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| **Heym, Georg (1887–1912)** |
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| Georg Heym was one of the leading poets of the early expressionist movement in Berlin. The introduction to Van Hoddis’ and Hiller’s *Der Neue Club* (*The New Club*) and his reading performances in *Das neopathetische Kabarett* (*The Neo-Pathetic Cabaret*) meant his breakthrough as a poet. It led to a collection of poems entitled *Der ewige Tag* (*The Eternal Day*, 1911), the first and only publication during his lifetime. Inspired by the visionary metaphorical language of Hölderlin, Verlaine, Baudelaire, Rimbaud and others, Heym developed a poetic vocabulary with poignant simultaneous images of death and destruction, of outcasts and of the metropolis as a ‘demon’. |
| Georg Heym was one of the leading poets of the early expressionist movement in Berlin. The introduction to Van Hoddis’ and Hiller’s *Der Neue Club* (*The New Club*) and his reading performances in *Das neopathetische Kabarett* (*The Neo-Pathetic Cabaret*) meant his breakthrough as a poet. It led to a collection of poems entitled *Der ewige Tag* (*The Eternal Day*, 1911), the first and only publication during his lifetime. Inspired by the visionary metaphorical language of Hölderlin, Verlaine, Baudelaire, Rimbaud and others, Heym developed a poetic vocabulary with poignant simultaneous images of death and destruction, of outcasts and of the metropolis as a ‘demon’. Typical of Heym’s style is the repudiation of the lyrical I, which is sometimes replaced by a universal but impersonal ‘We’. Technology, media, industry and other aspects of modern capitalist society are the source of Heym’s uncanny mythological landscapes, evoking a ghostly, netherworldly atmosphere which ominously prefigures the battle fields of World War I. Heym died while sledding; he drowned as he tried to save a friend who had fallen through the ice. He was 24 years old. Posthumously, his friend published *Umbra Vitae* (1912), Heym’s most renowned collection of poems. |
| Further reading:  (Bridgewater)  (Heym)  (Schneider) |