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Electric Affinities: Arnim and Schelling's *Naturphilosophie*

von

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From Goethe to the present, the proper reception of the works of Achim von Arnim has suffered from their illusion of dissonance. Recent criticism, however, has demonstrated structural complexity where once was seen structural confusion. This study synthesizes two trends in the post-war reception of Arnim and demonstrates, with *Isabella von Ägypten* as example, that a fundamental electromagnetic cosmology informs Arnim's poetics.

Wolfdietrich Rasch holds that the apparent structural incongruity is really Storm and Stress theory in narrative practice. He shows that all parts in the wandering narrative are interrelated in a „Gewebe der Kunst,“¹ and states that Arnim uses the fantastic to place an event „in ein scharfes Licht,“² where that event becomes „blitzartig erhellt.“³ In the oral tradition sudden illumination, while seemingly random caprice, serves to hold the attention of the physically present audience. Here volatility is ideologically generated.

Helene Riley explains Arnimian incongruity as a result of textual antitheses:

„Die Antithetik ist aber nicht das Grundprinzip, wie vielfach in der Forschung angenommen, sondern sie ist Mittel zum Zweck, das Ganze in seinen Teilen zu veranschaulichen.“⁴

What appears to be incongruity is an elusive attempt to reflect the general in the particular by using antitheses. In a similar vein, Hans Meixner investigates the problem of the myriad of images in Arnim and constructs a hall-of-mirrors metaphor thereof:

„Die figurale Bedeutung der Hauptpersonen, das Exemplarische der Situationen, in die sie gestellt sind, und das Typische des Geschehens, in das sie verwoben sind, [werden] spiegel- oder gegenbildlich in anderen Personen, Situationen und Geschehniszusammenhängen wiederholt und variiert.“⁵

¹ Wolfdietrich Rasch, *Achim von Arnims Erzählkunst*, *Deutschunterricht*, 7, (1955), p. 38.

² Rasch, p. 47.

³ Rasch, p. 47.

⁴ Helene Kastinger Riley, *Idee und Gestaltung: Das konfigurative Strukturprinzip bei Ludwig Achim von Arnim* (Bern: Herbert Lang, 1977), p. 43.

⁵ Horst Meixner, *Romantischer Figuralismus: Kritische Studien zu Romanen von Arnim, Eichendorff und Hoffmann* (Frankfurt: Athenäum, 1971), pp. 76-77.

Of note is Meixner's use of „verwoben,“ the loom image that will be subsequently addressed. He has also struck upon the complex fabric of interplay when he speaks of a „Lebenstotalität, [...] auf die das Individuelle nur verweist,“⁶ as well as when he claims: „Jedes Individuelle in seiner Erscheinung [ist] nur eine Variante des Allgemeinen.“⁷ These essays point to a global network of antitheses that generate transitory images.

Hans Steffen's study of light symbolism provides a model for the intricacy of interplay:

„Aber es mag deutlich geworden sein, daß die Lichtzeichen wie ein Netz das Romanganze überziehen. In ihrem Strahl modellieren sich die Figuren und offenbaren die Dinge einen diesseitigen oder jenseitigen höheren Sinn. Dinge und Figuren stehen nebeneinander, gehen ineinander über und ineinander auf. So ist das Ganze durchwoben von der Symbolik des Lichtes, vielmehr, es mündet alles in sie hinein. Dinge und Figuren bespiegeln einander, im Zeichen des Lichtes scheint die Grenze zwischen Ding und Mensch aufgehoben.“⁸

Steffen's idea of an interwoven net is an excellent image for configuration, and corresponds to Rasch's observations on textual interrelation and Riley's study of antitheses:

„Antithetik und Symbolik gehen ineinander über. So kommt es zum Zusammenspiel aller Figuren, die sich wie die Fäden eines bunten Teppichs knüpfen, dessen Webmuster eben diese antithetische Grundfigur ist, die in den arabeskenhaften Formen und Verästelungen immer wieder auftaucht.“⁹

Reality's loom creates a network of interrelations that are based upon larger polarities. Ludwig Völker sees this as a unity of „der spannungsvollen Einheit widersprüchlicher Tendenzen,“¹⁰ While Lawrence Frye sees „Ein eher mosaikartiges als organisches Bild der Vereinigung.“¹¹ Frye shows that this seems to be an imperfect relation:

„As in the opening to *Die Majoratsherren*, we are to see not the main figures and events of the time, but rather reflections in miniature of its irregularities, peculiari-

⁶ Meixner, p. 77.

⁷ Meixner, p. 77.

⁸ Hans Steffen, *Lichtsymbolik und Figuration in Arnims erzählender Dichtung*, in *Die deutsche Romantik*, ed. Hans Steffen (Göttingen: Vandenhoeck und Ruprecht, 1971), p. 188.

⁹ Steffen, p. 196.

¹⁰ Ludwig Völker, *Naturpoesie, Phantasie, Phantastik. Ueber Achim von Arnims Erzählung Isabella von Aegypten*, in *Romantik: Ein literaturwissenschaftliches Studienbuch*, ed. Ernst Ribbat (Königstein: Athenäum, 1979), p. 131.

¹¹ Lawrence O. Frye, *Textstruktur als Kunstauflassung: Achim von Arnim und die Aesthetik Schillers, Literaturwissenschaftliches Jahrbuch, XXV* (1984), pp. 153–154. Frye also says, in the same passage, „Das Gewicht der Mosaikstücke wird auch außerhalb des Aesthetischen oft symbolisch bewertet.“ Frye sees, in Arnim, a mixing of aesthetic and non-aesthetic realms.

ties, and what the eye can only catch indirectly and with some distortion. Thus the relevance of a Chodowiecki: *Wir durchblättern eben einen älteren Kalender, dessen Kupferstiche manche Torheiten seiner Zeit abspiegeln.*¹²

These are correspondences among networks of irregularities. It is necessary to isolate the constituents of these networks. Frye discusses "a spectrum of forces and tendencies rich and diverse enough to be refracted within the characters as if their own private worlds were the sole loci of such multi-dimensionality."¹³ Thus there is a notion, operating in Arnim's fiction, of character as symbol, image and metaphor alluding to other networks of meaning, both at the same and at higher levels. These networks are insufficient or ironized images of totality, as Frye shows:

"This endless concatenation of symbols which approximates an absolute seems to be Arnim's version of the Schlegelian irony in which one must attempt to express the inexpressible, aware of the impossibility during the fact itself and aware of the discrepancy between the word which expresses and what is to be expressed. One must also leap the gap between the discontinuity of the form and the higher continuity, or unity which it signifies."¹⁴

This aberrant concatenation of symbols, which gives insight into the ideal norm, transcends time, space and causality. Peter Horst Neumann found that there is not a temporal causal sequence between motivation and action in *Isabella*. Quite often motivation is stated "*post facto*." This led Neumann to posit the structural principle of „retrospektive Motivierung.“¹⁵ This is not really a causal principle but rather a product of the webbing of multivalent multidirectional interrelated metaphors in Arnim. This has also been seen on the linguistic level by Albert Béguin, who has noted that there is a network of word-play that connects words suprasyntactically.

„Il a tenté d'en donner l'impression, en s'abandonnant lui-même à un automatisme, propre à l'écrivain: au jeu des syllabes, aux échos par lesquels les mots s'appellent et s'allient sans lien logique.“¹⁶

Thus there is an atemporal, acausal and aspatial network at play here. What then are the forces that hold this structure together? Perhaps the key lies in the following passage from Frye:

"In both *Hollin* and the *Majoratsherren* magnetic contact reveals an inextricable bond between male and female, and radiating out from that bond a kind of life-web of unification through time and space. However, the construction of this unification

¹² Lawrence O. Frye, *Mesmerism and Masks: Images of Union in Achim von Arnim's Hollins Liebesleben and Die Majoratsherren*, Euphorion, 76 (1982), p. 86.

¹³ Frye, *Mesmerism*, p. 86.

¹⁴ Frye, *Mesmerism*, m p. 92. Frye says, as is evident here, that balance is often spatially represented in Arnim.

¹⁵ Rasch, p. 55.

¹⁶ Albert Béguin, *L'âme romantique et le rêve* (Paris: Corti, 1939), p. 250.

image with real materials is another matter. Both works, after they grant brief physical contact to their respective pairs, separate the lovers and allow no direct, conscious, verbal communication to take place until the end."¹⁷

Frye has indicated that this web exists in an (ideal) magnetic field. Could it not be possible that the incalculable intersections of the web are those masks and symbols discussed so far and that the entire structure is held in place in an imaginative structure that resembles a magnetic field?

Frye states that the mask "is meant to be neither raw material nor a higher world but rather a construct mediating between the two. It is what Arnim calls variously an image or symbol."¹⁸ Thus the image or symbol is held in place between two realities. This coincides with Claude David, who claims

„L'univers ambigu du fantastique suppose une cassure; c'est un monde que Dieu a déserté, mais sur lequel son ombre continue à peser, un monde tendu entre le ciel et l'enfer."¹⁹

Frye also sees the erratic in Arnim as „ein ständiges Hin und Her gegensätzlicher Anziehungskräfte."²⁰ It is plausible that symbols and images are the actual loci of polar harmony. In the ironized and realistic situation, however, there is an imbalance that distorts the aesthetic symmetry of the images (masks) that are held in a magnetic field. It is, however, plausible to posit an ideal symmetrical aesthetic image, a product of harmonious balance, that reality tries to copy. As the sign is a trope of the signified, the real image that is the product of imbalance would be a warped reduction of the ideal. This helps explain the genesis of the irregular images at, for instance, the opening of the *Majoratsherren*. In distorting these images the relationship of image to image(s) would also be distorted, thus creating a warped reality.

It is possible to relate the phenomenon of balance to symbol formation and to state that the symbol is a multivalent image held in place in the electromagnetic field between matter and spirit. This would advise an investigation of contemporary electromagnetic theory.

As most German intellectuals of his time, Arnim was exposed to the ideas of the philosopher F. W. Schelling, who was acquainted with both Arnim and Bettina. Certain aspects of Schelling's nature philosophy, as set down in his *Einleitung zu dem Entwurf eines Systems der Naturphilosophie* (published in 1799), serve as an

¹⁷ Frye, *Mesmerism*, p. 84. Frye has shown the element of independence in ideal aesthetic balance. He sees it as „das, was sich ohne Zwang und Mühe machen läßt und von allem Druck befreit oder frei ist" (*Textstruktur*, p. 141).

¹⁸ Frye, *Mesmerism*, p. 91.

¹⁹ Claude David, *Achim von Arnim: Isabella von Aegypten. Essai sur le sens de la littérature fantastique* in *Festschrift Richard Alewyn*, ed. Herbert Singer und Benno von Wiese (Köln: Böhlau, 1967), p. 330.

²⁰ Frye, *Textstruktur*, p. 143. Frye argues that aesthetic forms of representational activity convey a shifting balance of various polar forces.

excellent model for viewing Arnim's use of polarities and images. It has special import for a study of antitheses of light and gravity as well as for a study of his use of metaphor.

Schelling sees the universe as existing in a state of tension between *natura naturans* and *natura naturata*, between that which is becoming and that which has become. Matter is for Schelling not a substance but a nexus of opposing forces that combine to produce *aus flüssigem in festen Zustand freiwillig gleichsam regelmäßige Gestalten*.²¹ This is a tension between fluidity and stasis or expansion and contraction. Schelling believes that these polarities, call them A and B, can combine and recombine with their synthetic products. A and B combine to produce C, which in turn can exist in tension with either A or B. The new poles of A and C now produce a new synthesis D, which in turn can recombine with either A or C. This process of recombination is called epigenesis, the geometrically progressing proliferation of opposites. Schelling describes this as *die beständige Fortdauer des Gegensatzes*.²² This produces a universe that is constructed like a geodesic dome or structure of adjacent equilateral triangles. Each corner of each triangle is a product of opposing forces and is related, however remotely, to the universal totality. Thus Schelling says *also ist die Natur in jedem Product noch unendlich, und in jedem liegt der Keim eines Universums*.²³ Thus the general is embodied in the particular or, more correctly, the infinite is reflected in the finite.

In order to demonstrate the idea of reflection of the whole in the part Schelling uses the following anecdote:

*Ein Reisender nach Italien macht die Bemerkung, daß an dem großen Obelisk zu Rom die ganze Weltgeschichte sich demonstrieren läßt; – so an jedem Naturproduct. Jeder Mineralkörper ist ein Fragment der Geschichtsbücher der Erde.*²⁴

This is a crystalline model of the universe in which each facet gathers the light of the whole and is indeed structurally related to the whole. The crystal is a useful metaphor here because of its illuminative and geometric properties. Each facet thereof is determined by polarization: *die Bedingung aller Gestalten ist Dualität*.²⁵ The nature of this polarity, in so far as it concerns the forms of matter, is electricity: *die elektrischen Erscheinungen sind das allgemeine Schema für die Construction der Materie überhaupt*.²⁶ Elsewhere he says: *Alles, was für uns sensibel ist [...] ist ohne Zweifel für uns sensibel nur durch Elektrizität, und das einzig unmittelbar Sensible möchte wohl die Elektrizität sein*.²⁷ These passages serve to illustrate the immense

²¹ F. W. J. Schelling, *Sämmtliche Werke* (Stuttgart: Cotta, 1858), III, p. 272.

²² Schelling, p. 309.

²³ Schelling, p. 271.

²⁴ Schelling, p. 291.

²⁵ Schelling, p. 299.

²⁶ Schelling, p. 299.

²⁷ Schelling, p. 295.

importance placed upon electricity, perhaps the greatest discovery of the eighteenth century. It is used to explain all phenomena and approaches the status of the life blood of the universe itself.

All bodies exist within the system of expansion and contraction of electrical energy. Thus Schelling asks, *Was sind denn die Körper selbst als verdichtete (gehemmte) Elektrizität?*²⁸ Incorporation is stasis of metamorphosis: *Organisationen [...] gehen durch Metamorphosen aus dem einen Element ins andere über; und was scheint das Thier, dessen Lebensfunktionen fast alle in Kontraktionen bestehen, anders zu seyn als ein solcher Sprung?*²⁹ Schelling means that an animal is an image created by the temporary reduction and concentration of electrical energy in one place. Schelling sees this process of metamorphosis as the proper state between the poles of expansion and contraction:

*Die Metamorphose wird nicht regellos geschehen können. Denn sie muß innerhalb des ursprünglichen Gegensatzes bleiben und ist dadurch in Grenzen eingeschlossen [...] Daher, wo der Gegensatz aufgehoben oder verrückt wird, die Metamorphose unregelmäßig wird. – Denn was ist auch Krankheit als Metamorphose?*³⁰

Differentiation and change are the laws of existence and these laws are perceptible in every natural product. They are a sort of *Grundtypus der allen zugrunde liegt – und den sie, unter mannichfaltigen Abweichungen zwar, aber doch alle ausdrücken.*³¹ A disturbance in polarity creates an aberrant change.

The fundamental polarity is that of gravity and light. Light is defined by Schelling as *jenes allgemeine Aufheben der Indifferenz*³² that *setzt den ganzen Körper in Lichtzustand.*³³ Thus the return to metamorphosis is the reinstating of antitheses, and its product is light: *Wo daher der Gegensatz hergestellt wird, ist für uns Licht.*³⁴ The product of incorporation or stasis is a darkening, and its antithesis, the transition to metamorphosis, is light. Light stands in opposition to gravity: *die Aktion des Lichts muß mit der Aktion der Schwere, welche die Zentralkörper ausüben, in geheimem Zusammenhang stehen.*³⁵ Thus light and gravity combine to generate matter. The preponderance of gravity acts as a delimiting force; the preponderance of light indicates metamorphosis. Electricity is basically metamorphosis, and gravity is the force that makes it rest in one place. When electricity is condensed by gravity, it forms an image. The importance of this is that it implies that the ideal image (assuming that light is desirable and darkness not) is one that is in some state of flux.

²⁸ Schelling, p. 319.

²⁹ Schelling, p. 300.

³⁰ Schelling, p. 300.

³¹ Schelling, p. 300.

³² Schelling, pp. 318–319.

³³ Schelling, p. 319.

³⁴ Schelling, p. 319.

³⁵ Schelling, p. 318.

When Arnim was eighteen years old, he published his *Versuch einer Theorie der elektrischen Erscheinungen*,³⁶ where he employed some of Schelling's ideas in arguing for a fluid theory of electricity:

Hr. Schelling stellt als ausgemacht auf:

I. daß die elektrische Materie ein zusammengesetztes Fluidum,

II. ein Produkt der Lichtmaterie und einer anderen für jetzt noch unbekanntes Materie sey, und

*III. daß die beiden Elektrizitäten sich durch ihre ponderablen Basen reel unterscheiden, d. h. durch das quantitatische Verhältnis ihrer ponderablen Basen zum Licht.*³⁷

Arnim does not adequately explain the *unbekannte Materie* in this essay, although he relates it to gravity, as is evident in the use of *ponderabel*. Arnim subsequently goes on to quote Schelling directly again:

*I. Wie eine chemische Zersetzung der Lebensluft die Phänomene des Verbrennens bewirkt, so bewirkt eine mechanische Zerlegung derselben die Phänomene der Elektrizität.*³⁸

By *Lebensluft*, Arnim indicates atmosphere. The important concepts here are that electricity is a permeating and thus omnipresent fluid, and that it exists in quantitative proportion to light and gravity. Roman III above indicates a mechanics of electricity. An analysis of electric "fluid," with regard to the common designations used in mechanics, produces a Newtonian model of electricity involving polarities and vectors.

Based on this discussion of resemblances between Schelling and Arnim, it will be demonstrated that the following implicit points organize *Isabella von Aegypten*:

- Textual images are syntheses of polar forces.
- Each image embodies and reflects the totality.
- The basic poles are gravity and light.
- The ideal image mediates between matter and spirit and is both reflective and illuminative.

Each image in Arnim has two basic aspects that are interrelated. The first of these is its determination by larger polar forces; the second its relationship to other images. Each is a synthesis of antitheses and a metonymic part of a totality. A change in polarity alters the image. The result is that the new image has a different relationship to the whole.

The use of textual light imagery begins in the *Anrede an meine Zuhörer*, the preface to *Novellensammlung 1812*, which contains *Isabella*. The narrator claims that

³⁶ Achim von Arnim, *Versuch einer Theorie der elektrischen Erscheinungen* (Halle: J. J. Gebauer, 1799).

³⁷ Achim von Arnim, *Versuch einer Theorie der elektrischen Erscheinungen*, p. 67.

³⁸ Achim von Arnim, *Versuch einer Theorie der elektrischen Erscheinungen*, p. 68.

when he balances in the tension between control of and submission to poetic inspiration, his muse takes him to the *Urquell des höheren Lichtes*.³⁹ This sets up a dichotomy between the sphere of higher light and the sphere of phenomenal light. The former is described as

Eben so die Theorie einer andern Welt [...] wie unser Licht, ohne von einer Theorie erfaßt zu werden, die Theorie aller unsrer Naturerscheinungen aufschließt. (449)

The higher light reveals the higher world in an automatic manner. One arrives there by heeding the voice of inspiration, and not through systematic induction. This illumination is a result of an establishment of opposition between will and inspiration. This corresponds to Schelling's maxim that light arises from the rein-statement of antitheses.

The reflection and reduction of higher light takes place in the first sentence of the story proper. Bella gazes with *glänzenden schwarzen Augen zum Schieber hinaus in den Schein des vollen Mondes*. (452) The moon is described in terms of its shine, denoting both reflection and light. Bella's gleaming black eyes indicate a reflection of the moonshine, which is in turn a reflection of sunshine. Thus there is a double reflection.

The actual source of light, the sun, is more distant in the heavens and not directly visible at this time. The moon acts as a mirror that relays this distant light. The light is again reflected in Bella's black eyes that, by virtue of their color, must absorb some light as well. It is as if the image is a product of light descending to earth, being pulled downward and darkening in the phenomenal process.

Bella cries in the moonlight for her father who has been innocently hanged on a tripod. The tripod is a manifold image of the cross, which gets reflected and trebled in this image. The tripod is *dreibeinig aber nich dreieinig*. (453) In this assonant pun all letters except the medial consonant *b* are identical. The one-to-one correspondence between the tripod and the Holy Trinity (*Dreieinigkeit*) is broken by the anomalous consonant. This is a metonymic reduction of an ideal Christian model.

The old gypsy Braka commands Bella: *nimm diesen Wein und dieses Töpfchen mit Schmorfleisch, halte ihm ein Totenmahl*. (453) This alludes to the Last Supper, but the temporal sequence is reversed, taking place after the death of Bella's father. Also, the Christian parallels are distorted further by the fact that Bella's father, Herzog Michael, married. The allusions to Christ are distributed among Bella, whom Braka describes as *unsre einzige Hoffnung*, (453) Michael, and the Mandrake that Bella creates. Michael is hanged with two others (an allusion to the Crucifixion) for having committed thievery: *er habe zwei Hähne gestohlen, und im Fortgehen habe ihn ihr Krähen verraten*. (455) This theft interrupts direct analogy with Christ,

³⁹ Achim von Arnim, *Sämtliche Romane und Erzählungen*, ed. Walther Migge (München: Hanser, 1965), II, p. 449. All primary quotations are taken from this edition.

which analogy is, however, taken up again in the betrayal and its association with cock-crowing. This alludes to the betrayal of Christ by Judas. Isabella's mission is to bear, by Charles V, a son who will lead her people back home. This also alludes to the Second Coming. The myriad of Christian images is presented in a distorted and fragmentary manner that is also anachronistic. We are dealing here with distorted images of Christian symbolism.

This illustrates the use of images as aberrant embodiments of higher, more remote entities. The sign is here a distortion of the signified. The use of Christian symbolism is an effective illustration of this distorting process because the reader is already aware of the ideal structure involved and can compare the latter to the distorted images. The reader feels as if the text were having difficulties receiving a clear picture of a transmission from above. Something is causing sporadic and distorted reception.

There is a continuous textual attempt at parallel delineation that falls short of one-to-one correspondence. The best textual example of this is the creation of the Golem Bella. She is an image of Bella, who is in turn an image of a higher entity. Golems are *Figuren aus Ton nach dem Ebenbilde eines Menschen abgedruckt*. (507) This alludes to the creation of man from clay in the image and likeness of God. The Golem-maker fashions his copies from an image of the person captured by his *Kunstspiegel*:

Der Kunstspiegel steckte in einem Guckkasten und die ganze Kunst war, Bella zu demselben hinzulocken. (508)

The image of the *Guckkasten* is also revealing. It is said to show *eine Welt im Kleinen, alle Städte, alle Völker in bunten Bildern*. (508) This is a microcosm that contains a mirror, and that mirror captures an image of Bella. It is from this captured reflection that a likeness is created. This microcosm relates to the macrocosm of the real world, which, in itself, has a microcosmic relationship to a still higher macrocosm. Just as the Golem is created from an image transmitted from macrocosm to microcosm, so is Bella an image of a still higher entity.

This relationship, however, is not the perfect one-to-one correspondence of microcosm to macrocosm. The human form is not a miniature replica of God, nor is Golem a perfect miniature of Isabella.

Wenn es noch ein Paradies gäbe, so könnten wir so viel Menschen machen, als Erdenklöße darin lägen: da wir aber ausgetrieben aus dem Paradies, so werden unsre Menschen um so viel schlechter, als dieses Landes Leimen sich zum Leimen des Paradieses verhält! (509)

The implicit relationship is as follows. That which humans create compares to humans, as our earth compares to the Garden of Eden. Both the Mandrake and the Golem are basic human derivatives that allude to and confuse a higher model.

The narrator characterizes Charles as confident that he can see through the *sinnetäuschende Kunst* (509) that has created Golem Bella, and tells the reader that this state of deception and ambiguity is a universal constant:

Auch hierin fand sich Cenrio heimlich wieder viel besser unterrichtet, ungeachtet ihm einige Dinge im Kopfe herumgingen, die er nicht bequem reimen konnte, vielleicht weil die Natur bloß Assonanzen machen wollte. (526–527)

The narrator is operating here with the poetological distinctions among consonance, assonance, and dissonance. Consonance is pure harmony, assonance partial harmony, and dissonance the absence of harmony, or cacophony. It is said above that nature works in assonance, or in partial or distorted correspondences. The text imitates natural processes by dealing with assonances itself. These are series of distorted images of distorted images, sequences of anomalous relationships.

The Mandrake is another example of an image of an image, a derivative of a derivative. He, like Golem Bella, is a human construct. He is to humans as humans are to God. In the last reduction, however, the creative inheritance has been crippled. The Mandrake does not have the creative powers of the image that created him.

The images discussed above are aberrant reductions of higher entities. In the reduction, however, one sees structural identities with a higher model. This corresponds to Schelling's idea that the general is always, however remotely, visible in the particular.

The ideal textual figures, the gypsies, are transubstantiative and exist in flux between matter and spirit. Isabella and her gypsies are frequently associated with ghosts. They inhabit a house that is rumored to be haunted. This spectral aspect of Bella's nature is delineated in her reception by Charles. He initially thinks she is a ghost, and her presence has a transcendent effect upon him.

Der Erzherzog war in den bloßen Gedanken an die schöne Unbekannte, die er an dem Tage sehen sollte, so verliebt, daß es ihm wie eine Ueberfahrt auf dem langsamen Styx zu einem neuen Leben schien, wo alles freier, wunderbarer, liebreicher und schrecklicher ihm erscheinen sollte. (496)

The realm beyond the Styx is the abode of the dead, which is inhabited by the Shades, the souls of the dead. This passage indicates that transubstantiation occurs when Bella and Charles are juxtaposed, as if poles.

Bella's transforming effect is felt not only by Charles, but also by his tutor Adrian. The latter watches Bella sleep and undergoes a spiritualizing transformation:

Venus war jetzt Fleisch geworden, er rief sie in Horazens Verse leise an, und wer weiß, wozu ihn diese läppische Schulweisheit verführt haben möchte, wenn er nicht mitten in seiner Adonisrolle seine Tonsur und sein graues Haar im Spiegel gesehen hätte. Ihm schauderte, es war ihm, als habe er einen Heiligen gesehen, der sich am Nachtmahlwein vor seinem Tode betrunken. (525)

The allusion to Adonis is especially interesting, as it was he who spent half his time the upper world and half in the lower world by decree of Zeus. Thus Adrian, via Bella's influence, is also on the verge of life and death, matter and spirit.

Befragen wir unser Herz wie wir sterben möchten: sicher wie Karl, die Geliebte unsrer Jugend als einen heiligen Engel zwischen uns und der Sonne, von der wir scheiden, weil sie uns blendet; gleichsam wie einen farbigen Vorhang, daß selbst die Schatten der blumenpflückenden und nichts fassenden Hände gefärbt erscheinen. (553)

Bella is a mediator between Charles and the higher light. She is also a curtain for a shadow play. It is through her that one can extrapolate to the workings of the higher world, which is immaterial, as is evident in the hands that grasp nothing. The illusion of color is gotten from the fabric itself; the higher entity is colorless. The curtain metaphor conveys the properties of woven fabric. This recurs in the *Novellensammlung* in the form of various tapestries and webs of interconnected metaphors.

The textual metaphors are incomplete illusions that silhouette the referent in an insufficient representation. The ideal image (e. g. Bella) is reduced, protean, and multivalent and, therefore, capable of metonymically alluding to the whole; it exists in transition from matter to spirit, from stasis to metamorphosis, while the undesirable image tends toward stasis. This image is found in the Mandrake and to some extent in Charles and Adrian. By ideal image is meant that image that most nearly approximates the concepts of matter-in-flux that Schelling describes.

Negative images are products of the preponderance of gravity and of the terrestrial. Due to their resistance to flux, they are minimally allusive. The negative demonic image is reflected textually in the image of a dog whose power is controlled by the gypsies. In this image the demonic is used in a constructive, almost sublimated fashion. Perhaps the most interesting aspect of the demonic Simson is that he is exchanged for the materialistic Mandrake. This transfer of energy is expressed in the imagery of the text. Bella's hair aids in the transfer:

Und so sank ihr Haar, in dessen glatten Locken sich oft die Sterne wie im Haupthaar der Berenize gespiegelt hatten, im raschen Schnitt einer Schere wie ein schwarzer Schleier auf den Boden rings um sie her, ihren Hund Simson eine Kette daraus zu flechten, die ihm den Tod brächte (465)

The allusion is to the constellation Coma Berenices, or Berenice's locks of hair. She was the wife of Ptolemy III of Egypt, and she sacrificed her hair to Aphrodite. The astronomer Conon of Samos claimed it had formed a constellation. In this passage Bella's smooth, shiny black hair acts as a mirror for the stars, a collective metaphor for the higher or noumenal light. Bella is here a transmitter associated with reflection of higher light. The translucent aspect of fabric is present in the black veil metaphor, a darkening medium. Bella's hair, vehicle of mediation and reflection of higher light, is cut and used as a sort of chain with which Simson is to

uproot the Mandrake. When the Mandrake is uprooted and consequently born, a hefty thunderclap slays Simson. This recalls Samson's loss of power after the cutting of his hair.

Bella sacrifices a part of her mediative abilities and uses them as a means of transforming controlled demonic energy into materialistic and capitalistic energy. This is a transformation of spirit into matter. The cutting of her hair is in itself indicative of a loss of power. Here it indicates a shift in reflective power, a new aberration. Since Bella's hair was described as a reflective medium, its alteration indicates a change in the reflected image. The thunderclap that slays Simson also strikes Bella senseless. When she awakes she sees *im ersten Morgenschimmer ihren toten Simson*. (465) This dawn of a new day and, indeed, of a new era, bears the new reflection, as is evident in the use of *Schimmer*. It is as if the explosive thunderclap had sprung the old system, and the first reflections from the rubble reveal the demon slain and the first silhouette of dawning materialism. *Ein menschenähnliches Wesen, gleichsam einen beweglichen Umriß* (468) is what Bella finds on the end of her braided hair.

The focal shift has produced a materialist demi-god in the aberrant image of Christ. His orientation is diurnal and his perceptions are literal. Charles, the Mandrake, Adrian and Golem are conspirators in contraction or stasis. They reify and concretize images and, in doing so, also despiritualize them. They focus on the image and the word as thing. They thus become matter, and their materialization absorbs light and becomes the graveness of gravity.

An incipient depolarization has effected this structural darkening. The juxtaposition of the proper poles, represented by Charles and Bella, generates illuminative transubstantiative images. That the transubstantiative image is, in fact, also illuminative relates to Schelling's theorem that light is generated by matter in flux. Bella first appears to Charles as if a lustrous tapestry: *in eine Leinwand statt des Hemdes gewickelt, die von einem goldnen Gürtel festgebunden wurde*. (461) This is the first textual use of the word *Leinwand*, which has an interesting double entendre. It is both textile fabric and text-ile of the artist, a canvas, upon which is formed a luminous image of Bella. She is like a woven image, a tapestry. This idea of lustrous artifact is also seen in the golden belt that holds the fabric, as well as in *die runden, blendenden Arme* (461) and in *die zierlichen, leisen Tritte der schimmernenden Füße*. (461)

Bella has access to Charles' room through a *versteckte Tapentüre*, (460) through which she moves freely. The literal meaning here is, of course, a wall-papered door. It figures, however, in the central allusion involving fabric and tapestry (cf. „Tapet“). She moves to Charles spatially through the veil of image. She also observes him through a *verstecktes Türloch*. (460)

Bella's movement through the textile images toward Charles is a movement from the transubstantiative to the concrete. She moves from lesser to greater definition. This corresponds to interaction between the noumenal and phenomenal

spheres. This is spirit becoming matter, a displacement of forms to the phenomenal, which brings about a change in Bella. She possesses

dieselben geliebten Züge, aber ohne den farbigen Fruchstaub, den das Anfassen der neugierigen Welt so leicht von dem unschuldigen Leben hinwegwischt, was uns Weintrinkern wie ein edles Faß vorkommt, das mit einer geringeren Menge unedlen Gewächses aufgefüllt worden: der Wein ist darum doch klar, edel, aber nicht mehr rein. (536)

She has deviated from the state of immaculate conception to that of deception. The birth of the Mandrake involves Bella's lying to Braka and the death of a kitten, described as *den kleinen Mord*. (472) Bella feels *daß sie gesündigt; der Himmel ward dunkel über ihr, die Erde frostig unter ihr und die Luft unstat um sie her*. (472) These words allude to the atmosphere at the time of the Crucifixion, which has already been alluded to earlier. This involves darkening and corruption of the original ideal.

The reunion of Charles and Bella at the Kirmess is the center point of the story. Frau Nietken is immediately associated with light. The first indication of Nietken's presence is when Braka sees *die Lampe ihrer alten Diebesschwester, der Nietken*. (485) The party enters the house and is led

in einen Keller und durch den Keller in ein Bodenzimmer, das durch die Türe eines Nebenzimmers erleuchtet wurde. (485)

The direction is upward to a source of higher light. This is an interesting Platonic arrangement. It reflects the situation in Plato's cave in which higher luminary sources produce imagery upon the cave wall. Here a similar effect is achieved by displacing the source of light to another room. This bears similarity to Bella's transgressing veil-like partitions in order to meet Charles. She is also to meet him in the house of Nietken. Braka leads the way

in dieses zweite erhellte Zimmer, wo eine dicke alte Frau, die in einem schönen, grünen, seidnen Kleide einer Platznelke glich, weil sie dasselbe hin und wieder, teils mit ihrem rotwollenen Unterrocke durchschimmern ließ. (485)

The same Platonic paradigm that is seen in the Gypsy house now applies to Nietken herself, who stands at the center of the story and who brings about the union of Charles and Bella. Her translucent shimmering is compared to a pink carnation, which, of course, is a hybrid of white and red. The basic concept is one of translucent mediation of a removed source of higher light. This would coincide with her function as a fulfiller of the divine purpose of union between Charles and Bella.

This illustrates a metonymic relationship among paradigmatic images. The room alludes to the Platonic cave and reduces and distorts it by its transference to the image of Nietken. This is metonymic in so far as it is a distorted representation of another model. The ideal paradigm of a mask that shows a higher reality is resynthesized here in the bizarre figure of Nietken.

Nietken's room contains *die seltsamsten Vorräte von Altertümern aller Art*. (486) These are all associated with light:

Die Stühle zum Beispiel in der Dachkammer waren von hölzernen Mohren getragen, über jedem ein bunter Sonnenschirm [...] in der Mitte des Zimmers hing eine wunderliche gedrehte Messingkrone, sie hatte sonst die jüdische Synagoge zu Gent beleuchtet, jetzt steckte ein gewundenes buntes Wachslight zu Ehren der Mutter Gottes darauf[...] an den Wänden hingen gewirkte Tapeten [...] (486)

It is interesting to note that the crown is depicted as a source of light. The clear tonal qualities of the word *Messing*, conveyed by the velar nasal, add to the image of brightness. The use of the word *Wachslight*, as opposed to simply *Kerze*, emphasizes an incandescent source of light. The location of the crown is elevated, indicating a source of higher light. Its use as a shrine to the Holy Mother indicates its function as an upwardly directed metaphor. This room is bathed in a variegated, almost prismatic dispersal of color.

The coincidence of the union between Charles and Bella and of the increase in variegation is most interesting. The Kirmess itself is a celebration of color. During this union there is an interesting delineation of mediating textual imagery. Bella confesses her love and tells Charles

wie ich mit dir gegangen, ahnte ich von allem dem nichts; und sieh, wie die Spinnweben am Baum im Mondschein sichtbar glänzen, während ich des Tauwerks des Schiffes dort im Dunkel nicht unterscheiden kann; so fühle ich höhere Wege und Ahne doch nicht, was mir in den nächsten Tagen bevorsteht. (513)

This union also has celestial manifestations:

Er sagte, daß Adrian von dem Orte forteile, weil er ein wunderbares Sternzeichen entdeckt [...] er schwor, daß diese Nacht den wunderbarsten Sohn der Venus und des Mars gezeugt habe [...] (514)

The image of the spider webs in the trees is interesting in that the usual term *Gewebe* is not present, but replaced by the uncommon *Spinnweben*. The former would have sufficed to allude to the process of weaving and to fabric in general. The latter, however, strengthens this allusion even further by foregrounding the image of spinning or weaving. This is a veil of illusion reflecting the reflected light of the moon. The masts and rigging of the ships in the distance portend a journey in a new web of reflection. If one views the web metaphor as a fabric of reality, then the passing of the ship's rigging, here related to the web, implies that a structure of reality is passing. This portends the slackening of the tensile fabric.

The congress of Charles and Bella, in that it has astrological significance, also constitutes a turning point both in story and history. The metaphor of a ship passing in the night indicates a transition to an uncertainty. The metaphoric foregrounding of the ship's *Tauwerk* and its subsequent departure indicate a transition from an old synthesis to a new one. Bella ponders the ambiguities:

nachdem das Geräusch seiner Abreise vorübergegangen, währenddessen Bella kaum durch die Scheiben ihm trübe nachzublicken wagte, als das Schiff im Dunkeln anfang zu schwanken, die weißen Segel sich ausbreiteten und die Ruderer endlich das Wasser anregten: „Ach,“ dachte sie, „die mächtige Gewalt des Tauwerks, das sich vorher unserm Blicke verbarg, tritt so schnell hervor, uns zu trennen, wird es auch eine unsichtbare Gewalt geben, die uns wieder verbindet?“ (515)

The initial perception is mediated through panes, indicating a distanced and unclear view of an image that is progressively fading. The earlier fabric of bonds is fading out of the light; the weave is changing.

This is also indicated in a transmutation in Bella. In order to evade the advances of two noblemen, she must disguise herself as a peasant. The Kirmess is still in progress, and the peasants appear *unter großen Mänteln und Larven versteckt*. (517) They are not in, but underneath cloaks and masks.⁴⁰ The uses of *Mantel* and *Larve* are ambiguous. The former also has the figurative meaning of cloak or hull. The latter, in addition to the meaning of mask, also means larva, indicating a transmutation or chrysalis. This takes place *hinter dem Schirme*, (517) again a translucent image. Bella exchanges clothes with one of the peasants and thus metamorphoses, as indicated in the textual use of *verlarvt*.

The separation of Charles and Bella is coincident with loss of mediative power. These are reflected in Bella's dream of her father. She dreams that

seine Beine waren aber aneinandergewachsen, und seine Hände an den Leib gelegt. (519)

He has now adopted some of the characteristics of the Mandrake. His hands are associated with his body. His image is thus organicized and corporealized. This indicates a dominance of terrestrial orientation. This is made especially acute when delineated in the realm of dream, which is normally associated with access to the higher sphere. The loss of mediative power is also present in the narrative voice. The narrator asks, when two Bellas stand face to face, *wie läßt sich alles gegenseitige Erstaunen malen?* (520) This is accompanied by a maid who drops a lamp in astonishment. Bella, an image of the deity, and Golem, an image of Bella, face each other *gegenseitig*, as if two mirrors. The resultant usurpation of reflective or mediative power is indicated in the falling of the lamp and especially in the narrative doubt as to the ability to paint, i. e. render a synthetic image of, the occurrence. Thus the text itself reflects the loss of illuminative power.

⁴⁰ Frye, *Textstruktur*, p. 144. This is the *Musikantenbande* that Frye sees as aiding Bella in her escape from the ineffectual realm of aesthetic „Schein.“ This corresponds to Frye's point that the moment of most striking aesthetic effect, here a dazzling example, is also a most dangerous and ambivalent moment. Here Frye says, „Denn das ästhetisch Auffallendste, Glänzendste und Beeindruckendste kann dem Menschen auch am gefährlichsten sein.“ Frye argues that the irony therein is that at this aesthetic moment one must leave the aesthetic realm in order to survive ethically, and that this escape is actually aided by consequences of the aesthetic itself.

The haunted house is now the residence of the Mandrake. Bella approaches her old house and

verkroch sich zwischen den Säulen einer kleinen Kapelle der heiligen Mutter, die neben ihrem ehemaligen Hause ganz verlassen unerleuchtet stand. (531)

The shrine to the Holy Mother, a metonymic allusion to the higher order, is unilluminated. It is metonymic because it is a distorted model of a greater process, a single limited aspect trying to reflect the whole. The darkening process has spread, and it has interrupted transmission between the higher world and its metonymically distorted microcosms: Thereupon follows a celestial response to Bella in her desperation:

Als der Mond an dem hohen, pyramidalen Kirchturm, der vor ihr wie ein Schatten stand, wie das Licht eines Leuchturms emporstieg, und sie dachte der Pyramiden Aegyptens und ihres Volkes. (533)

The use of a pyramidal structure is textually consistent. It corresponds to the ship's *Tauwerk*, which is used as a metaphor for the structure of the cosmos. This is a more appropriate metaphor than the web, for the latter evokes a two-dimensional image and the former a three-dimensional one. The *Tauwerk* is a conical network that incompletely represents the cosmos, as do the cathedral tower and pyramid. An increase in gravity has altered the structure of reality; this is figuratively represented in a description of Lady Chievres, whose husband appoints the Mandrake minister of finance (*Reichsalraun* (543)). She appears

in einem weißen Damast, auf dessen vorderer Fläche Adam und Eva unter dem Apfelbaume gewebt waren. (541)

The act of appointing the Mandrake to the position of minister of finance effects the completion of his development as the embodiment of materialistic spirit. It also effects the completion of a Second Fall. This is indicated in the image of Adam und Eve under the Tree of Knowledge. The use of *gewebt* corresponds to the numerous textual instances of the use of a woven fabric to denote mediation. This indicates a new synthesis. The weave has changed to form a new bond. This is the bond of exchange of capital, a new socio-economic fabric.

There is, however, a momentary breakthrough of these higher forces. Gypsies come to fetch Bella and stand beneath her window:

Sie hatten ihre Hände und Kleider mit einer Phosphorauflösung getränkt, die in jener Zeit nur ihnen bekannt war; sie leuchteten in Dampfvolken und wo sie einander berührten oder aneinander strichen, wurde dies Leuchten zu einem hellen Glanze, der einige Zeit nachwährte [...] (547)

The use of phosphorous is textually consistent. Friction causes, in a sporadic manner, an electrical discharge that fades slowly. This phenomenon, against the background of night, gives the impression of an emergence of light from back-

ground to foreground. This is a luminous penetration of a medium. It recalls the translucent shimmering of Nietken and the Platonic cave metaphor. This is another instance of the allusive network of the text. This particular phosphorescent image alters the underlying Platonic metaphor in a new way. Ideal images are not only distorted; they are made absurd, and their absurdity shows the pathology of the cosmos. Bella's countrymen, the peripatetic gypsies, have arrived. It is as if the hand of a wandering spirit had passed through the membrane of terrestrial reality to take Bella away.

There is a contrast between Bella's submission to forces greater than the self and Charles' resistance to these forces. His resistance is indicated in his opposition to the dream state, which is a state of communication with higher forces. This is evident:

als der Erzherzog aus dem bänglichen Schlusse seines Herrschertraumes zum Lichte aufwachte, das allen Träumen mit den kecken Worten entgegenzutreten scheint: ihr seid nicht wahr, denn ihr besteht nicht vor mir! – da meinte auch er, alles Traurige, was ihn bedroht, sei ein Hirngespinnst gewesen. Wer spinnt aber im Innern unsres Hirnes? Der die Sterne im Gewölbe des Himmels in Gleichheit und Abwechslung bewegt! (544)

This is one of the central passages of the work. It contains associative connections among dream, spirit, fabric, and higher light. The dream is a message from the higher sphere. It is a tapestry spun by a higher power. There is a connection among *Hirngespinnst*, *spinnen* and, implicitly, *Gespinnst*. The spiritual realm is a creative realm of fabrication of images. This is evident in the primary metaphor that describes the firmament as a vault within which the higher power moves luminary bodies in an alternating and balanced manner. The vault of heaven or *Gewölbe* also contains the network imagery present in the fabric metaphors, especially the *Tauwerk*. The vault is a lattice-work of support members interconnected in a geodesic fashion. This construct is also a balanced and ordered source of light.

The allusions found in the firmament image recur in the ultimate textual metaphor, the cathedral:

Welche Einheit und Ausgleichung aller Verhältnisse, wie fest begründet alles an der Erde und doch dem Himmel eigen, zum Himmel führend, an seiner Grenze am herrlichsten und prachtvollsten geschlossen. Zum Himmel richtet die Kirche wie betende Hände, unzählige Blütenknospen und Reihen erhabener Bilder empor, alle zu dem Kreuze hinauf, das die Spitze des Baues als Schluß des göttlichen Lebens auf Erden bezeichnet, das als die höchste Pracht der Erde, die sich dadurch zu unendlichen Taten begeistert fühlt, einzig mit dem Golde glänzt, womit kein andres Bild oder Zeichen neben ihm in der ganzen heiligen Geschichte, die der Bau darstellt, sich zu schmücken wagt. (533)

The description of the church begins with similar images of uniformity and harmony. This image borders on heaven and constitutes the culmination of terrestrial

existence. It is also the culmination of terrestrial imagery and the ideal ordering principle thereof. The image of a gothic spiral, crowned by a cross, recapitulates the earlier image of a pyramidal church tower capped by the moon. This gothic spiral receives the higher light and disperses it throughout inner space, as in the pyramid. This image also recapitulates the metaphor of the *Tauwerk*. This is evident in the lattice work of intersecting support in the gothic spiral. It also corresponds to the vault of the firmament examined above, as it is also an arched structure of intersecting beams. The relationship between the firmament and the tower is one of macrocosm to microcosm, the latter being a reduced image of the former.

Perhaps the most significant statement in this passage is that this construct represents all holy (i. e. Judeo-Christian) history. This paradigm is thus in itself the structure of reality. The relegation of such a profound and sweeping statement to a mere imbedded relative clause is in itself significant. It is as if reader were being given sporadic and instantaneous glimpses of truth. The narrator does not represent this by extended treatise, but flashes it, as if it were being reflected in a mirror, the focal point of which just happened to cross the reader's eye at that point in time. Such is the nature of derivative reality.

Illumination and flux occur when poles are juxtaposed and when a balance is established between them. The tension between poles is often textually represented via images of stretched fabric that act as metaphoric representations of the force vectors that constitute the nexus of an electromagnetic field.

Endlich kam Braka zurück und da ihr an der Türe nicht aufgemacht worden, schlich sie in den Garten, wo sie das wunderbare Bild wie versteinert sah, den kräftigen Michael im Totenhemde mit der glänzenden silbernen Krone, über ihm das bleiche Mädchen, die schwarzen Locken über ihm hinwallend, an ihrem Kleide gehalten von dem schwarzen Hunde mit feurigen Augen. (456-457)

Bella is here balancing on the river bank out of which the apparition of her father has arisen. There is also tension present in the image. One imagines two opposing vectors, Bella and Simson, with Bella's dress absorbing the stress. This fabric then is taut between the polarized vectors. It is also the fabric that holds or enshrouds Bella. Capitulation to the image of her father constitutes passing from the earthly to the spiritual realm. What keeps her from self-sacrifice is the image of the dog with demonic attributes. Bella exists then in between these two realms in a sort of purgatory that corresponds to the general gypsy state of penance.

Balancing is a trait of Bella's gypsy countrymen as well *wie sie schwere Tische auf ihren Zähnen im Gleichgewichte trugen, wie sie sich springend in der Luft überschlügen oder auf den Händen gingen. (454)* Herzog Michael can carry *acht Männer auf Arm und Schultern. (455)* He is a fulcrum around which these forces pivot and through which they enter into a dependent relationship. Similarly, demonic forces and higher forces interrelate through Isabella in the image of her balancing on a river bank. These normally antipodal forces enter into a unified field and are con-

tained via Bella. There are also germs of correspondence here with the cathedral or firmament images. The use of the word *Gleichgewicht* corresponds to the *Gleichheit* and *Ausgleichung* used in those images. There is a common equilibrium and balancing of forces involved.

The persecution of the gypsies and the subsequent execution of Herzog Michael indicate a disturbance in those fulcra that exert a harmonizing influence. There ensues in the work a displacement of the lines of tension between Bella and the demonic Simson. Bella cuts her hair and weaves it into a chain that she fastens between Simson and the Mandrake. This indicates a displacement of a pole from the former to the latter. Her shiny black hair was also a medium for reflection of celestial light, and a loss of reflective power was indicated in the cutting thereof. The medium also gets rewoven into a chain, which indicates a confining. This is also a transition from a medium of aesthetic appeal to one of little beauty. The actual uprooting of the Mandrake is a violent act. There is great tension placed upon the chain of hair, which tension is broken by the uprooting. The terrifying thunderclap that ensues evokes images of destruction. The celestial location of the explosion conveys a collapsing of the firmament structure. This collapse is coincident with the generation of the Mandrake, of whom it is said: *sein gelbfaltiges Gesicht schien entgegengesetzte Menschenalter zu vereinigen.* (471) The use of *scheinen* with *Gesicht*, the latter connoting a sur-face, indicates a new reflective medium. The use of *vereinigen* with *entgegengesetzt* indicates a polar tension. This shift in tension has effected a reformation of the fabric and resulted in a new image, for a stretching of the fabric must effect a change in its mediative properties.

A metonymic reduction of the fabric metaphor is found in the image of the spider web discussed above. The description of the web contains a synthesis of the phenomena of reflection, mediation, balance and tension. The web is apparently independent and autonomous, and it also possesses an extreme lightness in defiance of gravity. It is a self-sufficient reduction of the universal blueprint. It is also a tense medium upon which the spider walks tightrope.

A metonymic relationship occurs between the spider web and the massive *Tauwerk*, or ship's rigging, which exemplifies the function of metaphor in the text. Each intersection of lines in the *Tauwerk* is three-dimensional, as opposed to the web, which connotes a flatter or two-dimensional image. Thus each intersection relates to numerous other intersections, as in a model of a molecule. Such is the relation among metaphors in the text; they are multivalently interconnected. The Mandrake, for instance, denotes terrestriality, as he is a plant, sensuality, as the plant was considered to have aphrodisiac powers, and materialism, as the root was considered to be a means to wealth. The gypsies denote liberated wandering, occult practices, juggling and balancing, spirituality, non-materialism and folk poetry. All of these connotations are employed in the text. Indeed, the near-obsessive consistency and intricateness of metaphor demonstrates that each is chosen precisely for its multivalent properties. Bella's hair, for instance, was compared to

the constellation Coma Berenices, thus to a source of higher light. It also reflects that constellation, thus being a reflective medium. Its blackness indicates absorption of light and thus distortion of the original image. Its cutting indicates a loss in illuminative power. It is woven into a chain, indicating a resynthesis, i. e. a new weave or pattern, as well as bondage. It is also used in the tension between the Mandrake and Simson, and is involved in the sacrifice of the latter and the genesis of the former. Thus the single image of Bella's hair is a radiant metaphor that expands outward in a three dimensional pattern, as in the intersections of the *Tauwerk*.

These multivalent metaphors are not sequentially arranged in a cause-and-effect pattern.⁴¹ The work illustrates its theses not by deductive processes but via metaphors that interconnect by association. If polarities shift, then their products will be changed. If each product alludes to the whole, then there will be a new allusion; the new image is a trope of the light image that strikes it. It is *eine Welt im Kleinen*. Just as the *Guckkasten* generated an aberrant copy of Bella, so does a tropic image distort what it reflects. This is the reason for the misunderstandings and bizarre situations among various characters in the text. Each character is also an image that is an idiosyncratic trope of the information it receives. The tropes become darker as gravity increases and lighter as polarity and electromagnetic energy increase. Thus an image is a synthesis of polar forces.

Each intersection in the webbing of the *Tauwerk* is an image that gathers ambient light and reflects other images in the structure as a whole. Each intersection is also connected, however remotely, to the whole. The ratio, however, between the whole and each image is not an analogous one, but an anamalous one. It is a metonymic correspondence of differences, distortions and aberrations.

When Golem Bella was fashioned from the *Guckkasten*, there was a discussion of an implicit ratio. The ratio was Golem: Bella = Bella : x. This indicates that there are progressive levels of reduction in image formation. A close reading of the text reveals that the *Tauwerk* is also a reduced image of a higher ideal textual metaphor. This is the gothic cathedral.

The cathedral has the attributes of a permanent and immovable image; the *Tauwerk* is relatively flexible. This indicates the discrepancy between the higher ideal structure and the compromised real structure. The permanence of the cathedral is strengthened by its association with the firmament. The cathedral exists as an image between the highest noumenal structure and the *Tauwerk*. The reader is told

⁴¹ Lothar Ehrlich, *Ludwig Achim von Arnim als Dramatiker: Ein Beitrag zur Geschichte des romantischen Dramas*, WZUH, 19, No. 5 (1970), p. 58. Ehrlich has noted this structural principle in his study of Arnim's dramas: „Die Szenenfolge hat keine Kausaleffekte, sondern eine additive Reihung von relativ autonomen Szenen, die retardierend wirken und unterschiedlich plastisch gestaltet sein können.“ Each scene is a three-dimensional intersection of the *Tauwerk* that stands in associative and not causal relationship to other scenes.

that there is *kein andres Bild neben ihm in der ganzen heiligen Geschichte*. (553) Thus it is the ultimate phenomenal image and the penultimate universal image.⁴² When put into practice and subject to historical forces, the terrestrial image becomes warped and the correspondences to the higher image become vague. Thus we see the incomplete Christian imagery at the onset of the work. It is as if the *Tauwerk* were swaying within *dem hohen, pyramidalen Kirchturm*, (533) and dispersing the light within the pyramidal structure in a diffuse and aberant manner.⁴³ Consequently, one is left with partial images of distorted Christendom. These are prismatic diffractions: the prism is also a pyramid.⁴⁴

Figures like Bella and the gypsies sway with the shifting *Tauwerk*. They are masters of balance who possess faith and fearlessness. This enables them to perform acrobatics. It also enables Bella to take her leap of faith into the arms of her people. The shifting *Tauwerk* frightens figures like the Mandrake and Charles, who resist swaying ambiguity. This is evident in a humorous scene involving the Mandrake, who has been bound underneath an oven.

Der Kleine, der schwebend angebunden hing und unter sich die Fliesen sah, die ein Meer mit Schiffen darstellten, glaubte in seinem Halbrausche, er fliege über dem Meere, und wollte sich damit sehen lassen. Als ihm aber die Bande gelöst wurden und er mit der Nase auf dieses Meer fiel, da glaubte er sich verloren. (539)

The Mandrake is transported into a state that has been associated with Bella. The use of *Schweben* has described her etherealness in several instances. The verb is also used in association with the spider. This is a very positive context in the work. When the Mandrake is placed in this situation, however, it becomes a ludicrous one. It lacks the appealing aesthetic qualities that it has when it includes Bella. It is also different in three other ways. Firstly, the Mandrake is simply hanging over the tiles. He is not really balancing there and is actually bound. This binding image relates associatively to the chain of hair by which he was born, which chain was involved with the sacrifice of mediative power. Secondly, the Mandrake takes illusion for reality. He gets lost in the particular image that confronts him and loses relation to the general structure. Illusion is not transparent to him as it is to Bella. Thirdly, and this point is connected to the second, he is afraid of drowning. His par-

⁴² Heinz Günther Hemstedt, *Symbolik der Geschichte bei Ludwig Achim von Arnim*, Diss. Göttingen 1956, p. 201. Hemstedt sees a transcendent unity in which all earthly oppositions culminate: „Die Ganzheit ist die höhere Welt [...], die alle irdischen Gegensätze in einer letzten metaphysischen Einheit aufhebt.“

⁴³ Hans Vilmar Geppert, *Achim von Arnims Romanfragment Die Kronenwächter* (Tübingen: Niemeyer, 1979), p. 123. Geppert holds that, in the Arnimian cosmology, terrestrial reality is a crystalline formation that scatters the light of the higher existence.

⁴⁴ Ernst Schürer, *Quellen und Fluß der Geschichte: Zur Interpretation von Achim von Arnims Isabella von Aegypten, in Lebendige Form: Interpretationen zur deutschen Literatur. Festschrift für Heinrich Henel*, ed. J. L. Sammons und E. Schürer (München: W. Fink, 1970), p. 202. Here Schürer compares the pyramid and the *Leuchtturm*.

ticular attention eclipses the general faith necessary to sustain his fall. It is interesting to note that once his bonds are removed, he enters into a panic. He needs to be anchored in order to feel secure. The chain is the vestigial umbilical cord of his birth.

The chain also finds expression elsewhere in the text and represents the tension of bondage and not of balance. The former affects Bella in her dealings with Charles and the Mandrake:

Ein Schlag, mächtig wie jener, der sie auf dem Galgenberge betäubte, doch ohne jenes Schrecken, hatte ihre Erinnerung aufgeklärt, und wie das goldne Vlies an einer starken, unauflöselichen Kette um seinen Hals hing, so war sie an seinen Blicken hängengeblieben. (493)

This passage contains an explicit reference to the birth of the Mandrake. The thunderclap occurred when the chain of Bella's hair uprooted the Mandrake. A similar thunderclap occurs when Bella's dependency on Charles is described by analogy with a chain. The loss in reflective power that was brought about by the genesis of the Mandrake is accompanied by a loss in balancing power. Bella has now "gravitated" toward Charles. It is as if the *Tauwerk* has become bottom-heavy, the greater proximity to the earth darkening the images that are distorted by the stretched structure. Charles

versank in einen schönen Traum; es war ihm, als sähe er mit den prachtvollen Goldketten, die ihm der Alraun gefunden, die spanischen Großen, die selbst vor dem Könige mit bedecktem Haupte zu erscheinen wagten, zur Erde gedrückt; es war ihm, als könnte er viele tausend Soldaten mit diesen Ketten ziehen. (546)

This is the chain as agent of bondage to the material. This is evident in the phrase *zur Erde gedrückt*. It is also the agent of authoritarian oppression and of war. It is a tool of gravity and not of levity.

Proper harmony is one of a balance between metamorphosis and stasis, as has been described in the body of this study. There would be an outward progression toward synthesis that would be checked by an arresting movement toward containment and analysis. This cycle would repeat itself as if an alternating current of progressive and contractive energy. This resembles basic concepts of Romantic Irony in that the broad generalizing statement must be ironized and qualified in order to move to the next higher generalization.

The polar alternation is the ideal model. It has been demonstrated that the ideal polarity is reflected in a multitude of microcosmos, each of which reflects the universal polarization in a metonymic manner. A close reading of the parallel microcosmic versions of universal polarity has demonstrated that within each polarity there is a certain tension that maintains balance, and that this creates a three-dimensional structure. This structure has its roots in the fundamentally Romantic science of Arnim, and is based on Schelling's maxim that matter is the synthetic

product of light and gravity. The most brilliant and polychromatic of textual images are those resulting from an opposition of poles.

The text seems to lack any substantial argument for a dualistic world view. The sharp contrasts and near-exclusivity of the conscious level versus the inner workings of the psyche, as one sees in Tieck's *Der blonde Eckbert* or *Der Runenberg*, are not found here. Novalis' insistence upon a marriage of nocturnal dream and diurnal sobriety is also absent here. The text deals with polarity and not with dualism. This means that there is no real schism between self and nature, as everything exists in a degree of polar tension and is universally related, however remotely. Nevertheless, the self can be unaware of its universal connections and can also exist in a reduced relationship to the whole. It cannot, however, be apart from the whole. Primal polarities combine and find their loci within the individual, who is one of the multitude of intersections in the universal network. There seems to be little *Sehnsucht* here. One does not long for reunion but exists instead in union. The question really deals with the behavioral requisites for experiencing union, which hold that the self will exist in a state of grace and will communicate with the higher realm if the self establishes a polarity and balances in tension between poles.

The quality of „universal“ experience in this tensile balance is, however, greatly reduced. One may be part of the whole, but not the whole itself. The particular part is, however, a microcosmic distortion and reduction of the macrocosm, but it is still connected to it. Arnimian Irony does not result from self/nature or self/non-self dualism. It is similar to Schlegelian Irony in that it demonstrates insufficiency and limit, but it differs by lacking the autonomy of mind characteristic of early Romanticism. It advocates an intuitive balancing between poles that is based on a universal electromagnetic model. This is not a sentimental state but one of cosmic participation that is not ruptured or disjointed, only indirect and reduced.