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# Sprachbilder/Bildersprache: The Imagery of Language and the Language of Images

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Sprachbilder/Bildersprache

The Imagery of Language and the Language of Images

Jesse Kopp

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Paul Celan's writings and biography are instantly associated with the events of the Holocaust. A poet known for his obtuseness, his poem *Todesfuge*<sup>1</sup> is uncharacteristically direct in its depiction of those events. As what can be seen is the basis for knowledge in Western thought (Mitchell, 11-13), and as poetry is fundamentally descriptive in nature, Celan's words, oxymorons, juxtapositions, and metaphors compel his audience to visualize his poetry in no uncertain terms. With this in mind, and considering *Todesfuge*'s central place in the canon of Holocaust literature— with success paralleled to a “national obsession” (Roos, 6), it is not surprising that his words have served as the basis for investigations in other media. Perhaps the best known works that appropriate ideas or imagery from *Todesfuge* are the paintings of German artist Anselm Kiefer, and Hungarian artist Laszlo Lakner. Quotation as a means of appropriation become a working method for these artists, who use words or lines from Celan's poetry, transplanting and translating them into a visual format in order to avoid certain dilemmas surrounding the appropriateness of representing of the Holocaust, (Lauterwein, 15).

The issue of representation and the Holocaust has been a much discussed topic ever since the first gruesome photographs of the newly liberated Nazi death camps became etched into viewers' minds. Theodor Adorno, a renowned German philosopher, sociologist and composer, wrote in his 1951 essay *Cultural Criticism and Society*, "To write poetry after Auschwitz is barbaric," implying that the aesthetic nature of poetry and the pleasure one derives from reading it were rendered meaningless in the face of the brutal reality of the Holocaust, (Zelizer 14-15). This statement, which was often quoted out of context and which Adorno himself later retracted, would greatly influence all art and poetry about the Holocaust— particularly in Germany—allowing non-representational abstract art to become the de facto

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<sup>1</sup> Death Fugue

visual mode of expression in the aftermath of World War II, (Lauterwein, 11-12). *Todesfuge* defies Adorno's declaration in its directness, and has, as a result, become the most celebrated and widely-known example of Holocaust poetry in the German-speaking world and beyond. His poem reflects a shift in art and literature away from an aesthetic of beauty toward an aesthetic of pain; in order to save art, artists and poets made their art parallel a scream. The need to describe the Holocaust in words or images despite dilemma of their appropriateness is perhaps best summed up by Elie Wiesel, who said, "the Holocaust in its enormity defies language and art, and yet both must be used to tell the tale, the tale that must be told," (Zelizer, 18).

To understand Celan's poetry, it is helpful to consider where he came from, the capital of the former Austro-Hungarian province of Bukowina, Czernowitz, once known as the "Paris of the East". In this remote province of the Empire, a German-Jewish symbiosis was in many respects a reality. Grateful for the freedoms they had received under the Hapsburgs, Jews there, including Celan's family, embraced German ideals and culture. His mother was quite careful to raise her son as both a Jew and a German, and instructed him in German literature as well as the Torah and other Jewish texts (Lauterwein, 17). It is not difficult to imagine how later in his life, Celan would develop a love-hate relationship with his mother-tongue, at once associating it with the cherished memories of his childhood, and the memory of their eradication. According to Del Caro, "Celan mistrusted words because he saw the results that placing too great a faith in the Word could have," (22).

In Celan's poetry, these internal conflicts dominate. Acknowledging the inherent conflict between his Jewish and German identities, Hebrew and kabalistic magic permeate Celan's work, adding new layers of meaning to the German text. This Hebrew influence can be found in his work as information that is only revealed when reading from right to left (Olsen, 8),

defiance of German spelling or grammatical conventions. A further layer of meaning in Celan's words can be discovered when words are spelled with only their consonants, as in Hebrew.

These consonants open up the possibility for any number of vowels to separate them, allowing them, essentially, to become any word that exists as a combination of those consonants. Himself an avid translator, the element of multilingualism in his work is crucial, particularly in the sense that he recognized the impossibility or inherent incompleteness of translation, opting instead to interject Hebrew words next to German words, and so on. This tendency is particularly evident in *Todesfuge* (Felstiner, 1-2).

Given that no words or images could ever effectively capture the horror of such atrocities, *Todesfuge* is an iteration of the daily experiences of Jews in concentration camps and their suffering at the hands of persecutors. In terms of structure, Celan modeled his poem, as its title implies, after a fugue, a musical arrangement with no resting points that uses multiple opposing voices and repetition to set a mood, (Olsen, 6). This is achieved in the poem through the use of enjambment and the repetition of words and phrases to create rhythm. By modeling his poem on a fugue, he acknowledges the close bond between music and death in the artistic and literary tradition of Germany. For example, an obvious association would be the *Totentanz*<sup>2</sup>, a common theme in murals and literature. It also brings to mind accounts of Jewish prisoners who were forced to play in camp orchestras by their Nazi overlords, while their fellow inmates were being murdered (Lauterwein, 89).

Celan begins the poem with his Leitmotiv, "Schwarze Milch der Frühe"<sup>3</sup>, a line repeated at the beginning of all but the last stanza. In this powerful oxymoron Celan has robbed milk of its life-affirming connotations, filling it instead with the disturbing associations of

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<sup>2</sup> Dance of Death

<sup>3</sup> Black milk of daybreak

blackness, night and death. This contradiction comes to serve as a metaphor for the physical and emotional impact of the Holocaust on those who experienced and survived it. Celan reinforces the omnipresence of death in subsequent lines, “wir trinken sie abends / wir trinken sie mittags und morgens wir trinken sie nachts / wir trinken und trinken.”<sup>4</sup> Recognizing the power of Adorno’s assertion, Celan avoids portraying specific events or explicit individual experiences, mentioning by name only Shulamith and Margarete. They are indeed the protagonists of the poem, but only as metaphors for a paradigm of diametrically opposed Jewish and Christian identities throughout history. As victims lost their individuality through the Holocaust, it does not make sense to approach depicting the Holocaust through portraiture. Shulamith is no woman in particular, but is representative of the ideal Jewish woman celebrated in the Old Testament’s Song of Songs, her purple hair transformed by cremation into ash. Margarete references Gretchen from Goethe’s *Faust*, the Virgin Mary, and her de-Christianized Nazi foil. Margarete and Shulamith also represent the larger art historical theme of the synagogue v/s the Christian church. *Todesfuge*’s Leitmotiv and Margarete/Shulamith dichotomy become the centerpieces of Kiefer and Lakner’s later visual interpretations.

These visual responses to Celan’s work are not illustrations of his words, nor are they direct depictions of the subject matter discussed in *Todesfuge*. Celan once said of art and poetry, that “artistic mediums are mutually exclusive, a poem cannot be completed by an image, and an image cannot be explained by a poem,” (Buck, 9). Though this may be true, he also said of a series of images produced by his wife Gisele Celan-Lestranger, “I recognize my poems in your engravings, they go into them and dwell in them [...] your engravings are very lovely, [...] and my poetry will always feel at home in their glow and light, in their striations and guided by their

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<sup>4</sup> we drink it in the evening/we drink it at midday and mornings we drink it at night/we drink and drink

irregularities.” (Buck, 10). Either way it is clear that there may be philosophical problems surrounding the relationship of text and images, it is more than obvious that relevant intertextualities between these media exist. Much as Celan accepted the incompleteness and fallibility of translation, Kiefer and Lakner are not concerned with providing their viewers with an entirely complete visual translation of Celan’s statement, but merely invite Celan’s words and voice to join other voices and influences in their own artistic universes. Though links to the source material can be easily identified in the finished art objects, they stand as independent visual statements that exist on their own distinct plane (Lauterwein, 18). Quotation as a means of appropriation is the most important element of Lakner and Kiefer’s approach to depicting the Holocaust. Though it may not seem to be an obvious choice for artists working in the visual realm to rely on text to convey meaning, just as imagery has its place in the realm of literature, text has its place in the visual language. With this in mind, Lakner and Kiefer explore what it means to exist in a present that is marred by the events of the past (Lauterwein, 1-2).

Celan’s writings, more than those of any other author, have been apparent influences on Anselm Kiefer’s body of work from the titles of his works to the choice of his materials for over thirty years (Lauterwein, 17). As Celan was a poet who used words to unsay, the presence of absence and silence is of vital importance in Kiefer’s work, as with most Holocaust art (Zelizer, 4). Having been born after the end of World War II, Kiefer has a fundamentally belated relationship to the Holocaust, which emerges in his work as a focus on themes of mourning and memory. Kiefer’s works mourn the loss of German cultural identity after World War II and attempt to salvage what remained of the German romantic painting tradition, German art having died with Shulamith (Roos, 17). According to Lauterwein, “He suggests the very identity of the German subject negotiated in his canvases is found in the historical trauma which that subject

survives and inherits, if only by virtue of the belatedness of his birth,” (3). His work is seen as the German successor to Romanticism, as his images are fundamentally concerned with “bearing witness to the unrepresentable,” (Lauterwein, 2-3).

Within the context of Adorno’s quote, after World War II, abstract art was embraced in the new Federal Republic of Germany for its lack of identifiable subject matter and overt emotional content. This reflects the West-German state of mind post-liberation, as is described by Alexander and Margarete Mitscherlich in their book *The Inability to Mourn*. In an amazingly brief amount of time, the aspirations and ideals of an entire society were abandoned as if by collective hypnosis (Lauterwein, 4). A refusal or inability to discuss the impact of the Third Reich, and specifically the guilt surrounding Holocaust on the German people was ever-present, even in the privacy of the home where parents refused to discuss their role in what had happened. In regard to the Holocaust, Kiefer has said that German people irreversibly wounded their culture by eradicating its Jewish members. Along with his contemporaries in the first generation of Germans born after the war, Kiefer rebelled against this silence and demanded that the memories of those grave events be allowed to take their rightful place in the present. For Kiefer, memory is filled with moments and wounds that invade and cripple the now. However, Kiefer’s paintings depict these memories in ways that avoid the pitfalls of representing the Holocaust. This is achieved in his work through the incorporation of text, monumental scale, the avoidance of depicting human subjects, and the incorporation of non-traditional materials such as corn, straw, ash and charcoal, that reflect the literary sources of appropriated quotes. According to Zelizer, “pain can only be shown obliquely. The Holocaust aesthetics no longer centers on the scream, but on its absence,” (26). By inscribing names into his canvasses, the text serves as both an invocation and a portrait, thereby resurrecting the subject and telling their story without



superfluous intervention. Quotes are inscribed onto visions of wounded landscapes, often fallow fields surrounded by barbed wire in exaggerated perspective, or into depictions of defunct National Socialist architectural settings.

Material, form, technique and subject are all critical elements in the content of all paintings. As mentioned previously, the choice of materials is particularly vital to Kiefer's work. His 1981 painting, *Dein Aschenes Haar Shulamith*<sup>5</sup>, is an excellent example of the metaphoric content materials choice can bring to a work of art. In addition to utilizing traditional media, in this case oil paint, the artist has incorporated the non-traditional materials ash, emulsion and straw. The use of straw is recurrent in much of the artist's work where it is metaphor for the painter's brush and poet's pen, as it is a direct reference to Celan's recurrent use of the word *Halm*<sup>6</sup>, which translates as stem or stalk, in his 1952 collection of poems entitled *Poppy and Memory*, where these "tender green shoot(s) that bear hope" are mowed down by malevolent winds (Lauterwein, 113). The use of straw also relates to the artist's depictions of landscapes, all of which depict the same strong orthogonals of the furrows of a fallow field, or of railroad tracks, which serve as metaphor for the rush toward death. *Dein Aschenes Haar Shulamith* is an overwhelming visual experience, and appears at first glance to be merely packed with texture and contain no recognizable imagery. Thickly applied layers of straw and paint add significant visual weight and activity. Here Kiefer has created an image with a visual enjambment of textural brushstrokes and tonal passages with the harsh lines of the bent straw, just as Celan lent his *Todesfuge* rhythm and urgency through poetic enjambment. Only upon closer examination of the painting does the face of a woman emerge from beneath the straw, which the viewer then recognizes as hair. Threatening stripes of white paint through the hair below the face begin to

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<sup>5</sup> your ashen-haired Shulamith

<sup>6</sup> stalk, straw

suggest she may be tearing at her hair with her hands in anguish. The title of the painting is inscribed in the upper left hand corner in a grey wash. Beyond this, further activity on the picture plain is fundamentally non-representational, though suggestions to Golgotha with cross-like marks in the upper right hand corner of the picture plane, and the menorah-like flickering lights that emerge in the foreground beneath the figure add further religious connotations to the painting.

The use of straw as hair is a poetic materials choice. Hair emerged several times in Kiefer's work via Celan's poems as well as other well-known writers and artists work from the European tradition, from Baudelaire's *La Chevelure* to Heinrich Heine's *Lorelei*. It has both erotic and morbid connotations. It appears, for instance, the following line from his 1945 poem *Espenbaum*<sup>7</sup>, "my mother's hair was never white", her life cut short like the broken stems of straw (Lauterwein, 102-103). As hair continues to grow after the death of the body, it is a symbol of the hope for an afterlife, or the transcendence of life. Straw is naturally a flame resistant material when it is bundled together, and by saying in the title that the subject's hair is ashen in the title, implies her status as a spiritual being; that this transcendence has taken place.

Because the identifiable subject matter in this particular painting is limited to the face, hair and hands of the subject, the work was better received by critics than other examples of his figurative paintings of Margarethe or Shulamith. Most of his works avoid the figure altogether, but this ghostly afterimage of the subject is so underwhelming in its presence beneath the straw that it avoids the pitfall of explicit physiognomy. In two earlier investigations of the Margarethe/Shulamith theme, also entitled *Dein Aschenes Haar Shulamith*, the subject is depicted as a lone, nude, female figure surrounded by foreboding black towers full of people

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<sup>7</sup> *Aspen Tree*

indifferent to her plight. Though her face is obscured by cascades of long black hair as she weeps into her hands, critics derided the paintings, saying that portraying Holocaust victims in the nude was inherently inappropriate, for although nudity connotes helplessness and humiliation, the nude female form is inherently sexual and thus out of context (Lauterwein, 105-106).

While a Celanesque influence is identifiable in many of Kiefer's works, Laszlo Lakner produced a series of only five paintings based on *Todesfuge*'s Leitmotiv. Unlike Kiefer, Lakner has avoided the inclusion of all identifiable subject matter other than text. These non-objective paintings are more about the symbolic act of painting as a means of making social and political commentary, which was a driving force behind much of his work in the 70s and 80s. His rise to prominence coincides with a trend of using quotation as a working method in art and his prominence in a community of artists called the Iparterv Artists who were determined to provide venues for art that had been deemed unacceptable by the Hungarian government. His early work explored a number of pop-related subjects, but laid the groundwork for what would come to characterize his better known work, that is a concern for:

the symbiosis of painting and books, of either poetry or philosophy – or rather a symbiosis of sensually painted Informal surfaces and letters. The emotional charge springing from the two, with the intellectual discipline contradicting the emotional foundations, yielded the most important artistic question for Lakner in his paintings during the 1980's and 1990's. For Lakner, the written word with its objective manifestation, the book, possesses a magical power. He is not content with painting books on canvases, but has created a number of book objects, even a book tower...  
...Lakner's approach to writing is quintessential; he uses famous people's signatures, words or fragments from their poems (Laszlo, 1).

In his series on Celan's *Todesfuge* Leitmotiv, "Schwarze Milch" or on occasion the extended "Schwarze Milch der Frühe" are scrawled haphazardly across the bed sheets that serve as Lakner's painting surface, in graffiti-like script that hovers in front of the gestural marks that activate the negative space. These marks serve as a visual counterpoint to the orientation of the

text in the picture plane, much as Celan incorporated contrapuntal elements into *Todesfuge*. As the viewer's eye follows text that cascades down Lakner's compositions, marks interrupt the progression of letters, leading the eye into the negative space where his primarily black color palette and repetitive mark making recall the mood set in Celan's fugue (Buck, 19-27).

Lakner's painting, *Without Title*, from his *Isa Pur* paintings has a particularly interesting relationship to his Celan paintings in materials, form, technique and subject. The painting is executed on a swath of linen, 91" x 124", that easily dominates a wall in the Hungarian National Gallery. The surface of the bed sheet has been embellished with applications of spray paint, which lends the painting a diffuse quality. Glazing in the negative space extends the pigment into delicate stain-like forms in desaturated hues, areas of which are accentuated by the application of a gloss medium. Areas of metallic bronze paint beneath the uppermost layer of paint achieve a somber glow. The quoted text of the painting is taken from the second sentence of the *Halotti beszéd és könyörgés*<sup>8</sup> the first known writing in the Hungarian language (Laszlo). The text, *yfa pur ef chomuv uogmuc*,<sup>9</sup> appears to hover over certain areas of negative space, while closing with it in others, as though the words were emerging from the canvass, much as one can imagine primitive words and languages themselves being spoken into existence as certain but unrefined utterances. The words on the canvass themselves already allude to the implications of the Holocaust on the identities of post-war Europeans, but the entire first paragraph of this nearly thousand-year-old document eerily resembles imagery from Celan's poem:

Ye see, my brethren, with your eyes, what we are! Behold, we are but dust and ashes.  
Through His divine grace the Lord God first made our ancestor, Adam, and gave him the  
Paradise of Eden for his home. And of all the fruits of Paradise, He bade him live,

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<sup>8</sup> Funerary Sermon and Prayer

<sup>9</sup> Behold, we are but dust and ashes

forbidding to him only the fruit of one tree, yet telling him, why he should not eat of it: "Lo, on the day thou eatest of this fruit, thou shalt die the death of deaths." Adam had heard of his death from his Creator-God, yet he forgot. He yielded to the Devil's allurements, and ate of the forbidden fruit, and in that fruit he partook of death. And so bitter was the juice of that fruit, it (almost?) burst their throats. Not only for himself, but for all his race he ate death. In anger, God cast him into this world of toil, and he became the nest of death and damnation, for all his kind. Who shalt be those? We are them (Funeral, 1).

As Celan's texts incorporate a polyphony of voices and meanings, and Kiefer's works employ a polyphony of materials, Lakner relies on a polyphony of direct quotation from various sources that all address related human dilemmas—the relationship between God and man, the nature of sin and temptation, etc.—to make commentary on the unspeakable acts humans have taken against each other. Since both *Without Title* and his series of paintings inspired by Celan have so many things in common formally, and considering that Lakner's work is, in general, quite stylistically diverse, he clearly implies by virtue of this similar execution, that the content of the *Funerary Sermon and Prayer* relates directly to Celan's words. Does this imply that original sin is what made the Nazis capable of orchestrating the Holocaust? Is he merely reminding the viewer that just as the victims of the Holocaust were transformed literally into dust and ashes, that all people by virtue of their inherent imperfection, and as a consequence of their roles as perpetrators of such unspeakable horrors, the living dead? If the Holocaust robbed art of beauty, has not life itself been rendered shameful and despicable? It would also seem imply that Nazi perpetrators, having fallen victim to the temptation of their Führer, have died a spiritual death of deaths.

It is critically important to emphasize that Kiefer and Lakner have not merely translated a work of poetry into a visual format. Their paintings are not merely banal ekphrastic statements. They stand alone as singular, independent art objects; each examples of fluency in a

visual language that uses form, color, repetition and other formal elements that communicate content to the viewer. It is entirely possible, and in America, highly likely that viewers will experience these paintings without any knowledge of Paul Celan's influence on them. Yet this lack of intimate knowledge does not necessarily preclude the possibility of understanding these art works for what they are, nor does it detract from the viewer's appreciation of the content in the work that is more immediately obvious to those less versed in German literature. This is because although Celan's words did inform these works in a plethora of ways that can be systematically identified, they are significant in that they have moved beyond their appropriated source material to exist in their own plane. By appropriating Celan's words into their images, the artists extend an invitation to Celan's voice and legacy to dwell within their paintings. Just as Hebrew words hidden within German words enriched the reading experiences of those members of Celan's audience attentive and thoughtful enough to uncover them, these appropriations of text on behalf of Lakner and Kiefer within their images constitute a breath of the past, the voice of a victim, within their visual utterance. These appropriations of text in the format of a painting—a realm where impossibility is defied—expand the dimensionality of these works beyond the physical realm of height, width and depth to span across the barrier of time itself in order to bear witness to the tragic circumstance of the human condition.

By remaining faithful to the gravity of the events of the Holocaust, substituting text for overt physiognomic representation, and focusing on the void, absence and afterimages, Kiefer and Lakner's works successfully appropriate imagery and metaphors from Celan's *Todesfuge* into their work, inviting them to be a participant in a visual language that memorializes the Holocaust, lest it be forgotten.

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## Todesfuge

Schwarze Milch der Frühe wir trinken sie abends  
 wir trinken sie mittags und morgens wir trinken sie nachts  
 wir trinken und trinken  
 wir schaufeln ein Grab in den Lüften da liegt man nicht eng  
 Ein Mann wohnt im Haus der spielt mit den Schlangen der schreibt  
 der schreibt wenn es dunkelt nach Deutschland dein goldenes Haar Margarete  
 er schreibt es und tritt vor das Haus und es blitzen die Sterne er pfeift seine Rüden herbei  
 er pfeift seine Juden hervor läßt schaufeln ein Grab in der Erde  
 er befiehlt uns spielt auf nun zum Tanz

Schwarze Milch der Frühe wir trinken dich nachts  
 wir trinken dich morgens und mittags wir trinken dich abends  
 wir trinken und trinken  
 Ein Mann wohnt im Haus der spielt mit den Schlangen der schreibt  
 der schreibt wenn es dunkelt nach Deutschland dein goldenes Haar Margarete  
 Dein aschenes Haar Sulamith wir schaufeln ein Grab in den Lüften da liegt man nicht eng

Er ruft stecht tiefer ins Erdreich ihr einen ihr andern singet und spielt  
 er greift nach dem Eisen im Gurt er schwingts seine Augen sind blau  
 stecht tiefer die Spaten ihr einen ihr andern spielt weiter zum Tanz auf

Schwarze Milch der Frühe wir trinken dich nachts  
 wir trinken dich mittags und morgens wir trinken dich abends  
 wir trinken und trinken  
 ein Mann wohnt im Haus dein goldenes Haar Margarete  
 dein aschenes Haar Sulamith er spielt mit den Schlangen  
 Er ruft spielt süßer den Tod der Tod ist ein Meister aus Deutschland  
 er ruft streicht dunkler die Geigen dann steigt ihr als Rauch in die Luft  
 dann habt ihr ein Grab in den Wolken da liegt man nicht eng

Schwarze Milch der Frühe wir trinken dich nachts  
 wir trinken dich mittags der Tod ist ein Meister aus Deutschland  
 wir trinken dich abends und morgens wir trinken und trinken  
 der Tod ist ein Meister aus Deutschland sein Auge ist blau  
 er trifft dich mit bleierner Kugel er trifft dich genau  
 ein Mann wohnt im Haus dein goldenes Haar Margarete  
 er hetzt seine Rüden auf uns er schenkt uns ein Grab in der Luft  
 er spielt mit den Schlangen und träumet der Tod ist ein Meister aus Deutschland

dein goldenes Haar Margarete  
 dein aschenes Haar Sulamith

## Death Fugue

Black milk of daybreak we drink it at evening  
 we drink it at midday and morning we drink it at night  
 we drink and we drink  
 we shovel a grave in the air there you won't lie too cramped  
 A man lives in the house he plays with his vipers he writes  
 he writes when it grows dark to Deutschland your golden hair Marguerite  
 he writes it and steps out of doors and the stars are all sparkling  
 he whistles his hounds to come close  
 he whistles his Jews into rows has them shovel a grave in the ground  
 he orders us strike up and play for the dance

Black milk of daybreak we drink you at night  
 we drink you at morning and midday we drink you at evening  
 we drink and we drink  
 A man lives in the house he plays with his vipers he writes  
 he writes when it grows dark to Deutschland your golden hair Margeurite  
 your ashen hair Shulamith we shovel a grave in the air there you won't lie too cramped  
 He shouts jab this earth deeper you lot there you others sing up and play  
 he grabs for the rod in his belt he swings it his eyes are blue  
 jab your spades deeper you lot there you others play on for the dancing

Black milk of daybreak we drink you at night  
 we drink you at midday and morning we drink you at evening  
 we drink and we drink  
 a man lives in the house your goldenes Haar Margeurite  
 your aschenes Haar Shulamith he plays with his vipers  
 He shouts play death more sweetly Death is a master from Deutschland  
 he shouts scrape your strings darker you'll rise then in smoke to the sky  
 you'll have a grave then in the clouds there you won't lie too cramped

Black milk of daybreak we drink you at night  
 we drink you at midday Death is a master aus Deutschland  
 we drink you at evening and morning we drink and we drink  
 this Death is ein Meister aus Deutschland his eye it is blue  
 he shoots you with shot made of lead shoots you level and true  
 a man lives in the house your goldenes Haar Margarete  
 he looses his hounds on us grants us a grave in the air  
 he plays with his vipers and daydreams  
 der Tod is ein Meister aus Deutschland  
 dein goldenes Haar Margarete  
 dein aschenes Haar Shulamith

Kiefer Works

Margarete, 1981 <http://www.dl.ket.org/webmuseum/wm/paint/auth/kiefer/margarete.jpg>

Dein Goldenes Haar Margarete, 1981 <http://www.artchive.com/artchive/k/kiefer/goldhair.jpg>

Shulamith, 1983 <http://www.monumenta.com/2007/images/stories/edito/sulamith.jpg>

Lakner Works

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