, not Berlin. The familiar ring of the words simply draws the chapter to a natural close, like a piece of music returning to the tonic key: 'Ich bringe das Zifferblatt meiner Armbanduhr nahe vor meine kurzsichtigen Augen. Es

ist Viertel vor eins. Meg ist gekommen" (EF, p.168).

Language

Phänomenologie plus klassischer Satzbau. 15

This formulation is a useful guide to the perspectives from which the novel can best be understood. It draws attention not only to the philosophical aspects of the text, but also to a conventional view of language and narrative. Andersch never subscribed to the post-structuralist linguistic theories underlying the *nouveau roman*, nor did he consider the novel *eine erledigte Form*. In some ways *Efrasi* could be seen as Andersch's answer to the more radical French theorists. He was aware of the implications of modern linguistic theories for the integrity of the individual subject, and thus, for the conventional narrative form: Die sogenannte Krise des Romans besteht in nichts anderem als in der Frage, ob dem Menschen noch psychische Realität zugestanden wird oder nicht (...). Da dieser Kampf noch nicht entschieden ist, habe ich mich bemüht, einen Roman zu schreiben, in dem es einem Menschen erlaubt wird, von sich selbst zu erzählen.¹⁶ As the champion of the *a priori* unity and continuity of the subject in this struggle, it is quite consistent that he should be drawn to a philosophical outlook which is so firmly rooted in *Gestalt* psychology. However, in *Efrasi* there is also an awareness of the ambiguities of language and meaning, and an exploration of the autonomy of the subject.¹⁷

There can be little doubt that Andersch had a conventional,

expressivist view of language, but in this novel there seems to be a tentative exploration of more radical ideas of language as a generator of meaning, with infinite creative potential. Efraim is highly sensitive to the new and unfamiliar idioms of modern German *Umgangssprache*, such as, 'am Rande', 'in den Griff bekommen', and 'am Drucker sein'. His initial alarm can be attributed to the view that such manifestations in the language signal a failure to come to terms with the violence of the recent past. He sees in the language evidence of 'Nationaleigenschaften', betraying a propensity for violence latent in the Germans. The perversion of language by ideology is also pointed out by Keir Horne, but at the same time, his pun underlines the ambiguity and indeterminacy of meaning: 'Erlösung ist doch eigentlich eine unmoralische Idee - wer "Heil" schreit, ist schon verdächtig' (EF, p. 14-15).

Efraim, too, plays on the polysemy of words, such as 'abfertigen', when applied to the attitude of the East German border officials at *Friedrichstraße* (EF, p.165). Keir's unkind use of cryptic crosswords to exclude Efraim demonstrates an awareness that foreign language acquisition is always superficial, whereas the native language is a structure of society, more than a medium for conveying meanings external to itself. Merleau-Ponty cites the case of T.E. Lawrence, as a man who ultimately admitted to his failure totally to assimilate the Arab culture and languages: 'Nous pouvons parler plusieurs langues, mais l'une d'elles reste toujours celle dans laquelle nous vivons'.¹⁸ Despite his fluent facility in English, Efraim reverts naturally to German when embarking on a literary text. Only in his native tongue can he fully manipulate the connotative and associative, as well as the denotative force of the language.

Efraim's fundamentally conventional view of language is only modified when he reflects on Lampe's party, at which he had, himself, been provoked to violence by another guest's unthinking use of the term, 'bis zur Vergasung' (EF, p.125). He realizes that language does not merely express latent qualities, but has the power to shape and determine behaviour, 'dennoch bedaure ich nicht, daß ich ihn geschlagen habe, daß ich (...) das Bewußtsein davon vermehrt habe, wie das, was in der Sprache geschieht, jederzeit Wirklichkeit werden kann' (EF, p.210). In phenomenological terms, language is more than an innocent reflection of what lies within us. It is also the completion of thought, articulation being an integral part of meaningful reflection.

Efraim finds himself involuntarily using expressions which he has heard in Berlin, as he realizes with some alarm: 'Wieder drängt sich mir eine Redefigur auf, die ich in Berlin aufgeschnappt habe' (EF, p.172). He constantly ponders problems of translation and ambiguity, drawing attention to the opacity of language. Similarly Merleau-Ponty refutes the Sartrean idea of the relative transparency of prose, showing how easily we can become blind to its written-ness: 'La parole est aussi muette que la musique, la musique aussi parlante que la parole. L'expression est partout créatrice et l'exprimé en est toujours inséparable'.¹⁹ We tend to take the process of expression for granted, seeing language as the neutral mediator of pre-formulated ideas. We therefore have the impression of gaining direct access to a truth which is beyond language, whereas Efraim demonstrates that all language is ideologically loaded, and literary language is among the least innocent of forms. Hence a conscious effort has to be made to use

language in a neutral way. Natural language use is untrustworthy, so for Germans there is safety only in the "sorgfältigen Deutsch der Bühnenhochsprache" (EF, p.126). Anna's speech is characterized in this way, pure and untainted by violent slang. She only lapses into Berlin dialect when seeking to distance herself from Elfraim, but even Marxist jargon seems naturally assimilated into her speech, and she uses the word *Jude* with an unusual lack of pathos.

Elfraim's concerns are more than purely stylistic, as he realizes when confronting the problem of adequate description. Since the start of his journalistic career at the end of the war, he has made a conscious effort to purify his style, virtually abandoning the use of metaphor. This is demonstrated in his description of an old beggar-woman in Rome, traditionally the object of superstitious fears: Die Sprache hat den bösen Blick bekommen, während die Bettlerin (...) ihn verloren hat; sie ist nichts weiter als eine Frau, die man mit ein paar Adjektiven definieren kann: elend, tragisch, alt' (EF, p.64). However, in his attempts to describe Anna, he finds that mere adjectives are somehow inadequate: 'Aber bei Anna bedeuten Wörter wie mittelgroß, mager, blaß und aschblond, daß sie wirklich das ist, was diese Wörter bedeuten: mittelgroß, mager, blaß, aschblond' (EF, p.98). The very necessity for this clumsy insistence reveals his dissatisfaction with the words, and he begins to muse on the real meaning of "aschblond", whether it is a precise comparison, or actually a veiled metaphor. Eventually he reverts to metaphor as the only means of describing her adequately: 'Dieses lange, heiläugige Vogeleldchen paßte in den grauen Gefieder seines Mantels ausgezeichnet zu allem, was ich hier sah' (EF, p.129). The image becomes so closely attached to her, it is even extended to her

father, "das Vögeleldchen, das allein ist auf dieser Welt mit seines großen Kranich-Vater" (EF, p.210). The depiction of her dancing in a Berlin night club is totally infused with metaphors: "Ich mußte an fließende grüne und goldene Pflanzen denken" (EF, p.148). He also employs imagery to describe his book, first as a shipwreck (EF, p.50), then as a galvanisches Feld" (EF, p.96), a means whereby he hopes to achieve synthesis. In another extended metaphor he describes himself as a burrowing mole, "der das Gekrümel von Wörtern und Sätzen aus einer finsternen festen Masse scharrt und hinter sich wirft" (EF, p.159).

Efrasi's circumspect use of names leads him into considerations of an epistemological nature. He cannot make up his mind to name Cuba and *Der Spiegel*, although they are only thinly disguised as *die Insel krise* and *die Zeitschrift* (EF, p.105). When he realizes that he is not inhibited by concern for *Ewigkeitswert*, he reaches a more philosophical conclusion. In some way, naming has become arbitrary and can no longer be equated with knowledge: "Ich kenne die Leute, die Ereignisse und die Dinge, die sich hinter den mit bestimmten Namen bezeichneten Leuten, Ereignissen und Dingen verbergen, gar nicht. Es wäre also eine Annäherung gewesen, von ihnen so zu sprechen, als wüßte ich, was sie bedeuten" (EF, p.119). This raises once more the question of the relationship between sign and referent, and a parallel can be drawn with the studies of Erich Maria von Hornbostel into the perceptions of primitive peoples. He shared with the phenomenologists the notion of a world-view preceding all abstract formulations, and claimed that primitive man perceives his world more directly than the inhabitant of a sophisticated society, whose perceptions are obscured by abstract ideas formed on the basis of

experiences: "He does not put soul into things, because soul has not yet been taken out of them. He does not put names on things; does not ask, 'what are you called?' but, 'who are you?' because everything still is what it is called".²⁰ Thus rather than the expression of a nominalist stance, this avoidance of naming shows the awareness of a more direct access to reality than can be achieved through language.

Similar considerations arise in *Winterspelt* (1974), when the American officer, Kimbrough, receives letters from his girlfriend, Dorothy, in Mexico, where she is transcribing the unwritten language of the Zapotek Indians. She is quite disturbed by their reaction to seeing their words written for the first time: "Sie begreifen sofort - aber während sie abwechselnd die Schrift lesen und die Dinge anstarren, die sich umgeben, kommt und geht etwas in ihren Augen, so fremd, so finster, daß ich mich frage, (...) ob die zapotekische Sprache nicht besser ungeschrieben bliebe".²¹ This idealization of primitivism, perhaps first encountered by Andersch in POW camp in the writings of Henry David Thoreau, has clear implications for his preoccupation with perception. The notion that language can impose a level of intellectualism between the subject and the objects of his world reflects a phenomenological respect for the immediacy of primitive, pre-rational perception.

Hornbostel considered the obsession with objective thought to be at the root of a virtual distortion of perception in civilized societies: "To us, alas, sight and sound, inner and outer, soul and body, God and World, have fallen apart. What we knew as children we now must grope for. Only grown-up children - artists and wise men - know this, always radiating life in their glance, listening to the

blossoming around .22 Just as Hornbostel associates direct, unpaired perception with the artist, Efraim links this problem of naming to his transition from journalistic to literary writings:

(Fange ich endlich an, zu begreifen, warum ich nicht mehr Journalist sein will)? Sind es Überlegungen, Vorbehalte, Hemmungen dieser Art, die mich zwischen die Tatsachen und mich geschoben haben, so daß ich ein schlechter Journalist geworden bin?) (EF, p.119).

Andersch's continuing interest in questions of semiotics and the communicative power of language is reflected in his appreciation of Luigi Nono's twelve-tone music (1975). Andersch considers music as one of mankind's most primitive urges: 'Ich neige der Theorie zu, die behauptet, sie sei bei den Ur-Völkern aus dem Verlangen nach magischer Beherrschung der Natur entstanden'.23 The terms in which Nono himself describes his composition *Contrappunto dialettico alla gente* are reminiscent of Werner Hornbostel's experimental music in *Erzählung*, 'phonetisches und semantisches Material, vielfältig verarbeitet durch technische Modulationssysteme'.24 In his discussion of the relationship between music and text, Andersch wonders at the choice of a political pamphlet upholding the rights of American Blacks, alongside the esoteric poetry of Balestrini. However, he acknowledges the way in which Nono's music revitalizes the hackneyed polemic of the text: 'Es gelingt Nono, sie wie neu erscheinen zu lassen, sie mit einer Bedeutung zu füllen, die uns trifft, als hätten wir sie nicht schon tausendmal gehört'.25 Efraim's concern to return to a more authentic use of language is clearly linked to his artistic and intellectual development and is symptomatic of this transition phase into the world of literature.

Perception

Efraim's literary development can be seen not only in terms of a non-linear view of time and circumspect use of language, but as a new way of perceiving and representing reality. His sensitivity to the processes of perception is seen even in the initial description of Berlin, as if painted on canvas, 'kühl, farbig vor weiß' (EF, p.7). Looking out of his hotel room window he describes the scene exactly as it appears to him, and as if playing a perceptual game with himself: 'Die Regennacht draußen kommt mir vor wie das Innere eines Schaufensters, dessen Beleuchtung man gelscht hat' (EF, p.7). Instead of standing inside, looking out, he imagines himself to be outside, looking in.²⁶ When contemplating the same scene in daylight, he draws attention to the effect of the light with the foreign word *changiert*. Normal vision accommodates the change from night to day automatically but it is an intangible transition which is difficult to communicate. In Keir's dream, which Efraim interprets in psychoanalytical terms, the same perceptual phenomenon is raised: 'Später sollte ich es jemand zeigen und konnte es einfach nicht' (EF, p.266).

Merleau-Ponty points to the reciprocal nature of perception, involving both a projection of consciousness and the response of the subject to the 'beckoning' of the landscape. Thus when recalling his first meeting with Keir in Rome, 1944, Efraim remembers how their gaze was drawn by the appearance of a group of nuns, (whose association with Esther only acquires its full poignant impact much later in the novel), 'während sein Blick zusammen mit dem meinen unwillkürlich einer Gruppe von Nonnen folgte, deren weiße

Hauben-Trapeze plötzlich in ein grelles Lichtsegment geraten' (EF, p.62).

It becomes increasingly clear that in Efraim's perception of the world, aesthetic criteria overrule political and even moral imperatives, revealing the dubious, unacceptable side of artistic talent. The consolation he finds in the beauties of Rome makes even the horrors of Auschwitz bearable: 'Irgendwie bringt dieses Licht es fertig, einen die Tatsache ertragen zu lassen, daß andere Leute, zum Beispiel meine Eltern und Esthers Mutter (...), maschinell getötet und verbrannt worden sind' (EF, p.53). There appears to be no moral dilemma for him in the neutralization of suffering by aesthetic gratification. He is critical of this in others, noting the self-absorbed satisfaction on Meg's face when she has made the familiar Kensington Gardens appear on film in all the exotic colours of an Eastern landscape: 'Mongolisch, von grauen und mandelgrünen Teichen umflossen, leuchtete es im dunklen Labor in der Malet Street auf' (EF, p.72). His admiration for the clarity and precision of her photographic images echoes that of Andersch for his own wife's work, but there is some resentment of the harsh, rather inhuman side of the artist in her. In spite of Meg's unsentimental honesty, there is astonishing coldness in her openly continuing her affair with Keir directly after her marriage to Efraim. Perhaps the reader should also be alerted to hints of Efraim's insensitivity, when aesthetic concerns always condition his reaction to his environment. Even his old childhood home is somehow two-dimensional, evoking no particularly fond memories: 'Ich betrachtete es, als wäre es ein Foto in einem Album' (EF, p.81).

Efraim is not blind to the self-deception in his way of

perceiving the world, as when he describes East Berlin in terms of an old engraving, possessing 'den bläulichen Schimmer und die Härte eines alten Stahlstichs' (EF, p.166). Even when far away in Rome, this image is no less vivid: 'Während meiner Gänge durch Rom (...) sehe ich mich immer wieder einmal die Friedrichstraße entlanggehen, (...) und jetzt stehe ich an der Ecke Friedrichstraße-Unter den Linden und betrachte die weiten, leeren, graublauen Prospekte (...). Ich gehe entzückt in den Stahlstich hinein' (EF, p.166). He notes ironically that the inhabitants of East Berlin would probably not appreciate his sentimental nostalgia for the old Prussian landscape, further ironised in contrast to Anna's practical, political perspective: 'Ich vermute, sie hat mir gar nicht recht zugehört, hielt mein Gerede über Stahlstiche und den Lyriismus Brechts sicherlich für bourgeoises Geschwäcklertum, bestenfalls für eine persönliche Spinnererei' (EF, p.167).

Nevertheless, he continues to indulge his impressionistic vision, perceiving in the *Karl Marx Platz* in Neukölln, for instance, 'ein altes violettgraues Licht' (EF, p.200). This is conditioned by the historical perspective which he brings to the landscape. Similarly, his feelings for Anna are reflected in his aesthetic view of her father's coal-merchant's yard: 'Ich blieb bewundernd vor diesen sanft an- und abschwappenden Wänden stehen, die mir als Kunstwerk nicht geringer erschienen als die Fassade des Palazzo Farnese' (EF, p.207). When envisaging Anna in Rome, he transfers to her his pleasure in the unique light and colours of the city, but has to admit to himself that her appreciation would differ from his own: 'Ich hätte mich, ihr zu sagen, daß ich gegen Sklavensmärkte im Prinzip nichts habe. Ich liebe die tiefe Farbe, welche die Sklaverei der Antike verliehen hat.

Einen solchen Satz würde Anna gewiß als bürgerlichen Schaus bezeichnen. Sie hat kein Organ für die Ästhetik der Sklaverei' (EF, p.226). Anna's political sensibilities would be offended by his subordination of moral to aesthetic criteria.

If Berlin is seen as an old engraving, Rose is also a work of art, but of a very different nature. Its links with Dionysos are emphasized in the Freudian description of the imagined visit to the crypt of *San Clemente* with Anna, in die immer tieferen Stockwerke, die Schichten von Rom' (EF, p.226). He is disappointed by her lack of response to the primitive, phallic art, his own sexual desire implied by the mysterious underground rivers of this suggestive setting. However, it remains a desire for the unattainable, dennoch weht manchmal noch die Vorstellung von weißen preußischen Leinen in meine römischen Tage und Nächte wie eine kühle Verheißung' (EF, p.214). Efraim's sexual inhibitions are in some way linked to perceptual sensitivity, as suggested by his description of the magazine covers on a newspaper stand: Nach dem Kinoplakat kam noch der Zeitungsstand, an dem ich keines der ausgestellten Blätter gekauft habe, (...) weil die Titelblätter einiger Illustrierten wieder einmal so waren, daß es in den Sekunden, in denen sie die Netzhaut meiner Augen erreichten, nichts anderes gab als sie' (EF, p.65). A visual perspective on the world is so important to him, as a means of locating himself in relation to others, the very proximity of sexual intercourse seems to threaten his identity:

Ein Körper, der lebt, der sich bewegt (...), und der schließlich verschwände, weil ich ihn so nahe käme, daß ich ihn nicht mehr sehen könnte. Noch in seinem Verschwinden hätte ich es mit einem lebendigen Leib zu tun, mit etwas, das mir Widerstand böte, das mich zwingen würde, mich mit

ihm zu beschäftigen. Ich wäre gezwungen aus mir herauszutreten, nicht mehr ausschließlich bei mir zu sein, sondern bei jemand, der nicht ich wäre (Ef, p.277).

Such fear of intimacy, to the extent of loss of identity, can hardly be understood in objective terms. It may, however, be fear of the pre-reflective realm of consciousness, the level of existence which Merleau-Ponty claims is also pre-personal and intersubjective. To pursue phenomenological thought so far may indeed appear to threaten the psychological independence of the subject. On a more superficial level, Efraim's fears merely reflect the fundamentally ambiguous experience of the body, in which the sensual cannot be separated from the cerebral. For the phenomenologist, there is no pure Cartesian realm of reflection in lived human experience, as Efraim laments: 'Ich bin ein Puritaner, puritanisch sind sicherlich meine Überlegungen zu diesem Thema, puritanisch ist meine Angst vor den Frauen, sogar denen aus Papier, dabei vergehe ich vor Sinnlichkeit' (Ef, p.277). Even his relationship with Meg, the only woman able to overcome Efraim's ambivalent attitude to sex, could be described in Merleau-Ponty's words: 'C'est la tension d'une existence vers une autre existence qui la nie et sans laquelle pourtant elle ne se soutient pas'.²⁷

A further significance may be inferred from the quotation from Julien Green, whose own literary representation of his homosexuality introduces into his work a disturbing conflict of art and morality. It underlies his suspicion of the novel, as emanating from an impure source: 'Tirez l'écrivain de son péché et il n'écrit plus'.²⁸ A similar conflict can be detected in Efraim's contrast of the 'saubere journalistische Arbeit' with 'dieser Orgie von Subjektivität' which

is his novel (EF, p.275). Contrasting modes of perception are seen once more when Efraim and Anna both witness a demonstration about the Spiegel affair in Frankfurt. His mental phonetic analysis of the students' chant effectively suspends the political content of what they are saying, it is 'kein einheitlicher Schrei, sondern eine Art gesprochener Kanon' (EF, p.229). In the words 'Strauß rein - Augstein raus' he hears only the 'rhythmisch-regelmäßige Umlaufolge aus den klassischen Wehe-Rufen *ou ei ou ei ou ei*' (EF, p.229). It is not clear where the contempt for the students' tame, half-hearted protest ends, and his own political indifference begins: 'Vielleicht war die ganze Angelegenheit nicht so wichtig' (EF, p.230). In stark contrast there is Anna's deeply-felt outrage at the ineffectual nature of student protests in the West. She sees none of the artistic analogies which condition Efraim's reaction to the scene, as when the procession passes a group of workmen on some scaffolding: 'Sie standen oben im Filigranwerk der eisernen Röhren und winkten den Studenten zu, aber nicht einmal dieser Szene aus einem Eisenstein-Film gelang es, das Gesicht der stummen Anna aufzuheilen' (EF, p.231).

Aesthetic perception in *Efraim* is not purely visual, but unites the senses in a way which is again reminiscent of the work of Erich Maria von Hornbostel, as in this depiction of London: 'Immer noch der durchsichtige Nebel zwischen den Winter-Ulmen (...) und den dreistöckigen Häusern aus sonorem Braun' (EF, p.234). Hornbostel aimed to prove that our differentiation of the senses was the result of reasoned, logical reflection, and that on a pre-reflective level, the sensory faculties were much less clearly defined than we imagine: 'So there is a sensuous which is not limited to one single sense. Indeed, looking more closely, the apparent exception becomes the

rule, and we must search in order to find the private property of any one sense'.²⁹ This is obviously the assumption underlying Efraim's intention to imitate in his next novel Werner Hornbostel's compositional technique: 'Even in Art the sense-sphere is largely indifferent, transposition from one sphere into the other is possible'.³⁰

Landscapes in *Efraim* are described in terms of both what the subject brings to them, and the essence which they exude. The rather archaic squalor of Keir's London home, for example, has a significance which is specific to Efraim alone: 'Keir's Verliebtheit in eine Dickens-Verdute und Megs Gleichgültigkeit ihr gegenüber sind zwei Reaktionsabglickeiten auf eine Landschaft, während ich ihr eine dritte Bedeutung verleihe' (EF, p.247). Conversely, there is also a latent atmosphere in any landscape which we recognize immediately, but which remains a mystery in the most familiar of surroundings. The description of the *Three Tuns* public house evokes something of the atmosphere of London as Efraim sees it: 'Alle Farben sind matt, trocken, dennoch leuchtend im Nebel-Licht, ein durch Nebel blinkendes Laugen-Geleucht, das Geheimnis der britischen Malermeister' (EF, p.244). Even in personal correspondence, Andersch evokes the unique atmosphere of Britain: 'Diese Insel besitzt für mich eine große magische Qualität (...) jedenfalls spüre ich eine geheimnisvolle Substanz in den Häusern, den Straßen, den Menschen, den Landschaften'.³¹

This could be explained in terms of Merleau-Ponty's theory of recognition: 'Nous ne percevons presque aucun objet, comme nous ne voyons pas les yeux d'un visage familier, mais son regard et son expression. Il y a là un sens latent, diffus à travers le paysage ou

la ville, que nous retrouvons dans une évidence spécifique sans avoir besoin de le définir".³² He develops this in terms which correspond closely to Andersch's frequent evocation of the "Geheimnis" of a landscape:

Il est donc essentiel à la chose et au monde de se présenter comme "ouverts", de nous renvoyer au-delà de leurs manifestations déterminées, de nous promettre toujours "autre chose à voir". C'est ce que l'on exprime quelquefois en disant que la chose et le monde sont mystérieux. Ils le sont, en effet, dès qu'on ne se borne pas à leur aspect objectif et qu'on les replace dans le milieu de la subjectivité.³³

It is necessary to suspend the "natural attitude" which takes for granted all that is familiar, to rediscover the mysterious essence of first encounter with even the most mundane of phenomena. Andersch gives expression to this in terms not far removed from his protagonist's epistemological questioning, when he writes: "Ich frage mich, ob es überhaupt bekannte Objekte gibt. Werden einem selbst nicht die bekanntesten Dinge unbekannt, unheimlich, wenn man sie genauer betrachtet?"³⁴ The artist's wonder at even the most familiar of objects with the distance of phenomenological detachment appears to be fundamental to Efraim's development as a writer. Meg seems more aware of the transition taking place than is Efraim himself: "Wieder verwendet sie das Wort schreiben so, als handle es sich dabei um etwas vom Schreiben der Journalisten total Verschiedenes, um eine geheimnisvolle Beschäftigung an sich" (EF, p.174). It is precisely the mysterious nature of his new occupation that indicates a metaphysical dimension to the practical transition, which will now be examined in more detail.

From Journalism to Literature

Andersch claimed, like Efraim, to have begun his literary career as a journalist and looked back on this phase of his life with nostalgia for its naive optimism and camaraderie. Indeed, the central experience of *Die Kirschen der Freiheit* (1952) is evoked when Efraim admits: 'Wenn ich an Leute wie O'Connor denke, fällt mir der Abschied vom Journalismus schwer; ich komme mir dann wie ein Deserteur vor' (EF, p.44). Other parallels may be drawn between Efraim's and Andersch's literary development, such as the fact that Efraim was already writing in 1944, but speaks of his early compositions in tones of embarrassed self-deprecation as, 'meine hochgestochenen literarischen Versuche, - die ich noch dazu verschwiege' (EF, p.64). A further aspect of Andersch's literary development present here, but distanced in Efraim's past, is the echo of post-war Sartrean engagement embodied in his Uncle Basils 'Es lag ihm wohl überhaupt nicht, irgendeinem von irgendetwas Überzeugen zu wollen' (EF, p.77). By 1967 this was probably all that remained of Andersch's own Sartrean phase. The image used by Efraim to describe his disillusionment with journalism, the coin which just drops through the slot machine without ever bringing any real returns, is taken up again by Andersch in the autobiographical *Böse Träume*, where he laments his late literary debut: 'Dies ist die traurige Geschichte vom langsam fallenden Groschen'.³⁵

A development in the prose style in *Efraim* shows the meticulous description of the beginning giving way to more expansive reflections further on in the novel. Initially his style reflects the empirical, analytical approach of his journalistic training. However, it soon

becomes obvious that Kair is dissatisfied with Efraim's recent articles: 'Er könne sie nicht einmal als Stimmungsberichte brauchen' (EF, p.9). Immediately, in his account of the imagined course of their telephone conversation, Efraim demonstrates his tendency to deviate from the objective mode of writing required. He also indulges in conjecture in Rome, imagining a liaison with an American girl glimpsed in a restaurant (EF, p.110), or the opportunity to show Anna the wonders of the city (EF, p.150, p.224). It is carried to grotesque extremes in a whimsical description of the Pope as an elephant, parodying the journalistic styles: 'Dabei habe ich mich streng an die journalistischen Regeln gehalten: ausschließlich facts, jeder Satz eine Nachricht' (EF, p.285). This is perhaps the stylistic corollary to an intellectual departure from a philosophy which deals only in the indicative, in favour of a radical reflection which includes in its scope the invisible, the unthought, the implicit and the unrealized. Conjecture, as a form of negation, is crucial to Merleau-Ponty's Phenomenology, but has no place in objective press reporting.

Efraim claims only to have been 'ein brauchbarer Journalist' (EF, p.159), but he had once experienced the intense excitement of a real scoop, when he had uncovered Franco-Vietnamese negotiations taking place in Paris in the last phases of the war in Indo-China:

Ich bin Journalist, oder jedenfalls bin ich einer gewesen. Es gibt in unserem Beruf die Momente, in denen wir vor Spannung den Atem anhalten; wenn wir plötzlich fühlen, daß wir ganz dicht an einen Fundort für neue Nachrichten geraten sind. Es handelt sich da wirklich um eine Reaktion des Instinkts, wir spüren es im Bauch und in den Lungen, nicht im Kopf, wie auf einmal etwas in der Luft liegt, die Ahnung einer neuen Möglichkeit, einer Nachricht, welche die Lage verändert (EF, p.254).

This acute presentiment of a momentous piece of news occurs on a pre-reflective level, and involves the whole body, not just the mind. In addition to the phenomenological aspect of the experience it is important for the structural circularity of the novel, appearing both at the beginning and the end (p.35, p.254).

Only when he describes a similar experience during the interview with Mutter Ludwilla does he realize that it is not a phenomenon exclusively related to journalism. It can equally occur on a very personal level, and is no more than a sudden awareness of the pre-logical processes of perception. This conversation, in which Efraim learns of Keir's refusal to rescue his daughter from the holocaust, is also repeatedly anticipated in the text (pp. 164, 177, 213, 251). In both instances the spatio-temporal context is suspended, in the first case by the evocation of the distant and exotic Vietnamese landscape from Chris Marker's novel *Le Cœur net* (1949): 'Quelque part, très loin, sur les pays à fièvre, sur les villes silencieuses, sur les deltas des fleuves, sur les plages mouillées'.³⁶ The conversation with Mutter Ludwilla is also strangely remote from its Berlin setting: 'Es war so still; unaufhörlich, daß sich dieser Raus in Berlin befand. Wo befand er sich denn? Ich weiß es nicht. In einem ortlosen Raus bin ich auf Keirs Geheimnis gestoßen' (EF, p.256).

It is perhaps this experience which holds the key to the elusive *Grenzland* between journalism and literature. Initially Efraim shares Keir's dislike of literature, as an inferior, undisciplined form of writing (EF, p.37), and as he becomes involved in his book, his suspicion of the novel form does not diminish. Instead, he becomes increasingly aware of the duplicity of the narrative, and strives

repeatedly to draw attention to its textual nature (EF, p.36). The impression gained throughout is that of being present at the genesis of a literary work, not at its completion, as Efraim tries to discover why this new approach to writing is a "quälendes Vergnügen" (p.90) and "traurige Lust" (p.71), as distinct from "jenes einfachen Spas" of journalism (EF, p.70). He frequently expresses his regret at ever having embarked on this painful exercise: "Es ist Unsinn, ein Buch schreiben zu wollen. Ich habe Lust auf einfache journalistische Arbeit. Ich möchte ein Stück klarer Zeitungsprosa schreiben, nicht dieses subjektive Zeug" (EF, p.96). The duplicity of the novel is presented in terms of a card game, a sustained image which suggests a diminishing degree of authorial autonomy:

Das Kapitel nähert sich seinem Ende, und es wird Zeit, daß ich meine Karten aufdecke. Es ist sinnlos, so zu tun, als schreibe ich noch immer im Spätherbst 1962, unmittelbar nachdem ich in Berlin begonnen hatte, zu schreiben. In Wirklichkeit ist seitdem ein Jahr vergangen. Ich habe tatsächlich für die Niederschrift (...) ein volles Jahr gebraucht (EF, p.86).

In repeated similar revelations, he uncovers the many layers of his narrative, thereby hoping to retain the truthful integrity of objective reporting. The futility of the attempt is itself revealed when he quotes his own words in the distanced tones of the subjunctive: "Die List des Romans habe sich in seinem Falle der Wahrheit des Berichts zu beugen" (EF, p.120). The very use of the word *Roman* had betrayed his true intentions, but only much later does he become resigned to his literary project: "Heute weiß ich, daß ich das Buch nicht entrinnen werde" (EF, p.198).

The prospect of assuming the identity of a novelist fills his

with abhorrence, at first reminiscent of Sartrean *nausée*: Wörter wie *Stoff* und *Kapitel* gebrauchend, fühle ich mich schon ganz als Romancier, das heißt als ein Mensch, der mit Worten ein Zeit-Kontinuum herstellt. Wie schwierig das ist! Und wie dequutant! Es wird mir fast Übel, (...) Warum erst die Täuschung und nachher ihre Aufklärung? Warum diese ganzen Zeit-Spiele? (EF, p.151). On closer consideration, Efraim's disgust can be seen to be simply a reaction to the deception inherent in transforming lived experience into prose. Yet he realizes that this deceit is necessary, because in order to capture the immediacy of consciousness, he needs to use the present tense: Ich kann nichts weiter beschreiben als die Wahrheit meiner Existenz (EF, p.151). This is in line with Merleau-Ponty's view of the aim of art, to make reflection emulate the pre-reflective life of consciousness, making accessible to the senses and the imagination unformulated and inexpressible truths. However, the writing process involves painful self-exposure, and on one occasion Efraim has reason to be thankful that Meg is unable to read his German manuscript: Immer ist die Wahrheit im Besitz des Buches. Niemals kann der Schriftsteller mit der Wahrheit gegen das Buch spielen (EF, p.198). This struggle with his own creation finds echoes in Julian Green's *Journal*, where he writes:

Le vrai romancier ne domine pas son roman, il devient son roman, il s'y plonge. Entre lui et ses personnages, la complicité est plus profonde qu'il ne le croit et s'ils pechent, il pêche aussi de quelque manière. Il est tout ce qu'est son roman, s'il y croit, s'il se laisse prendre, et s'il ne subit pas lui-même l'enveloppement de cette chose construite qui sort de son cerveau - car le roman est un monstre - il n'écrit pas de romans, il en fabrique.³⁷

The book ultimately holds the 'Trumpfkarte' (EF, p.281) and determines when the painful process of self-revelation will end: 'Ich betrachte die Karte, die endlich auf dem Tisch liegt, und plötzlich ergreift mich namenloses Entsetzen. Die Partie ist zu Ende' (EF, p.284).

Efraim's avowed surprise at the ending of his novel is the culmination of his repeated insistence that he does not know what the outcome will be: 'Aber noch in diesem Augenblick, beinahe drei Jahre nach jenen Tagen in Berlin und London, weiß ich nicht, ob Esther lebt oder tot ist, was aus Anna wurde, (...) Und indem ich meinen Gang zu Keir (...) nun endlich fortsetze und zu Ende führe, schwöre ich, daß ich, noch während ich ihn beschreibe, keine Ahnung davon habe, wohin er mich führen wird' (EF, p.243-44). This is also Julien Green's experience, as suggested in his *Journals*: 'Nous sommes des personnages de roman qui ne comprennent pas toujours ce que veut l'auteur'.³⁸ In apparent exasperation, similar to that felt by Efraim, he writes, 'comment cela va-t-il finir?'.³⁹ In phenomenological terms, the uncertainty of the author is fundamental to creative writing, because literature is more than the mere transliteration of ready-constituted thoughts:

Si la parole présupposait la pensée, si parler c'était d'abord se joindre à l'objet par une intention de connaissance ou par une représentation, on ne comprendrait pas pourquoi la pensée tend vers l'expression comme vers son achèvement, (...) pourquoi le sujet pensant lui-même est dans une sorte d'ignorance de ses pensées tant qu'il ne les a pas formulées pour soi ou même dites et écrites, comme le montre l'exemple de tant d'écrivains qui commencent un livre sans savoir au juste ce qu'ils y mettront'.⁴⁰

Merleau-Ponty also describes the way in which realist prose takes

account of the immediacy of the real, lived experience of writing, 'en affirmant la transcendance effective et l'existence en soi du monde et des idées'.⁴¹ This is precisely 'die List des Romans' which Efraim seeks to expose, and to which he succumbs in his novel.

He struggles against the tendency of realist fiction to efface the narrator, just as words themselves tend to be assumed transparent and neutral. He aims to render himself constantly visible to the reader: 'Beispielsweise bin ich Brillenträger, und ich hätte es gern geschafft, mein ganzes Buch hindurch Brillenträger zu sein' (EF, p.216). He has already established that naming is an inadequate descriptive device, but so is the mere accumulation of objective facts, which he discards with his journalistic approach. He is dissatisfied with his depiction of Keir, which is 'unvollkommen' and 'fragmentarisch'. Just as Merleau-Ponty insists that we do not perceive people and things by analysis of their constituent characteristics, Efraim discovers that enumeration of Keir's distinctive features does not make him 'sichtbar' in his book: 'Zum Beispiel habe ich, als ich mein Berliner Telefonat mit ihm schilderte, noch angenommen, es genüge, seine Hauptmerkmale aufzuzählen, um ihn zu zeigen' (EF, p.261). Eventually he realizes that it would take a whole novel adequately to know and describe Keir: 'Um dieses Leben zu erkennen, müßte ich ein neues Buch beginnen. Ich erkenne das Leben des Mannes, den ich am besten gekannt habe, jedoch so wenig wie die Existenz - beispielsweise - Sandbergs' (EF, p.270). The problem of description is also one of knowledge, for if we do not obtain objective truth by naming or accumulating detail, how can we account for our knowledge of the world? For Merleau-Ponty art is a means of gaining access to the

world because it suspends recognition of the familiar, and by exploiting the suggestive, creative force of language, literature can approximate to our immediate, pre-linguistic experience of the world. It is in the attempt to make himself visible to the reader that Efraim feels compelled to describe even the habits which make up his everyday life. However trivial, objectively speaking, they are crucial to his subjective mode of existence: 'Ich merke vor, daß ich mir in diesen Blättern einmal meine Gewohnheiten ausführlich selbst darstellen muß, sie nehmen ja den größten Teil meines Lebens ein, aber sie sind nicht nur quantitativ von Bedeutung, sondern besitzen auch eine Qualität für sich selbst, eine entweder angenehme oder unheimliche, auf jeden Fall das Leben fressende Macht' (EF, pp. 176-177). His everyday habits are the parameters of his subjective life, which lend to it constancy and security of identity.

If Efraim is concerned always to be present as narrator of his text, he is also increasingly conscious of the presence of a reader, not merely the real reader, but an implicit presence in the dual distancing process of the book. This sceptical onlooker conditions the tone of his writing from the start: 'Das Schielende, welches mein Text angesehen haben muß, weil ich vom ersten Satz an zugleich auf mich und auf ein anderes Wesen geblickt habe, das mir spöttisch zusah! Ekelhaft!' (EF, p. 96). The implied reader is a characteristic of literary prose, and as much a part of the text as the narrator. This becomes more obvious to Efraim as he writes: 'Diese Sätze und der unwillkürliche Gebrauch von Wörtern wie *verstecken*, zeigen oder andeuten lassen mich erkennen, daß meine Schreiberei endgültig ihren privaten Charakter verloren hat. Sie ist für andere bestimmt' (EF, p. 79).

The reader of literature is the subject of the essay "The Patron and the Crocus" by Virginia Woolf, which Andersch once singled out as his "Lieblingstext" in a broadcast interview. Referring to the German translation by Hans Bülow, Andersch says "Der Gässer und der Krokus ist ein Aufsatz für Leser - er weist Ihnen, meine Zuhörerinnen und Zuhörer, die Rolle zu, die Sie im Spiel der Literatur spielen".⁴² In fact, the essay expresses a conventional view of language and literature, as primarily a method of communication, but it also concerns the limitations of journalism as literature, stating categorically that "journalism embalmed in a book is unreadable". It does not stand the test of time, whereas the preservation of the literary text is guaranteed by the reader: "The patron we want, then, is one who will help to preserve our flowers from decay".⁴³

She describes a theory of reading not unlike that of the phenomenological school, a teleological approach which conspires with the text in openness to its revelations, not a sceptical approach of suspicion and demystification of surface appearances. For Efraim, the real act of reading is a form of co-creation, a seating of subjectivities, the consciousness of the reader bringing back to life the authorial consciousness lying dormant in the words on the page. When he receives his manuscript back from the publisher and Dr. Heckmann, he finds it somehow changed: "Es ist jetzt ein gelesenes Manuskript, und manchmal, wenn ich es zur Hand nehme, scheint es mir, als hätten die Augen, die meine Wörter und Sätze gelesen haben, auf ihnen Spuren hinterlassen" (EF, p.242). The experience of "Bücherekel" in London's Dillons bookshop can be understood in terms of the fear of being an unread author, rather than any distinctly Sartrean fear of *l'être en soi* (EF, p.197). He deliberately dispels

any impression of existential anguish, emphatically distancing himself from Sartre: 'Ich bin beneidenswert unabhängig und weiß durchaus das Leben zu genießen. Ich bin alles andere als ein Requisite, ein existentiell Angeekelter' (EF, p.216). Sartre's philosophy of absurdity, while supporting Efraim's belief in chance, offers no real explanation of a predisposition and destiny to write.

Efraim's literary tastes reflect this dilemma. He admires experimental and modernist texts for the radical ideas they represent, but for personal enjoyment he chooses more conventional novels: 'Mein persönlicher Geschmack ist freilich eher konservativ, was die schöne Literatur betrifft, so suche ich immer noch Erzählungen, in denen Menschen zu Menschen in Beziehungen gesetzt werden' (EF, p.193). His admiration for Beckett seems to be based on an intellectual interest, 'solche Litaneien der Gleichgültigkeit aus einer Welt des Chaos und des Zufalls sagen mir außerordentlich zu' (EF, p.194). It is only in connection with the words of Virginia Woolf, 'How I feel in my fingers the weight of every word' (EF, p.194), that he articulates the real meaning which these authors have for him. Indeed, this quotation bears more resemblance to Sartre's writings on phenomenological psychology than to his existentialist polemic. He describes the process of writing in similar terms: 'L'exigence des mots que je trace est immédiatement présente, pesante et sentie. Ils tirent et conduisent sa main'.⁴⁴

In this, Sartre is very close to Merleau-Ponty, describing writing as an unreflected, automatic act, until we stop taking it for granted and regard it as a phenomenon: 'En réalité, l'acte d'écrire n'est nullement inconscient, c'est une structure actuelle de la conscience. Seulement, il n'est pas conscient de lui-même'.⁴⁵ It is

more than an intellectual activity, and not simply an author's manipulation of words. Literature is as such a construct of language as of the writer's imagination, so that no creative writing is totally in the control of its author: 'Je suis dans un état spécial d'attente créatrice, j'attends que le mot que je sais à l'avance - emprunte la main qui écrit et les jambages qu'elle trace pour se réaliser'.⁴⁶ The originality which Efraim senses in the writings of Beckett and Woolf lies in their attempt to approximate to an inexpressible meaning, located in some inarticulate realm of human experience, and inaccessible to objective thought:

Irgendwie (...) hatte ich, als ich die ersten Bruchstücke von Becketts Werk las, die Hoffnung gehegt, dieser Schriftsteller würde sich das entziehen, was man die *Literatur* nennt; die unerhörte Formel, die dieser Mann für die absolute Sinnlosigkeit der Welt gefunden hatte, würde verhallen, in einem niemals schweigenden Echo aus einer Welt jenseits aller Literatur. Welcher Welt? Ich weiß es nicht (EF, p.194).

Zufallstheorie

'Das Los ist mir gefallen aufs Lieblichste'.

Efraim's *Zufallstheorie* is an intellectual strategy which ostensibly liberates him from abstract systems of thought, all of which he considers to be suspect in the latter half of the 20th Century. It commits him, however, to a belief in utter contingency, which he finds increasingly untenable as his book progresses. Andersch depicts in Efraim a man stubbornly clinging to an artificial system of thought which has become no more than a psychological necessity.

It merely suspends the need to explain and come to terms with the horrors of the National Socialist past. A parallel may be drawn with the enthusiastic reception of French Existentialism in West Germany after the war, and its influence on Andersch's own early literary career. The systematic affirmation and undermining of the *Zufallstheorie* could be seen as Andersch's attempt to distance himself from this phase of his literary development. It is also incompatible with an increasingly phenomenological philosophical position.

The strongest argument supporting Efraim's belief in chance is related to the question of human suffering. Whether confronted with the Nazi holocaust or a schoolgirl suicide pact, he refutes the possibility of any explanation. In his objective analysis of world events, he rejects any idea of causality, seeing himself as the observer of chaos, and unwilling to draw conclusions or attribute meaning. Especially when discussing the slaughter of the Jews, he feels vindicated in his theory, telling Hornbostel: 'Ich mag das Wort Schicksal nicht, ich weigere mich, in der Einrichtung von Baskasern eine Fügung zu erkennen - nein, sie waren das Ergebnis verschiedener Zufälle' (Ef, p.140). However, a reference to this conversation in 'Efraim's Besuch' exposes the theory as a mere renunciation of explanation: 'Inner, wenn dieser Herr in seinem Buch an Argumente gerät, spielt er sie weg mit seiner phänomenologischen Methode'.⁴⁷ This certainly suggests the ironic distance with which Efraim's *Zufallstheorie* should be viewed.

In fact it could be seen to represent a necessary working hypothesis in journalism, enabling him to write with the required degree of detachment:

Die Redaktionen haben überall ihre Korrespondenten, die ihnen Berichte in Artikelform liefern, - im besten Falle bekommen sie kluge analytische Wahrnehmungen mitgeteilt -, während die großen alten Reporter nichts beschrieben als das, was sie gesehen und gehört hatten, weder mehr noch weniger. Sie waren einfache und ehrliche Leute. Was es mir, der ich kein einfacher und ehrlicher Mann bin, ermöglicht hat, ihre Arbeitsweise zu übernehmen, ist mein Glaube an den Zufall (EF, p.39).

One of the major factors in the decline of his career seems to be the weakening of this belief, as he succumbs to the search for meaning in the events he reports: 'Ich betreibe Nachrichten-Chemie als einen Zweig der Heilsgeschichte; ich habe mir angewöhnt, den Regen der Informationen unwillkürlich auf seinen Gehalt an Glücksverheißungen zu analysieren, ohne freilich zu wissen, welche Art von Rettung ich eigentlich erwarte' (EF, p.14). Through the lens of Meg's camera, she sees his face in terms of a parched landscape, awaiting deliverance. Efraim is intensely interested in other people's systems of belief, be it Meg's superstition, Kest's Weltherrschaft Satans', or the simple belief of a Jewish-Italian artisan in an unredeemed Creation. He himself lapses into superstitious assumptions and longs for a spiritual, as well as a geographical home. Eventually he admits to the provisional nature of his *Zufallstheorie*, and in the face of his inability to come to terms with the chaos of his personal life he confesses: 'So kann ich, nachdem ich Meg verloren habe, auf nichts weiter warten als auf das Heil, auf die Erlösung' (EF, p.277).

The theory is undermined in more subtle ways, even by the language itself, when Efraim's conviction appears to be at its strongest. In one of his most vehement tirades on chance, stating in

reflected and logical terms that there can be no meaning in a world which has experienced *Auschwitz*, the use of a Berlin idiom which he has previously criticized suddenly undermines what he says. Inadvertent language use subverts the substance of his statement:

Ich glaube nicht, daß wir für irgend etwas bestimmt sind. Wenn ich bedenke, wie absurd es ist, daß ich Deutscher war und danach Engländer wurde, während ich immer noch Jude bin, kommt es mir vor, als könnte ich ebenso gut Russe oder Massai-Neger oder ein Wolf oder ein Auto sein (...) Es gibt keine Ursache für uns und kein Ziel. Wir existieren. Schluß. Aus. Mehr ist nicht drin' (EF, p.111).

A similar instance of the power of language to cut across logically constructed argument occurs when Efraim is amused by the paradoxical epitaph on the grave of Luise Loufal. 'Das Los ist mir gefallen auf's Lieblichste' (EF, p.204). Anna immediately offers an alternative explanation, based on the ambiguity of the word *Los*, which is both fate and a lottery ticket. The result is no longer paradoxical but consistent with a phenomenological view of existence. We are fortuitously plunged into the world, but free to take up the challenges of our situation and infuse it with significances. Sie läßt sich ihr Schicksal als Los ziehen, aus der Lotterie des Gottes, an den sie geglaubt hat. Ganz bestimmt hat sie es so gemeint. Sie hat gewußt, das es ein Zufall war, aber gleichzeitig hat sie den Zufall als ihr Schicksal hingenommen. Das war für sie ein und dasselbe' (EF, p.204). A mere linguistic ambiguity is enough to expose the vulnerability of Efraim's intellectual hypothesis.

The question of national identity, and Efraim's rootlessness also prove too complex to be explained in terms of chance. Although he claims to have no national allegiance, the significance of his

writing in German is recognized immediately by Meg: "Ach George, ich begriffe auf einmal, daß du ein Fremder bist!" (EF, p.175). He describes the *Verlagslektor*, Dr. Heckeann, on two occasions as "sehr deutsch" (EF, p. 239, p.240), hurriedly correcting himself by recalling, "außerdem gibt es keine Nationaleigenschaften" (EF, p.241). There is no doubt, however, that he attributes Heckeann's thoroughness to his being German. It is followed up by a modified restatement of his *Zufallstheorie*: "Daß ich als Deutscher zur Welt kam, betrachte ich jedoch als Zufall. Und ich weigere mich, die Folgen dieses Zufalls als Schicksal zu betrachten" (EF, p.241). However, his fascination with the *Ewiger Jude*, inherited from his uncle, and with the "Frau mit dem bösen Blick" locate Efraim, and Andersch, in a highly specific cultural tradition.⁴⁸ In seeming contradiction of the contingency of his birth, Efraim states: "Ich bin das typische Produkt einer bürgerlich-jüdischen Familie aus dem alten Preußen: ein Puritaner in Reinkultur" (EF, p.248). It then appears to him to be the exception, rather than the rule, to determine one's own life independently, as Kees has done: "Man kann sich also auch gegen das Milieu entwickeln, aus dem man stammt" (EF, p.248).

Efraim's constant flat-hunting in Rome, and general interest in estate-agents' windows are the external manifestation of a metaphysical malaise: "Wohin bin ich geraten? Ich habe mein kleines Wohnungsproblem zu lösen, stattdessen beschäftige ich mich mit großen abstrakten Theorien" (EF, p.161). The question of locality is a constant preoccupation, as Efraim tries to envisage not just himself, but other people in alternative environments. Anna exposes the superficiality of his affected indifference to domicile: "Sie haben

so eine Art, einen glauben zu machen, daß es ganz einfach ist, wegzugehen. Dabei ist es natürlich gar nicht einfach, auch für Sie nicht' (EF, p.143). He wants desperately to know what it is that makes Berlin more important to her even than her relationship with Hornbostel. She knows that he plans to leave the city, but is unequivocal in her response to Efraim's questions: "Sie würden also gerne mit ihm gehen?" "Nein, das würde ich ganz bestimmt nicht tun. Ich will auch gar nicht, daß er mich auffordert (...) Er gefällt mir nämlich nur hier, glaub' ich, in dieser Jazz-Kneipe, in seinem Keller. Können Sie das verstehen?" Ich nickte. Ich verstand das sehr gut' (EF, p.144).

Although Anna is decidedly un-free in Sartrean terms, even her vocabulary betraying enslavement to Marxist ideology, in terms of Merleau-Ponty's philosophy she enjoys the only true freedom. According to his notion of 'operative intentionality', we are all projects of our world, and are truly free only when we choose that course of action which is anticipated and invited by our relationship to the world:

Qu'est-ce que donc la liberté? Naître, c'est à la fois naître du monde et naître au monde. Le monde est déjà constitué, mais aussi jamais complètement constitué. Sous le premier rapport, nous sommes sollicités, sous le second nous sommes ouverts à une infinité de possibles. Mais cette analyse est encore abstraite, car nous existons sous les deux rapports à la fois. Il n'y a donc jamais déterminisme et jamais choix absolu.⁴⁹

Anna lives at home with her father, in perfect harmony with the local working-class environment into which she has been born. She has accepted the aspects of her situation which are 'given' and elected

to take on their challenge, as described by Merleau-Ponty in the terms: 'l'existence humaine (...) est le changement de la contingence en nécessité par l'acte de reprise'.⁵⁰ Efraim's instinctive approval

of her lifestyle indicates its philosophical consistency, but also the fundamentally conservative nature of his philosophical stances:

Ich bin ein konservativer Mensch; Frauen, besonders junge, sollten meiner Ansicht nach nicht allein leben, sondern von Familien umgeben sein, sie sollen im Elternhaus leben, bis sie heiraten' (EF, p.208). She is free to move to the capitalist West, but chooses not to take this alternative, her experience of a student demonstration in Frankfurt only confirming her worst suspicions. Everything combines to convince Efraim that Berlin is her natural home: 'Sie weiß natürlich, daß sie nach Berlin gehört, daß Rom für sie nur ein Abstecher ins Exotische wäre, nichts weiter' (EF, p.50).

The distance separating Efraim from Anna becomes clear in the course of his contemplation of Israel as a possible home. It would, he muses, be a congenial environment for both Meg and Anna, for political and existential reasons, whereas he rejects it as an institutionalized ghetto. To the sceptical reader, however, it is clear that his preference for Rome is based on aesthetic criteria, and far from arbitrary: 'Ich habe bei Rom nur an dich gedacht, an dieses alte rote Licht, von dem ich geschrieben habe, es ließe einen vermuten, auch das schärfste, das sinnloseste Leiden würde am Ende eingeschmolzen in eine Summe des Schmerzes, in eine Dämmerung aus Rot, so daß wir also Rom als Platz zum Leben noch immer möglich erscheint' (EF, p.162). The magical effect of the light in Rome overrules even Berlin's impressive record of tolerance for oppressed minorities, and his family origins in old Prussia (EF, p.203, 209).

Ultimately it is Efraim's growing awareness of his literary potential which most convincingly undermines his belief in chance. He is initially indignant when Meg shows no surprise at the idea of his writing a book. When he protests that he has only recently started his *Aufzeichnungen*, and that they have nothing to do with his decline as a journalist, she overrules him with complete self-assurances: 'Unsinn (...) das Buch hat eben schon lange in dir gesteckt' (EF, p.183). He fights against the idea that she wants to objectify him in her gaze, 'mich ein für allemal festzulegen' (EF, p.184). Reluctantly, however, he finds her words irresistibly convincing: 'Ich überlege mir, ob sie recht hat, in gewisser Hinsicht hat sie natürlich recht, das Buch steckt in mir, aber es ist keineswegs erwiesen, daß es so unbedingt heraus muß' (EF, p.183).

Increasing certainty of his literary project leads Efraim to start making connections which sometimes even appear curiously to reverse the sequence of cause and effect. Although he can have had no idea at the time that his first meeting with Anna would unleash in him this flood of narrative, in retrospect it takes on an air of inevitability quite incompatible with his *Zufallstheorie*: 'Aber heute weiß ich, warum ich Anna Krystek in jener Nacht nicht mehr nach Hause gebracht habe. Wäre ich ihr nicht begegnet, so hätte ich in den Stunden des Sonntagnachmittags, in denen ich sie vergaß und versetzte, nicht mit diesen Aufzeichnungen, diesem Bericht begonnen. Soviel ist klar' (EF, p.150). He attributes meaning in phenomenological fashion, observing how apparently chance events coalesce and take on a definite outline. Existence absorbs random events and transposes them into a rational framework. With hindsight, he sees that his creative talent was merely activated by

circumstances, but the circumstances become explicable in terms of the talent, not vice-versa: 'Irgendein anderes Ereignis hätte es irgendwann einmal ausgelöst, doch ist es mir angenehm, zu denken, daß gerade dieses große, schattenhafte Mädchen mich dazu disponiert hat, gewisse Zeichenanordnungen einzuleiten, mit deren Hilfe es mir hoffentlich möglich sein wird, meine Position auszumachen' (EF, p.132).

The phenomenological urge to seek and confer meaning is seen in Efraim's longing for coherence: 'Die Welt muß doch noch etwas anderes sein als ein aus Zufällen zusammengesetztes Chaos' (EF, p.74). It also finds expression in a longing for distance, as in an aeroplane, from which the world acquires the perspective of a work of art: 'Noch im Flugzeug dachte ich, man könne die Welt von oben sehen. Zwar als Chaos auch von oben, doch immerhin so, als sei sie in ein Atlasblatt zu bannen und als feines, gestochenes Relief zu überschauen' (EF, p.75).

Yet if order is only to be achieved by a conscious control of perception, *Zufall* must represent a more fundamental aspect of existence than a mere *Arbeitshypothese*. It is present everywhere, even in the idealized, threadbare gentility of London, where the sight of a Selfridges coat worn over a sari seems to typify the random juxtaposition of sense impressions (EF, p.75). His revolt against this 'Unordnung' could be seen as the reaction of an artist's sensitivity to the experience of being plunged into the world. *Zufall* would then represent reality as experienced from the centre, not from any privileged vantage point. It is also the faintly threatening aspect of his own sensuality, suggested by the grimacing 'Silen' in *Rose*, with its evocation of Dionysos. Overwhelmed by the apparent

chaos surrounding, and perhaps emanating from him, he feels unable to cope with his immediate situation: 'Ich werde verwirrt und gänzlich unvorbereitet zu Meg kommen. So unvorbereitet, wie ich an gewisse Passagen in diesen Blättern geriet' (EF, p.76).

Art alone, he discovers, has the power to suspend Zufall. Seated at his desk in the Albergo Byron in Rome, reflecting on the arbitrary nature of nationality, Efraim watches the painstaking work of some stonemasons on the house opposite. He admires their skilled artistry, and sees it in terms analogous to the writing of a novel. Once complete, the work of art is subject to the chaos of market forces, but while under construction its creator still has some degree of control. It stands as an aesthetic monument to his temporary victory over the inexplicable workings of chance: 'Die Stein-Einfassung des Fensters mir gegenüber sieht schön aus. Erst jetzt, da sie gelegt worden sind, werden die Travertin-Balken dem Zufall überantwortet. (...) Wie ein unzerstörbares Ornament zieht sich die Arbeit durch das Chaos' (EF, p.117). The transition from journalism to literature both presupposes and requires abandonment of his philosophische Marotte (EF, p.206); he no longer needs it to emulate the reporters who write with an instinctive objective detachment, and it conflicts with his altered philosophical position.

Conclusion

N'importe quoi ... Ecrire n'importe quoi est peut-être le meilleur moyen d'aborder les sujets qui coquent, d'aller au plus profond par le chemin le plus court...⁵¹

This study has undertaken to show, with specific reference to Maurice Merleau-Ponty, the metaphysical development informing Efraim's

exploration of the obscure *Grenzgebiet* between journalism and literature. With respect to his perception of time, the above quotation from Julien Green's autobiography could well be applied to Efraim's book, with its non-chronological narrative and thematic association of ideas. Although loosely circular in structure, it does seem to imitate the workings of the memory, seen as an integral dimension of human consciousness. Andersch adopts the same approach in his own last *Aufzeichnungen*: 'Zum Teufel, wohin bin ich geraten? (...) Die Literatur, diese Archäologie der Seele, besteht natürlich auf der Gegenwart der Vergangenheit. Romane und Gedichte entstehen aus Erinnerungen, der schöpferische Schriftsteller fühlt sich als der Hüter des Gedächtnisses, doch eines ganz anderen, als es der Historiker im Sinne hat'.⁵² The memory in question is part of lived experience, not the dry material of history books.

A tentative experiment with modern linguistic theories resolves itself into a conventionally expressivist view of language and the psychological integrity of the subject. Indeed, it is tempting to see in Efraim's altercations with his publisher and the *Verlagslektor* the anguished appeal of an author against the methodical ravages of modern structuralist criticism. They force him to emerge from his imaginative world and regard even a piece of autobiography as a 'text', a narrative construct which has no existence beyond the words on the page.

Above all, however, in his attempt to isolate the characteristics of a specifically literary text, Efraim's problems are manifestly of a more than practical nature. While pondering the limitations of authorial autonomy and modes of adequate description, it becomes obvious that writing literature depends on an aesthetic perception of

the world. This attitude can be inhumane and even self-deceptive, but is vindicated by its unique creative potential. The delayed realization of Andersch's own literary talent lies at the heart of this attempt in *Efraim, die Schatten aufzuhellen* (...), die über dem noch immer unerforschten Grenzland zwischen Literatur und Journalismus spielen.⁵³ In the light of his protagonist Efraim's deliberations, and gradual abandonment of his *Zufallstheorie*, the delay might be attributed to a philosophical stance which inhibited rather than promoted his literary endeavour. In *Efraim* we see reflected Andersch's own movement away from a radical Existentialism towards Merleau-Ponty's more pragmatic phenomenological position.

CHAPTER FOUR

NOTES

1. The critical debate over *Efraim* is well documented by Erhard Schütz (Alfred Andersch, pp. 69-71), in particular the contrasting Jewish reactions to the novel. He cites Robert Neumann's defence of the novel in a letter to *Die Zeit* (No. 46, 17 November 1967), in response to Marcel Reich-Ranicki's review "Sentimentalität und Gewissensbisse", *Die Zeit*, No. 44, 3 November 1967. See also: Jean Améry, "Efraim oder die kluge Skepsis", first in *Tages Anzeiger* (Zürich), 4 November 1967, also in *ÜA*, pp. 123-127; Ludwig Marcuse, "Efraim - Ein Erstlings-Roman", first in *Twen* (Munich), No. 12 (1967), also in *ÜA*, pp. 121-122; Werner Weber, "Alfred Andersch. Zu seinem Buch *Efraim*", first in *Neue Zürcher Zeitung*, 15 October 1967, also in *ÜA*, pp. 118-121; Irène Heidelberger-Leonard, "Schwein und Sein in Efraim", *Études Germaniques*, Vol. 36 (1981), 188-197, also in *Interpretationen*, ed. Wehdeking, pp. 49-56; Willy Michel, "Rollendistanz, Entwurfsmöglichkeit und Erinnerung", *Interpretationen*, ed. Wehdeking, pp. 39-48.
2. Michel, "Rollendistanz", *Interpretationen*, p. 38.
3. The terms 'histoire' and 'récit' are derived from the narratology of Gérard Genette (*Figures III*, Paris, 1972), and are particularly useful in discussing the complex narrative structure of *Efraim*.
4. Andersch, "Notiz über Efraim", *ÜA*, pp. 117-118 (p. 117).
5. Schütz, *Alfred Andersch*, p. 77.
6. Reinhold, *Alfred Andersch*, p. 173.
7. Schütz, *Alfred Andersch*, p. 72.
8. The importance of this apparently minor figure can be inferred from the existence of a draft manuscript for a sequel to *Efraim* which bears the same title as Hornbostel's musical composition, "Efraims Besuch" (Nachlaß, Marbach, accession No. B0.566). It is sub-titled, "Aufzeichnungen des Werner Hornbostels", and was to trace his experiences after leaving Berlin. Andersch's plans reveal that Hornbostel, the committed communist, was to travel to Sweden as a jazz musician, and to discover 'die schwedische Landschaft wichtiger als Revolution - fühlt sich als Verräter'. Once more, the renunciation of communist allegiances is associated with a feeling of betrayal. There can be little doubt that the character is based on Erich Maria von Hornbostel, author of *Das räuberische Hühnchen*, Berlin,

1962, and co-founder with Professor Carl Stumpf of the gramophone archives of primitive music in Berlin. Andersch may have come across the name in Merleau-Ponty's *Phénoménologie de la Perception*, where he is mentioned in connection with his theory of the constancy of sounds (p.362). The alteration of the name implies some degree of identification returning to the 'Warner' of Andersch's early work.

9. Merleau-Ponty, *PP*, pp. 475-476.
10. *Ibid.*, p.481.
11. Julien Green, *Partir avant le jour*, (Paris 1977), p.469.
12. Andersch, "Auf den Spuren der Finzi-Contini", *BK*, 87-102 (p.92).
13. Merleau-Ponty, *PP*, p.477.
14. *Ibid.*, p.101.
15. "Efraïm Besuch". See note B, p.2 of manuscript. This is Werner Hornbostel's description of Efraim's literary style.
16. Andersch, "Notiz über Efraim", *ÜA*, p.117-118.
17. Michel, p.48. Michel notes a Lacan quotation, found on a draft manuscript of Chapter 7 of *Efraim*, as evidence of Andersch's awareness of the problem: 'Wir müssen uns der Illusion von der Autonomie des Subjekts entledigen'.
18. Merleau-Ponty, *PP*, p.218.
19. *Ibid.*, p.448.
20. Erich Maria von Hornbostel, "The Unity of the Senses", Willis D. Ellis, *A Source Book of Gestalt Psychology*, London 1974, (p. 210-216) p. 213-214.
21. *W1*, p.421.
22. Hornbostel, p.216.
23. Andersch, "Zeichensysteme. Ein (ergebnisloser) Exkurs über ihre Verschiedenheit" *Herzur*, Vol. 332 (1976), 70-81, also in *ÜB*, pp. 123-142, (p.123).
24. *Ibid.*, p.125.
25. *Ibid.*, p.139.
26. In accordance with Merleau-Ponty's perceptual theories, such an effect can be gained by anchoring one's gaze within the room, rather than in the scene outside. He cites the

example of the church steeple, against a background of moving clouds, which can be seen to fall across the sky when the gaze is fixed on the steeple itself, rather than on the sky. (PP, pp. 321-322).

27. Ibid., p.195.
28. Julien Green, *Journal I*, 1928-39 (Paris 1954), p.950.
29. Hornbostel, "The Unity of the Senses", p.211. He continues, "What is essential in the sensuous-perceptible is not that which separates the senses one from another, but that which unites them; unites them among themselves; unites them with the entire (even with the non-sensuous) experience in ourselves; and with all the external world that there is to be experienced. Merleau-Ponty describes the unity of the senses in similar terms, explaining how we are blinded by objective thought to the natural processes of perception. Merleau-Ponty, *PP*, p.285. "La perception synesthésique est la règle, et, si nous ne nous en apercevons pas, c'est parce que le savoir scientifique déplace l'expérience et que nous avons désappris de voir, d'entendre et, en général, de sentir, pour déduire de notre organisation corporelle et du monde tel que le conçoit le physicien ce que nous devons voir, entendre et sentir".
30. Hornbostel, "The Unity of the Senses", p.211.
31. Correspondence with Professor Idris Parry, dated "Pfingstmontag 1968", after a visit to Britain, during which Andersch visited several universities, including a reading from *Efrain* at the University of Manchester.
32. Merleau-Ponty, *PP*, p.325.
33. Ibid., p.384.
34. Letter to Parry, 2.11.1968.
35. "80se Träume", p.69.
36. Chris Marker, *Le Coeur Net*, (Seuil, 1949), p.61. Andersch quotes from the German translation of Marker's text (EF, p.35), a novel based on the early days of night flying in French Indo-China. Andersch also refers to Marker in the essay "Alles Gedächtnis der Welt" (SK, pp. 47-54, (p.54)), noting that one of his novels forms the basis of a film by Alain Resnais. One of the central concerns of this writer and documentary film-maker is the exploration of different concepts of time and the functioning of memory.
37. Julien Green, *Journal*, p.588.
38. Ibid., p.775.

39. Ibid., p.1022.
40. Merleau-Ponty, *PP*, p.206.
41. Ibid., p.423. The quotation in full reads: 'Ce livre commence n'est pas un certain assemblage d'idées, il constitue pour moi une situation ouverte (...) où je me débats aveuglément jusqu'à ce que, comme par miracle, les pensées et les mots s'organisent d'eux-mêmes. A plus forte raison les êtres sensibles qui m'entourent, le papier sous ma main, les arbres sous mes yeux, ne se livrent-ils pas leur secret, ma conscience se fuit et s'ignore en eux. Telle est la situation initiale dont le réalisme essaye de rendre compte en affirmant la transcendance effective et l'existence en soi du monde et des idées'.
42. Anderach, Prosa, "O.T. Über sein Lieblingstext", manuscript in Nachlaß, Merbach, accession No. 78.7323.
43. Virginia Woolf, "The Patron and the Crocus", in *The Common Reader*, London 1948, pp.261-66, (p.264).
44. Jean-Paul Sartre, *Esquisse d'une théorie des émotions* (Paris 1947), p.32.
45. Ibid., p.31.
46. Ibid.
47. "Efraïms Besuch". See note B, p.i. of manuscript.
48. *EF*, p.54. This is reminiscent of Hofmannsthal's *Die Briefe des Zurückgekehrten* (No.3, Prosa 2, Frankfurt am Main, 1959, p.300) which describes the unreliable *Scheitwelt* of the exile returning home after long absence, 'aber es ist sicherlich nichts weiter, als daß ich einmal ein wenig den bösen Blick habe, eine Art leiser Vergiftung, eine verborgene und schleichende Infektion, die in der europäischen Luft für den Bereitwilligen scheint, der von weither zurückkommt, nachdem er sehr lange, vielleicht zu lange fort war'.
49. Merleau-Ponty, *PP*, p.517.
50. Ibid., p.199.
51. Julien Green, *Partir avant le jour*, p.649.
52. "88se Träume", p.54.
53. Ibid., p.68.

CONCLUSION

Hans Magnus Enzensberger detects in Andersch's political views "ein antizyklisches Denken", an essential oppositional attitude to the prevailing *Zeitgeist*.¹ The inferences drawn from this reappraisal of Andersch's work, however, point to inherent political contradictions, arising from the tension between his consciously held views and his philosophical position. A brief summary of the conclusions reached will serve to illustrate this point.

The pattern detected in Andersch's autobiographical prose has been seen to correspond exactly to his changing intellectual position in the post-war years. The latent irrationalism of the early fictionalized stories of Werner Rott and Albert Gradinger gives way to the sober, first person narrative of *Die Kirschen der Freiheit*, with its emphatic assertion of self-definition through existential choice. The return to third person narrative in the Franz Kien stories signals a rediscovery of the past, a subordination of human endeavour to environmental factors and the predisposition to art. Donald McLaughlin has pointed out that "Flucht in Etrurien" is more characteristic of Andersch's later autobiographical fiction than that of the 1950's, but it is not necessary to conclude, on the basis of this, that the *Bericht* preceded the *Erzählung*.² *Die Kirschen der Freiheit* clearly represents a deviation from a pattern already established, in Andersch's conscious attempt to distance himself from his literary origins under National Socialism. The documentary evidence of his early work now available demonstrates, however, the relatively easy transition from the irrationalism of *innere Emigration* to that of the phenomenological *Messerschau*.

The return to an increasingly phenomenological stance brought with it a new acceptance of formative influences in the past, as Andersch himself acknowledged in later years: 'Den Vorwurf, ich könne mich nicht von der Vergangenheit lösen, akzeptiere ich. Ich denke gar nicht daran, auf die Erörterung der Geschichte des deutschen Faschismus, die mein ganzes Leben bestimmt hat, zu verzichten'.³ Also in keeping with the phenomenological position, however, is the renunciation of analysis in the Franz Kien stories, which could in some respects be said to shelve the issue of true confrontation with the past.

The travelogues of the 1960's are perhaps the best illustration of the direction of Andersch's intellectual and political development. Evocations of the extreme, uninhabited arctic landscapes coincide with his political reticence, even in the face of the student unrest of 1968. At this time he develops a certain political relativism, calling into question the relationship of Right and Left wing politics to notions of 'progress and reaction'. The more political landscapes of the 1970's correspond to an increasingly radical and outspoken commitment to Left wing politics, but there is no fundamental change in the way in which the landscape is perceived. The same underlying irrationalism informs his respect for archaic and visionary wisdom, intuitive awareness of the 'atmosphere' of a locality and of the history which animates it. Werner Ross points to this as a source of tension even in *Aus einem römischen Winter*: 'Alles in allem, der römische Winter und der sardische Sommer sind meisterhaft modelliert, aber in der Darstellung dieser südlichen Wirklichkeit schleicht sich immer noch die deutsche Sehnsucht nach dem unverbogenen Urzustand'.⁴

The landscapes of Andersch's literary works undergo a clear development from the somewhat schematic backdrop of *Sensibar oder der letzte Grad* to the atmospheric Venetian setting of *Die Rote*, the mysteries of which are the real aim of Franziska's quest. Similarly, it is Rodolphe's concern to discover the essence of Paris, in its sensuous, aesthetic and metaphysical dimensions in *Paris ist eine ernste Stadt*. Brandenburg is for Lothar Witte the medium of 'Geschichten', through which he is forced to confront the past, while the landscapes of *Winterspelt* become the means of characterization itself, so closely are they bound to the figures of the novel. This was clearly a conscious development in Andersch's prose: Auch in meinen Erzählungen gehört ja die exakte Schilderung des Tatorts zur Struktur; man muß ihn schmecken, riechen, spüren können. (...) Die Figur muß sich mit ihrem Ort identifizieren, weil der Ort eine absolute Erlebnis-Struktur des Menschen bildet.⁵

Even Andersch's changing attitude to public readings from his works betrays the phenomenological movement of his thought. Having declined all such invitations in the 1950's as a distasteful commercial exercise, he later regarded it in terms unequivocally derived from Wilhelm Schapp: Der da in einem Kreis von Zuhörern sitzt ist auf einmal keiner mehr, der geschrieben hat, sondern einer, der erzählt. Das Geschriebene verwandelt sich in Erzähltes, nimmt zugleich einen sozialen wie einen mythischen Charakter an; nicht ein Autor, sondern eine Geschichte ist es, die sich vorträgt.⁶ Efraim's story also gains a peculiar autonomy during the narrative process, as he oscillates between the geographical landscapes of his changing identity. Like Lothar Witte, Efraim is a profoundly ambiguous figure, simultaneously a victim, as a German Jew, and a 'Mitwisser',

when he learns of Kier's guilt. He professes a philosophy of contingency, while embarking on a literary search for meaning, thus mirroring a central dichotomy in Andersch's own thought. It is an intellectual contradiction which has its political correlative in Andersch's conscious self-image as a 'Linksliberaler', and his fundamentally conservative phenomenological aesthetic.

This conflict is thrown into relief by Andersch's rediscovered political radicalism of the 1970 s, which he considered to have been precipitated by the death of Allende in 1973.⁷ In 1976 he caused public outrage with the poem "Artikel 3 (3)", which protested against the policy of the *Berufsverbot* in the terms: 'ein Volk von / ex-nazis / und ihren / mitläufern / betreibt schon wieder / seinen liebblingssport / die Hetzjagd auf / sozialisten / humanisten / dissidenten / linke'.⁸ Even relatively sympathetic voices, such as that of Bernd Jentzsch, were raised in protest against Andersch's analogy with the extermination of the Jews in the Third Reich: 'Der kritische Punkt, an dem es Andersch zu widersprechen gilt, ist jedoch dort erreicht, wo ein ganzes Volk und sein Staat rundum verteufelt und mit dem finstersten, barbarischsten Kapitel seiner Geschichte gleichgesetzt werden'.⁹

Andersch's enthusiastic pro-Soviet stance and campaign for greater cultural exchange between the Federal Republic and the Soviet Union after his visit to Moscow in 1975 was also greeted with some scepticism, on the grounds of a certain political naivete. Franz Schöneweiler criticizes in Andersch's open correspondence with Konstantin Simonov 'die saloppe geschichtsphilosophische Parallele, mit der der kapitalistische Westen und die UdSSR auf den Unterchied zwischen Spätantike und frühem Christentum gebracht werden sollen'.¹⁰

Irreela Rakusa points out that negative critical reception of socialist realism in the West is based on aesthetic, not purely political criteria, and questions Andersch's assertion that Soviet openness to Western literature is not reciprocated in the West: Wenn das Wort Kultur, nach Andersch, ein Synonym für das Wort Freundlichkeit ist, so schließt es doch kritische Informiertheit nicht aus. Auch im Falle eines (positiv motivierten) Nachholbedarfs ist differenziert vorzugehen'.¹¹

A contrasting perspective on Andersch's relationship to Communism is offered by Ursula Reinhold's recent monograph. Her basic thesis is that Andersch's early involvement with the KPD Jugendverband in Munich, 1931-33, was a crucial and formative influence, with consequences which can be traced throughout his life and work. It was suppressed during the enforced introversion of the years under National Socialism, and by the subsequent indoctrination of American re-education, but she detects an unwavering socialist humanism which reemerges in the 1970's in his radical criticism of West German capitalism. Just as Western critics accused Andersch at this time of political naivete, so Reinhold attributes his pro-American stance at the end of the war to 'eine nur oberflächliche Kenntnis der marxistischen Theorie'.¹² Similarly, when he rejects any form of 'realistische Tendenzkunst' in *Deutsche Literatur in der Entscheidung*, she concludes: 'Diese polemische Haltung rührt einmal aus der ungenügenden Kenntnis des Marxismus her (...) und zum anderen aus Vorbehalten, die aus der ideologischen Konfrontation des kalten Krieges erwachsen'.¹³ The post-war years saw a conflict between his commitment to literary realism and his 'existentialistisch gefärbten Moralismus', which could conceive of authentic human action only

outside the realm of concrete, political reality.¹⁴

In the development of Andersch's work she traces a process of objectification in his notion of freedom, moving away from the individualistic, subjective freedom of the early years to a new historical realism in *Winterspelt*: 'Denn Anderschs Interesse an der individuellen Freiheits- und Persönlichkeitsproblematik hat sich auf die Frage nach den Möglichkeiten geschichtlichen Handelns verlagert, ihn interessierten jetzt Alternativen innerhalb des geschichtlichen Verlaufs, die eine Wiederkehr faschistischer Herrschaftsformen rechtzeitig verhindern konnten'.¹⁵ In the figure of the communist Hainstock, as in Andersch's political statements of the 1970s, she detects a rediscovery of his Marxist roots.

Reinhold does, however, encounter some unavoidable obstacles in her political analysis, devoting twelve pages to the tortuous explanation of Andersch's admiration for Ernst Jünger. She is forced to assume that in his 'Ariswiler Rede auf Ernst Jünger', for example, Andersch deviates from his true belief in the interpenetration of aesthetics and ideology, writing: 'Ich gebe zu, daß ich dazu gekommen bin, politische Literatur "wertfrei", oder, um mich drastischer auszudrücken, zynisch zu beurteilen'.¹⁶ This is a less surprising statement if a fundamental contradiction is perceived between Andersch's outspoken political convictions and the political implications of his aesthetic position. It is only one instance of ambiguity in his attitude to politics and literature at this time.

In his review of Andersch's anthology *empürt euch der himmel ist blau*, Armin Mohler searches in vain for indications of communist sympathies in the four poems which evoke Soviet landscapes, coming to the conclusion: 'Sie sind so gesehen, daß sie sowohl von einem

Fellowtraveller wie von einem Antikommunisten sein könnten'.¹⁷ Nevertheless, in conversation with Enzensberger, Andersch claims to speak as 'einen im klassischen marxistischen Denken erzogenen Menschen', with the reservation that Marxist societies fail to recognize the need for the professional artists: 'Das ist die große Überlegenheit der bürgerlichen Ideologie, die begriffte das nämlich'.¹⁸ Writing in the Left wing journal *Literatur Konkret* in 1977, Andersch again professes his political allegiance to the Left, claiming with characteristic simplicity: 'Alles, was den Namen Literatur überhaupt verdient, kristallisiert sich um einen linken Kern'.¹⁹ He goes on to qualify this, however, by defining 'links' as an ontological category, not a conscious political stance: '"Links" ist in meinen Augen nicht nur ein Bewußtsein, sondern ein Sein, und deshalb ist Beckett ein linker Autor'.²⁰ In the same year, Andersch writes that he regards anti-Communism as the single greatest threat to world peace, and that peace is the only possible topic of literature in this era. The aesthetic theory corresponding to this political line, however, is still based on irrationalist, phenomenological criteria: 'Geglückte Werke sind inner Werke, die aus den persönlichen Intentionen der Schriftsteller hervorgehen. Nur diese reißen uns mit, vermitteln uns das Erlebnis schöpferischer Kraft, an dem wir teilnehmen können'.²¹

It is precisely her concern to present Andersch as a Left wing author which leads Reinhold to reject Phenomenology as a real influence on his writing. She emphasizes instead his 'philosophischen Nominalismus' and his 'Wendung gegen Bedeutungen und Abstraktionen', which coexist more easily with her Marxist view of her subject.²² Her reasons for assuming the philosophy of

Merleau-Ponty to have been unacceptable to Andersch underline once more the irrationalist implications of this contemplative return to things', when she states, 'daß der Bezug auf die Dinge durchaus mit metaphysischem Anspruch verbunden sein kann, in dem die irrationalistische "Schau" gelebter Weiterfahrung in Gegensatz zur rationalen Analyse tritt. (...) Diesem erkenntnistheoretischen Subjektivismus folgt Andersch nicht'.²³

This assumption must be refuted, in view of the considerable evidence already presented here to substantiate the claim that Andersch had a profoundly phenomenological approach to art. As reflected in his creative and critical works, he perceived in the ideas of figures such as Wilhelm Schapp and Merleau-Ponty the metaphysical justification of literature itself. Thus he quotes Schapp in 1977 in a vehement defence of traditional narrative forms:

Unser Leben, das Leben jedes einzelnen und das Leben der Kollektive - und ich benutze hier einen Ausdruck aus der Phänomenologie von Wilhelm Schapp - ist ein in Geschichten verstricktes Leben, in Geschichten ohne Anfang und Ende, mit Horizont nach allen Seiten. Ich spreche hier nicht von Weltgeschichte als Historie, diese ist nur ein Aspekt jenes unentwirrbaren Knäuels von Erzählungen, in den wir verstrickt sind. Aber gerade weil das so ist, gewinnt die Erzählung ihre volle Bedeutung zurück. Sie ist der Spiegel der Existenz.²⁴

In the same essay, the influence of Gestalt psychology emerges in the parallels drawn between literature and film. Quoting Edgar Morin once more, Andersch points to the unique process of 'Totalisierung', achieved by literature as in the cinema, 'Indem sie nämlich erzählt und Gestalten erscheinen läßt. Nur in ihr erscheint der Mensch nicht als Addition aus geschichtlichen, wirtschaftlichen und psychologischen Faktoren, ja nicht einmal als ihre Synthese, sondern - nun ja; total. In seinem ganzen Sein'.²⁵

CONCLUSIONNOTES

1. Andersch/Enzensberger interview, "Die Literatur nach dem Tod der Literatur", broadcast by Norddeutscher Rundfunk, 1 October 1974, also in UA, pp.200-221 (p.201).
2. Donal McLaughlin, "Diverging depictions of a desertion: Alfred Andersch *Die Kirschen der Freiheit* (1952) and 'Flucht in Etrurien' (aus dem Nachlaß)", *Forum for Modern Language Studies*, vol.22, No.3 (1986), 222-231. McLaughlin's argument is based on highly questionable evidence, such as the claim that 'Andersch might be expected to have composed an accurate account of his desertion (...) before exploiting its fictional possibilities' (p.229). This ignores the ideological constraints under which Andersch began to write, rendering fictionalization of his autobiography a condition of official acceptability.
3. Interview with Peter Dahl and Rüdiger Kremer, *Koakret*, 5 (1980), 38-39 (p.38).
4. Werner Ross, "Fernseher und Urgestein", *Die Zeit*, No.48, 25 November 1966, pp.111-112 (p.112).
5. Andersch/Kerstén interview, "Plädoyer für das Erzählen", broadcast by Norddeutscher Rundfunk, 15 April 1972, typescript in *Nachlaß*, Marbach, accession No. 80.553a, p.2.
6. Andersch, "Vorlesen", *Süddeutsche Zeitung*, No.291, 17/18 December 1977, p.78.
7. Interview with Reinhard Stumm, "Wie politisch ist ein Schriftsteller?", 18 March 1976, in UA, pp.236-265. Andersch refers to the death of Allende as 'ein Damaskus' for him (p.246).
8. "Artikel 3 (3)", *Frankfurter Rundschau*, 3 January 1976, p.3, also in AAL, pp.371-375.
9. Bernd Jentzsch, "Gelenke des Geistes", *Deutsche Zeitung*, 14 October 1977, also in UA, pp.187-199 (p.191). Andersch defended his poem in the text: 'Die Ausscheidung von bestimmten Teilen der Bevölkerung aus Arbeitsprozessen ist eine Vorform des KZs - aus politischen Gründen. Und die Prozesse, die stattfinden, die Prozesse dieses Ausschlusses gegen, sagen wir mal, eine junge Lehrerin oder einen jungen Juristen, sind Folter', Andersch/Stumm interview, see note 7, p.264.

10. Franz Schonauer, "Alfred Andersch wirft Fragen auf", *Der Tagesspiegel*, 12 June 1977, p.45.
11. Irmela Rakusa, "Schriftstellerisches Engagement - kritisch und unkritisch", *Neue Zürcher Zeitung*, No.143, 22 June 1977, p.23.
12. Ursula Reinhold, *Alfred Andersch*, p.31.
13. *Ibid.*, p.52.
14. *Ibid.*, p.133.
15. *Ibid.*, p.239.
16. Andersch, "Amriswiler Rede auf Ernst Jünger", 88, p.73. See: Reinhold, p.207.
17. Armin Mohler, "Kein Herzflattern auf dem Roten Platz in Moskau", *Die Welt*, No.36, 11 February 1978, p.5.
18. Andersch/Enzensberger interview, see note 1, p.212, p.215.
19. Andersch, "Wegwerf-Literatur", *Literatur Konkret*, No.1 (1977), 37-38 (p.38).
20. *Ibid.*
21. Andersch, "Welche Aufgabe hat der Schriftsteller heute?", *Neue Deutsche Literatur*, 25, No.3 (1977), 5-6 (p.5).
22. Reinhold, *Alfred Andersch*, p.180.
23. *Ibid.*, pp.182-183.
24. Andersch, "Bücher schreiben und Filme machen. Zwei Berufe in einem Boot", *Frankfurter Rundschau*, No.106, 7 May 1977, p.3.
25. *Ibid.*

CHRONOLOGY

- 1914 Alfred Hellauth Andersch born 4 February in Munich. Father: Alfred Andersch, of a family of Huguenot emigrés in East Prussia. Mother: Hedwig Andersch (née Matzek) of Austrian/Czech origin. Brothers Rudolf (b.1909) and Otto Wolfgang Martin (b.1921).
- 1920-1924 Volksschule in Neuhausen.
- 1924-1928 Mittelschulischer Gynasium.
- 1928-1930 Apprenticeship with Lehmann Verlag in Munich.
- 1929 Death of father.
- 1930-1933 Unemployment. Political involvement with Communist youth organisation (KJV). Propaganda/journalistic work. Report on Augsburg textile workers' strike in *Neue Zeitung* (Communist newspaper for southern Bavaria) published 6 June 1931.
- 1933 Arrest 8 March. Interned in Dachau 21 March - early May. Release obtained by his mother with aid of influential family contacts. Rearrest 9 September. Not detained.
- 1934 Language course in Italy. Met Angelika Albert. Employed again by Lehmann Verlag. Access to literary circles in Munich.
- 1935 Marriage to Angelika Albert.
- 1937 Moved to Hamburg. Birth of daughter Susanne.
- 1937-1940 Advertising manager for Leonar-Werke in Hamburg (manufacturing photographic paper). Met Gisela Groneuer.
- 1940 Called up and sent to Western front, then to Northern France in army of occupation until early summer 1941.
- 1940 Birth of Michael, son of Alfred Andersch and Gisela Groneuer.
- 1941-1943 Office job with cosmetics firm J.G. Hausen & Co. in Frankfurt am Main.
- 1943 Application to join *Reichsschrifttumskammer*. Bombing of Hedwig Andersch's home in Hamburg and destruction of Andersch's books and correspondence (27/28 July). Divorce from Angelika. Called up

again 15 September to reserve troops in Siegen.

1944 3 April transferred to Denmark. 25 April publication of "Erste Ausfahrt" in *Kölnische Zeitung*. In May sent to Italian front. 6 June taken prisoner by American troops and sent to USA in August as POW.

Oct 1944 - April 1945 POW in Camp Ruston, Louisiana. Hospital domestic.

April - September 1945 POW in Fort Kearney, Rhode Island. Worked on production of prisoners' publication *Der Ruf* and published early prose sketches, reviews of contemporary US literature and music and political journalism on the future of Germany.

September - November 1945 Re-education in *Verwaltungsschule* Fort Getty, Rhode Island. Boston-Le Havre crossing and release from transit camp in Darmstadt.

1945 Birth of Martin, second son of Gisela Gronauer and Alfred Andersch.

1946 Worked on Munich *Neue Zeitung* with Erich Kästner. Founding of Munich *Ruf*.

August 1946 - April 1947 Co-editor of *Der Ruf* with Hans Werner Richter. Dismissed by US authorities after 16th issue due to political differences. Project to produce alternative journal *Der Skorpion* shelved.

1947 Moved to Frankfurt am Main, worked on *Frankfurter Hefte*.

1948-1950 Founded and ran "Abendstudio" programme of Sender Frankfurt, including Andersch's own radio features.

1950 Marriage of Gisela Gronauer and Alfred Andersch. Birth of their daughter Annette.

1951-1953 Features editor of Sender Frankfurt and Hamburg. Edited the series *studio frankfurt* in the Frankfurter Verlagsanstalt.

1952 *Die Kirschen der Freiheit* refused by Rowohlt but published by Eugen Kogan in Frankfurter Verlagsanstalt. Moved to Hamburg. Continued work for Nordwestdeutscher Rundfunk.

1955 Moved to Stuttgart.

- 1955-1957 Edited literary periodical *Texte und Zeichen* (Luchterhand Verlag).
- 1955-1958 Founded and ran series "radio-essay" on Süddeutscher Rundfunk.
- 1957 *Piazza San Gaetano and Sossibar oder der letzte Grund.*
- 1958 Moved to Switzerland, settled in Berzona, Tessin. "Deutscher Kritikerpreis" for *Sossibar*.
- 1960 *Die Rote.*
- 1961 *Paris ist eine ernste Stadt.*
- 1962 Filming of *Die Rote* by Helmut Käutner. *Wanderungen im Norden.*
- 1962-1963 Ten month stay in Rome.
- 1963 *Ein Liebhaber des Halbschattens.*
- 1964 Travelled to Paris, London, Ireland, and spent three months (January-March) in West Berlin.
- 1965 Expedition with television film-crew (Deutsches Fernsehen) to Spitzbergen and the Arctic. *Die Blindheit des Kunstwerks.*
- 1966 *Aus einem römischen Winter.* Illness.
- 1967 *Efraim* rejected by Fischer Verlag, published by Diogenes. Travelled to Berlin, Italy, France, London and Sweden. "Nelly Sachs Prize" for his literary work.
- 1968 "Prix Charles Veillon" for *Efraim*. Tour of England, Scotland and Ireland. Sardinia in June.
- 1969 *Hohe Breitenbrade.* Five weeks in Ireland in summer.
- 1970 *Tochter.* September - November USA, lecture tour funded by Goethe-Institut.
- 1971 *Mein Verschwinden in Providence.* Travelled to London and Sardinia.
- 1972 *Die Rote* revised edition. *Norden Süden rechts und links.* Journey to Mexico October - December. Swiss citizenship.
- 1974 *Winterspelt.* Severe illness.

- 1975 Six weeks in Spain and Portugal. Mid - and October in Moscow. Literature prize of the Bayerische Akademie der Schönen Künste.
- 1976 Poem artikel 3 (3) on Radikalenerlaß appeared in Frankfurter Rundschau on 3 January. Operation in November.
- 1977 Öffentlicher Brief an einen sowjetischen Schriftsteller. Einige Zeichnungen. empört euch der himmel ist blau. "Der Seesack". Kidney failure and dialysis.
- 1978 Filming of Winterspelt by Eberhard Fechner. Mein Lesebuch. Kidney transplant in August.
- 1979 Diogenes "Studienausgabe" of Andersch's works on 65th birthday. Continuation of autobiographical work on "Böse Träume". Literary papers transferred to Deutsches Literaturarchiv, Marbach am Neckar. Continuing illness.
- 1980 Death 20/21 February of kidney failure.

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APPENDIX

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