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The history of Holz's life's work, *Phantasmus*, can be traced back to 1886. As far as his connections to Whitman are concerned, the editions of 1898–1899, containing some one hundred poems, and an oversized edition of 1916, which expanded the 1898 edition in characteristic ways, are relevant.<sup>55</sup> Thematically, later editions did not change much, except for an increasing concern with the physical properties of language.

*Phantasmus* had a special significance in Holz's artistic theory because he wanted to create a work of art "which dispenses with any word-transmitted music existing for its own sake. Formally speaking, it is to be solely carried by a rhythm which lives merely by what it expresses."<sup>56</sup> For Holz, this meant the abolition of "unnatural" poetic means such as rhyme, stanzas, or regular meters by realizing an idealized identity of a word ("what it expresses") with its "form." Holz believed that he was the only poet who managed to carry out this program. Even poets like Whitman did not completely manage to tear themselves away from the "street-organ" character of traditional poetry: "The hidden street-organ which, I maintain, anybody who listens closely can hear in all of our poetry up to the present also rings through the so-called 'free rhythms.' They may claim to be 'free' of whatever they well please, but they are not free of the false *Pathos* emptying words of their original values."<sup>57</sup> True enough: Whitman's *Pathos* had no place in Holz's poetry, especially because the latter injected heavy doses of irony into his work. But Holz also suffered delusions about his own achievement. That a particular word has some sort of idealized "original value" which the poet, or rather Arno Holz alone, could realize in his poetry was the tragic error of his life which led to his almost permanent frustration.

As an example of Whitmanesque lines which repelled him and which supposedly revealed the wide gap between his own work and Whitman's, Holz quoted the American's famous physiological-anatomical passage from "I Sing the Body Electric":

Head, neck, hair, ears, drop and tympan of the ears,  
Eyes, eye-fringes, iris of the eye, eyebrows, and the waking or sleeping of  
the lids,  
Mouth, tongue, lips, teeth, roof of the mouth, jaws, and the jaw-hinges,  
Nose, nostrils of the nose, and the partition . . .<sup>58</sup>

By quoting this passage and referring to it as characteristic of Whitman, Holz ignored the organic character of large parts of Whitman's poetry, which is of course very much characterized by a congruency of form and content.

Holz's attempts to demonstrate the differences between his own poetry and

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