

SPACE AND SYMBOLISM IN THE
RESTAURATION NOVELLE

WITH PARTICULAR REFERENCE TO JEREMIAS GOTTHELF'S DIE
SCHWARZE SPINNE, ADALBERT STIFTER'S DER HOCHWALD
AND FRANZ GRILLPARZER'S DER ARME SPIELMANN.

Thesis submitted for the degree of
Doctor of Philosophy
at the University of Leicester

by

Keith Alan Bartlett
Department of German
University of Leicester

February 1992

UMI Number: U040828

All rights reserved

INFORMATION TO ALL USERS

The quality of this reproduction is dependent upon the quality of the copy submitted.

In the unlikely event that the author did not send a complete manuscript and there are missing pages, these will be noted. Also, if material had to be removed, a note will indicate the deletion.



UMI U040828

Published by ProQuest LLC 2015. Copyright in the Dissertation held by the Author.
Microform Edition © ProQuest LLC.

All rights reserved. This work is protected against
unauthorized copying under Title 17, United States Code.



ProQuest LLC
789 East Eisenhower Parkway
P.O. Box 1346
Ann Arbor, MI 48106-1346



7501024674

X 75190703X

ABSTRACT

»Space and Symbolism in the Restauration Novelle«

With Particular Reference to Jeremias Gotthelf's Die Schwarze Spinne, Adalbert Stifter's Der Hochwald and Franz Grillparzer's Der Arme Spielmann

by
Keith Alan Bartlett

The study looks at symbolism, especially the symbolism of space and visuality, in three Restauration Novellen.

Gotthelf's Die Schwarze Spinne presents a religious dilemma in spatial form. Specific motifs such as changing shape and absence of position become consistent correlates of evil. If the godless characters are foreigners who have abandoned their former homes, the Christian ones affirm and restore existing space, remaining where they were born. This contrast relates to the over-riding concept of »Neu-gier« in the Novelle. Gotthelf's ultimate rejection of anything new is given spatial form and placed within its ethical, political and religious contexts.

As in Gotthelf's Novelle, the landscape described in the frame of Stifter's Der Hochwald creates spatial norms which embody ethical values. By contrast, the remainder of Novelle – dealing with Clarissa's love for Ronald and the Swedish sacking of her father's castle – portrays deviations. These two strands of plot also run in parallel, with the fall of the castle emerging as an allegory of Clarissa's loss of innocence. In observing this disaster through a telescope she witnesses her own moral downfall. But the castle also appears as a »dice«, the ultimate symbol of fate. The question of responsibility is therefore never resolved.

In Grillparzer's Der Arme Spielmann the elements of place, position and movement have narrative functions. Above all they develop the antithesis between Jakob and »das Volk«. This antithesis possesses a moral dimension, with absence of movement generally conveying an allegiance to the past. While covert forms of »theatrical« symbolism sustain the opposition of Jakob and society, the description of the festival also creates a network of analogies between them. The narrative is also sustained on various, conflicting levels concurrently, presenting a world which is dialectical – simultaneously discordant and harmonious. This all-pervasive relationship finds its ultimate expression in Jakob's room.

»Die Freiheit ist...eigentlich der leere Raum, den die Menschen mit sittlichen Taten erfüllen sollen«.

Adalbert Stifter: »Die Octroierte Verfassung«, in Pädagogische Schriften, (Paderborn, 1960), 30.

TABLE OF CONTENTS

I.	INTRODUCTION.....	4
II.	JEREMIAS GOTTHELF'S DIE SCHWARZE SPINNE.....	9
2.1	Man And Space In The Frame.....	9
2.2.	Man and Space In The Legends.....	17
2.2.1.	»Displacement«	19
2.2.2.	»Intrusion«.....	22
2.2.3.	»Replacement«	26
2.3.	Frame and Legends	29
2.4.	The Ethical Dimension.....	37
2.5.	Ethics and Space.....	43
2.6.	Das Fremde	45
2.7.	The Hornbach Farmhouse	49
2.8.	Old And New	54
2.9.	Conclusion.....	65
III.	ADALBERT STIFTER'S DER HOCHWALD.....	69
3.1.	Introduction.....	69
3.2.	Stifter's Portrayal Of Space.....	72
3.3.	Introduction To Der Hochwald.....	76
3.4.	Two Spaces In Der Hochwald	77
3.5.	The Forest, Permanence And Seclusion	79
3.6.	Ronald	86
3.7.	The Castle.....	89
3.8.	Symmetry	93
3.9.	The Morality of Space.	108
3.10.	The Legends	120
3.11.	Perception And Seeing	123
3.12.	Conclusion.....	128
3.13.	Comparison With Die Schwarze Spinne.....	133
IV.	FRANZ GRILLPARZER'S DER ARME SPIELMANN.....	140
4.1.	Introduction.....	140
4.2.	Space In Der Arme Spielmann.....	143
4.3.	Vertical Space.....	148
4.4.	Horizontal Space	155
4.5.	»Innen« and »Außen«.....	159
4.6.	Morality.....	169
4.7.	The Festival.....	176
4.8.	Image and Reality.....	186
4.9.	Theatricality and Literal Symbolism	192
4.10.	Jakob and »das Volk«.....	207
4.11.	Der Schimmelreiter.....	215
4.12.	Conclusions	220
V.	CONCLUSION.....	235
VI.	SELECT BIBLOGRAPHY.....	237
VII.	ABSTRACT.....	249

I.

INTRODUCTION

Each individual has his or her own unique perception of space. Size is relative to one's own stature, colour a mere »sensation produced on (the) eye by rays of decomposed light«¹. Private experience, social conditioning and hereditary factors combine to shape a personal awareness in which claustrophobia and agoraphobia are but two of the most extreme reflexes. Similarly every generation has a different understanding of space. Any modern response must be partly defined by advances in micro-photography, the invention of ultra-sonic scanning and the achievements of astronauts. Such developments have a common impact, countering any purely individual nuances. The perception of space is therefore both a personal and a historical process. Its literary presentation is a legitimate topic for analysis on both counts.

A fascination with origins arose during the mid-nineteenth century: Darwin was studying heredity, Marx and Engels investigating the impact of man's social roots. Simultaneously an interest in man's geographical legacy was emerging: museums sprang up at an unprecedented rate and local history became a common pursuit, testifying to the interest in space as part of a chronological process. Literature took on a stronger topographical flavour, with creative works being given authentic settings as part of a new realism. Major authors also began compiling legends from, or writing about, specific localities: the year 1841 alone saw Stifter writing his Aus dem Alten Wien, Gotthelf his Bilder und Sagen aus der Schweiz, Droste-Hülshoff her Bilder aus Westfalen and Storm collecting local tales near the Danish border.

This decade also forms a major staging-post in Central European history. The ousting of the French aristocracy in 1789 and the Napoleonic Wars early the next century had created a new political turbulence, the ripples of which were continuing to disturb an already unstable equilibrium. The troubled tension between political repression and popular unease that had existed since the Congress of Vienna of

¹ Concise Oxford Dictionary.

1815 suddenly erupted into open conflict, overturning Metternich's aristocratic leadership. Such upheavals in the political establishment had also prompted the growth of nationalism in both Germany and the Austrian Empire, raising further questions about the validity of existing geographical boundaries. Industrialisation was also changing the face of society: capitalist values were gaining acceptance, the power of money challenging that of ancestral rights. Centres of population emerged and factories changed the profile of the landscape. The first railways were being built, shrinking the earth and threatening to replace traditional values like »Angesessenheit« with those related to mobility. Political and social developments therefore found a spatial focus, as changes to man's environment mirrored those in the political and social landscape.

These changes were also reflected in the portrayal of space in works of art. The landscapes preferred in the first two decades of the century had been open and endless, the eye being drawn consistently upwards and into the distance. Any shapes within them had been generally random and lacking coherence, often merging with one another. Space appeared to be presented not for its own sake, but as a vista designed to intimate something mystical at an undefined point out of sight. These infinite landscapes encouraged, even demanded movement, movement which was often indiscriminate, arbitrary and accidental. In a culture dominated by a longing for the unknown, space became a pretext for a horizon.

By the middle of the century this type of landscape had been discarded. Space was not only being presented for its own sake; the majestic and vast arenas favoured by the Romantics had yielded to secluded and limited domestic settings. These not only possessed a very distinct horizon but were usually segmented in nature - divided up into specific and clearly delineated areas, each of which had its own particular characteristics. Romantic »Wanderlust« had given way to patterned, regular movement between fixed points within landscapes which impeded motion - indeed often to no movement whatsoever. The closed space of the 1840s is as characteristic of Restoration culture as the infinite landscape had been of the previous generation². This

² Compare: »Gerade dieses zentrale Raummotiv, der gefühlvolle Blick vom umfriedeten Raum aus durchs Fenster, scheint mir einen Wesenszug darzustellen, der Raabe mit vielen etwas älteren Zeitgenossen verbindet und welchen als "biedermeierlich" zu

»increased interest in topographical detail« has often been »written off as mere regionalism«³, but restricted, enclosed areas very much shape Biedermeier creativity, leading to an emerging fascination with architecture, man's most fundamental attempt to define his own space.

German literary scholarship has been traditionally interested in landscape and nature, concepts which - with their strong connotations of indigenous value - appealed to a culture seeking its own roots. Dissatisfaction with these concepts was reflected in the establishment of the literary category of »Raum« in the 1960s and 1970s⁴. Space, as the translation of »Raum«, embraces not only natural landscape, but also urban environments, domestic interiors, the sea and the vertical dimension. As that dimension which is potentially explorable by vision and movement, »space« facilitates a more abstract approach than »landscape« and thus the inclusion of elements like shape and direction.

Most of these recent studies of space have been largely, indeed often purely, descriptive. Distinctions have been advocated, categories created and space classified according to the new typology. These analyses have often had a broad base, comparing the environments and spatial motifs presented in a range of works by the same author. As a result many of these studies have seemed excessively abstract, and while developing a valid new approach, they often appear to »by-pass« the works in question and even the author. In looking at the relationship between space and symbolism, this study attempts to draw out the potential meaning of specific locales. It seeks both to describe them and, having identified their referential implications, to place them in the

bezeichnen man wohl nicht anstehen wird...Der Blick vom Umhegten ins (relativ) Offene ist eine durchgängige Raumvorstellung, und man geht wohl nicht fehl, wenn man sie als Konkretisierung eines bestimmten Lebensgefühls bewertet«. Meyer, Herman: »Raum und Zeit in Wilhelm Raabes Erzählkunst«. In Deutsche Vierteljahresschrift für Literaturwissenschaft und Geistesgeschichte 27, 1953, 237-267, here 245-6. Also: »So ist den Romantikern im Gegensatz zu Stifter der weite Raum erfüllt, sie schwingen in ihm, und seine Offenheit ist die Offenheit ihrer Seele. So erleben sie im Raum auch nicht die Unendlichkeit, sondern ihre eigene Unbegrenztheit, sie kennen nicht den Horizont, sondern eine ins Blaue verdämmernde Ferne«. Wolbrandt, Christine: Der Raum in der Dichtung Adalbert Stifters (Zürich 1967), 137.

³ Paulin, Roger: The Brief Compass. The Nineteenth-Century German Novelle (Oxford, 1985), 67-8.

⁴ See, for example, Wolbrandt, op. cit., and Irmscher, Hans Dietrich: Adalbert Stifter. Wirklichkeitserfahrung und Gegenständliche Darstellung (Munich, 1971), particularly pages 140-261.

wider context of related spatial and visual motifs. It attempts to analyse not only specific symbols but also to summarise the tensions informing the spatial dimension as a whole and to use these as a key to the interpretation of individual works - in short to make space as an abstract entity »relevant« to the creative impulse.

The Novelle, the dominant literary genre in mid-nineteenth century Germany, owes its pre-eminence as much to the reductive trend that was seen in the portrayal of space as to the popularity of literary periodicals and almanachs during the period. In its compactness, taut structure, selective visibility and preference for intimation rather than articulation, it has long been recognised as forming an ideal vehicle for symbolic illumination⁵. Indeed, since Heyse posited his famous »Falkentheorie«, a visual focus and symbolic density have often been regarded as a pre-requisite of the genre. The »Rahmennovelle«, above all, with its shift in narrative perspective, gives this symbolism sharper contours and greater definition.

This thesis consists of analyses of three short Restoration prose works: Die Schwarze Spinne by Jeremias Gotthelf, Der Hochwald by Adalbert Stifter and Der Arme Spielmann by Franz Grillparzer. Although none of these works were initially described as »Novellen« by their authors, their form corresponds to the modern usage. Indeed, they have often been viewed as model Novellen. As all of these works were published in the seven years preceding the 1848 revolution, they also provide a concentrated sample for analysis.

Each of the Novellen has a historical theme. But although they depict real events - the mediaeval plague in Die Schwarze Spinne, the Thirty Years War in Der Hochwald and the flood of Vienna in Der Arme Spielmann - the authentic context acts as a fictional platform. Each

⁵ This was confirmed by Friedrich Schlegel as early as 1801 - »die Novelle ist sehr geeignet, eine subjektive Stimmung und Ansicht, und zwar die tiefsten und eigentümlichsten derselben indirekt und gleichsam sinnbildlich darzustellen...Man isoliere diese natürliche Eigenheit der Novelle, man gebe ihr die höchste Kraft und Ausbildung, und so entsteht jene oben erwähnte Art derselben, die ich die allegorische nennen möchte, und wenigstens, mag man sie so oder anders bezeichnen sollen, sich immer als der Gipfel und die eigentliche Blüte der ganzen Gattung bewähren wird«. Schlegel, Friedrich: »Nachricht von den poetischen Werken des Johannes Boccaccio«, in Kritische Friedrich-Schlegel-Ausgabe, herausgegeben von E. Behler, (Munich, 1967), Band II, 393-395.

Novelle also portrays a distinct type of space: Gotthelf's is set within a narrow Swiss valley, Stifter's in the expansive forested regions of Bohemia while Grillparzer takes us into the urban metropolis of Vienna. In each work domestic space has the same status as natural landscapes, with human constructions playing a central role in each interpretation.

I should like to thank the Department of Education and Science and the Deutscher Akademischer Austauschdienst for their financial support; the staff of the Staatsbibliothek Preußischer Kulturbesitz in Berlin and of Hamburg University Library for their assistance in matters of research; Professor Martin Swales of University College London for his encouragement and advice, and Dr Ian Roe of Reading University for his comments and an early glimpse of his forthcoming book on Grillparzer; the staff of Leicester University's German Department; and Renate, Anita and Linda Stapel, three generations of one family, who supported me in their very different ways. My interest in the Restauration Novelle stemmed from lectures given by my supervisor, Miss P. M. Boswell.

Jeremias Gotthelf's Novelle Die Schwarze Spinne relates the events surrounding a christening in the Swiss Emmental. The traditions, expectations and observances that the occasion embraces are described in detail within the three sections of the frame. During the course of the day the baby's grandfather narrates two legends. Just as the christening opens up bright perspectives of his house's future, so these two internal narratives take us back to its sombre and distant past, tracing the two occasions when the godlessness of its inhabitants led to the valley's devastation by a plague of black spiders. According to the legends the mother spider is held captive in an ancient black window post. This has retained its place next to the door in the successive houses that have been built for the family on the site.

The Novelle's setting is authentic. The valley is that of Wasen, to the North East of Berne. A similar black window post was still in existence in the valley at the time of the First World War.

Like Stifter's Der Hochwald and Grillparzer's Der Arme Spielmann, Die Schwarze Spinne begins with a topographical description. Through the medium of gradual, systematic movement Gotthelf establishes his space, guiding his readers step by step, steadily and methodically, towards the focal point of the action. He begins with the widest perspective, that of cosmic space and the image of the sun rising over the walls of the valley of Wasen:

»Über die Berge hob sich die Sonne, leuchtete in klarer Majestät in ein freundliches, aber enges Tal...« [7]¹.

¹ All page references to Die Schwarze Spinne are given in squared brackets and taken from Volume XVII of Jeremias Gotthelf: Sämtliche

Having established the external parameters of the action, the progression is continued, the outskirts of the valley forming the next port of call:

»Aus vergoldetem Waldessaume schmetterte die Amsel ihr Morgenlied, zwischen funkelnden Blumen in perlendem Grase tönte der sehnsüchtigen Wachtel eintönend Minnelied, über dunkeln Tannen tanzten brünstige Krähen ihren Hochzeitreigen oder krächzten zärtliche Wiegenlieder über die dornichten Bettchen ihrer ungefederten Jungen« [7].

The second paragraph takes the reader from these specific outlying areas towards the middle -

»In der Mitte der sonnenreichen Halde hatte die Natur einen fruchtbaren, beschirmten Boden eingegraben...« [7]

- where, nestling in the centre of an orchard, the Hornbach farmhouse - the day's centre of operations - appears:

»mittendrin stand stattlich und blank ein schönes Haus, eingefasst von einem prächtigen Baumgarten« [7].

Here the well provides the initial point of reference: horses are being combed »in des Brunnens Nähe« [8]; the cows are drinking out of the trough; and the maids are washing their faces and collecting water for the house. The reader is then conducted through the farmyard via the »rein gefegter Bank vor dem Hause neben der Türe« [8] before being transported inside the building into the »weite« kitchen [9]. Here the narrator focuses on smaller objects, each of which also has its own spatial attributes: the »mächtiges« fire [9], the »weite(r)« pan [9] and the coffee-mill which is »zwischen den Knien einer frischgewaschenen Magd« [9].

A number of schematic principles shape this journey. It is structured according to a law of diminishing size and also progresses from the outskirts to the middle, steadily moving inwards from the centre of the universe to its counterpart in the valley². Indeed, as the journey terminates at the entrance to the cellar, a further common formula can be identified: progression downwards. Systematic and

Werke in 24 Bänden, herausgegeben von Rudolf Hunziker, Hans Bloesch, Kurt Guggisberg und Werner Jucker (Munich, Berne, Zurich, 1911-1977).

consistent direction is a central force in this predominantly visual portrait.

This sense of pattern that the spatial portrait conveys is cemented by further identifiable sequences within the opening description. The second sentence not only traces the progression from morning to night - »Morgenlied...Wiegenlied« [7] -, as indeed the three sections of the frame do; the natural progression from love - »Minnelied« [7] -, through marriage - »Hochzeitreigen« [7] - to birth - »ungefiederten Jungen« [7] - is also preserved. A similar sequence underlies the introduction of the characters who - as members of a patriarchal Bernese »Großfamilie« - are introduced largely in hierarchical order³.

In establishing the geographical context of Die Schwarze Spinne Gotthelf is not unduly concerned with stimulating the reader but more with establishing patterns. The principles of constant direction and regular reduction in size and the preference for typical, even stereotypically Romantic imagery⁴ can therefore both be seen as evidence of a rejection of creativity in favour of predictability. Gotthelf has a set starting point and a predetermined destination. With almost mechanical, clockwork certainty he slowly leads the reader towards his goal. Through recurrent motion inwards and downwards Gotthelf creates and satisfies expectations in his readership. He establishes norms by encouraging the reader to think in sequences and patterns.

The imagery may be Romantic but the choice of landscape is not. Nature is no longer the focus of attention. Gotthelf's landscape has become domesticated, dominated by a human artefact, an edifice. Gone also is the infinite vista, replaced by the closed space of the »enges

² »Jeder Absatz bringt ein geschlossenes Bild, und in geradliniger Folge führen die Bilder allmählich ins Innere des Hauses hinein«. Salfinger, Theodor: Gotthelf und Die Romantik (Basel, 1945), 151.

³ Compare Lindemann, Klaus: Jeremias Gotthelf. Die Schwarze Spinne. Zur biedermeierlichen Deutung von Geschichte und Gesellschaft zwischen den Revolutionen (Paderborn, 1983), 188.

⁴ Hughes speaks of the »rather faded romanticisms« of the opening paragraphs. Hughes, G.T: »Die Schwarze Spinne as Fiction«. In German Life and Letters 9, (1955-6), 250. R. E. Keller - in his essay »Language and Style in Jeremias Gotthelf's Die Schwarze Spinne«. In German Life and Letters (10, 1956-57), 5-6 - echoes this one year later. Salfinger sees Die Schwarze Spinne as the most Romantic

Tal« [7], »diesen Winkel in diesem engen Graben« [25]. Indeed, this is not only closed, it is compartmentalised space. The restricted vision of the valley of Wasen is highly structured. Each segment within the valley is introduced individually. Each is differentiated from its immediate surroundings. These spaces do not flow into one another. They are quite distinct entities, each being described in sequence in a separate paragraph. The space is delivered in instalments as part of a highly structured guided tour⁵.

The geography of Die Schwarze Spinne is one in which position, especially relative position, gains significance. Prepositions, adjectives and epithets relating to locations abound in the opening paragraphs. The sun rises »über die Berge«; the thrush is singing »aus vergoldetem Waldessaume« [7]; the quail is »zwischen funkelden Blumen in perlendem Grase« [7]; the crows either dancing »über dunkeln Tannen« [7] or singing »über die dornichten Bettchen ihrer ungefederten Jungen« [7]⁶. The characters are also given their bearings. All of the major characters are not only depicted in relation to space, they are identified with specific locations, places where they exert power. The grandfather is patrolling the farmyard, giving instructions and ensuring that everything is clean and tidy for the christening. The grandmother has her place »vor dem Hause neben der Türe« [8], overseeing the entrance to the farmhouse and making sure that all the pigeons get their fair share of the breadcrumbs. The mother of the new-born baby is identified with the kitchen, standing »unter der offenen Stubentüre« and giving instructions to the midwife on how to make the coffee. Each

of Gotthelf's works. Salfinger, op. cit., 147. For Lindemann the opening is »pathetisch anmutend«, op. cit., 177.

⁵ In this respect it is difficult to agree with Heufer, who notes a »merkwürdige Raumlosigkeit und fehlende Perspektivik der Darstellung« in the opening paragraphs. »Dem Erzähler liegt augenscheinlich wenig daran, die Ortsverhältnisse, Distanzen...zu konkretisieren«. Heufer, Jörg: Das Vaterbild als Kennzeichen literarischer Weltdeutung (Cologne, 1975), 39. The opening description lacks individuality, not spatiality.

⁶ There is considerable activity »um das schöne Haus« [8]; the horses are being combed »in des Brunnens Nähe« [8]. The house itself is in the middle of the »fruchtbaren, beschirmten Boden« [7], which itself is »in der Mitte der sonnenreichen Halde« [7].

of Gotthelf's major characters has a designated sphere of influence, a proper place⁷. Everybody is where he or she should be.

The landscape presented by the narrator-guide is stable and enduring. The contemporary valley of Wasen remains constant, its attributes fixed. The portrayal exudes compactness, solidity, certainty. Everything fits neatly together.

The Hornbach farmhouse epitomises this quality of permanence. Whenever the house has become dilapidated the occupants have decided to adopt the advice of a local sage -

»ein neues Haus könnten sie wohl bauen an die Stelle des alten und nicht anderswo« [96]

- and rebuilt the house in its previous place. When confronted by the same dilemma some centuries later, the grandfather of the frame - the narrator of the two internal legends - emulated his predecessor and adopted the same conservative ethic:

»Aber auch das alte Haus ward wiederum alt und klein, wurmstichig und faul sein Holz...Mein Vater hätte schon bauen sollen, er konnte es erwehren, es kam an mich. Nach langem Zögern wagte ich es. Ich tat wie die Früheren...« [96].

The farmhouse itself has therefore formed a constant within the valley of Wasen during the six hundred years spanned by the Novelle. It has been rebuilt twice, each time on the same site, each time on its previous foundations. It is a permanent fixture, cradled in the middle of the valley, in its proper place.

House and site also have their own permanent feature: the »schwarzer Fensterposten« or »Bystel« [25]. Regardless of any other changes to the structure of the farmhouse, this window post has always been retained. With each rebuilding it has been removed from the old edifice and inserted into the new one, once again in accordance with the sage's advice. Since the initial plague it has linked generations of houses and guaranteed the permanence and stability of the valley and

⁷ »Der Mann ist es, der die Umwelt des Hofes überwacht; die Grossmutter gehört schon näher zum Haus, in dessen Küche, dem Mittelpunkt der Festvorbereitungen, die junge Frau waltet. Jeder Mensch betätigt sich an seinem ihm zugehörenden Ort«. Huber-Bindschedler, Berta: Die Symbolik in Gotthelfs Erzählung "Die Schwarze Spinne" (Zurich, 1956), 27.

its community. Whatever else happens, the post remains »fest und eisenhart« [96]. Just as the house has its permanent position in the middle of the valley, so the window post also has a normative location, »gleich neben dem ersten Fenster« [25], by the door. In the grandfather's words it has a proper place:

»ein Berg fiel mir von der Seele, als endlich alles *an seinem Orte* stund« [96-7].

Not only have the house and post changed little during the past centuries; the occupants have effectively also remained the same. Generation after generation of the grandfather's ancestors have lived and died in the house. The site therefore links house and family, both of which are permanent fixtures there. Once again explicit advice is given by an old sage - this time by the grandmother of the first legend to her grandchildren - who rejects an offer to build a new house:

»Die Ritter wollten ihnen bewilligen, ein neues Haus zu bauen...Aber die alte Großmutter wollte es nicht tun...Das faßten die Kinder, blieben im Hause [79].

Like the house the window post has its occupant, indeed the house's one truly permanent occupant: the spider which - barring one brief excursion - has been kept captive in the post since the time of the first plague. In retaining the post by the window the grandfather is therefore reaffirming the spider's established position and in rebuilding the house on the same site the spider's place.

Position therefore emerges as a central feature of Gotthelf's geography and characterisation. Each space was portrayed in relation to its direct environment, each character in relation to a space. The house has its proper position in the »Mitte« of the valley. It is ringed as if concentrically by the »fruchtbaren, beschirmten Boden«, the orchard, and the mountains which give the valley its shape and identity. Everything else takes its position from this »Mitte«, revolving centrifugally around the axis symbol of the post. Neither these boundaries nor the »Mitte« change throughout the action of the Novelle. They form fixed co-ordinates, a constant structure within and against which the events of the Novelle take shape. The family has its place in

the house, the spider in the post. »Alle Dinge stehen unversehrt an ihrem Ort«⁸.

In the frame the characters uphold this spatial order, reaffirming existing space. Through their actions and the comments of the narrator a notion of proper place is established. Each of the characters has his or her proper position or domain and acts accordingly within it. The spider's place in the window post and the family's in the Hornbach farmhouse become the conscious expression of the family's values and belief, a statement in space. The house and window post become a monument to this philosophy, a shrine to their values and beliefs.

The movement of the characters in the frame, especially before the christening, is deliberate and functional. Characters move carefully and efficiently from one place to another for specific reasons. The description lacks neither humanity nor energy. But it is imbued with the ethos of purposeful instrumentality. Movement reflects the industry of the occupants, and their »eilfertige Emsigkeit« [8] manifests itself in »ein reges Leben« [8]. But the energy expended is not reflected in pace. The grandfather walks »langsam« [8] and when people move in groups - as they generally do in the frame - they walk at his pace. In the opening paragraphs everybody is carrying something from one place to another, usually something heavy⁹. Human movement is therefore determined and regulated by these objects. From the gradual rising of

⁸ Muschg, Walter: Jeremias Gotthelf, Eine Einführung In Seine Werke (Bern, 1954), 207. This notion of proper place appears to have played a significant role in the Gotthelf's thinking. In Der Armennot he wrote: »Jeremias Gotthelf is kein Zelot, kein Träumer, aber er ist ein Schweizer, hat gern jedes Ding an seinem Ort, nicht ums ganze Haus herum den Mist, nicht beieinander Stall und Wohnung, nicht in einem Schauspielhaus den Himmel« Armennot, 412. Quoted in Godwin-Jones, Robert: Narrative Strategies In The Novels Of Jeremias Gotthelf (New York, 1986), 9. Similarly »In der großen Weltenordnung hat für ihn jedes Ding seinen ihm zugewiesenen Ort, jedes einzelne trägt zudem die Zeichen des Allgemeinen an sich«. Neuenschwander, Martin: Jeremias Gotthelf als Dichter der Ordnung (Zurich 1966), 55.

⁹ The farmer's lad is carrying a shovel and broom, the maids transporting water, Benz a heavy piece of cheese, the messenger delivering the sack of saffron. The Godmother is holding so much that she can hardly move. Even those characters who aren't moving have something in their hands.

the sun which opens Die Schwarze Spinne the reader is immersed in the tempo of progressive and purposeful motion.

All of this occurs within a context pregnant with symbolic significance. Everything is the expression of some hidden significance. One of the Godfathers is wearing the »Zeichen der Ledigkeit« [15]. The physical cleanliness of the house is »ein Zeugnis...des köstlichen Erbgutes angestammter Reinlichkeit« [7]. The inhabitants are celebrating that day when Christ returned to heaven, »zum Zeugnis, daß die Leiter noch am Himmel stehe, auf welcher Engel auf- und niedersteigen« [7]. The flora around the house is »dem Menschen ein alle Jahre neu werdendes *Sinnbild* seiner eigenen Bestimmung« [8]. Even the cows' contentment finds concrete expression in »die Spuren ihrer Behaglichkeit« [8]. Carrying itself forms part of the christening's wider mythology - the grandfather »hat den Glauben, daß ein Kind, welches man nicht zur Taufe trage, sondern führe, träge werde« [11] - while the Godmother, according to local tradition, endeavours to impress her male counterparts by the way she carries the child to its christening: »dem schönen, ledigen Götti zu zeigen, wie stark ihre Arme seien und wieviel sie erleiden möchten« [16].

For all its purpose and functionality, the movement in this model community therefore also has a symbolic dimension. The movements and actions of the characters may be seen as part of a wider performance, a conscious demonstration which is repeated on days of particular importance. In the symbolic purification of the house's surrounds, the preparation of the food and drink, the roles adopted by the diverse members of the household and the general fulfilment of local observances, the reader is presented with a ceremony every bit as rigid and formal as the one that takes place later in the church. The characters are efficient agents, stage hands in the performance of the christening. They witness the enactment of a ritual, and the willingness to participate in it becomes a demonstration of faith¹⁰.

¹⁰ Similarly Waidson: »all take their part in the occasion with decorum and know that they have a typical, exemplary role to play; they are to submerge their private individuality in order to become participants in an impersonal ritual« Die Schwarze Spinne, edited by H.M. Waidson, (Oxford, 1971), page xvi. Jamie Rankin goes as far as to see this as a degenerate and »empty ritual«. Contrasting the characters of the frame with the self-sacrificing heroes of the legends, he transforms the former into

Not only is the pace of human movement limited in the frame, the pace of the action is also persistently retarded. The Godmother arrives late, only to be compelled to eat and drink more than she wants and therefore keeps the Godfathers waiting. The christening party pauses for a drink and the innkeeper's wife has to urge them to be on their way. On the way back they also »fanden manchen Grund, langsam zu gehn, stillezustehn« [19]. When they arrive home the conversation develops »etwas langsam« [20]. They pray »lange und feierlich...Dann erst griff man langsam zum blechernen Löffel...Das folgte sich langsam alles« [201]. Whenever someone comes, he or she has to begin the meal from the start. And whenever it comes to leaving one place for another - to enter the house for a meal or to leave for home at the end - nobody wants to make the first move: »so wollte doch keiner der erste sein« [97].

Indeed, the overall impression created by the action of the frame in Die Schwarze Spinne is one of people waiting for things to happen. In that symbolic tug-of-war between present and future that runs through the frame the former puts up the stiffest resistance. The past's concessions to the future are few and grudging, even when under the greatest pressure. Slow pace is affirmed both by the narrator and characters in the frame.

2.2

MAN AND SPACE IN THE LEGENDS

This sense of pattern is equally evident in the two legends. If the space in the frame is »static« and the pace within it slow, the two internal narratives swell with movement and pace. These legends

monstrous egomaniacs, each trying to outmanoeuvre the others through jealous one-upmanship. The visitors to the christening base much of their behaviour on what they want others to think of them«, he asserts, their »self-centredness« providing a »seductive distraction from the sacrament«. Rankin, Jamie: »Spider in a Frame: The Didactic Structure of Die Schwarze Spinne« in The German Quarterly (61, 1988), 403-418, here pages 410-13.

present space which is in flux and characters who want to change it. Their action consists almost exclusively of people moving or things being moved. These internal narratives shape the grandfather's values and legitimise his philosophy.

The first legend relates how Hans von Stoffeln, a local potentate in mediaeval times, coerces the peasants to build him a colossal castle. Not satisfied with this Von Stoffeln demands an avenue of beeches to be set up beside the castle. This task is to be completed within a month. The peasants - who with no time to harvest their crops already face starvation - begin to despair, at which point a Green Huntsman offers his help. This devil incarnate undertakes to relieve the exhausted peasants of the greater part of their burden, but demands in payment the next baby to be born in the valley - unbaptised. Although the menfolk want nothing to do with the offer Christine, a midwife living in the Hornbach farmhouse at the time, enters the pact. The Huntsman seals the agreement with a kiss on Christine's cheek.

When the priest learns what has happened he takes responsibility for protecting all newly-born babies. But after the first baby is baptised, a spot appears on Christine's cheek and gradually takes the shape of a spider. After the second a plague of poisonous little spiders is born from her cheek and these proceed to kill the peasants' livestock. The peasants then conspire to sacrifice the next baby, only to be thwarted at the last moment by the priest who reclaims it from Christine. At this point Christine mutates into the mother spider and unleashes a devastating plague on the valley. When almost all of its inhabitants have been killed a young mother, like Christine an occupant of the Hornbach farmhouse, resolves to save her children at the cost of her own life. She bores a hole in the window post, makes a peg and when the spider arrives she thrusts it into the post and rams the peg in behind it. With this the plague ends and peace returns to the valley.

The second legend follows precisely the same pattern as the first. Some two hundred years after the spider's imprisonment the occupants of the farmhouse have a new house built. Again, as with von Stoffeln's castle, it is a new construction that precipitates the disaster. The

servants who are left alone in the farmhouse run amok and the spider is again released to terrorise the valley. This second holocaust is also ended when someone sacrifices his own life for the sake of the community and his children and again incarcerates the spider in the window post.

Three spatial motifs recur throughout these internal narratives. The first is the rejection of proper space: the voluntary and permanent desertion by characters of their traditional places for another. This »displacement« occurs chiefly when new buildings are erected, buildings which the characters concerned then adopt as their new homes.

The second recurrent motif can be termed »replacement«. This occurs when something or somebody is returned to its original or proper place. Space is restored to its original state, and the initial »displacement« reversed. The sequence of »displacement« followed by »replacement« is repeated in each of the legends, indeed in various Novellen of the period.

The third motif in both legends is that of »intrusion« - the undesired infiltration of and penetration into other people's proper spaces. The main perpetrators are Christine and the black spiders in the first narrative, in the second legend the head servant. Intrusion generally occurs between the displacement and replacement in both of the internal narratives. The same sense of pattern that we saw in the opening description therefore also underlies the action of these two legends, with the similar sequences of events being underlined by the recurrent cycle of spatial motifs. We will look at these motifs in their order of appearance.

2.3

»DISPLACEMENT«

The mediaeval valley, as presented at the start of the first legend, is eminently recognisable. There *have* been changes in the six centuries prior to the frame, but the basic configuration is the same, with the farmhouse still standing in the centre of the valley, the castle

on the site of the modern hospital. The valley at the beginning of the first legend shows little change from the constant space we find in the frame.

The situation alters in the first legend with Von Stoffeln's decision to build the new castle. Unlike the grandfather's new house, this new castle is to be built in a different location - »dort hinten auf dem Bärhegenhubel« [27]. This is in no sense an appropriate site:

»Sonst bauten die Ritter ihre Schlösser über den Straßen...Warum aber der Ritter dort auf dem wilden, wüsten Hubel in der Einöde ein Schloß haben wollte, wissen wir nicht...« [27].

This new castle »auf dem nackten Gipfel« [35] becomes the subject of scorn amongst the other knights. It is not primarily the decision to build a new castle that is doubted, but its arbitrary, random and wanton position. In direct contrast to the grandfather, Von Stoffeln rejects the castle's existing position for no good reason whatsoever, for the Bärhegen is by common consent not a fitting place for such a castle.

The avenue of trees is Von Stoffeln's remedy to his folly. The castle's absurd position is to be camouflaged:

»"Mein Schloß ist fertig, doch noch eines fehlt, der Sommer kömmt, und droben ist kein Schattengang. In Zeit eines Monates sollt ihr mir einen pflanzen, sollt hundert ausgewachsene Buchen nehmen aus dem Münneberg mit Ästen und Wurzeln und sollt sie mir Pflanzen auf Bärhegen"« [29].

Again it isn't the construction of the avenue that causes the greatest consternation amongst the peasants. It is the fact that the beeches have to be transplanted, moved from their original place to another site. The senselessness is highlighted by the fact that numerous beeches are already growing near their destination:

»über drei Stunden weit sollten sie durch wilde Wege die Buchen führen mit Ästen und Wurzeln den steilen Berg hinauf, und neben diesem Berge wuchsen viele und schöne Buchen, und die mußten sie stehen lassen« [30].

Once again the issue of pointless displacement provides the nucleus of the action. Von Stoffeln wants to move to a new castle. This new castle is to be built in an absurd position. In an attempt to

spare his embarrassment, beech trees are to be moved from one side of the valley to another.

A further element of displacement contributes to the sealing of the pact. For Christine, in her curiosity, refuses to accept the traditional domain of a farmer's wife. As she is

»nicht von den Weibern, die froh sind, daheim zu sein, in der Stille ihre Geschäfte zu beschicken, und die sich um nichts kümmern als um Haus und Kind« [36]

she brings her husband's provisions herself instead of entrusting them to the maid:

»Christine wollte wissen, was ging, und wo sie ihren Rat nicht dazu geben konnte, da ginge es schlecht, so meinte sie.

Mit der Speise hatte sie daher keine Magd gesandt, sondern den schweren Korb auf den eigenen Kopf genommen und die Männer lange gesucht...« [36].

Again it is a spatial element which Gotthelf emphasises. Her presence is anomalous and the pact she seals with the Green Huntsman is a direct result of her rejection of her role in the house. Like Von Stoffeln she is not happy with her place, either spatial or social.

The motif of displacement occurs once more within the first legend, when Christine colludes with the peasants and succeeds in stealing the baby from the house. The element of position therefore plays as important a role in the first legend as in the frame of Die Schwarze Spinne. But whereas the frame focuses on stable space involving fixed relative positions, the first legend deals with wilful changes. Whereas the characters in the frame perpetuate existing space, Von Stoffeln and Christine reject it. Instead of things being left where they are, they are moved.

It is the failure of the peasants to move the trees to their new sites that leads them to despair and opens up the Novelle's moral dimension. The moral crisis is deepened when Christine leaves her house to seal the pact with the Huntsman. And the peasants' condemnation is complete when they collude to allow Christine to remove a new-born baby from its mother's arms. In the first legend displacement is therefore the source of the peasants' despair, the cause of their agreement with the devil and the means by which they fulfil the pact.

In the second legend it is not the erection of a new castle, but the construction of a new house that triggers off the action. The Hornbach farmhouse is now occupied by the inept and submissive Christen and his domineering mother and wife. Uncomfortable in the farmhouse, the family build a new, extravagantly splendid one, again in a different location - »dort, oberhalb des Baumes« [83]. Christen may be unhappy at the prospect of leaving the servants to their own devices, but tacitly accepts it:

»Im alten Hause blieb das Gesinde alleine, lebte, wie es wollte, und wenn Christen dasselbe auch unter seiner Aufsicht haben wollte, so duldeten die Weiber es nicht, und schalten ihn« [84].

The grandfather of the frame points to the inherent dangers of the servants being left to their own devices:

»Daher war drunten keine Ordnung und bald auch keine Gottesfurcht, und wo kein Meister ist, geht es so durchweg. Wenn kein Meister oben am Tische sitzt, kein Meister im Hause die Ohren spitzt, kein Meister draußen und drinnen die Zügel hält, so meint sich bald der der Größte, der am wütesten tut, und der der Beste, welche die ruchlosesten Reden führt« [85].

Not only is the family no longer in its proper place - the original farmhouse - but the head of the household is, like Christine, also absent from his duties. The result of this is that the peg which keeps the spider captive in the post is also removed, the spider escapes and the plague is once again unleashed upon the valley. Two elements of displacement therefore combine to bring renewed disaster upon the valley.

2.4

»INTRUSION«

Displacement is linked closely with the motif of intrusion. Following the sealing of the pact with the Green Huntsman and his transportation of the beeches to Bärhegen, it is this motif which

dominates the first legend. With the Huntsman threatening to claim payment, attention focuses on those houses where babies are to be born. On the first occasion the priest is called to prevent the Huntsman from breaking in and stealing the baby:

»Ums Haus, in welchem das Weib ihrer Stunde harrete, zog er den heiligen Bann mit geweihtem Wasser, den böse Geister nicht überschreiten dürfen, segnete die Schwelle ein, die ganze Stube« [49].

Again the area around the house is purified and cleansed, this time with holy water, cementing the association established in the opening section of the frame and contrasting with the recurrent image of fire in the legends. The baby can be safely baptised and the prospect of it being stolen is slight. But by the time of the second birth the dramatic content of the Novelle is rooted firmly around the walls and doors of houses. Christine, tormented by the spider growing on her cheek, has now become the main threat and the men have to stop her:

»Christine wollte hinein ins Haus, aber starke Männer wehrten es« [53].

Eventually the priest again appears in time to protect the house -

»zur Zeit noch konnte er das Haus schützen« [53]

- leaving Christine impotent and desperate outside:

»es wurde das Kind getauft, und Christine umkreiste vergeblich und machtlos das Haus« [53].

With the third birth the threat of intrusion has grown considerably. With their material prosperity at stake the peasants turn a blind eye to the impending felony, delay the priest and agree to let Christine steal the baby and pay off the Huntsman. Once again the focus lies on a house, this time the Hornbach farmhouse. With no men to help her, it is the pregnant woman's frail grandmother who tries to prevent the theft:

»Sie hatte das Stübchen wohl verschlossen und schweres Gerät vor die Türe gestellt« [60].

But Christine is waiting expectantly outside, ready to break into the house -

»Frohlockend hatte Christine draußen auf dem Acker allem zugesehen...da kann man sich denken, in welcher Angst die

armen Frauen schwammen...Sie hörten, wie Christine nicht von der Türe wich; es fühlte das arme Weib seiner wilden Schwägerin feurige Augen durch die Türe hindurch« [61]

- and when the child is born she demolishes the barricade erected by the grandmother and steals the baby:

»Die Türe flog auf von wütendem, vorbereitendem Stoße, und wie auf seinen Raub der Tiger stürzt, stürzt Christine auf die arme Wöchnerin...Zagen und Grauen ergriff die Männer, als Christine mit dem geraubten Kinde herauskam« [61].

The baby spiders - like their mother - are also cast in the role of the intruder, infiltrating the stables: the peasants do not hear »wie das Vieh brüllte und tobte im Stalle« [54], only later realising »wie in ihre Ställe die Not gebrochen« [55]. Just as nobody tried to stop Christine breaking in and stealing the baby, so it proves impossible to stop her offspring entering the barns:

»Von diesen Spinnen konnte man keinen Stall, in dem sie waren, säubern,...konnte keinen Stall, in dem sie noch nicht waren, vor ihnen behüten« [55].

However, with the baby's rescue by the priest and Christine's metamorphosis the attention is focussed on the mother spider. She then turns her attention to the people, penetrating every building in the valley, and breaking into the new castle to kill Von Stoffeln and his knights. Human edifices, even more than their occupants, appear to be the main target of this »einbrechende Plage« [57].

Fear of the Huntsman's revenge is also cast in the mantle of the intruder. After his demand for the unbaptised child »drang...der Schrecken in alle Häuser« [33] while the castle becomes the main target for this fear: »Die Kunde von diesem Schrecken war natürlich alsobald ins Schloß gedrungen« [69]. And with the death of a Polish knight, who had set out to kill the mother spider, panic truly crosses the threshold:

»Da kehrte der Schreck erst recht ein ins Schloß; sie schlossen sich ein und fühlten sich doch nicht sicher« [71]¹¹.

Even death through the spider is formulated in similar terms. »Durch den Helm hindurch hatten die Füße der Spinne sich gebrannt dem Ritter bis ins Gehirn hinein, den schrecklichsten Brand ihm dort

¹¹ Similarly: »Noch war es nicht Tag geworden, so war die Kunde in jeglichem Hause« [88].

entzündet« [71] as it »brannte den Tod ein« [72] and »ihnen einimpfte den feurigen Tod« [87]. This motif finds its most vivid expression in the deaths of Von Stoffeln and his entourage as the plague and everything associated with it is presented in terms of intrusion and persistent penetration inwards:

»Da begann die Glut zu strömen *durch* Gehirn und Blut,
gräßlich schrie er auf, fuhr mit der Hand nach dem
Kopfe...einer nach dem andern schrie auf, von Glut verzehrt,
und von des Pfaffen Glatze nieder glotzte sie in den Greuel
hinein, und mit dem Becher, der nicht aus seiner Hand
wollte, wollte der Pfaffe den Brand löschen, der loderte *vom*
Kopfe herab durch Mark und Bein. Aber der Waffe trotzte
die Spinne und glotzte von ihrem Throne *herab in den*
Greue« [72].

The pattern of recurrent intrusion continues in the second legend with the head servant's invasion of the sacred space of the black window post. Once again it is the idea of penetration that characterises his language, as the drunken head servant threatens the maids with the spider, »die drinnen« [85]. He »wolle sehen, was drinnen sei« [85], and, taking a drill to the peg, releases the spider from its two hundred years of captivity. As with the theft of the unbaptised baby a process of penetration inwards - on this occasion drilling - combines with that of displacement - the removal of the peg - in the release the spider.

Then, once again the emphasis shifts to buildings, with the spider in the role of housebreaker - »die Spinne...las zuerst die üppigsten Häuser sich aus« [88] - beginning with the new house built by Christen's mother and wife:

»bald erscholl ein ähnliches Wehgeschrei aus dem neuen
Haus, und Christen...meinte, es seien Räuber
eingebrochen...Er fand keine Räuber, aber den Tod« [87-8].

The spider then »punctures« every house, bringing death to the inhabitants:

»Wie sie früher meist hier einen, dort einen gezeichnet hatte
zum Tode, so verließ sie jetzt selten ein Haus, ehe sie alle
vergiftet; erst wenn alle im Tode sich wanden, setzte sie
sich auf die Schwelle und glotzte schadenfroh *in die*
Vergiftung« [89].

Like displacement, intrusion forms a recurrent motif within the two internal narratives of Die Schwarze Spinne as Gotthelf's language and imagery drum out the message that danger comes from outside. After the initial displacement, intrusion also dominates developments in the first narrative, chiefly through the actions of Christine and the spiders. In the second legend it occurs through the servant and the mother spider. If displacement initiates the crisis, intrusion exacerbates it. Again a form of internal, spatial logic is created - changes to established space, either through displacement or intrusion, bring misfortune, establishing a spatial sequence in which the rejection of one's existing place leads to an unknown threat from outside.

Through the figures of wilful intrusion and displacement a broad spatial antithesis can be identified between frame and legends. Whereas these motifs are absent in the former, they dominate the latter.

2.5

»REPLACEMENT«

The third recurrent form of movement in the legends is that of replacement. As stated above, it is found in the legends almost exclusively towards the ends, when attempts are being made to restore the status quo. In most cases it occurs when someone returns to or something is restored to its original or established position.

The local priest is responsible for the initial reversal. For he intercepts Christine, recovers the unbaptised baby from her and then restores it to its mother and »das Haus, in welchem an Mutter und Kind die Freveltat begangen worden« [65-6]. The news spreads amongst the peasants of »wie der Pfarrer das Kindlein zurückgebracht« [67]. However, in rescuing the baby the priest sacrifices his own life. Knowing this, his first concern is to return the cross to its proper place -

»Darauf ging der Pfarrer vollends heim, stellte das Allerheiligste *an seinem Ort*« [67]

- for this is where the holy implements rightfully belong:

»die heiligen Waffen wollte er als getreuer Streiter wieder dahin bringen, *wo sie hingehörten*, damit sie einem andern nach ihm zur Hand seien« [66].

If the second legend begins with Christen's decision to move to the new house, the end of the plague is precipitated by his return to the old one. Following the death of his wife and mother he takes his children back to the Hornbach farmhouse, thus paving the way for a complete restoration of established space:

»Da zog er herab mit seinen Kindern aus dem neuen Haus ins alte Haus,...setzte zu den Betten der Kinder sich und harrete der Spinne« [90].

The culmination of the legends comes with the imprisonment of the spider in the black window post. In the second legend this is clearly an act of replacement as Christen grasps the mother-spider, returns it to the post from which the head servant had released it and hammers the peg back in its place. This brings legend and plague to an end and restores peace in the valley.

The first legend comes to a similar end with the capture of the spider. On this occasion it is the mother who sacrifices herself:

»Unter tausendfachen Todesschmerzen drückte sie mit der einen Hand die Spinne ins bereitete Loch, mit der andern den Zapfen davor und schlug mit dem Hammer ihn fest« [74-5].

And this too is an act of replacement. For the spider is Christine who, having given birth to the plague of spiders and then undergone metamorphosis while attempting to steal this very woman's baby, is being locked up in her own home. In the act of imprisoning the spider in the window post, the mother is effectively returning Christine to where she belongs. For it was the fact that Christine was not content »daheim zu sein« [36], unwilling to remain in the Hornbach farmhouse, that led to the pact with the Green Huntsman being sealed, and thus to the catastrophic decimation of the community. Christine, in the form of the spider, is forcibly returned to her proper place in the family house.

The spider that the servant releases and Christen recaptures in the second legend is therefore also Christine. His replacement of the mother-spider in the window post is again the symbolic restoration of Christine to the place she left to sign the evil pact.

Indeed, Gotthelf offers his readers additional help with the interpretation in the second legend. For Christen's replacement of the spider in the window post is hindered by a wild woman who has given birth to a child on Christen's doorstep. And in this figure we see a direct association with Christine and indeed with the spider¹². When he first arrives at the farmhouse, the spider in his hand, Christen actually thinks she is Christine:

»Als sie hereinstürzte so schrecklichen Angesichtes, da fuhr er auf, er wußte erst nicht, war es Christine in ihrer ursprünglichen Gestalt« [91]

an identification which Gotthelf then expands:

»stechend und wild, giftig starrten aus des Weibes verzerrten Zügen dessen Augen ihn an, und es ward ihm immer mehr, als trete die Spinne aus ihnen heraus, *als sei sie es selbst*« [92]¹³.

The symbolism is completed when Christen actually has to drag the wild woman - now not only holding the captured spider but with the wild woman clasping his hands! - inside the house as he returns the spider to the hole in the post:

»das Weib...achtete sich seines Winkens nicht, hörte nicht die Worte aus seiner keuchenden Brust, stürzte in seine vorgestreckten Hände, klammerte an sie sich an, in Todesangst mußte er die Wütende schleppen zum Hause

¹² Muschg asks specifically »Was bedeutet es..., daß in der Erzählung vom zweiten Ausbruch plötzlich die Gebärende, deren Kind in Gefahr ist, mit dem Ungetüm eins zu sein scheint..?«. Muschg, Walter: »Jeremias Gotthelf Die Schwarze Spinne«. In Pamphlet und Bekenntnis, Aufsätze und Reden. Herausgegeben von Peter André Bloch und Elli Muschg-Zollikofer, (Freiburg 1968), 219-228, here 222. Compare also Von Wiese: »Wieder wird hier die Identität eines bösen Weibes mit der mythischen Spinne spürbar«. »Jeremias Gotthelf. Die Schwarze Spinne«. In Von Wiese, Benno: Die Deutsche Novelle von Goethe bis Kafka, Volume I, (Düsseldorf, 1964), 191. Salfinger also identifies »eine besondere Beziehung zur Spinne« in the woman's portrayal, op. cit., 154.

¹³ The identification is also reinforced by the fact that she gives birth next to the window post, and through the words »glotzen« and »verzerrt« [91], which link her with the spider and Huntsman respectively.

herein..., ehe es ihm gelingt ins alte Loch die Spinne zu
drängen, mit sterbenden Händen den Zapfen
vorzuschlagen« [83].

Once in the house both Christen and the wild woman die. Symbolically Christine is replaced in both her forms in her proper place and at the same time. In the death of the woman in the house and the detention of the spider in the post, Christine and all that she entailed for the community is banished to the past.

Not only are things replaced in their original position, but the landscape reverts to its original state as well. The new house built by Christen's family mysteriously burns down, so that no trace of it is left in the landscape, while Von Stoffeln's new castle no longer exists at the time of the christening. Just as Christine is replaced in her proper place, so the valley is restored to its original condition.

The notion of proper space, established in the frame of the *Novelle*, is therefore also affirmed by the action of the legends. Changes to established position bring disaster, reversion to original space the remedy. The legends have a spatial logic of their own, the logic of the first one being repeated in the second. The sense of pattern that Gotthelf established in the opening paragraphs therefore permeates the work as a whole, as the second narrative becomes predictable in the light of the first one. The legends provide the reasoning for the restoration of the farmhouse on the same site. The house's and post's »replacement« amounts to a symbolic act of faith, whose significance is revealed only by the legends that the grandfather narrates.

2.6

FRAME AND LEGENDS

Frame and legends can generally be distinguished from one another through the characters' attitudes towards space. If displacement and intrusion are unique to the legends, creating a broad antithesis between the two sections of the *Novelle*, the third motif - that

of replacement - links them. For the grandfather's decision to rebuild the dilapidated house on its former site and to replace the window post in its original position is as much an act of replacement as the actions of returning the cross to the church or the babies to their mothers. Indeed, as his action *is* that of replacing Christine in her proper place, the house which she left to bring disaster upon the valley, his decision is fundamentally the same as that of the mother and Christen in the two legends. All three restore Christine to the Hornbach farmhouse. In retaining the black post in the new house the grandfather is effectively ensuring that none of his family - from the baby who has just been born to the midwife who lived six hundred years earlier - leaves the house. His behaviour - along with that of Christen and the mother in the first legend - forms the standard against which the deviations of the legends are measured.

The »Raumgefühl« in the frame differs violently from that of the narratives. If the former is distinctly solid, sculptural, indeed rigid, then the latter is in persistent flux. And this antithesis is reinforced by four further facets of the legends: absence of position, changing shape, extreme pace and vertical motion. Each of these forms contrasts with the permanent space and measured, patterned movement of the frame.

If characters like Christine, Von Stoffeln and Christen's family diverge from the normative positions of the frame, then the released spider goes one stage further. This is constantly and repeatedly presented in terms of a complete absence of position: »So war die Spinne bald nirgends, bald hier, bald dort, bald im Tale unten, bald auf den Bergen oben; sie zischte durchs Gras, sie fiel von der Decke, sie tauchte aus dem Boden auf« [69]. It appears everywhere, in houses, stables and forests -

»Sie fiel des Nachts den Leuten ins Gesicht, begegnete ihnen im Walde, suchte sie heim im Stalle« [69]

- in bedrooms -

»Das Kind in der Wiege, den Greis auf dem Sterbebett schonte sie nicht« [69]

- and on the streets -

»Bald hier, bald dort, am liebsten unten am Kilchstalden tauchte sie mitten in den Haufen auf oder glotzte plötzlich vom Sarge herab auf die Begleitenden« [89]

It is repeatedly ubiquitous, »allenthalben...und nirgends« [69], »nirgends und allenthalben« [69]. »Bald war sie zuvorderst, bald zuhinterst in der Gemeinde« [89] with the result that »die Menschen konnten sie nicht meiden« [69].

The spider becomes the epitome of unpredictability. Its place is unknown: »Denn wo war jetzt die Spinne, und konnte sie nicht hier sein und unversehens auf den Fuß sich setzen?« [69]¹⁴. Indeed it appears to defy logic, being able to attack in more than one place at a time: »auf den Bergen, im Tale erschien sie zu gleicher Zeit« [89]. The apparently minor changes to the valley brought about by the building of the castle and the new house ultimately prompt the complete breakdown of spatial norms. The spider's movements appear totally random, usually inexplicable, often apparently impossible. It becomes, in Benno von Wiese's words, »eine eigne, allen Raum und alle Zeit durchkreuzende Macht«¹⁵. In the starkest contrast to the routine and ritual presented in the opening frame, the only pattern its movements form is one of complete unpredictability. Even gravity is negated as the initial changes of position in the legends culminate in the collapse of physical laws. The spider's utter absence of position forms a conceptual antithesis to the grandfather's restoration of the family house on the same site.

If absence of fixed position forms a dominant motif in the legends, then that of *changing shape* is pursued even more vigorously. The landscape itself changes, with the construction of the new castle and new house. The river becomes »aufgeschwollen [64]. The profiles of

¹⁴ The same applies to the mysterious cat - the spider's other incarnation. Its position cannot be identified either: »während allen dreien Tagen soll man im ganzen Hause ein seltsam Surren gehört haben wie das einer Katze...Doch die Katze, von welcher es kam, konnte man trotz alles Suchens nicht finden« [84]. The Huntsman too has »an gar vielen Orten zu tun« [39].

¹⁵ Von Wiese, op. cit., 187.

the characters in the legends are also constantly altering, the motif being introduced in the portrayal of Von Stoffeln -

»Da begann der Zorn des Ritters Kopf größer und größer zu schwellen« [29]

- and taken up in the descriptions applied to the Green Huntsman. Here again Gotthelf's portrayal reveals a remarkable insistence. During the first meeting with the peasants it is the feather in the Huntsman's hat which is described as moving on two occasions:

»Auf dem kecken Barett schwankte eine rote Feder« [30]

and

»Grausig schwankte die Feder am Hute« [33]

as it is when he appears for the second meeting:

»Und mitten unter ihnen stand mit grinsendem Gesicht der Grüne, und lustig schwankte die rote Feder auf seinem Hute« [37]¹⁶.

Later in the Novelle the Huntsman is not described at all, only the wavering feather on his hat, rising up above the bushes like a sign of the peasants' moral vacillations -

»auf dem Hute schwankte glutrot eine Feder« [46]

or

»ein schwarzes Haupt, und auf diesem schwankt die rote Feder« [64]

and

»auf dem einer Fahne gleich die rote Feder schwankte« [64]

- and anticipating the trembling of their guilty limbs¹⁷. The Huntsman's shifting profile itself recalls the grotesque punishment of a woman who wanted to monitor his transportation of the beeches: »Als bald wehete ein

¹⁶ Also: »im schwarzen Gesichte flammte ein rotes Bärtchen« [30].

¹⁷ Their limbs tremble at the castle [28], the womenfolk follow their husbands »in zitternder Neugierde« [33]. »Bebend hörte die Menge, was die Männer erzählten« [41] after the second meeting with the Huntsman while during the third birth they »bebten...in den Schrecken des Todes« [67]. Similarly »so stunden sie bebend zusammen und jammerten« [68]; »hörte doch nicht auf zu beben in unsäglicher Angst« [68]; »der so schreckliche Schreck, der fort und fort durch ihre Glieder zitterte« [94].

giftiger Wind sie an; das Gesicht schwoll auf, wochenlang konnte man weder Nase noch Augen sehen, den Mund mit Mühe finden« [46].

But it is in the figure of the spider that the motif reaches its apotheosis. This begins with the gradual growth of the black spot on Christines's cheek -

»Unmerklich wuchs der kleine Punkt« [51]¹⁸

- after which it slowly begins to change shape -

»der schwarze Punkt ward größer und schwärzer, einzelne dunkle Streifen liefen von ihm aus, und nach dem Munde hin schien sich auf dem runden Flecke ein Höcker zu pflanzen« [51]

- until it takes the recognisable form of a spider:

»je näher der Tag der Geburt kam,...desto mächtiger dehnte der schwarze Punkt sich aus, deutliche Beine streckte er von sich aus, Punkte und Streifen erschienen auf seinem Rücken« [51-2]

The motif continues with the progressive swelling of the pregnant spider, confirming the association between a changing facial profile and a woman's curiosity:

»Die Spinne aber schwoll an, bäumte sich auf, und zwischen den kurzen Borsten hervor quollen giftig ihre Augen« [52].

The plague of little spiders is then born and the spot reverts to its original shape -

»die Spinne ließ sich nieder, ward zum fast unsichtbaren Punkt wieder« [54]

- before once again swelling up on Christine's cheek as she is »aufs neue von der wachsenden Spinne gefoltet« [56].

After this the most dramatic change in shape of all occurs - Christine's metamorphosis into the mother spider:

»vom geweihten Wasser berührt schrumpft mit entsetzlichem Zischen Christine zusammen wie Wolle im Feuer, wie Kalch im Wasser, schrumpft zischend, flammensprühend zusammen bis auf die schwarze, hochaufgeschwollene, grauenvolle Spinne in ihrem Gesichte, schrumpft mit dieser zusammen, zischt in diese hinein...« [65].

¹⁸ »seltsam sah man es zucken in ihrem Gesichte« [50].

The mother spider / Christine is then also regularly presented as swelling and changing its shape: »immer größer wird die Spinne, streckt immer weiter ihre schwarzen Beine über das Kind« [65]. The »hochaufgeschwollene« spider [65] »blähte...sich auf, giftig bäumten sich die Haare auf ihrem Rücken« [67] and then »schrak zusammen« [67] when confronted by the priest. It is »giftgeschwollen« [75] at the climax of the first legend, »aufgeschwollen im Gifte von Jahrhunderten« [87] on its release in the second, thus confirming the implicit link between its mutant silhouette and its murderousness.

Changing shape is also a characteristic of the wounds inflicted by the spider. Christen's mother and wife die with »hochaufgelaufenen« faces [88] while the wounds suffered by the priest of the first legend are also described in terms of unpleasant swellings:

»Kleine schwarze Flecken sah er auf der Hand, sichtbarlich wurden sie größer und schwollen auf« [66].

A further broad antithesis can be asserted between the frame and the legends. Whereas the former is the domain of fixed space - the firm structure of the house, the clear divisions between the various areas surrounding the house and the definite contours of the valley itself - the legends present space in constant transition. Permanence is set against change, pattern against unpredictability, certainty against insecurity. Changing shape emerges as something threatening, as a form of deceit and guile, as punishment and as an expression of evasiveness. In preventing clear identification it contributes to a breakdown in visual perception. Whereas everything in the frame can be seen in its permanent position, the silhouettes of both the space and the characters in the legends change.

The relative drama of the internal narratives is also a product of their startling pace. Whereas the movement in the frame was generally studied and measured, the pace in general retarded, the legends are marked by compelling speed, reflecting the panic caused by the spiders' presence. If the motif of deadlines links both sections of the Novelle, the pressure in the legends is far greater. The peasants have to construct the grove for Von Stoffeln »in Zeit eines Monates« [29], a

deadline enforced by the threat of death, the tempo by the bailiff's whip:

»wenn einer müde wurde, langsamer sich rührte oder gar ruhen wollte, so war der Vogt hinter ihm mit der Peitsche« [27].

When the Huntsman eventually transports the beeches, he does so »schnell wie ein Augenblick« [46] while the meetings with the Huntsman himself are also associated with dramatic increases in pace¹⁹. After the second meeting we hear how the peasants »stoben die Halde auf wie Spreu im Wirbelwinde« [37], a flight which Christine later castigates as »übereilt« [42].

Christine herself is also regularly associated with great velocity. She arrives for the meeting with the Huntsman »rasch, daß es fast pfiff« [36], while her speed later becomes compulsive and involuntary - »Unwillkürlich floh sie den Berg hinan« [40] - and manic - »stürzte...einer Wirbelsinnigen gleich den Weg entlang, den der Priester kommen mußte« [53]. These characteristics are retained after her transmutation into the spider. It runs »in wunderbarer Schnelle« [68] - later »in ihrer schrecklichen Schnelle« [72] - after peasants who race away from it »in Windeseile« [68]. The spider even gains speed in the second legend: »schneller, giftiger als das erste Mal war die Spinne jetzt« [89]. The perpetual speed in the legends is contrasted with the progressive and steady motion of the frame.

A further facet of the space in the legends is the prominence of vertical movement. Almost everything that is associated with the plague and its causes is presented as involving motion in the vertical plane. Von Stoffeln's castle is built high up on top of the Bärhegen. The grove is also built there so that the beeches have to be transported from one hill to the top of another. When the Huntsman undertakes the work the trees fly »hoch durch die Lüfte über alle Egg weg« [46]. In the second legend the house that Christen's family build is also specifically on higher ground than the Hornbach farmhouse, being »am

¹⁹ He disappears »wie ein glutroter Streifen« [65]; »Verschwunden war der Grüne« [40]. After the Huntsman's initial demand the peasants »stoben« away [33] and »stäubten...nach Hause« [33], arriving »dahergestoben« [33].

Abhang...oberhalb des Baumes« [83]²⁰. All the acts of displacement entail movement upwards and this again quite specifically shapes the »Raumgefühl« of the Novelle. The position of the Hornbach farmhouse at the very foot of the valley therefore also assumes significance, forming a spatial norm from which the action of the legends deviates upwards.

Both the Huntsman and the spider are also strongly associated with motion in the vertical dimension. The former is always identified by the feather - »einem Schloßturme gleich« [41] - in his hat. His gestures are constantly linked with upward motion - in his warning to the knights he »hob drohend die lange, magere, schwarze Hand gegen das Schloß empor« [32] - while vertical movement of his beard forms a recurrent motif within his description²¹. The spider's growth on Christine's cheek is described with similarly vertical attributes -

»die Spinne schwoll noch höher auf« [53]; die Spinne im Gesichte schwoll immer höher auf« [54]; »die Spinne ließ sich nieder, ward zum fast unsichtbaren Punkt wieder« [54]; »blähte sie sich auf, giftig bäumten sich die Haare auf ihrem Rücken« [67]

- as are the attacks on its victims -

»hoch hob sich die Spinne als wie zum Sprunge« [92]

- and the wounds it inflicts -

»Hochauf schwoll der Arm, schwarze Beulen quollen immer höher auf« [66].

The spider's home is also a vertical construction, the black window post.

The forcefulness with which such motifs occur suggests that Gotthelf's use of space and spatial attributes is highly conscious. Not only is space a central feature of the description of characters in both frame and legends, but the motifs associated with specific characters are invariably quite consistent.

Furthermore motifs such as changing shape, absence of position, high velocity and upward motion are in no sense independent of each

²⁰ Eventually it is »niedergebrannt bis auf den Boden« [94].

²¹ »auf- und niederging das Bärtchen« [33]; »wie das rote Bärtchen lustig auf- und niederging im schwarzen Gesichte« [37]; »zu den Worten zwitzerte lüstern sein rot Bärtchen auf und ab« [37].

other. They are generally combined in the major characters of the legends, being above all typical spatial attributes of the spider, Christine and the Huntsman. They correlate to form a broad band of antitheses to the spatial qualities prevalent in the frame and also correlate with the motifs of intrusion and displacement in the legends. The intruders are therefore generally associated with changing shape, displacement with height.

Gotthelf creates a complex tapestry of interwoven spatial attributes which link the characters of the legends and differentiate them from those of the frame. He employs spatial motifs in the way that other writers might normally use linguistic imagery. The motifs that occur in the first internal narrative anticipate those of the second. Again we find Gotthelf creating and fulfilling expectations in the minds of his readership. The predictability of the second legend gains a further spatial dimension, as the sequence of displacement, intrusion and replacement anticipates the action of the second legend, and the motifs of absence of position, changing shape, dramatic pace and vertical motion in this second narrative recall the action of its predecessor. A further pattern emerges purely within the portrayal of space in Gotthelf's Novelle.

2.7

THE ETHICAL DIMENSION

There is little distinction between Jeremias Gotthelf the writer and Albert Bitzios the moralist. For Hunziker »Gotthelfs Künstlernatur« is »nach ethischen, nicht nach ästhetischen Prinzipien orientiert«²². For Andreotti »das Sittlich-Religiöse« is »wohl Gotthelfs zentralstes dichterisches Anliegen...ist die Mitte, von der aus sein ganzes schriftstellerisches Schaffen verstanden und beurteilt werden muß...Aus ihr und nur aus ihr heraus lässt sich erfassen, wie sehr für

²² Introduction to Gotthelf, Jeremias: Sämtliche Werke in 24 Bänden, herausgegeben von Rudolf Hunziker, Hans Bloesch, Kurt Guggisberg und Werner Juker (Munich, Berne, Zurich, 1911-1977), Volume IX, 510.

Gotthelf...Dichtertum christliches Priestertum bedeutet«²³. As befits his pseudonym, his literary activity is an extension of his pulpitry and his creative works are usually overtly didactic. The Swiss pastor holds literary sermons and the dilemma faced by the hero in his Uli der Knecht - »Es kam ihm vor, als ob zwei Mächte sich um seine Seele stritten, fast gleichsam ein guter und ein böser Engel, und jeder ihn haben wollte«²⁴ - is the predicament that confronts each of the characters in Die Schwarze Spinne. He therefore viewed life as a struggle between the forces of good and evil²⁵. In treating »die schreckliche Lehre« [80] of the plague, Die Schwarze Spinne presents a Christian message - as the grandfather states, »es kann sich vielleicht in der heutigen Zeit jemand ein Exempel daran nehmen« [79]. The reader reaching the end of the Novelle might echo the thoughts of the younger Godfather: »es dünke ihn, er sei erst aus der Kirche gekommen« [97].

Gotthelf's Christianity comes to prominence most frequently in his anthropology. He is not primarily concerned with the depiction of individuality, nor with personality or appearance, sharing few of the concerns of his Realist contemporaries in France and England. For the most part his figures are typical, indeed stereotypical, arguably weak and faded.

It is only in the depiction of moral character that Gotthelf commits himself fully. Here there is no frailty, no lack of clarity. Indeed, he often spares his readership the effort of serious interpretation by judging the characters in advance²⁶. We will briefly look at his delineation of some of the more major characters, beginning with the knights of the first legend. These typify the forcefulness with which he drives home his meaning, the regularity with which religious

²³ Andreotti, Mario: Das Motiv Des Fremden Im Werke Gotthelfs (Diss. Zurich, 1975), 152.

²⁴ Sämtliche Werke in 24 Bänden, Volume IV, 44.

²⁵ »Für den Ethiker Gotthelf wird die Welt durch das Gegensatzpaar Gut und Böse bestimmt; der Kampf wider das Böse ist dem Menschen als seine größte Aufgabe aufgetragen«. Fehr, Karl: Jeremias Gotthelf (Freiburg, 1979), 55.

²⁶ He often appears to be narrating from the gates of heaven. So for example: »Es wurden rechtschaffene, gottesfürchtige Menschen, die

terminology colours the description. These knights are repeatedly presented as heathen:

»obgleich sie eigentlich geistliche Ritter waren, gewöhnten sie sich fast an ein heidnisch Leben und gingen mit anderen Leuten um, als ob kein Gott im Himmel wäre, und wenn sie dann heimkamen, so meinten sie noch immer, sie seien im Heidenland, und trieben das gleiche fort...« [26-7].

Their leader, Hans von Stoffeln, knows nothing of mercy or Christian charity. He inhumanly coerces the peasants to build a new castle while giving them nothing in return -

»Dazu schenkte er keine Zehntgarbe, kein Maß Bodenzins, kein Fasnachthuhn, ja nicht einmal ein Fasnachtei; Barmherzigkeit kannte er keine, die Bedürfnisse armer Leute kannte er nicht. Er ermunterte sie auf heidnische Weise mit Schlägen und Schimpfen« [27],

- threatens to torture them should they fail to obey his commands -

»wenn in Monatsfrist die hundert Buchen nicht oben stehen, so lasse ich euch peitschen, bis kein Fingerlang mehr ganz an euch ist, und Weiber und Kinder werfe ich den Hunden vor« [29-30]

- and has no interest whatsoever in their spiritual welfare:

»was gingen ihn der Bauren Seelen an, wenn einmal der Tod ihre Leiber genommen!« [45]²⁷.

Equally unequivocal is Gotthelf's portrayal of Christine. She is brazen, »ein vermessen Weib« [51] who »fürchtete sich nicht viel vor Gott und Menschen« [33]. Spiritual concerns play no role in her thinking:

»da die Arbeit für das Schloß sei, würde es ihren Seelen nichts schaden, wenn der Teufel sie mache« [34].

²⁷ Gnade bei Gott hatten und Wohlgefallen bei den Menschen, die Segen im Leben fanden und im Himmel noch mehr« [95].
»Hans von Stoffeln ersetzt die beiden Grundforderungen des Christentums, Liebe zu Gott und Liebe zum Nächsten, durch Übermut und Grausamkeit«. Fehr, Karl: Jeremias Gotthelfs Schwarze Spinne als Christlicher Mythos (Zurich, 1942), 31. »Er läßt keine höhere Instanz über sich gelten, sondern will selbst als Gott bewundert, als Teufel gefürchtet sein. Er lebt im Glauben an seine absolute Macht«. Muschg, Walter: Pamphlet und Bekenntnis, Aufsätze und Reden. Herausgegeben von Peter Andre Bloch und Elli Muschg-Zollikofer, (Freiburg, 1968), 219-220.

Indeed, in order to release herself from the torment of the spider, »sie hätte alles im Himmel und auf Erden aufgeopfert« [51]. In spite of her admission that »ein Kind sei immer ein Mensch, und ungetauft eins aus den Händen geben, das werde kein Christ tun« [38] she is the character who seals and attempts to implement the »Pacht mit dem Satan« [49].

The same polarisation underpins the ethics of the second narrative, where Gotthelf's characterisation is even more brutal. On this occasion the central feature of godlessness is pride, original sin.

»So wurden, nachdem viele Geschlechter dahingegangen, Hochmut und Hoffart heimisch im Tale,...selbst an die heiligen Zeichen wagte die Hoffart sich, und statt daß ihre Herzen während dem Beten inbrünstig bei Gott gewesen wären, hingen ihre Augen hoffärtig an den goldenen Kugeln ihres Rosenkranzes. So ward ihr Gottesdienst Pracht und Hoffart; ihre Herzen aber hart gegen Gott und Menschen. Um Gottes Gebote bekümmerte man sich nicht, seines Dienstes, seiner Diener spottete man...« [81]

Christen's mother and wife are »der Hoffart, dem Hochmute ergeben« [82], indeed, »beide waren gleich hoffärtig und hochmütig...« [82]. Such is their »hoffärtiger Ungeduld« [82] when they build their new house that they »schonten selbst die heiligen Feiertage nicht« [83]. When this Golden Calf is completed they »wurden alle Tage hoffärtiger...und an Gott dachten sie nicht« [84] so that »der Hoffart der Meisterweiber keine Grenzen mehr kannte« [84-5]. Gotthelf constantly reminds us that he is writing not only about simple Bernese peasants but for them. He characterises with a blunt instrument.

The third incorporation of godlessness in the second narrative is the head servant. His »tierischer Übermut« [85], like that of the other servants, consists of »gottlose(m) Leben, gottlose(n) Reden und gottlose(m) Schänden der Gaben Gottes« [89]. Life under his influence therefore follows a grotesquely unchristian path -

»Von Beten wußte man nichts mehr...Sie...höhnnten jeden Gottesdienst, leugneten alle höhere Gewalt und plagten auf alle Weise den Priester, der strafend zu ihnen geredet hatte; kurz, sie hatten keine Furcht mehr vor Gott und Menschen und taten alle Tage wüster« [84-5]

- culminating in a parody of priesthood:

»Da ward die Roheit immer gräßlicher, sie schändeten alle Speisen, lästerten alles Heilige; der genannte Knecht spottete

des Priesters, teilte Brot aus und trank seinen Wein, als ob er die Messe verwaltete, taufte den Hund unterem Ofen...« [87].

This same unequivocality can be seen in the good characters of the internal narratives. Each of these is presented as god-fearing, innocent, or in two cases, as recognising their sin and acting accordingly. The priest of the first parable exemplifies this. He is »der fromme Mann« [49], »ein gar frommer Mann« [49] - one of those characters »die gottgeweihten Herzens sind« [65]. The grandfather can say of him:

»wer auf Gottes Wegen geht, kann getrost Gottes Wetter
das Seine überlassen. Darum schritt der Priester
unerschrocken durch die Wetter dem Kilchstalden zu, die
geweihten heiligen Waffen trug er bei sich, und bei Gott war
sein Herz« [64].

In similar fashion, the mother whose baby Christine successfully steals is described as a »fromme(s) Weibchen« [73]. Her thoughts are always with God as she tries to combat her fear:

»eine unnennbare Angst lag auf seinem Herzen, es konnte
sie weder mit Beten noch Beichten wegbringen« [57-8].

Of her plan to capture the spider we hear:

»so viel Kraft würde ihr Gott verleihen« [74],

while during the act itself -

»Da dachte sie an Gott und griff mit rascher Hand die
Spinne...Muttertreue und Mutterliebe drückten die Hand zu,
und zum Aushalten gab Gott die Kraft« [75]

- and even in death:

»Die treue Mutter aber freute sich noch, daß sie ihre
Kindlein gerettet, dankte Gott für seine Gnade, dann starb
sie auch den gleichen Tod wie alle, aber ihre Muttertreue
löschte die Schmerzen aus, und die Engel geleiteten ihre
Seele zu Gottes Thron, wo alle Helden sind, die ihr Leben
eingesetzt für andere, die für Gott und die Ihren alles
gewagt« [75].

The same is true of her mother-in-law, the grandmother who tries to stop Christine stealing the baby. She is also described as »eine

fromme Frau« [58], a woman who invokes prayer to help both her daughter-in-law -

»die Großmutter vermochte den Jammer nicht zu stillen mit Beten und Trösten« [60]

- and the stolen baby:

»neben ihr saß betend die Alte, sie traute noch auf Gott, daß er mächtiger sei als der Teufel böse« [66].

The same pattern is also found in the second narrative. Here it is Christen, whose original weakness contributed to the spider's release²⁸ and who later becomes the divine agent. While other characters have revenge on their mind, his thoughts persistently return to God:

»Er aber betete Tag und Nacht zu Gott, daß er das Übel wende, aber es ward schrecklicher von Tag zu Tag...Er betete zu Gott, bis ihm so recht feurig im Herzen der Entschluß emporwuchs, die Talschaft zu retten, das Übel zu sühnen...Da saß er, betete und wachte und rang mit dem schweren Schlaf festen Mutes und wankte nicht« [90].

Thus, when the wild woman's child is born on his threshold, he ignores the threat of the spider, carrying the child to the church for its baptism:

»Zur heiligen Weihe wollte er das Kindlein selbst tragen zur Sühne der Schuld, die auf ihm lag, dem Haupte seines Hauses, das übrige überließ er Gott...sein Fuß stund nicht stille, strebte dem heiligen Ziele zu« [92].

Gotthelf's characterisation in the legends therefore not only involves the element of proper space but also ethical evaluation. There is no relativisation of sin, no prospect of collective guilt in Die Schwarze Spinne, where the tacit acceptance of other people's misdeeds is little better than to sin oneself. In schematic fashion he presents a world which is polarised between the excessively evil and the intensely good. His characters behave in an unequivocally Christian or incontrovertibly heathen fashion. There are two possible classifications,

²⁸ »doch vielleicht unter allen der Beste, aber sein Wille lag gebunden in seiner Weiber Willen, und dieses Gebundensein ist allerdings eine schwere Schuld für jeden Mann, und schwerer Verantwortung entrinnt er nicht, weil er anders ist, als Gott ihn will« [90].

no middle ground, indeed no common ground. Gotthelf places his characters very firmly in one camp or another.

We find the same unequivocalty of portrayal in the framework where the occupants of the farmhouse are categorically classed as »brave Leute..., welche Gottesfurcht und gute Gewissen im Busen tragen« [98]²⁹. This model community sets the standards against which the participants in the legends are judged. Gotthelf's spokesman, the grandfather, is also the family's spokesman. The dualism of frame and legends can therefore be expanded. In the former a religious attitude prevails while the latter are dominated by heathen godlessness.

2.8

ETHICS AND SPACE

The heavy-handed unequivocalty with which Gotthelf classifies the characters recalls that establishment of patterns seen in the Novelle as a whole. We appear to be dealing less with a fiction than with the creation of correlates, of an overriding scheme designed to link some of the characters and to contrast some of the others. These structural properties have been identified in two aspects of his characterisation: in the participants' moral qualities and in their relations to the space they inhabit. The god-fearing characters are all linked, all portrayed in similar terms, as indeed are the godless ones. These groups form the moral poles of the Novelle. By the same token the characters who preserve or restore existing space are all contrasted with those who choose to modify it. These also form two separate groups, with the stable space propagated by the former being contrasted not only with the motifs of displacement and intrusion, but also with those of extreme pace, changing shape, vertical motion and complete absence of position.

²⁹ Waidson speaks of the »idealisation of the peasant-farming way of life«, op. cit., page xv. Similarly Lindemann: »die idealtypisch gezeichnete Familie...eine exemplarische Darstellung der patriarchalisch-autoritativ geordneten idealisierten Hofbesitzergesellschaft«, op. cit., 188.

More significantly these separate moral and spatial dualisms also correlate to form a wider antithesis within Die Schwarze Spinne. The godless characters are the ones who are responsible for displacement. Von Stoffeln and his knights move to the new castle and have the beeches transported. It is Christen's mother and wife who decide to leave the Hornbach farm for the new house. Indeed, it is the Green Huntsman, the devil himself, who actually transports the trees. Similarly, the forces of evil are also the perpetrators of intrusion. It is Christine who forces her way into the barricaded house to remove the baby from its mother. It is the head servant who penetrates the window post, removing the peg and releasing the spider. And it is the black spiders, those ultimate manifestations of evil in the Novelle, which infiltrate the stables to poison the cattle and the houses and castle to kill the parishioners and knights.

Neither displacers nor intruders are to be found amongst the champions of Christianity in the Novelle. Displacement and intrusion therefore become the spatial expression of immorality, the indication of guilt - the rejection of established position, proper place and existing space the manifestation of an unchristian way of life. Similarly movement upwards, changing shape, speed and lack of a fixed position become - as the predominant characteristics of Christine, the Huntsman and the spiders - the consistent correlates of godlessness.

The converse applies equally. All of those characters who are presented as replacing something - Christen and the mother of the first legend who replace Christine / the spider in the Hornbach farmhouse, the priest who returns the baby to its mother and the cross to its place in the church, and the grandfather who rebuilds the house on the same site and replaces the window post in the new building - are the characters who espouse Christian values. Replacement becomes the consistent spatial correlate of Gotthelf's philosophy.

Similarly those figures who try to prevent intrusion - the grandmother who barricades the farmhouse door, the priest who protects the houses with holy water - embody Christian values. The proper position in the frame - the positions of the characters, the position of the house as well as that of the window post - also becomes an expression of a god-fearing way of life, as do patterned and gradual

movement. The legends amplify the moral implications of the fixed space in the frame.

Although the spatial dualism broadly corresponds to the antithesis of frame and legends, the two do not overlap exactly. The spatial dualism is in fact also a moral dualism. The acknowledgement of established position and the restoration and preservation of existing space are the spatial expressions of an ethical outlook. That cycle of moral deviance followed by the triumph of good over evil - which we see in both legends - is acted out on an external level. Moral deviance corresponds to spatial deviance, the excision of evil from the valley with the erasure of change from the physical environment. Space, not the human soul, becomes the arena for moral dilemmas, as religious conflicts are acted out within the landscape in a recurrent ethical pantomime.

2.9

DAS FREMDE

In the opening section of the frame Gotthelf presents his »brave Leute« indulging in a variety of indigenous customs. Numerous Bernese culinary traditions are glorified - usually at the expense of their alien counterparts - just as dialect words are often preferred to the standard German and »Fremdwörter«. These local customs define the action of the frame, as preparations for the christening follow their ritual course and all members of the household do »was die Sitte fordert« [9]³⁰. A further antithesis also emerges here between the frame and legends, for the action of the latter is dominated not by local values but by foreigners. The foreigner occurs uniquely and as a recurrent character type in the legends of Die Schwarze Spinne. Andreotti, in his study of this element

³⁰ Salfinger sees further elements of ritual in the meals: »das stilgerechte Wechselspiel zwischen den Aufforderungen zum Essen und dem Widerstand des Gastes« op. cit., 149. For a detailed study of the role of customs see Bausinger, Hermann: »Sitte und Brauch. Zu Jeremias Gotthelfs Erzählung Die Schwarze Spinne«, in Der Deutschunterricht (14, 1962), 100-114.

in Gotthelf's works, asserts that the Novelle »geradezu vom Fremdenmotiv lebt«³¹.

This theme of foreignness is introduced in the first narrative through Von Stoffeln's Teutonic knights in the old castle. The rulers of the castle are presented as regularly changing, but as always coming from abroad - »bald war einer da aus dem Sachsenland und bald einer aus dem Schwabenland« [26] - with the result that »ein jeder brachte Brauch und Art mit aus seinem Lande« [26]. They are never integrated into the local community so that »da kam keine Anhänglichkeit auf« [26]³². As unwelcome outsiders Von Stoffeln and his knights combine the motifs of displacement and intrusion.

The second foreigner in this legend is Christine, who is from Lindau. Unlike the grandfather's family who remain in the same house generation after generation, Christine abandons her homeland to come into the valley and to the Hornbach farmhouse. In the second legend we also find the motif of foreign women where the submissive Christen's mother and wife are both outsiders, like Christine »auch aus der Fremde« [82]. And in the figure of the head servant the motif finds its culmination. He is not only a foreigner; his origins, like much else about him, are actually unknown³³. All of the characters who change space in the legends, who displace or intrude, are presented by Gotthelf as foreigners. Indeed, the act of entering the »enges Tal« from outside is itself one of displacement and usually one of intrusion.

Movement from one place to another is a fundamental feature of their characters. The people who enter the valley from outside are those who break into other people's houses and who then move to another new location within the valley. The foreigners are the characters who bring disaster into the valley of Wasen, they are the

³¹ Andreotti, op. cit., 65.

³² The grandfather contrasts these with other castles: »Die meisten andern Schlösser gehörten einer Familie, kamen von dem Vater auf den Sohn, da kannte der Herr und seine Leute sich von Jugend auf, und gar manchen war seinen Leuten wie ein Vater« [26]. Again he presents a family living in one place in wholly positive terms.

³³ »Man wußte nicht, woher er kam« [85]. Compare Andreotti, op. cit., 92.

initiators of the catastrophe, the direct source of the peasants' misfortune. »Durch sie geschieht das Unheil«³⁴.

The same motifs and patterns, the association of foreignness and godlessness, recur even in the minor characters. The »ferner Pfaffe« that Von Stoffeln imports to protect himself against the spider is presented in unchristian terms. He is attracted by the knights with offers of money and more concerned about his reputation and stomach than with fighting the devil³⁵. The »junger Polenritter« [70] is »der wildeste von allen, und wenn's eine vermessene Tat galt, so war er voran, er war wie ein Heide und fürchtete weder Gott noch Teufel« [70]. The same applies to the »wilder Küherbub, der Zieger von der Alp gebracht« [47]. When everybody else is too frightened he ventures to the Bärhegenhubel and, having confirmed that Von Stoffeln's grove is complete, is the only character willing to go to the castle and inform the knights [47]. Similarly while everybody else remains inside the castle it is the Polish knight who ventures out to try and kill the spider.

In the motif of the evil foreigner bringing disaster to the valley the association between displacement, intrusion and godlessness reaches its culmination. Gotthelf legitimises local tradition at the expense of anything alien, creating a further layer of spatial correlates to reinforce the moral tapestry. The godless characters do not only perpetrate

³⁴ Andreotti, op. cit., 65. Also »Das Christliche, Gute liegt im heimischen; das Unchristliche, Böse kommt von aussen. Dabei wird kein Gotthelf-Kenner im Ernst annehmen, daß es sich in der Preisung des Heimischen um eine bloss literarische Fiktion handle. Gotthelf denkt dafür zu sehr vom Ethisch-Didaktischen aus«, ibid. Similarly »Die "Guten" dieser Geschichte sind daher die Bauern und der Priester, die fest im Boden verwurzelt sind, während die Lindauerin Christine und Hans von Stoffeln und seine Ritter, die aus dem deutschen Ordenslande stammen, als Ortsfremde und damit Traditionslose hingestellt werden. Die Quelle des Unheils bildet deshalb die maßlose "superbia" der Ritter...« Hermand, op. cit., 126. »Der böse Sinn der Ritter wird nicht zuletzt dadurch erklärt, daß sie aus der Ferne kommen«. Bausinger, op. cit., 106. »...da Bosheit und Fremdheit im geistigen Weltbild der Novelle austauschbare Begriffe sind«. Heufer, op. cit., 52.

³⁵ »er kam und wollte ausziehen mit heiligem Wasser und heiligen Sprüchen gegen den bösen Feind. Dazu aber stärkte er sich nicht mit Gebet und Fasten, sondern er tafelte des Morgens früh mit den Rittern und zählte die Becher nicht und lebte wohl an Hirsch und Bär. Dazwischen redete er viel von seinen geistigen Heldentaten und die Ritter von ihren weltlichen, und die Becher zählte man sich nicht nach, und die Spinne vergaß man« [71].

intrusion and displacement, are not only associated with such motifs as changing shape and excessive pace, but they also come from a different place.

The space in Die Schwarze Spinne must therefore be viewed neither as purely cosmetic or decorative, nor as mere scenery, but as an entity which is invested with meaning. The notion of foreignness transcends its pure geographical significance, as do those of intrusion, displacement and replacement. Above all the motifs of intrusion and foreignness coincide to create a particular and distinctive »Raumgefühl« within the Novelle. Everything that is unpleasant is portrayed as coming from outside, as an import, while everything static and domestic is idealised. This »Raumgefühl« has its roots in the work's religious base.

The thesis that proper position is a manifestation of Christianity is therefore confirmed by its antithesis. Not only do the initiators of evil change their position, but the most characteristic manifestation of this evil - i.e. the spider - lacks any position whatsoever. A scale of value may therefore be posited in which the degree of evil corresponds to increasing absence of position. The absence of position of the spider legitimises the fixed positions and proper spaces of the characters in the frame. The spatial norms established in the frame gain their true significance retrospectively through the legends.

The borders of Gotthelf's moral landscape are as clearly defined as those of the valley. Indeed, they are identical. The mountains which the Swiss pastor introduces with the opening words of the Novelle, and which divide the valley from its surroundings, not only separate it from its environment but also protect the characters of the frame from the evil of »das Fremde«. In Gotthelf's fiction evil has its origins outside the valley of Wasen³⁶. Entering the valley from outside is tantamount to

³⁶ »In Gotthelfs Romanen und Erzählungen treten die Berge selten aus der Landschaft hervor. Im Gegenteil, "in stiller Majestät, ehrenfest, wie Ahnenbilder im großen Rittersaale" stehen sie stets im Hintergrund und begrenzen den weiten Gesichtskreis, den das Auge ermißt. Sie sind Grenze und genaue Scheidewand zugleich...Hinter ihnen jedoch liegt eine ungastliche, freudlose Gegend, wo "die wüsten Leute wohnen, die nie zufrieden sind und immer alles regieren wollen"«. Neuenschwander, op. cit., 67-8.

a challenge to the divine order. Affirmation of religious values finds expression in affirmation of existing space. The established space of the house in the frame becomes a statement of the inhabitants' spiritual commitment. In the landscape presented by Gotthelf at the outset of Die Schwarze Spinne we therefore find the cumulative symbol of the community's Christian past and commitment³⁷. Space provides Gotthelf with a moral code.

2.10

THE HORNBACH FARMHOUSE

There is an intimate bond between buildings and their inhabitants in nineteenth century conservative thought, with the notion of »Haus« often becoming a synonym of »Familie« as well as dynasty³⁸. Architecture came to be seen as a projection of its builders, and the family house a reflection of the family itself³⁹. As the expression of individuality building contains hidden dangers. »Das Bauen ist eine wüste Sache, man weiß wohl wie man anfängt, aber nie, wie man aufhört...« [24], the grandfather comments. The house is therefore not only an indicator of personality but the potential denominator of moral character: »Wo viel Geld oder viel Hoffart ist, da fängt das Bauen an, einer schöner als der andere...« [82]. The motif of building - which

³⁷ Especially as the changes brought about by godless characters are always eradicated. Only the black window post remains, and this has since been transformed into a symbol of Christian faith.

³⁸ Compare Grillparzer's Ein Bruderzwist in Habsburg:

»Mein Haus wird bleiben immerdar, ich weiß,
Weil es mit eitler Menschenklugheit nicht
Dem Neuen vorgeht oder es hervorruft,
Nein, weil es, einig mit dem Geist des All,
Durch Klug und scheinbar Unklug, rasch und zögernd,
Den Gang nachahmt der ewigen Natur«.

Grillparzer, Franz: Sämtliche Werke, herausgegeben von August Sauer, fortgeführt von Reinhold Backmann. (Vienna, 1916 -).
Band VI, 246-7, li. 1277-81.

³⁹ Compare »Es ist, ihr mögt es wollen oder nicht, das Haus das Spiegel euerer selbst, eures Inwendigen; ist euer Herz zerrissen oder hoffärtig oder zuchtlos, so wird alles dieses auch euer Haus sein, wird als Zeuge und Spiegel täglich euch vor Augen stehen« Geld und Geist. Sämtliche Werke in 24 Bänden VII, 365ff.

links the frame and both narratives in Die Schwarze Spinne - gains its significance from this.

The influence of Calvinism in Switzerland cannot be underestimated here. Its logic dominates Gotthelf's work, not least through its vision of the creation of the kingdom of heaven on earth and its assumption that piety resulted in material reward. The building of the house in Die Schwarze Spinne is seen as directly analogous to the Creation - »Nicht umsonst glänzte die durch Gottes Hand erbaute Erde und das von Menschen Händen erbaute Haus in reinstem Schmucke« [7]. It becomes a substitute temple with the house-elder assuming the role of the preacher⁴⁰. As Fehr has noted, »Haus« becomes a »religiöser Begriff« for Gotthelf and its portrayal in his works normatively possess »sakrale Bezüge«⁴¹.

Just as the new castle and new house of the legends are the expression of their builders' godlessness, so the house of the frame is a testament to the family's religious commitment. It is »stattlich und blank, ein schönes Haus« [7], the reward for the inhabitants' devoutness. The house's brightness, a development of the shining of the sun that opens the Novelle, reinforces the symbolism -

»Um das Haus lag ein sonntäglicher Glanz, den man mit einigen Besenstrichen, angebracht Samstagabend zwischen Tag und Nacht, nicht zu erzeugen vermag, der ein Zeugnis ist des köstlichen Erbgutes angestammter Reinlichkeit, die alle Tage gepflegt werden muß, der Familienehre gleich, welcher eine einzige unbewachte Stunde Flecken bringen kann, die Blutflecken gleich unauslöschlich bleiben von Geschlecht zu Geschlecht, jeder Tünche spottend« [7]

- with Gotthelf's introductory description recalling the Victorian sentiment that »cleanliness is next to godliness«. The Hornbach farmhouse therefore becomes a reflection of the morality of its inhabitants and the reward for their Christian faith. If the concept of »Haus« entails both building and inhabitants, Gotthelf's focus lies firmly on the fabric of the building. Moral character is projected into architecture.

⁴⁰ »das Haus ist das erste Tempel Gottes gewesen, der Hausvater der erste Priester«. Geld und Geist, 358.

⁴¹ Fehr, Karl: Jeremias Gotthelf. Poet und Prophet - Erzieher und Erzähler (Bern, 1986), 136.

The farmhouse provides the focus of the space in Die Schwarze Spinne, »der Mittelpunkt des symbolischen Raumes der Erzählung«⁴². It is above all this house that links legends and frame. It is the house that was inhabited by Christine and the mother of the third child in the first legend, by Christen, his mother and wife in the second, and by the grandfather and his family in the frame. Indeed, this is all one and the same family. The action of the legends centres on this house and the actions of its inhabitants determine the course of events.

Just as the action of leaving and entering the valley is symbolic, so is the action of leaving and entering the house. Here it is not the inside and outside of the valley that forms the spatial antithesis, but the inside and outside of the house. The area that divides the house from its surroundings is therefore of particular significance. It is here »auf Christes Schwelle« [92] that the wild woman gives birth in the second narrative. It is around this threshold that much of the displacement and intrusion of the legends occurs. It is this place which the grandmother of the first legend barricades. Above all it is here in the wall that the spider is imprisoned, released and then recaptured.

This division between inside and outside is sanctified and violation of it - whether it be through the release of the spider, through the removal of the baby, or the abandoning of the house by Christine and Christen's family - in Calvinist terms an act of godlessness. This space forms the battleground for most of the work's ethical conflicts. Like the walls of the valley it too is a moral border⁴³.

It is therefore no coincidence that the walls and the area surrounding the house, the space which divides the domestic realm from the domain of nature, are constantly associated with purity. The Sunday brightness which envelopes the house is reinforced by numerous other images of cleanliness. The bench by the door is »rein gefegt«. A

⁴² Heufer. op. cit., 40.

⁴³ Religious commitment has its home at the table by the post. The grandmother tells her grandchildren: »Hier an diesem Tische, hinter ihnen die Spinne, werden sie nie vergessen, wie nötig ihnen Gott und wie mächtig er sei« [80]. Christen's faith is also at its strongest here: »wenn er hier oben am Tische saß, so schien es ihm, er könne am andächtigsten beten« [83]. By contrast, when Christen's mother and wife »hier am Tische saßen, so war es ihnen, entweder als schnurre hinter ihnen behaglich die Katze, oder als ginge leise das Loch auf« [83].

young boy is removing loose straw and cow dung from the area. The maids are washing their faces and cleaning the horses' coats. This is also the area in which the grandfather and grandmother - the heads of the household - are presented exerting their power, and the area sanctified by the priest with holy water. The infringement of this space therefore approximates to a moral defilement. As the place which is protected by moral purity, the house emerges as the sacred symbol of the divine order, while the black window post remains not only the concrete acknowledgement of man's fall from grace but also of his willingness to give up his own life for others. The fixed space of the house becomes the norm against which the evil of the legends is measured. The house is the moral counterpart to the evil spider⁴⁴, its walls and the area surrounding the house the division between good and evil.

This area is also the site of the window post, the spider's »Kerker« [79]. Black and ugly it acts as a reminder of the family's dramatic heritage, a trophy to Christian self-sacrifice, a monument to the lessons of the past. The grandfather's replacement of the post in the new house therefore demonstrates the importance he accords to these lessons. But it is also a symbol of guilt, of that human excess that destroys both houses and families, and as such a monument to man's fallibility. In restoring the post to its place by the window the grandfather signals his recognition of this, his acknowledgement of the house's and post's positions within the valley ultimately reflecting his acceptance of man's position in a theocentrically organised world. Together the »good« house and its »evil« window post are analogous to a world order in which evil is implicit, and in which the acknowledgement of evil offers the safest path to heaven. Just as the spiders are presented as part of a wider world plan - with the plague being seen as divine punishment for human evil - so the post is integrated into the building, again reinforcing the analogy between house and heaven. Like the black spot on Christine's cheek the black

⁴⁴ Von Wiese too sees the house as the central symbol in the work and as the symbolic antithesis of the spider. »Die mythische Spinne ist...ein geheimer Bestandteil des Hauses, obwohl gerade das Haus als Urzelle aller menschlichen Gemeinschaft ihr eigentlicher symbolischer Gegenpol ist« op. cit., 188-9.

post stands by the door of the shining house, a reminder of what might come out if the inhabitants turn away from God.

In its stability and security the farmhouse forms the opposite pole to those spatial motifs identified in the legends. Not only is it in a fixed position, but it never moves, nor does it change shape, while on its site at the very foot of the mountains it provides a vertical norm from which evil diverges. A quite unique relationship between space and spirituality therefore exists in Gotthelf's Die Schwarze Spinne. Space and human motion within it become indicators of moral character.

But beyond this symbolism these two separate dimensions - the spiritual and the material - directly interact. Religion is presented as actively *determining* domestic space. Although the spider is kept prisoner in the post by physical means, by a wooden peg, and although the peg is physically removed in the second legend, Gotthelf repeatedly reminds the reader that it is a spiritual condition that keeps the inhabitants safe. The old grandmother of the first parable thus tells her grandchildren -

»hier sei die Spinne gebannt durch Gott Vater Sohn und Heiligen Geist; solange diese drei Namen gelten in diesem Hause, solange in diesen drei heiligen Namen an diesem Tisch gegessen und getrunken werde, so lange seien sie vor der Spinne sicher und diese fest im Loche, und kein Zufall mache etwas an der Sache« [79-80]

- while the old man from Haslebach advises the grandfather not only to build the new house on the old site but to retain two things:

»zwei Dinge müßten sie wohl bewahren, das alte Holz, worin die Spinne sei, *den alten Sinn*, der ins alte Holz die Spinne geschlossen, dann werde der alte Segen auch im neuen Haus sein« [96].

It is not the peg that keeps the spider in the post, but the inhabitants' commitment to Christianity, »den alten Sinn, der ins alte Holz die Spinne geschlossen«⁴⁵. It is a »Sinn« which keeps the peg in place, and correspondingly its absence which threatens to remove it:

⁴⁵ Compare »Da ward meine Überzeugung noch fester, daß weder ich noch meine Kinder und Kindeskinde etwas von der Spinne zu fürchten hätten, solange wir uns fürchten vor Gott« [97].

»Ihnen fehlte der Sinn, der das Loch vermachte, darum fürchteten sie sich immer mehr, das Loch möchte sich öffnen« [83]⁴⁶.

Indeed, ultimately this »Sinn« becomes a domestic process itself -

»Denn wo solcher Sinn wohnt, darf sich die Spinne nicht regen, weder bei Tage noch bei Nacht. Was ihr aber für eine Macht wird, wenn der Sinn ändert, das weiß der, der alles weiß und jedem seine Kräfte zuteilt, den Spinnen wie den Menschen« [98]

- and it is in this domestication of Christianity that the real significance of Die Schwarze Spinne lies. Christian value no longer finds expression in an unworldly spirituality, but in the realm of concrete reality, in a house. As a historical document Gotthelf's Die Schwarze Spinne demonstrates with unparalleled clarity the religious roots of bourgeois materialism through its ultimate symbol - the family home.

2.11	OLD AND NEW
------	-------------

The element of pattern which we identified in the two legends has attracted the attention of most modern critics. Fehr, in his early critique, identified a recurrent sequence, classifying the characters as »Frevler« (von Stoffeln, Christen's mother and wife), »Ausführende Frevler« (Christine, head servant) and »Erlöser« (the mother and her mother-in-law, Christen and the young boy)⁴⁷. Von Wiese has since seen the legends as »eine zweimalige Variierung«⁴⁸, as has Lindemann⁴⁹.

⁴⁶ Similarly »Sonst hält sie (the spider) sich mäusestill da innen, und solange man hier außen Gott nicht vergißt, muß sie warten da innen« [94-5]; »Nur wenn böse Gedanken in mir aufsteigen, die dem Teufel zur Handhabe werden konnten, so war es mir, als schnurre es hinter mir, wie eine Katze schnurret, wenn man sich mit ihr anläßt, ihr den Balg streicht, ihr behaglich wird, und mir fuhr es den Rücken auf seltsam und absonderlich« [77].

⁴⁷ Fehr: Jeremias Gotthelfs Schwarze Spinne als Christlicher Mythos (Zurich, 1942), 64.

⁴⁸ Von Wiese, op. cit., 177.

Heufer has pointed to the sequence of guilt, punishment and atonement within the legends and to the formal compactness of the Novelle as a whole⁵⁰. Waidson has focussed particularly on the coloration of the Novelle, seeing the frame as dominated by light, the legends by darkness⁵¹, while Huber-Bindschedler has identified parallels within their respective tempos⁵². But it was Walter Muschg's achievement to have established the structural importance of the motif of baptism in the Novelle, and thus to have identified fundamental parallels not only between the two internal narratives but also between the frame and

⁴⁹ »die zweite Spinnenepisode der Binnenerzählung wiederholt in konzentrierter Form das Geschehen der ersten«. Lindemann, op. cit., 70.

⁵⁰ »Die Binnengeschichte ist in ihrem zeitlichen Ablauf durch das "moralische" Schema - Schuld - Strafe - Sühne und Vergebung - bestimmt«. Heufer, op. cit., 30. »Wir erkennen als durchgehende Struktur der ganzen Novelle eine architektonische, straff ordnende, die Einzelglieder in ihrer Selbständigkeit hervorhebende, in Dreier- und Zweierstrukturen fortschreitende, kontrastreiche, dramatisch-steigernde Erzählweise«. ibid., 28.

⁵¹ »The work as a whole may be divided into five sections, since each of the two legendary narratives is enclosed by reference to the contemporary setting; we have therefore a sequence of light-dark-light-dark-light«. Waidson, op. cit., xv. For other perspectives on the element of pattern see Hömke, Horst: »Die Interpretation von Gotthelfs Novelle Die Schwarze Spinne«. In Wirkendes Wort (9, 1959), 170-2, and Keller op. cit., 258.

⁵² »Langsames Anlaufen, ungeheure Zuspitzung und Erlösung geben der Binnengeschichte ihr Gepräge«. Huber-Bindschedler, op. cit., 30. Compare also Hartmann, Karl-Heinz: Wiederholungen im Erzählen. Zur Literaturität narrativer Texte (Stuttgart, 1979), 58-9: »Deutlich korrelativ sind die beiden Zwischenhandlungen verknüpft: Die erste Geschichte über die Leibeigenen des unbarmherzigen Ritters Hans von Stoffeln, die unter der Last harter Fron einen Pakt mit dem Teufel schließen und versuchen, den Teufel um sein Entgelt, ein ungetauftes Kind, zu betrügen; über die Rache des Teufels in Gestalt der schwarzen Spinne, die Tod und Verderben verbreitet, bis ein mutiges und frommes Weib das Untier im Loch eines Fensterpfostens einsperrt. Die zweite Geschichte, die berichtet, wie nach Jahrhunderten des Glücks und Segens Hoffart und Gottlosigkeit die Menschen zu beherrschen beginnen und Leichtsinns und Übermut die Ursache sind, daß die Spinne aus ihrem Gefängnis entkommen und in ihrem verheerenden Treiben fortfahren kann; wie endlich dank der Entschlossenheit eines wackeren Mannes der Teufel noch einmal um seinen Lohn geprellt und die Spinne wieder festgesetzt wird...Mit dem Rahmengeschehen sind die eingefügten Geschichten einmal durch den Erzählanlaß verbunden, eine Taufe, zum anderen durch die humoristisch abgemilderte "Gefährdung" des ungetauften Kindes; denn die Patin Gotte fürchtet Unglück, weil man ihr den Namen des Kindes nicht gesagt hat und sie aus Aberglauben nicht zu fragen wagt«.

legends⁵³. Since then their relationship has been seen as combining antithesis and parallels, one of »Entgegensetzung und Verkoppelung«⁵⁴.

One of the most interesting of these analyses stems from Theodor Salfinger and is included in his study Gotthelf und die Romantik of 1945. Whilst acknowledging a fundamental dualistic constellation within the Novelle - »es ist überhaupt kaum ein größerer Gegensatz denkbar als der zwischen Gotthelfs reinster Idylle und der grauenhaften Sage, die in dieses Bild einbricht«⁵⁵ - he also identifies a complex »Symmetrie des Aufbaus«⁵⁶. On one level there are elements of symmetry between the two legends and the initial and final sections of the frame⁵⁷. Next, taking the work as a whole, he sees a further level of pattern: »Eingang - Mahl - Taufe - Mahl - Sage I - Mahl - Sage II - Mahl - Schluß«⁵⁸. Finally he sees strong parallels between the action of the frame and that of the legends, particularly the first one.

The climax of the opening section of the frame is the christening, which follows the preparations described on the opening pages and precedes the narration of the legends. Although the Godmother has not been told the name of the baby, she resists the temptation to ask, fearing that this would - according to local superstition - leave the child curious for life. Light-hearted though the episode is, she takes the principled decision to sacrifice herself for the sake of the baby. This is not an easy decision to make for she risks appearing foolish, not only in front of the whole congregation but also in the eyes of the unmarried and evidently not undesirable younger Godfather. Her decision therefore contrasts with that of Christine in the first legend, who far from sacrificing herself chooses to surrender the unbaptised child. Faced with temptation Christine succumbs, courting the Huntsman's favour and accepting his kiss.

Salfinger goes on to expand the symmetry between these two characters, pointing to their relations with other characters and ultimately reaching the conclusion that Christine is the Godmother's evil

⁵³ Muschg: Pamphlet und Bekenntnis, 224-8.

⁵⁴ Von Wiese, op. cit., 177.

⁵⁵ Salfinger, op. cit., 152.

⁵⁶ ibid.

⁵⁷ »Neben der Symmetrie zwischen Anfang und Schluß der Geschichte ist unmittelbar einleuchtend diejenige zwischen den beiden Hälften der Sage«, ibid.

alter ego. Salfinger takes the parallels so far that the first legend appears as a highly complex visual allegory of what might have happened had the Godmother chosen the alternative option, spared her blushes and asked the father for his son's name: »die riesige bildliche Darstellung dessen, was die Gotte erlebt hat, und vom entscheidenden Punkt ab dessen, was ihr bevorstand, wenn sie sich in der Versuchung mit Christine, ihrem bösen Ich, gleichgestellt hätte«⁵⁹.

These views of the legends have found echoes in this study. We have also identified elements of symmetry within Gotthelf's Novelle. In particular, we have seen recurrent spatial patterns within the two legends of the Novelle. To use Fehr's terms the »Frevler« all change the landscape, the »Ausführende Frevler« all break into other people's spaces, while the »Erlöser« all restore the space of the valley of Wasen to its original state. This pattern of »displacement«, »intrusion«, and »replacement« corresponds to the symmetry found in the Novelle's religious dimension - to the sequence of guilt, punishment and expiation. At the same time it has been possible to distinguish a further association between the frame and legends: the motif of »replacement« which, like that of baptism, links the Christian characters of frame and internal narratives. This again highlights the religious significance of space in the Novelle, as does another antithesis. The stable and permanent space of the frame contrasts with the changing landscape in the legends: the characters in these legends can be judged according to the moral values incorporated in features of the space of the frame.

In the sense that religious conflicts are fought out in space we can also agree that the legends in particular form a »riesige bildliche Darstellung«. However, we have also seen similar elements in the frame, with the commitment to traditions and moral norms being demonstrated on a purely external level. Being up at daybreak to take up one's position in the house and purify the farmyard is every bit as much a ritual as the priest's arrival in time to sanctify the thresholds of houses with holy water. This strict observance of the family heritage borders on pantomime, with each member knowing which part he must play, which characteristics are typical of this part, and which actions and codes are needed to communicate these features. Everything is

⁵⁸ ibid, 153.

⁵⁹ ibid, 156.

externalised. But at no time does Gotthelf allow the reader to forget the moral significance. Not only the legends in Die Schwarze Spinne function on an external level.

This leads us to one final element of pattern within Die Schwarze Spinne. In the initial section of the frame we have already witnessed an unequivocal glorification of anything local at the expense of anything alien. But this also has a chronological aspect, with everything traditional being praised at the cost of anything new and modern. The two Godfathers prefer the »Weinwarm, dieser altertümlichen, aber guten Bernersuppe« [13] to coffee - »den neumodischen Kaffee, den sie alle Tage haben konnten, verschmähend« [13]. It is this homage to the *past* that pervades the frame. For in this Calvinist idyll where piety can be measured in secular wealth and where the buildings of the evil fail to survive, time proves the test of all values: »man fürchtete die Spinne nicht, denn man fürchtete Gott, und wie es gewesen war, so soll es, so Gott will, auch bleiben, solange hier ein Haus steht, solange Kinder den Eltern folgen in Wegen und Gedanken« [95]. The grandfather makes his attitude to the past clear by building the house on the same site and retaining the window post. He constructs the house according to values developed and proven by his family over successive generations, and in doing so reaffirms the principles established by the majority of his ancestors: »in der gleichen Gottesfurcht und Ehrbarkeit wie die Väter lebten auch die Söhne von Geschlecht zu Geschlecht« [81].

It is noticeable that almost everything which is valued within the *Novelle* is presented as being old or from the past. Even the grandfather's house, the only exception, has been rebuilt on the site of its predecessor and contains the old window post with the spider. This window post is a monument to the past, permitting the house to be built anew without losing its traditional roots⁶⁰. The grandfather »tat wie die Früheren, fügte das alte Holz dem neuen Hause bei, und die Spinne regte sich nicht« [96]. The new house may be the focal point of the valley

⁶⁰ »der wüste Pfosten ragt ja aus der Vergangenheit in die Gegenwart hinein«. Von Wiese op. cit., 188. Similarly, the »Scheibentisch...ward aufbewahret zum Andenken, daß einst nur noch zwei Dutzend Männer waren, wo jetzt an zwei Tausende wohnen, zum Andenken daß auch das Leben der Zweitausende in der Hand dessen stehe, der die zwei Dutzend gerettet« [94].

but it is »das alte Holz« and »de(r) alte(n) Sinn« which guarantee the »alte(r) Segen« [all 96]:

»Sie bauten das neue Haus und fügten ihm ein mit Gebet und Sorgfalt das alte Holz, und die Spinne rührte sich nicht, Sinn und Segen änderten sich nicht« [96].

The legends themselves also testify to the inhabitants' commitment to the past. These have been kept in the family for centuries in order to guarantee the house's existence -

»das erbte sich vom Vater auf den Sohn, und als das Andenken davon bei den andern Leuten im Tale sich verlor, hielt man es in der Familie sehr heimlich...Nur in der Familie redete man davon, damit kein Glied derselben vergesse, was ein Haus bauet und ein Haus zerstört, was Segen bringt und Segen vertreibt« [95]

- so that the house between the mountains becomes a living monument to the valley's past and the lessons that it taught the inhabitants. The grandfather's attitude to the house is therefore a reflection of his attitude to time, his acceptance of past space symbolising his acceptance of traditional values. His action of replacement, like those of Christen and the young mother, is effectively the resurrection of the past.

Similarly we see how the voices of authority in the Novelle all belong to old people. The grandfather who narrates the legends typifies this, as do the grandmother of the first legend and the old man who advises the family to rebuild the farmhouse on the same site. All of the old characters are legitimised.

Whereas old people are generally the champions of Gotthelf's conservative ideals and guarantors of the community's stability, so disruption is primarily associated with newness and youth. All of the foreign characters are obviously new to the valley. The head servant is specifically young, as are the Polish knight and the »Kühersbub«. Furthermore, whereas the model community of the frame legitimises the past, the evil characters in the legends usually reject it. In the first legend it was Von Stoffeln who wanted the »neues Schloß« [35] built and then the new grove. In the second legend it is Christen's family which demands the »neue(s) Haus« [90]. The head servant releases the spider with the justification that the maids »müßten einmal auch was Neues sehen« [85]. Again an overriding pattern can be identified, with newness corresponding largely to godlessness, oldness reflecting a

Christian outlook. The moral symbolism therefore extends beyond space to time, as elements of time, space and ethics become inextricably intertwined and Gotthelf's conservatism finds its most telling symbols in the portrait of the house.

This chronological perspective opens up a further dimension of pattern within Die Schwarze Spinne, one which again both links and contrasts the frame with the legends. The Godmother's refusal to place the unbaptised baby at risk by asking its name contrasts with Christine's willingness to sacrifice the baby to save her own skin. In rejecting that inquisitiveness which led to the pact with the devil, the Godmother is simultaneously affirming the tradition that she should not ask for the baby's name. Affirmation of »Sitte« coincides with the rejection of godlessness. She refuses to ask in case the baby should become »neugierig« [17].

This rejection of »Neu-gier« can be seen as linking all the characters of the frame, from the grandfather who rebuilds the farmhouse on the old site to the godfathers who prefer the traditional Bernese drink to the new-fangled coffee through to the Godmother who refuses to let her »Neugier« get the better of her whatever the cost. Conversely the evil characters of the legends are linked by »Neu-gier« whether it be through the desire to construct new buildings on different sites or through Christine's equally catastrophic curiosity.

We may therefore expand Salfinger's interpretation to see the Godmother's selflessness not only as the antithesis of Christine's inquisitiveness but also of the godless characters' desire to change the landscape. Her decision to sacrifice herself for the sake of the baby is therefore the same as Christen's and of that of the mother in the first frame. The rejection of »Neu-gier« amounts to a symbolic affirmation of the past, very much like the grandfather's retention of the black post in the house. Gotthelf's Novelle can be seen not only as an allegory but as an expanded literal metaphor with a conservative message.

But at the same time the Godmother's action is a ritual one, for nobody is firmly convinced that there is any truth to the tradition. A further parallel with the grandfather's behaviour therefore emerges, for nobody is truly convinced that a spider is kept captive in the post. These two acts, even more than those of the heroes of the legends, are

therefore pure demonstrations of faith, absolute symbolic gestures. They are effectively deprived of any real function. This is not to suggest that they are empty gestures. They are symbolic rites designed to demonstrate a spiritual commitment within a spatial context. In this rite the past is legitimised at the expense of an uncertain future.

This chronological imagery - the struggle between old and new that is given spatial form in the valley of Wasen and symbolic expression in the Godmother's affirmation of the past - also points to further levels of meaning within Gotthelf's Novelle.

At a time when liberals were campaigning for an emancipation of women, Christine also emerges as a political figure. Unwilling to leave the men to solve the community's problems, she takes it upon herself to seal the pact - in Gotthelf's eyes a blatant perversion of natural human hierarchies. As the spider she then attacks the men, sparing the female population - a further analogy to the new political movement. If Christine / the spider isn't actually returned to the kitchen she is restored permanently to the house, infusing the end of the legends with a historical dimension which conservative thinkers of the mid-nineteenth century must have appreciated⁶¹. A similar perversion of Gotthelf's social ordo leads to the spider's / Christine's release in the second legend, with Christen - the head of the household - not only being dominated by his wife and mother but allowing the patriarchal »Großfamilie« to be divided and the head servant to govern the family house⁶². On this occasion the emancipation of the servants again frees

⁶¹ »Frühromantische und jungdeutsche Ansätze zur Emanzipation der Frau aus ihrer traditionellen Geschlechterrolle stehen hier bei Gotthelf gewiß mit auf der literarischen Anklagebank«. Lindemann, op. cit., 75.

⁶² In his letter of 30.9.51 to Frau Sophie Naegeli-Ziegler Gotthelf condemns the changing appreciation of the role of the family: »eine Seite, welche nicht bloß durch Europa, sondern hauptsächlich in Amerika, die wunde genannt zu werden verdient, es ist die Verderbnis der Häuser dadurch, daß kein Geschlecht mehr seine Stelle einnimmt, die eigentlich Familie zerstört wird. Diese Seite werden Sie in all meinen Büchern berührt finden, wenn auch nirgends besonders behandelt«. Sämtliche Werke in 24 Bänden, Ergänzungsband IX, 139ff.

the forces of social change, as the hierarchical sequence in which Gotthelf introduces his characters in the frame gains its significance from the perverted hierarchies of the legends.

These somewhat crude attacks on the liberal thinking of the day also have a religious dimension. For if, as Hans Bayer has suggested, the head servant is in fact a caricature of the »Neupietist« preacher Karl von Rodt, the second legend also appears as an attack on reformist elements in the church⁶³. Von Rodt's particular appeal for the female population is generally echoed in the servant's relations with the women in the legend - »den Meisterweibern war er unter allen alleine recht« [85]; »Solche sollen den Weibsbildern aber gerade die Liebsten sein« [85] - and it is therefore no surprise that he is the one who liberates the female spider. The symbolism can be expanded with both *Christine's* and *Christen's* evacuation of the Hornbach farmhouse mirroring the destructive impact of pietism on the Swiss Church and their return to their home a reversion to Gotthelf's orthodoxy. Christen's weakness - he becomes a »Knecht« [82], the normal pietist designation for one of their male disciples - reinforces the symbolism. The second legend particularly - with the head servant's exhortation that the maids »müßten einmal auch was Neues sehen« [85] - can easily be read as an attack on those reformist elements within the Church who favoured elements of social equality. This - along with Gotthelf's portrayal of the house as a substitute temple and its function as a sanctuary which protects unbaptised children - reinforces the religious symbolism of the Hornbach farmhouse as the House of God and the identity between the new house and the ill-fated reformist movement.

The Novelle also possesses a more obvious historical dimension. For in a period of military and civil turmoil throughout Central Europe - an age when the first major upheaval of existing power structures must have sent violent shock waves into the most secluded and idyllic of Swiss valleys - the relative merits of old and new were central to any political agenda.

⁶³ Bayer, Hans: »Theologische Quellen und epische Gestaltung. Gotthelf's "idealer Pietismus"«. In Deutsche Vierteljahresschrift für Literaturwissenschaft und Geistesgeschichte (54, 1980), 423-463, 460-461.

In this context Jost Hermand has pointed to the historical impact of Napoleon who had first marched into Switzerland in 1798. He identifies parallels between Gotthelf's spider imagery and his later characterisation of the invading armies on the one hand and between the role of the disruptive foreigners - Von Stoffeln and Christine - and the French dictator on the other. He therefore sees the two legends as allegories of Napoleon's abortive attempts to conquer Central Europe, and Christine's incarceration in the post at the end of each legend as references to his twin banishments: »Die zweimalige Verpflockung der Spinne wirkt fast wie ein Symbol für Elba und St. Helena«⁶⁴.

Sengle on the other hand has seen in Gotthelf's Novelle »eine satirische Wendung gegen das Teufelswerk der Revolution«⁶⁵, with the two plagues forming allegories of the revolutions of 1789 and 1830, the lengths of the legends reflecting the relative durations of the two political uprisings.

Lindemann has expanded the analogies to revolution⁶⁶, drawing the themes of military annexation and popular uprising together through Napoleon's image as the »Vollender der Revolution«:

⁶⁴ »gerade hinter der Schwarzen Spinne (steht) die Überzeugung, daß das Gewaltsame und Bedrohliche in der Welt durch die eingreifende Tat des Menschen immer wieder zu bannen ist. Diese Überzeugung hatte man aus dem Untergang Napoleons gewonnen, der wie ein Dämon durch ganz Europa gezogen war und sich schließlich doch den alten Mächten hatte beugen müssen«. Hermand, Jost: Die Literarische Formenwelt des Biedermeiers (Gießen, 1958), 135. Hermand has also located a similar motif in Gotthelf's Novelle Ein Bild aus dem Übergang in which he describes Napoleon's armies as a swarm of bees and adopts many of the motifs used in Die Schwarze Spinne: »Schon lange wars, daß es in Frankreich unruhig war, sumste und brummte wie in einem Bienenkorbe...Schwarm auf Schwarm flog aus, es war, als wolle Frankreich noch ein Frankreich gebären, als solle Himmel und Erde ein Frankreich werden. Endlich, im Jahre 1798, kamen die Schwärme auch über die alten Berge her, frugen nicht *obs erlaubt sei oder nicht* und wehren half auch nicht«. Quoted in Hermand, Jost: »Napoleon im Biedermeier«. In Von Mainz bis Weimar (1793-1919) (Stuttgart, 1969), 123-128, 125.

⁶⁵ Sengle, Friedrich: Biedermeierzeit, Deutsche Literatur im Spannungsfeld zwischen Restauration und Revolution 1815-1848, (Stuttgart, 1971-1980). Volume 2, 1037. Compare also Sengle: Biedermeierzeit Volume 1, 367.

⁶⁶ »Die enge Beziehung von Teufelsdarstellung auf der einen und Revolutionskritik auf der anderen Seite wird in der Schwarzen Spinne noch weitgehend dadurch besonders unterstrichen, daß eine Fülle der Merkmale, mit denen der Erzähler seinen Teufel ausstattet, in der konservativen Literatur der Epoche zugleich als

»Erst vor dem Hintergrund dieses Ensembles literarischer Verweise und nicht schon von der Wiederholung des gleichen Geschehens her, was auch im Bereich des Märchens seine Entsprechung fände, ergibt sich die kaum abzuweisende Vermutung, daß die literarisch gebildeten Zeitgenossen Gotthelfs in der reichen Metaphorik der Schwarzen Spinne zugleich auch immer zeitgeschichtliche Ereignisse gespiegelt fanden. Dabei lagen für sie die Wiederkehr der Revolution und die Gestalt des wiederkehrenden Napoleon, der - zum Mythos stilisiert - die Menschen in der ersten Hälfte des 19. Jahrhunderts bis zum Regierungsantritt seines Stiefenkels und Neffen phantasievoll erregte, nicht allzu weit auseinander. Im Gegenteil haben sich beide Ereignisse - zumal Napoleon im konservativen Europa als "Vollender der Revolution", wie er sich selbst bezeichnet hatte, verstanden wurde - für die Zeitgenossen gegenseitig durchdrungen«⁶⁷.

The revolution that came to Switzerland in the form of Napoleon's conquest may well have proved the stimulus not only to the aversion to »das Fremde« in Die Schwarze Spinne but also to the motifs of displacement and intrusion which dominate the two internal narratives. The intrusion of the spiders becomes the invasion of the French army, and Christine's displacement both the internal insurrection which occurred through the revolution and the removal from power of Napoleon's enemies. Christen's ultimate return to the Hornbach farmhouse corresponds to the reinstatement of those weak but chastened rulers who had become Napoleon's »Knechte«, while the farmhouse emerges not only as a domestic and religious symbol but as a metaphor for the House of Europe, those Central European dynasties who came together at the Congress of Vienna in order to restore the power that the foreign invader had wrested from their grasp. Indeed the three layers of symbolism appear to merge in the Novelle, with the threat to Christianity coming from foreign intruders, a further reminder of the fact that Napoleon was widely viewed as trying to overthrow the forces of Christianity, the Holy Alliance as the existing powers were known⁶⁸.

Kennzeichen und Symbole der Revolution anzutreffen sind«. Lindemann, op. cit., 91. Compare also 102ff.

⁶⁷ ibid., 113.

⁶⁸ Compare: »Das gleiche gilt für den Sieg des Christlichen, der "Heiligen Allianz", über die gefährlich hereinbrechende Spinnenheere, in denen sich das Gärend-Chaotische der französische Revolution manifestiert«. Hermand, Jost: Von Mainz bis Weimar, 125.

It is only when seen within its historical context that the conflict between old and new in Gotthelf's Die Schwarze Spinne can be appreciated fully. The Godmother's willingness to sacrifice herself for the sake of the baby can ultimately be seen as a political statement, her compliance with a tradition signifying an adherence to the past for the sake of the baby's - the State's - future. But it is in the landscape presented in Die Schwarze Spinne that the conflict between old and new is acted out most forcefully. And within this space the old and new houses and castles possess both religious and political significance. The Hornbach farmhouse, cradled in the valley, becomes strongly identified with the old order, the alliance of the State and Church, a body which in the context of political unrest and religious challenge sought salvation through allegiance to a scarred past rather than the uncertain future that revolution might bring.

2.12

CONCLUSION

However strong the political overtones of Gotthelf's portrayal may be Die Schwarze Spinne remains a primarily didactic work. This does not prevent it functioning as a political satire, nor does it detract from its aesthetic value. But the Novelle is fundamentally a moral treatise in symbolic form, one which was written less for the literary salons or like-minded conservatives than for the same unsophisticated Bernese peasants that formed his subject-matter.

This narrative design functions on a number of levels. There is no shortage of open pulpitry, neither from the author himself in the frame nor the grandfather, his mouthpiece in the legends. These explicit comments are bolstered by additional verbal indications of the meaning of the legends, mostly in the form of indirect, suggestive observations on the part of the other peasants. But beyond this Gotthelf steps down from his pulpit and maps out a religious dilemma as a spatial phenomenon.

He achieves this not only by charging the landscape with hidden significance, but also by investing aspects of human motion with meaning. Just as he creates sequences in the thought of the opening, so he establishes patterns in the space of the legends. These are patterns that can be established within the plot - the displacement and intrusion of the initial legend is repeated in the second one - and which permeate the language and description generally: absence of position, changing shape, extreme pace, vertical motion and foreignness. Each of these individual motifs contrast with the stable space presented in the frame. These spatial motifs are imbued with religious significance. They are exclusively features of the evil characters and as such function not only as symbols but as signs. Absence of position and changing shape signify godlessness, becoming direct expressions of sinfulness. Gotthelf creates a code in the first narrative which is then corroborated in its successor. The logic of the first one tells the reader that moving one's home is evil, the second confirms this. The expectations that Gotthelf creates and fulfils therefore also extend to his portrayal of space. The ultimate proof of the validity of this code is found in the opening description of the frame where the two opposites - refusing to move and goodness - also correspond. The »brave Leute« of the frame inhabit the Hornbach farmhouse which never moves from its permanent site at the foot of the mountains. The norms that the opening conveys are therefore legitimised negatively by the action of the internal narratives. The moral deviance of these legends is reflected in their movement, as movement from one's established place conveys the degree of godlessness and evil becomes measurable in space. The fixed, sculptured space of the frame therefore comes to embody a religious norm.

The spatial imagery of displacement, intrusion and replacement may well derive from the Novelle's political and theological background, but this fact is unlikely to have been registered by the majority of his readers. Nor does Gotthelf need to explain anything. Not only are the signs sufficiently consistent and transparent to render such explanations superfluous but Gotthelf decodes the action by telling us in advance which characters are good and which are bad.

But even the religious dimension is occasionally allowed to recede into the background, most notably in the frame. And in Gotthelf's Switzerland where material wealth *signified* Christian values, the whole of the religious conflict - from sin to punishment, piety to reward - can be seen as occurring on a visual level, as an externalised demonstration of metaphysical conflicts. In this fictional world both the fabric of a building and the architecture of the state is preserved by orthodox Calvinism. The motifs of restoring the house on its previous site and the return of *Christine* by *Christen* to her proper place appears as a reaffirmation of traditional sexual hierarchies within the Church, ultimately an act of political »Restauration«.

In this sense the techniques of persuasion exploited by the Swiss preacher very much anticipate those of modern advertising, with the emphasis on the creation of images and fixed associations and the repetition of the same message in covert forms. Gotthelf is, of course, no estate agent but in a work which is ostensibly about selling one's soul he is effectively selling a house, a house which, as he shows us, everyone would be glad to own. The reward appears incongruous, at least for modern readers, but the potential stigma attached - of becoming homeless, being scarred by the spider or as in Christine's case of having a »spotty« face - remains convincing. Gotthelf's aim may be to make the peasants god-fearing, but he does this by playing on their fear of the unknown, by terrifying them with the ugly post and its supernatural inhabitant, by confronting them with gargantuan visions of old testament havoc should they deviate from traditional forms of religion, and by presenting an alternative option in a frame which breathes optimism and security. Godlessness is imprisoned in the post and kept captive not by the peg but by a »Sinn«.

Ultimately the logic of Die Schwarze Spinne tells us less that we should be good, than that we should stay where we are, and that the immoral should not build for fear of divine retribution. Space not only has geographical, historical and social significance in Die Schwarze Spinne. It also has a moral dimension. The good and evil characters are contrasted through the ways they function in space, with evil

manifesting itself as a desire to change the landscape, good as the urge to affirm and restore it. In an age which witnessed rapid industrialisation and the spread of the railways, Gotthelf preaches immobility.

.....

3	ADALBERT STIFTER'S DER HOCHWALD
---	---------------------------------

3.1	INTRODUCTION
-----	--------------

Stifter is a problem writer, full of apparent contradictions and discrepancies. The measured, decorative idylls that he often depicts run counter to the dramatic events that struck Europe in the middle of the century. Indeed the more intrusive the historical disruption became, the more sedate, methodical and patterned his works grew. His own life scarcely serves as a blueprint for his ideals. The poet who saluted the serene permanence of happy family life was himself condemned to a childless, frequently tempestuous and generally less than idyllic marriage. In this respect his fiction has often appeared to exist in a historical vacuum, a conscious counterpoint to the political and personal turbulence of the day.

Stifter's popularity has traditionally been founded on his landscape descriptions. But whereas the space in Die Schwarze Spinne is economically handled in narrative terms, Stifter gives it far greater prominence¹. In works which he tellingly classified as »Studien« - a term derived from science and painting - it is very much the canvas on which he paints his self-portrait. In Der Hochwald elements of personification combine to present the forest as an active participant in the story, effectively elevating it to the status of lead character². His titles and chapter-headings often relate directly to space, confirming man's relegation to a secondary role. But this portrayal of »Dinge«, his concentration on the concrete world, has also been seen as verging on the obsessive. Stifter's detractors have traditionally condemned his landscape description as gratuitous, grossly self-indulgent and vacuous,

-
- ¹ »In keiner Dichtung unserer Sprache ist soviel gegenständlicher Raum, soviel abschreitbare Welt, sind so viele Dinge greifbar zugegen wie in Stifters Werk«. Hillebrand, Bruno: Mensch und Raum im Roman. Studien zu Keller, Stifter, Fontane (Munich, 1971), 172.
- ² »Der Hochwald...ist nicht nur Schauplatz, sondern der eigentliche "Held" der Geschichte«. Mettler, Heinrich: Natur in Stifters Frühen »Studien«. Zu Stifters Gegenständlichem Stil (Zurich, 1968), 102.

lacking relevance to the central action - a decorative coulisse designed to conceal insubstantial plots and shallow characters.

Stifter's creative works possess a further problematic dimension. If his fiction did not aim to provide »ein sittliches Wörterbuch oder Verhaltensregeln«³ they were »sittliche Offenbarungen«⁴, and the regularity with which he ascribed a pedagogic purpose to his writings testifies to an insistent moral impulse⁵. Such statements of intent are to be found during the 1840s above all in his letters⁶ and the educational and political essays he produced with growing frequency as the decade progressed⁷. Yet such professions do not appear generally reflected in either his Studien, which he wrote in the 1840s or even in the Bunte Steine, a collection of largely revised Novellen which appeared five years after the March Revolution. It is only in Der Nachsommer, published in 1857, that clear ethical values are established and a consistent moral perspective is maintained. Indeed, in many of his other works there is little in the way of an obvious or readily identifiable educative dimension.

Whereas early Stifter critics sought a correspondence between ascribed purpose and creative product, modern students have shown far more interest in the divergencies. For Tismar the »insistierende Propaganda der Ordnung« in Der Nachsommer possesses »einen

³ Stifter, Adalbert: Sämtliche Werke, herausgegeben von August Sauer (Prague, 1901-40, XVII, 251-2.

⁴ ibid., XVIII, 38.

⁵ Stifter's works have a pedagogic dimension whereas Gotthelf is explicitly didactic. For a discussion of these classifications with reference to Stifter see Klärner, Gudrun: Pedagogic Design and Literary Form in the Work of Adalbert Stifter (Frankfurt, 1986), 11-21. Stifter writes himself in the Vorrede to Bunte Steine: »Es soll sogar in denselben nicht einmal Tugend und Sitte gepredigt werden, wie es gebräuchlich ist, sondern sie sollen nur durch das wirken, was sie sind. Wenn etwas Edles und Gutes in mir ist, so wird es von selber in meinen Schriften liegen; wenn aber dasselbe nicht in meinem Gemüte ist, so werde ich mich vergeblich bemühen, Hohes und Schönes darzustellen, es wird immer das Niedrige und Unedle durchscheinen«. Stifter, Adalbert: Werke und Briefe. Historisch-Kritische Gesamtausgabe. Herausgegeben von Alfred Doppler und Wolfgang Frühwald (Stuttgart, Berlin, Cologne, Mainz, 1978-), Volume 2, 2, 9.

⁶ See particularly the letter to Aurelius Buddheus of 21.08.1847, those to Gustav Heckenast of 25.05.1848 and 6.03.1849, and to Joseph Türck of 28.06.1848.

⁷ Typical of these are Über Stand und Würde des Schriftstellers. Was ist das Recht, and Mittel gegen den Sittlichen Verfall der Völker.

pathologischen Unterton«⁸. Stifter »zieht...gegen das industrielle Zeitalter eine große Dornröschen-Mauer auf, hinter der die patriarchalische Sozialverfassung den äußeren Bedingungen idyllisch enthoben scheint. Aber die Mühe treibt den Schweiß hervor, der auch Angst signalisiert, nämlich in der Unsicherheit, ob die schöne Ordnung trägt«⁹. For Swales the »hectoring insistence«¹⁰ of his moral treatises often appears forced and hollow in the light of his creative works.

To the question of the significance of space in Stifter's works we can therefore add a further question - what is the moral relevance of his works? Can his fiction be related to his various theoretical statements? And what, if any, connection exists between the moral dimension and his landscape description? Is there any tangible connection between Stifter's preoccupation with the concrete world and his professed literary purpose?

Der Hochwald lends itself particularly well to this debate. On the one hand it contains some of Stifter's finest landscape description, being »für viele das Paradestück Stifterscher Naturdarstellung«¹¹. On the other it possesses as clear a moral dimension as any of Stifter's Studien. »The ethical content of this story is sober and sincere: it is Stifter's first coherent expression of the connection between the laws that govern the world of Nature and those principles which *should* determine the life of man«¹². At the same time it conveys much of that thematic polarisation that informs Stifter's work in general. The characters are almost exclusively either old or young: none of the main characters are in their prime. The characters generally either blossom or die suddenly: there is no indication of illness. The coloration is either dark or light, although the modulations are far more subtle than in Die Schwarze Spinne.

Der Hochwald »war und ist eine der beliebtesten und meistgelesenen (Erzählungen) Stifters«, being instrumental in

⁸ Tismar, Jens: Gestörte Idyllen: Eine Studie zur Problematik der idyllischen Wunschvorstellungen. (Munich, 1973), 58.

⁹ *ibid.*, 70.

¹⁰ Swales, Martin: The German Bildungsroman From Wieland To Hesse. (Princeton, 1978), 74.

¹¹ Preisendanz, »Die Erzählfunktion der Naturdarstellung bei Stifter«. In Wirkendes Wort (16, 1966) 407-418, 382.

¹² Blackall, Eric: Adalbert Stifter. A Critical Study (Cambridge, 1948), 118.

establishing his literary reputation¹³. Two intrusive elements disturb the tranquillity in the Novelle. One of these is war, the other sexual passion; and Stifter gives far greater emphasis to the latter.

3.2

STIFTER'S PORTRAYAL OF SPACE

There have been illuminating attempts to draw out the significance of space in Stifter's works. Preisendanz, with his early study, identified its narrative function¹⁴. For Werner Thomas Stifter's space is »nicht bloß Rahmen oder Motiv..., sondern mitgestaltender Handlungsraum, ja bisweilen erfülltes Handlungsmoment selbst«¹⁵. Other critics have viewed the problem of vision as a central feature, pointing to a consistent development from deception to perception, the »Wahr-nehmen« of space, within his narratives. This has led to the acknowledgement of Stifter's use of contrasting perspectives, his portrayal of space firstly from one angle and then shortly afterwards from another¹⁶. Seidler, writing on Der Nachsommer, saw space as central to the educational process of the protagonist, his gradual development being the product of patterned movement - »Er-fahren« - within a »Raumstruktur«¹⁷. This idea of space as a »strukturelle

¹³ Tielke, Martin: Sanftes Gesetz und Historische Notwendigkeit. Adalbert Stifter zwischen Restauration und Revolution (Frankfurt, 1979), 30.

¹⁴ Preisendanz, op. cit.

¹⁵ Thomas, Werner: »Stifters Landschaftskunst in Sprache und Malerei; Brigitta« in Der Deutschunterricht (1956), 14. Quoted in Mettler, Heinrich: Natur in Stifters Frühen »Studien«. Zu Stifters Gegenständlichem Stil (Zurich, 1968), 139.

¹⁶ Reddick, John: »Mystification, Perspectivism and Symbolism in Der Hochwald«. In Adalbert Stifter Heute. Londoner Symposium 1983, edited by Lachinger, Johann, Stillmark, Alexander, and Swales, Martin (Linz, 1985), 44-74. Oswald, Marcel: Das Dritte Auge. Zur Gegenständlichen Gestaltung der Wahrnehmung in Adalbert Stifters Wegerzählungen (Bern, 1988). Compare also Preisendanz: op. cit., 373-8. »Vielmehr wird seine Naturdarstellungen immer wieder zum Index: zum Index der Problematik menschlicher Weltaneignung überhaupt«, ibid., 378.

¹⁷ »Gestaltung und Sinn des Raumes in Stifters "Nachsommer"«, in Seidler, Herbert: Studien zu Grillparzer und Stifter, Vienna 1970, 218-241.

Konstante«, a fixed framework and point of reference, is also taken up by Enklaar-Ladendijk¹⁸ and more recently by Gradmann¹⁹.

That property of compartmentalisation - which Seidler identifies in Der Nachsommer and we saw in Die Schwarze Spinne - has also been seen as typical of Stifter's Studien in general. The significance of Annelies Ebner's conclusion in her thesis of 1950 -

»Die endlosen Dimensionen des Raumes teilen sich auf in begrenzte, meßbare. Der Mensch verliert sich nicht in dem Raum, er orientiert sich in ihm, fixiert seine Stellung«²⁰

- has been elaborated by Gillespie:

»Stifter delimits safer spaces, narrower »perfections« like Risach's estate, a closed cultural-familial unit, or the walled property in Brigitta where one can exclude the wolves. Some of the walls are not visible but institutional, especially that haven which the family represents, but most are as obvious as the glass houses on Risach's property - the fragile structures in which he cultivates the garden of life«²¹.

But whereas Gotthelf presented one geographical location, Stifter usually adopts a different spatial model. Above all in the works of the 1840s we find him depicting two quite separate and distinct places. With the two spaces often being portrayed symmetrically - the similarities between them being developed at least as strongly as any contrasts that divide them - Stifter's landscapes graphically reflect the dualistic thought patterns of the Restauration period²². In an outline of his aesthetics

¹⁸ »Man muß erkennen, daß der Raum bei Stifter nie eine Kulisse ist, sondern eine strukturelle Konstante, die unterschiedliche Funktionen aufweist. Er ist nicht nur Schauplatz des Geschehens mit Vordergrund und Hintergrund, sondern er bestimmt, formt und gliedert das Geschehen selbst, das Verhältnis der Personen zueinander und deren Geschehe«. Enklaar-Ladendijk, J: Adalbert Stifter. Landschaft und Raum (Alphen aan den Rijn, 1984), 203.

¹⁹ Gradmann, Stefan: Topographie / Text: Stifter und Kafka (Frankfurt, 1990).

²⁰ Ebner, Annelies: Der Mensch in seinem Verhältnis zur Landschaft in der Dichtung Adalbert Stifters (Diss. Greifswald, 1950), 108.

²¹ Gillespie, Gerald: »Space and Time seen through Stifter's Telescope«. In The German Quarterly, (37, 1967), 126.

²² The dualistic model underlies Stifter's portrayal of space not only in Der Hochwald, but also in Das Haidedorf, Abdias, Brigitta, Der Hagestolz, Die Narrenburg, Die Pechbrenner, Der Waldsteig, Bergmilch and Bergkristall.

Stifter identifies his creative prescripts as »Ähnlichkeit und Kontrast, Gleichzeitigkeit und Reihenfolge«²³.

The action in the Studien normally begins in one of these spaces, before being removed to the second. The end of the work usually sees a return to the initial location in line with the »replacement« seen in Die Schwarze Spinne. Before passing on to Der Hochwald we will look at the landscape description in Bergkristall, because it illustrates this dualistic model more obviously than Der Hochwald. Although Bergkristall was first published in 1853 in the Bunte Steine collection, it is in fact the revised version of Der Heilige Abend, which Stifter wrote in 1845²⁴. Bergkristall - as one of Stifter's most popular works - is treated here solely on grounds of its greater currency.

Like Gotthelf's Die Schwarze Spinne, Stifter's Bergkristall²⁵ is set in an alpine, mountainous landscape. The space is therefore by definition closed, the only genuinely habitable parts being the valleys. The action of the Novelle is restricted to two valleys and the land that lies between them, a stretch of rock running between two adjacent mountains.

The first of these valleys is that of Gschaid. It is described as »ein ziemlich weites Tal, das fast wie ein länglicher Kreis gestaltet ist« [BK,185]. »Es gehen keine Strassen durch das Tal« [BK,186] which has »steilrechte Wände, die die Bewohner Mauern heißen« [BK,188]. On the other side of the »Hals« is another, but very different, valley: »Jenseits des Halses liegt ein viel schöneres und blühenderes Tal, als das von Gschaid ist« [BK,192]. There is »ein Weg, der eine Straße

²³ Sämtliche Werke, S.W., XIV, 306.

²⁴ All page references to Bergkristall are given in squared brackets, preceded by the initials BK, and taken from Stifter, Adalbert: Werke und Briefe. Historisch-Kritische Gesamtausgabe. Herausgegeben von Alfred Doppler und Wolfgang Frühwald (Stuttgart, Berlin, Cologne, Mainz, 1978 -), Volume 2,2.

²⁵ Küpper sees the space as geometrical: »Ehe in der Erzählung etwas geschieht, wird der Leser genauestens über die Topographie eines landschaftlichen Dreiecks unterrichtet, dessen geometrische Grundfigur man sich am besten gleichschenkelig vorstellt. Die drei Ecken werden gebildet von einem Dorf, einem Nachbardorf und einem Berg«. Küpper, Peter: »Literatur und Langeweile. Zur Lektüre Stifters«. In Adalbert Stifter. Studien und Interpretationen, edited by Lothar Stiehme (Heidelberg, 1968), 171-188, here 182.

heißen könnte, längs ihres Tals« [BK,193]. This valley lies »bedeutend tiefer...als das von Gschaid, und auch um so viel wärmer war, daß man die Ernte immer um vierzehn Tage früher beginnen konnte als in Gschaid« [BK,206]. The two divided valleys are differentiated in terms of their climate, their height, their beauty and their roads, the attributes of one being directly compared with those of the other.

Within these two valleys are two villages, Gschaid and Millsdorf. These are also portrayed dualistically. They differ both in their size - Millsdorf comprising »einen stattlichen Marktflecken, der sehr groß ist« [BK,192] and Gschaid »ein Dörfchen« [BK,185], - and their relative positions in their valleys - Gschaid is »gerade mitten« [BK,185] in its valley, Millsdorf »an seinem Eingange« [BK,192]. The inhabitants of Millsdorf are also »viel wohlhabender als die in Gschaid« [BK,192]. Furthermore, the people of Gschaid have virtually no contact with the outside world, whereas »die Millsdorfer...doch Verkehr mit dem Lande draußen pflegen, und daher nicht so ganz abgeschieden sind wie die Gschaiden« [BK,193]. The villages are utterly different -

»so sind doch Sitten und Gewohnheiten in den beiden Tälern so verschieden, selbst der äußere Anblick derselben ist so ungleich, als ob es eine große Anzahl Meilen zwischen ihnen läge« [BK,192]

- and as evidence of this diversity Millsdorf has introduced modern machinery in its agriculture, while Gschaid »bleibt immer beim Alten« [BK,187]. Nevertheless, both of the villages are eminently traditional and patriarchal: »Darin stimmen aber alle überein, daß sie an Herkömmlichkeiten und Väterweise hängen, großen Verkehr leicht entbehren, ihr Tal außerordentlich lieben, und ohne demselben kaum leben können« [BK,192]. The two villages in the two valleys may be divided by contrasts, but they are also linked by parallels.

There is a further layer to the symmetry. One character is featured in each of these villages: the cobbler in Gschaid and the dyer in Millsdorf. They too are differentiated by direct comparisons: by their ages, the dyer being the cobbler's father-in-law, their personalities - the cobbler having previously been a renegade within his community - and of course by their professions. However, in their cases the similarities appear far stronger than the contrasts. Both the cobbler and dyer are materialistic and ambitious. As the leading businessmen in

their respective valleys, they enjoy the same status within their communities. Indeed, they are drawn together not only by family links but also by a mutual quest for commercial ascendancy in the area.

Comparisons therefore generally shape Stifter's portrayal of space in Bergkristall. Two adjoining valleys in an alpine setting are presented; within each valley there is one village; and within each village one man is highlighted. In each case the description is built up on conscious antitheses. But there are also strong elements of similarity. The valleys may be different but they are described, at least on a formal level, in similar terms. Each of these valleys only has one village. Each of the villages only has one dominant male personality. The same questions and answers are asked about each of them, information on the same aspects of each given. Almost every statement made about one can be related directly - either as an antithesis or a parallel - to the other. Father- and son-in-law are portrayed dualistically, essentially being variations of each other.

Indeed, this appears to hold true for the space as a whole in the *Novelle*. The two valleys that are divided by the »Hals« appear less as wholly individuated entities than as slightly distorted reflections of one another. An underlying structure permeates the depiction of space in the *Novelle*, one which combines parallels and antitheses and which may most aptly be termed dialectical.

3.3

INTRODUCTION TO DER HOCHWALD

Like Der Arme Spielmann, Stifter's Der Hochwald was published initially in the Iris, a Budapest literary annual, then in its revised version in the second volume of his Studien in 1842-3²⁶. Like Die

²⁶ All page references to Der Hochwald are given in squared brackets and taken from Stifter, Adalbert: Werke und Briefe. Historisch-Kritische Gesamtausgabe. Herausgegeben von Alfred Doppler und Wolfgang Frühwald (Stuttgart, Berlin, Cologne, Mainz, 1978-), Volume 1, 4.

Schwarze Spinne, it is a »Rahmennovelle«, recounting a semi-fictitious episode in the history of the author's homeland.

In order to protect his daughters from the Swedish army during the Thirty Years War a Bohemian baron by the name of Wittinghauser dispatches his two daughters, Clarissa and Johanna, to the relative safety of a secluded forest. They are to be protected here by Gregor, an old friend of their father's. But Ronald, the son of the King of Sweden, seeks out Clarissa in the forest. He finds her, wins her love and her permission to approach her father for her hand in marriage. However, Ronald's mission to mediate between his father's army and the now besieged Wittinghauser ends in disaster. His peaceful mission is apparently misinterpreted and provokes a full-scale battle during which both lose their lives. At a time when the siege is likely to end peacefully sexual passion gives events a terminal twist.

3.4

TWO SPACES IN DER HOCHWALD

Der Hochwald epitomises Stifter's preoccupation with space. Originally to be entitled Der Wildschütz, Stifter changed his emphasis and placed his native Bohemia in the centre of the action. Stifter devotes almost the whole of the first two chapters to his scene of action. Initially this is a purely physical description. The mathematics of the landscape - dimensions, proportion and siting - take precedence as he establishes the Novelle's spatial parameters. Like Gotthelf's Novelle, Der Hochwald begins with the widest geographical perspective, defining it in terms of its boundaries and its relative position:

»An der Mitternachtseite des Ländchens Österreich zieht ein Wald an die dreißig Meilen lang seinen Dämmerstreifen westwärts, beginnend an den Quellen des Flusses Thaia, und fortstrebend bis zu jenem Grenzknoten, wo das böhmische Land mit Oesterreich und Baiern zusammenstößt« [211]²⁷.

²⁷ »Bereits hier zeigt sich ein Stilmerkmal Stifters: eine Ortsbeschreibung beginnt im allgemeinen mit der Absteckung der Grenzen, meist des Horizontes, mit einer »Panoramaaufnahme«, der dann ein Standortwechsel folgt...Daran schließt sich nun die Beschreibung der Handlung, die jetzt innerhalb eines Umkreises mit

This primacy of space over the characters is underlined as he focuses in on the two arenas of action:

»Vorerst wollen wir es kurz versuchen, die zwei Punkte jener düsterprächtigen Waldesbogen dem geneigten Leser vor die Augen zu führen, wo die Personen dieser Geschichte lebten und handelten, ehe wir ihn zu ihnen selber geleiten« [211].

The first of the two places is in the forest itself, more specifically a lake hidden on its slopes. Again its position is defined:

»Der eigentliche Punkt aber ist ein See, den sie ungefähr im zweiten Drittel ihrer Höhe trägt« [212].

The second location is, at least nominally, also a source of water:

»Diese ist der eine der obbemerkten Punkte. Lasset uns nun zu dem andern übergehen. Es ist auch ein Wasser, aber ein freundliches, nämlich das leuchtende Band der Moldau, wie es sich darstellt von einem Höhepunkt desselben Waldzuges angesehen, aber etwa zehn Wegestunden gegen Sonnenaufgang« [214].

But the symmetry is forced. Not the Moldau itself is the actual scene of the action, but the castle from which its path can be traced, as it meanders through the valley and woods.

The landscape is verified optically. The Moldau can be seen from the castle, as can the position of the lake. The castle can also be seen from the forest, a motif which gains significance later in the Novelle. The geography is further authenticated through the medium of human movement. Stifter portrays the space between these two points through a series of journeys - Wittinghauser and his two daughters take one route from the castle to the lake, the servants another. These are complemented by a series of imaginary journeys, with the narrator becoming »eine Art Reiseführer«²⁸ and exploring the region with his

genau abgesteckten Grenzen verläuft«. Assert, Bodo: Der Raum in der Erzählkunst (Tübingen, 1973), 85: Quoted in Enklaar-Lagendijk, op. cit., 214.

²⁸ Pascal also refers to »die klare Gegenständlichkeit der Stifterschen Schilderung. Diese Genauigkeit des Beobachteten wird erhöht und unterstützt durch naturwissenschaftliche Erklärungen, die angeben, wie die Landschaft sich gestaltet hat, und dadurch beglaubigt sich der Erzähler als zuverlässiger Führer«. Pascal, Roy: »Die Landschaftsschilderung im Hochwald«. In Adalbert Stifter. Studien und Interpretationen, edited by Lothar Stiehm (Heidelberg, 1968), 57-68, here 58-9.

»lieber Wanderer« [217], the reader. The narrator's initial description of the lake is also legitimised subsequently by Wittinghauser and then by the sisters themselves, who validate its accuracy²⁹.

The area in which the action of Der Hochwald develops is therefore established through a series of cross-references in which visual information is corroborated by physical exploration. Optical perspectives complement each other to give the landscape shape and body, establishing spatial relationships and fixing relative positions. The visual axis that runs from the forest on one side of the valley to the castle on the other dissects the geographical setting, providing an additional line of reference. This level of clarity and definition marks a new stage in Stifter's portrayal of space³⁰.

3.5	THE FOREST, PERMANENCE AND SECLUSION
-----	--------------------------------------

Like the space in Bergkristall the landscape in Der Hochwald is closed: a valley which is »vergleichbar einer abgeschiednen Meeresbucht« [211]. It encompasses two very different worlds, the »Hochwald« itself, the realm of nature - »Wohnungen..., die dem Menschen versagt sind« [268] -, and the castle within the »Länder der Menschen« [268]. Above all the valley emerges as permanent space. It is initially presented in terms of its geological development, an indicator of its extreme age³¹, while at the end Stifter - like Gotthelf at the end

²⁹ For instance: »So war diese Stelle nicht umsonst von dem Vater "wundersam lieblich und anmutsreich" geheißen« [255].

³⁰ »Während im Haidedorf noch bestimmt bleibt, wie es von der Heide in die Welt hinausgeht, ist hier der ganze Wald in den weiteren landschaftlichen Zusammenhang und die eine Stelle [i.e. the lake] in den Gesamtverlauf des Waldes eingeordnet«. Mettler, op. cit., 101. Similarly »Im Hochwald wird neben der gewittrigen Farbigkeit des frühen Schrifttums ein neuer Unterstrom fühlbar. Die Landschaft nimmt härtere Aufrißformen an«. Thalmann, Marianne: »Adalbert Stifters Raumerlebnis« in Monatshefte für Deutschen Unterricht (1946), 105.

³¹ »Dort, wie oft die Nadeln bei Kristallbildungen, schoß ein Gewimmel mächtiger Joche und Rücken gegen einander, und schob einen derben Gebirgsstock empor« [211].

of Die Schwarze Spinne - reverts to the widest geographical perspective -

»Westlich liegen und schweigen die unermeßlichen Wälder,
lieblich wild wie ehemem...« [318]

- again underscoring the valley's timeless immutability. During the two hundred years between the end of the internal narrative and the time when Stifter retells the story there have been no substantial changes. As in Gotthelf's Novelle, space is presented as a fixture, a norm against which the main action can be measured.

The main scene of action in the Novelle is the forest, the »Hochwald« itself and particularly the lake in its heart where the sisters take refuge. A »Waldhaus« is constructed here, as is a separate building for the kitchen and benches for the garden. But by the end of the internal narrative all traces of this have disappeared, Gregor having set fire to the building and re-sown the area:

»Gregor hatte das Waldhaus angezündet, und Waldsamen auf die Stelle gestreut; die Ahornen, die Buchen, die Fichten und andere, die auf der Waldwiese standen, hatten zahlreiche Nachkommenschaft und überwuchsen die ganze Stelle, so daß wieder die tiefe jungfräuliche Wildniß entstand, wie sonst, und wie sie noch heute ist« [318].

If this temporary intrusion of man into the realm of nature is tolerated as a necessary evil, any permanent infiltration is rejected. Gregor, who functions as guardian of both the sisters and the forest, gives the following warning to Ronald:

»in Allem, was du sagtest, ist Vernunft, ich lobe dich deßhalb, nur in einem ist Torheit, wie du sie öfter hattest; baue an dieser Stelle kein Haus - du tätest dem Walde in seinem Herzen damit wehe, und tötest sein Leben ab - ja sogar, wenn diese Kinder wieder in ihr Schloß gehen, dann zünde jenes hölzerne Haus an, streue Kräutersamen auf die Stelle, daß sie wieder so lieblich und schön werde, wie sie es war seit Anbeginn und der Wald über euer Dasein nicht seufzen müsse« [295].

As in Die Schwarze Spinne the new house disappears from the landscape by the end of the Novelle. The landscape reverts to its original state: all trace of the intrusion is eradicated. Permanent changes to space - displacement - are not validated.

The forest and particularly the lake that it hides are even more secluded than the valley as a whole. »Ein Gefühl der tiefsten Einsamkeit überkam mich jedesmal unbesieglich, so oft und gern ich zu dem märchenhaften See hinaufstieg« [213], the narrator begins. The reassurances of other characters, although occasionally misplaced, reiterate this quality. It is »ferne von der Heimat in der Einsamkeit« [244], »der schöne einsame Platz,...den vielleicht kein Mensch weiß« [244]. The forests are »unermeßlich und undurchdringlich« [222]; »wie schön und still und wie abgeschlossen und unzugänglich jene Waldesgärten sind« [226] where »kein Hauch, keine Ahnung von der Welt draußen dringt hinein« [227]; »Menschen werdet ihr die ganze Zeit eures Aufenthaltes daselbst nicht sehen, außer die zu euch gehören« [229]. This wholly static quality of the forest and its lake is accentuated by the narrator's recurrent use of the verbs »liegen« and »ruhen« as Stifter presents a world whose permanence contrasts powerfully with the dynamic events of the world outside and the tragic fates of its temporary inhabitants.

An array of legends attests to the absolute solitude of the forest. In these it is initially presented as forbidding, more menace than sanctuary. Three Kings have supposedly cursed the forest, »daß er eine Einöde bleibe auf ewige Zeiten« [267]. It is known as the home of a »Mörder und Wildschütze« [229]. The almost inaccessible lake itself is »dunkel und ernst« [213], »eine versteinerte Träne« [214], a »Zauberwasser..., das Gott mit schwarzer Höllenfarbe gezeichnet und in die Einöde gelegt hat« [262-3]. Nothing changes in this impenetrable, natural mausoleum as the myths combine to legitimise the portrayal of the lake as something beyond the human sphere, as a magical realm of death³². Although this image is partly discredited in the course of the Novelle, the ominous shadow cast by these legends is never completely shed.

³² »Dieser Naturspiegel...ist dunkles, ruhendes Wasser, das wohl am ursprünglichsten empfundene Todessymbol der Menschen. Daß der Bereich dieser sich selbst spiegelnde Natur der Raum des Todes ist, weist Stifter schon während der Wanderung zum See hin, in der sich die Todesgleichnisse fast zu aufdringlich häufen«. Wolbrandt, Christine: Der Raum in der Dichtung Adalbert Stifters (Zürich, 1967), 36.

Within the forest there is a meadow which is even more solitary and secluded, the site of the »Waldhaus« where Clarissa and her younger sister Johanna are to stay. This meadow is only accessible by one path:

»Es liegt ein Platz im Hochwald,...so einsam, so abseit alles menschlichen Verkehrs, daß kein Pfad, kein Fußtritt, keine Spur davon erspählich ist, überdem unzugänglich an allen Seiten, außer einer, die zu verwahren ist« [228].

The house has a »feste Lage« in »gänzliche(n) Abgeschiedenheit« [251]:

»rückwärts ist die unzugängliche Seewand, links des Hauses stürzt der Blockenstein mit einem vorspringenden Pfeiler senkrecht in das Wasser, und rechts, wo der See umgangen werden könne, ist der Paß durch eine künstliche Seebucht abgegraben, der noch durch einen Verhau der größten Tannen geschützt, so daß der Zugang nur über den See möglich ist« [251].

If this is not enough, further artificial measures have been taken. The only people who know about the house have been sworn to secrecy [228], the sole path from which the meadow can be reached blocked [229]. The elaborate manoeuvres needed to enter this space - both by the sisters and later by Ronald - corroborate the various descriptions of seclusion and estrangement. Rather like a Russian doll the space of the forest becomes progressively more isolated, less changing, more preserved as the wanderer progresses from forest to lake to meadow. In its timelessness and permanence the forest appears as a crystallised rendering of the valley as a whole, the meadow as a still further distilled version of the secluded forest that surrounds it. The centrifugal structure of Gotthelf's valley finds an echo in Stifter's forest.

The integrity of the forest and its isolation from the rest of the world are repeatedly underscored in the Novelle. The sisters' refuge emerges as an inviolate bubble of tranquillity, a dream world suspended within the forest and immune to the horrors of the Thirty Years War beyond its boundaries, an island rising above the tide of death and destruction³³.

³³ »und wenn man sieht, wie die prachtvolle Ruhe Tagereisen weit immer dieselbe, immer ununterbrochen, immer freundlich in Laub und Zweigen hängt, daß das schwächste Gräschen ungestört gedeihen mag, so hat man schwere Mühe, daran zu glauben, daß in

This contrast with the world outside finds expression in antitheses and parallels between »innen« and »außen« - the dominant perceptual model within the Novelle. It is peaceful in the forest »obgleich sie recht gut wußten, daß draußen, wohin ihr Blick nicht mehr reiche, der Qualm des Krieges liege..« [262]. »Ihr Garten, der Wald, unbekümmert um das, was draußen vorging, förderte sein Werk für diesen Sommer..« [262]. »...da schon Tage und Wochen vergangen waren, ohne daß sich das mindeste Böse einstellte, ja da draußen Alles so schön und ruhig lag, als wäre nirgends in der Welt ein Krieg..« [258].

Above all it is Gregor who cements this way of thinking. He, more than anyone else, is aware of the uniqueness of the forest and lake. He is always looking outwards, contrasting the world inside with that outside: »Draußen - es sind wohl einige Wegestunden von hier - da habe ich auch ein paar Kühe, viele Ziegen, auch Hafer- und Gerstenfelder« [242], he informs the sisters. The lake may be pitch-black, but »wäre er draußen in ebenem Lande, so wäre er so blau, wie ihre Teiche, auf die nichts als der leere Himmel schaut« [263]. Only »outside« is the eagle considered a predator: »"Freilich ist er ein schönes Tier", antwortete der Jäger, "und daß sie ihn draußen ein Raubtier heißen, daran ist er so unschuldig, wie das Lamm..."« [264]. The perceptual antithesis of inside and outside forms the conceptual basis in Der Hochwald³⁴. It is a model introduced by Stifter in his description of the

der Welt der Menschen schon die vielen Jahre her der Lärm des Krieges und der Zerstörung tobe, wo das kostbarste und kunstreichste Gewächs, das Menschenleben, mit solcher Angst und Leichtfertigkeit zerstört wird, mit welcher Müh und Sorgfältigkeit der Wald die kleinsten seiner Blumen hegt und auferziehet« [227].

³⁴ Further examples confirm the structural importance of this way of seeing: »"Aber du, Ronald, zu dir sage ich ein Wort, du weißt es,...wie wir uns ergötzen, als draußen die Sage ging von dem furchtbaren Wildschützen..« [291]; »In dem schönen und heitern Morgenzimmer, schwimmend im sanften Glanze der Vormittagssonne, geweiht durch die Anwesenheit zweier Engel, und angeschaut von der ruhigen Naturfeier draußen..« [230]; »..wie Kinder, kehrten sie das Rohr um, und freuten sich, wenn ihr Haus, winzig, wie ein Stecknadelkopf meilenweit draußen lag, und der See wie ein kleines Glastäfelchen daneben« [258]; »Man ließ die klopfende Magd herein, und diese berichtete, daß die Knechte erzählt hätten, wie draußen bereits Kriegsvölker ziehen« [274]; »"ich weiß nicht, geht von dir dieser Zauber der Verwandlung aus oder von dem Walde aus oder von dem Walde - mir ist, als wär' ich ein Anderer, als wäre draußen nicht der Sturm und die Verwüstung, sondern, wie hier, die stille warme Herbstsonne..« [292]; »wenn die Schwestern an der noch immer sonnenwarmen Wand ihrer Felsen saßen, die einzelnen

»zwei Punkte« in the valley and perpetuated by the sisters' regular visits to a local peak to observe their home with a telescope.

Stifter's portrayal of this »Drinnen« is in no way neutral. In its consistent depiction as something untouched, pristine and pure, this capsule of peace acquires a moral dimension. On their journey to the lake, the sisters cross »bisher unbetretenen Wald« [229] where »kein Fuß, schien es, hat seit seinem Beginne diesen Boden berührt, als etwa der leichte Tritt eines Rehes« [233]. It is a forest »in dem seit der Schöpfung noch keine Axt erklungen« [222-3]. It is specifically invested with moral properties:

»Es liegt ein Anstand, ein Ausdruck von Tugend in dem von Menschenhänden noch nicht berührten Antlitze der Natur, dem sich die Seele beugen muß, als etwas Keuschem und Göttlichem« [241]³⁵.

The forest emerges as a moral paradigm for the sisters -

»in den Gewächsen der Erde ist kein Trotz und Laster, wie in dem Menschen, sondern sie folgen einfältig den Gesetzen des Herrn, und gedeihen nach ihnen zu Blüte und Frucht« [246]

- a model environment in which they can supposedly »Unschuld lernen von der Unschuld des Waldes« [292].

These images of purity and morality combine in the virginity of the forest. Here, inside, there is »keine Spur von Menschenhand« [213], only »jungfräuliches Schweigen« [213]. The forests were previously »noch schöner, noch frischer, noch jungfräulicher, als jetzt« [233], virtuous qualities which even extend outside: »kein Streifchen nur linienbreit wurde draußen sichtbar, das nicht dieselbe Jungfräulichkeit des Waldes trug« [241]. Gregor is the guardian of both the sisters' and the forest's innocence.

Glanzblicke des Tages genießend, so wogte und webte er (the fog) draußen, entweder Spinnenweben über den See und durch die Täler ziehend, oder silberne Inseln und Waldesstücke durcheinander wälzend, ein wunderbar Farbengewühl von Weiß und Grau und der rothen Herbstglut der Wälder..« [297].

³⁵ In Brigitta nature is specifically described as being »leidenschaftslos«. Stifter, Adalbert: Werke und Briefe. Historisch-Kritische Gesamtausgabe. Herausgegeben von Alfred Doppler und Wolfgang Frühwald (Stuttgart, Berlin, Cologne, Mainz, 1978-), 1, 5, 437.

The forest, particularly the meadow beside the lake, is presented as permanent, timeless and almost impenetrable space. This archetypically closed space is »fester als die Burg eines Königs« [284]. With its »hölzern Waldschloß« [231] it is a natural citadel, effectively a *replacement* for the man-made castle which the sisters have left to be defended by their father; a substitute fortress which is designed to protect them from Swedish attack and which, being

»eine warme windstille Oase, *geschützt* von Felsen und See,
und *bewacht* von der ringsum liegenden heiligen Einöde der
Wildnis« [255],

is also presented as actively guarding them³⁶. Like the two villages in Bergkristall the castle and forest appear as symmetrical spaces, as slightly distorted reflections of one another. The forest is also invested with moral qualities, possessing precisely the same attributes of permanence and purity as the house in Die Schwarze Spinne - a place which also serves to protect the young.

Movement in Der Hochwald is generally presented as a gradual process. As in Die Schwarze Spinne the plot is persistently retarded. And just as nothing seems to change in the forest, so nothing moves quickly, with the terrain often inhibiting speed. Human motion is normally gradual and restricted. Gregor only got to know the forest slowly, and he has never been far beyond it. When in the forest, the sisters »begannen...schüchtern und vorsichtig nach und nach die Entdeckungsreisen in ihrem Gebiete und fingen an, für dasselbe Neigung und Herz zu gewinnen« [256]. Everything has an identified position within the forest and the characters move from fixed points of departure to set destinations and then back, as in the daily excursions from the house and repeated pilgrimages to the top of the Blockenstein. Human movement follows regular patterns within the rigid »Raumstruktur« of the »Hochwald«.

³⁶ Stifter weaves many of the same motifs into his description of the lake in Der Hagestolz, where rocks are specifically depicted as a fortress: »Auf der Insel, die sie sich suchten, fanden die Väter Schutz; denn ihr werdet es schon erkennen, daß diese Steine, die da niedersteigen, wie eine Festung sind«. Der Hagestolz Stifter, Adalbert: Werke und Briefe. Historisch-Kritische Gesamtausgabe. Herausgegeben von Alfred Doppler und Wolfgang Frühwald (Stuttgart, Berlin, Cologne, Mainz, 1978-), Volume 1, 6, 66.

3.6

RONALD

In this pure idealised setting where even the bears are like pets,³⁷ Stifter's predator is again man. It is Ronald, who in announcing himself by shooting the eagle - the first real intrusion of speed into life by the black lake³⁸ - also brings the threat of human bloodshed into the serene forest:

»siehe, tropfenweise will ich dieses Blut für dich vergießen,
ich will gut werden und sanft, wie das Lamm des Feldes,
daß ich dich nur verdiene - gehe mit mir in mein Vaterland,
oder bleibe hier, ich will auch bleiben -- nimm mir mein
Leben, nimm mir die Seele aus dem Leibe, damit du nur
siehest, wie ich dich liebe« [289].

Ronald's movements, in their »Schwärmerei und Wagnis« [285], are generally characterised by extreme speed. His travels have taken him across and even beyond Europe. Although a mere youth he has been in France, then »jenseits des großen glänzenden Meeres« [283] in Africa, and in the Middle East -

»dann sah ich jene schimmernde Stadt, ich sah gränzenlose
Wildnisse des neuen Landes« [285]

- after which he renews his quest for Clarissa, and begins combing Bohemia:

»Durch alle Wälder und Schluchten, lebend von dem, was mir
meine Büchse erwarb, ging ich tagelang,
wochenlang...« [283].

Given the methods of transport available in the early seventeenth century, the total distance covered would be prodigious for a lifetime. Ronald, still a youth, appears to have been in permanent motion.

With these descriptions Stifter develops an antithesis between the pace of Ronald's movements on the one hand and the static, permanent

³⁷ »wenn ja ein Bär sie ansichtig würde, so sei er ein zu gut geartet Tier« [252].

³⁸ Blackall has picked up the »Raumgefühl« in this context: »This silence (when the eagle is shot) is the climax of the whole story and the symbol of its theme: the forest no longer belongs to them alone, there is someone else there, someone who destroys and frightens away peace and innocence, someone from "out there"«. Blackall, op. cit., 124.

peace of the forest and gradual movements of the other characters on the other. Ronald's approximate more closely to those of a bird: »"in die ganze Welt wollte ich fliegen, weit und breit"« [288]³⁹. He is like the eagle which cruises above the lake, a creature which he kills in symbolic self-destruction. Space has no meaning for him, holds no bars for him: »Clarissa, nun aber ist alles gut - ein Jahr hab' ich gearbeitet, ein mühselig Jahr, berghohe Hemmnisse hinweggewälzt - Alles ist eben« [285]. His movements differ utterly and radically from the spatial patterns and norms that are established in the opening section of the frame and during the two sisters' exploration of the forest.

This line of argument can be expanded. Ronald is not only distinguished from the other characters through his spatial portrayal - he is characteristically and systematically portrayed through the imagery of spatial anomaly. Almost everything about him not only relates to space; it also points to forms of deviation. He announces his presence within the Novelle through the bullet with which he kills the eagle. This »sehr kleine Kugel« [271] is instantly recognisable to Gregor for it is different in size to everybody else's.

His movements at the castle again differ from those of everyone else. He rides »ungewöhnlich nahe an die Mauern« [314] - an action which precipitates his death. Similarly the song which he wrote, when sung by the furtive Clarissa, is like »Inselspitzen einer untergesunkenen Melodie« [219], again an image pointing to a wholly unusual spatial process. The same pattern is associated with the legend of the »Wildschütze«. This supposed poacher, who is evidently the product of distorted rumours about the Swedish prince, does not have to take aim at his quarry, allegedly always striking his target

³⁹ Similarly: »"und dann mein erster Gang - nein, es war ein Fliegen: zu dir - zu dir, um zu fragen, ob du mich hassest - ob du verzeihst -- ob du noch liebtest, zu dir ging ich zuerst, dann aber muss ich meine Mutter suchen."« [288]. Even in old age Clarissa cannot help visualising him in similar terms, seeing him flying through the air in an image taken from Shakespeare's A Midsummer Night's Dream: »als den schönen elfigen blondgelockten Knaben auf seinem Wagen durch die Lüfte schwimmen, den Lilienstängel in der rechten Hand, ihr entgegen, der harrenden Titania« [317]. Also »in den goldenen Sternen sah sie seine Haare, in dem blauen Himmel sein Auge...« [317].

regardless of the direction his gun is pointing⁴⁰. Anxiety about the supposed poacher distracts Johanna to such an extent that she distorts the image of the rose on her embroidery: »"Über dem Gewimmel deiner Wälder, Seen, Knochen und Jäger hat dir diese Rose ein häßlich Eck bekommen"« [223]⁴¹.

Such spatial imagery finds further confirmation in Gregor's descriptions of Ronald. These too always indicate an element of anomaly. »Es ist grundlos töricht, warum er hier sein mag« [271], he comments, not knowing about his interest in Clarissa. »Er begeht lauter Dinge, die ohne Ziel und Zweck sind, und strebt nach *Unerreichbarem*« [271-2]. »Er hat manchmal wollen den Sonnenschein auf seinen Hut stecken, und die Abendröte umarmen..."« [272]. »Er sucht den Schimmer und will das Irrlicht greifen« [271], he expands. Ronald's actions, his movements, and all the motifs and rumours associated with him are all inextricably linked with forms of spatial aberration. His movements in the Novelle are quite unique. Like Gotthelf's »grüner Jägersmann«⁴² this »Wildschütz« does not appear to be subject to normal laws of physics. In terms of the spatial norms established by the narrator he is wholly deviant.

We may say that a conceptual dualism exists between Ronald and the landscape that is presented in Der Hochwald. Whereas the forest is unchanging and permanent, utterly fixed space, the epitome of »Ruhe«⁴³, Ronald's movements, »dem wilden Hange folgend« [285], are completely random - his path an abandoned, destructive scrawl on the map of Europe. His perception of space is wholly unrealistic. Whereas Gregor

⁴⁰ »Daß dieser Mann sein Gewehr nur losschießen dürfe, und er treffe doch immer Den, den er sich denke« [222].

⁴¹ This particular motif exemplifies Stifter's subtle projection of meaning into space. The rose was the emblem of the Wittinghauser dynasty. This distortion therefore foreshadows its downfall through Ronald's involvement. Additionally Johanna is occupied with the foreground, which suggests her unfeigned openness, her willingness to reveal her feelings. Clarissa, on the other hand, is working on the background, for she is hiding a secret, keeping her thoughts to herself. She is »hintergründig« in the sense that Thomas Mann applied the term to Stifter. Thomas Mann: Die Entstehung des Doktor Faustus (Frankfurt, 1949), 774. Compare also Kläui, Elisabeth: Gestaltung und Formen der Zeit im Werk Adalbert Stifters (Berne, 1969), 30.

⁴² Die Schwarze Spinne, 29.

⁴³ »Die alte Ruhe war wieder über dem Walde« [296]. Compare also 227,257,258,280,296,306.

persistently places the forest in its geographical context, Ronald acts »als gäbe es gar kein Draußen« [290].

This same dualism extends to the notions of place and position. Whereas the narrator devotes two chapters to establishing the locations of the valley as a whole, the castle and the lake, Ronald's position is hardly ever known. Nobody is aware that he is in the forest, although he has been there for some days. His shot rings out to kill the eagle but »man wisse nicht woher« [275]. Although they have both known him for years neither Gregor - »wo steht deine Hütte?"« [291] - nor Clarissa - »ich fragte nicht, woher ihr kamet« [286] - know where he is from. Even after his death the site of his grave is a mystery [315-6]. This absence of position extends to everything associated with Ronald and must be seen as a basic descriptive principle. Not only has he little awareness of where he is; his movement amounts to constant quests for something whose position he does not know. Within the context of Der Hochwald Ronald is characterised by systematic »spacelessness«, the persistent absence of an identifiable position within the spatial context. He provides the opposite pole to the fixed space and the forest. A conceptual dualism in space is established in which the rigid norms of the lake in the forest form the antithesis of Ronald's patternless wanderings.

3.7

THE CASTLE

By Stifter's time the castle - the second »Punkt« in his landscape - has become a ruin with the name St. Thoma. Now fully assimilated into its natural environment, it has become - like the forest - the habitat of animals and plants:

»Ein grauer viereckiger Turm steht auf grünem Weidegrunde, von schweigendem, zerfallenem Außenwerke umgeben, tausend Gräser, und schöne Waldblumen, und weiße Steine im Hofraume hegend, und von außen umringt mit vielen Platten, Knollen, Blöcken und anderen wunderlichen Granitformen, die ausgesäet auf dem Rasen herumliegen.

Keine Stube, kein Gemach ist mehr in wohnbarem Zustande, nur seine Mauern, jedes Mörtels und Anwurfes entkleidet, stehen zu dem reinen Himmel empor, und tragen hoch oben manche einsame Thür, oder einen unzugänglichen Söller, nebst einer Fensterreihe, die jetzt in keinem Abendrothe mehr glänzen, sondern eine Wildnis schöner Waldkräuter in ihren Simsien tragen..« [215-6].

Paradoxically this ruin is presented as enduring, indeed almost as eternal space, being according to local superstition a »Hexenschloß« which »in tausend Jahren nicht zusammenfallen könne, ob auch Wetter und Sonnenschein daran arbeite« [215]. But within the Novelle's chronological compass it provides a further antithesis to the forest. Far from being constant space, it is vulnerable, changing, impermanent; the emblem of human transience and the destruction of the Thirty Years War⁴⁴. Stifter accentuates this with elaborate juxtapositions of present and past, man and nature, contrasting the two chronological poles of the Novelle in a sequence of telling images:

»Keine Waffen hängen an den Mauerbögen, als die hundert goldenen Pfeile der schief einfallenden Sonnenstrahlen; keine Juwelen glänzen aus einer Schmucknische, als die schwarzen befremdeten Aeuglein eines brütenden Rotkehlchens; kein Tragebalken führt vom Mauerrande sein Dach empor, als manch ein Fichtenbäumchen, das hoch am Saume im Dunkelblau sein grünes Leben zu beginnen sucht. - Keller, Gänge, Stuben - Alles Berge von Schutt« [216].

He then corroborates the antitheses by taking the reader back two centuries to the time when, as Castle Wittinghausen, it was the home of the sisters and their father:

»denke weg aus dem Gemäuer die blauen Glocken, und die Maslieben und den Löwenzahn, und die andern tausend Kräuter; streue dafür weißen Sand bis an die Vormauer, setze ein tüchtig Buchentor in den Eingang und ein sturmgerichtetes Dach auf den Thurm, spiegelnde Fenster in den Mauern, teile die Gemächer, und ziere sie mit all dem lieben Hausrat und Flitter der Wohnlichkeit...dann gehe mit mir die mittlere Treppe hinauf in das erste Stockwerk, die Türen fliegen auf --- Gefällt dir das holde Paar?« [217].

⁴⁴ »Zeichen der Vergänglichkeit, der alles von Menschenhand Geschaffene unterliegt«. Kläui, op. cit., 27. This same chronological contrast is conveyed in the chapter-headings. Whereas the first component »Wald« remains constant, the second always changes, and ultimately charts the progression from castle to ruin. This »flux and change stands in sharp contrast to the ceaseless continuity of "Wald"«. Swales, Martin and Erika: Adalbert Stifter. A Critical Study (Cambridge, 1984), 50.

We experience the history of the castle not as a continuum, not a gradual progression, but as a series of static images - rather like a slide show but with the final slide shown at the beginning. The second image shown is therefore historically the earliest, as Stifter portrays the castle before the Swedish invasion. And a third sequence of images is presented along the visual axis between forest and castle. On these occasions the sisters climb the Blockenfels above the lake, set up their telescope, and gaze outside at the castle. For the most part they are able to see their home, verify that it is still intact, and leave the rock with a feeling of reassurance:

»klein und zart, wie gemalt, aber zum Staunen erkennbar an Mauern, Erkern, Dächern - ja die Fenster meinte man durchaus sehen zu müssen. Johanna sah auch hinein - blank, unversehrt, mit glänzendem Dache stand es in der Ruhe des Himmels. O wie schön, wie freundlich!« [257].

But it is from here that they also witness the fall of the castle. The weather is so good on this fateful day that they can see their home with their bare eyes:

»Johanna war die erste am Gipfel des Felsens, und erhob ein lautes Jubeln; denn in der glasklaren Luft, so rein, als wäre sie gar nicht da, stand der geliebte kleine Würfel auf dem Waldesrande von keinem Wölkchen mehr verdeckt, so deutlich stand er da, als müßte sie mit freiem Auge seine Teile unterscheiden...« [305].

But the image is deceptive, and when the sisters look through the telescope the opposite is the case. The fortifications have been destroyed:

»Sogleich trat Johanna vor das Glas, der Würfel stand darinnen, aber siehe, er hatte kein Dach, und auf dem Mauerwerke waren fremde schwarze Flecken« [305].

The transition from fortress to ruin is captured in this one scene, in a sequence of conflicting images which convey man's erratic and precarious flimsiness in the face of a perfect blue sky:

»Aber sie nahmen das Rohr nicht weg. Clarissa warf sich neuerdings vor das Glas, und sah lange hinein - aber dieselbe eine Botschaft war immer darinnen, doppelt ängstend durch dieselbe stumme Einförmigkeit und Klarheit. Auch Johanna sah hindurch, um ihn nur gewöhnen zu können, den drohenden unheimlichen Anblick; denn sobald

sie das Auge wegwendete, und den schönen blauen Waldduft sah, wie sonst, und den lieblich blauen Würfel, wie sonst, und den lachenden blauen Himmel gar so prangend, so war es ihr, als könne es ja ganz und gar nicht möglich sein - und wenn sie wieder in das Glas sah, so war's, als sei selbst das heitre Firmament düster und schreckhaft, und das Walddunkel ein riesig hinausgehendes schwarzes Bahrtuch« [307-8].

The fortress is described on one final occasion in the Novelle, this time after the sisters' return home:

»Auf grünem Weidegrunde stand ein gewaltiger viereckiger Turm, von zerfallendem Außenwerke umgeben. Er hatte kein Dach, und seine Ringmauern hatten keine Tore, gerade, wie er noch heutzutage steht - aber er trug noch nicht die verwitterte graue Farbe seiner bloßgelegten Steinmauern, wie heute; sondern war noch bekleidet mit Anwurf und Tünche...Auch war in dem äußern Mauerwerke manch tiefe Verwundung ersichtlich« [309-10].

One striking feature of Stifter's portrayal of the fortress is the significance attached to the architectural elements. In the above descriptions alone there are no less than thirteen references to the walls, six to the roof, five to doors or gates, four to both specific rooms and windows and three to the tower. Within this Bohemian landscape these architectural components become the denominators of change. The walls in particular become signals, effectively providing messages which can be decoded by the temporary inhabitants of the distant forest. The antitheses established are those between walls that are intact and walls that are destroyed, roofs that keep out the weather and roofs that don't, windows with glass and windows without, between a castle with all its constituent parts and a ruin in which everything has disintegrated into oneness. Architecture becomes the indicator of time.

Stifter's description of the fabric of the castle is not restricted solely to its physical condition. Twice the walls of the castle are described as being »unverletzt« [257, 258]; on another occasion as »unversehrt« [257]. Ronald's mission is to ensure »daß man euer harmlos Haus ganz läßt« [294]. In two further situations they are described as »rein« [276, 258] and »reinlich« [257]. Stifter's choice of adjectives is quite precise here. He is pointing beyond the material quality of the castle to a subliminal level of meaning. In employing adjectives which are more commonly applied to ethics than architecture,

he invests the walls of the castle not only with chronological significance but also with a moral dimension. In doing so he characterises the castle with precisely the same attributes as he did the forest and particularly the area surrounding the lake. Both possess a virginal purity which contrasts with the sexuality that explodes with Ronald's invasion of the sisters' solitary refuge. The symmetry of prototype and replacement fortresses is expanded and cemented.

But there is a significant difference. Whereas the forest recovers from the human intrusions - regaining its original »Unschuld« [292] and being restored to its former pristine condition - the castle does not. It is stormed, destroyed and never rebuilt, its inhabitants eventually condemned to extinction. Again the imagery of destruction points to a moral dimension. After its fall the castle is contaminated, sullied, never to regain its original purity:

»nur war deren Reinheit *beschmutzt* mit häßlichen
Brandflecken« [309].

The storming of the citadel by the Swedish army therefore not only reflects man's transience in the face of timeless nature. A rich vein of metaphors also alludes to the burden of original sin that he carries with him. Within the space of Der Hochwald the ruin stands as a monument to man's frailty.

3.8	SYMMETRY
-----	----------

»Zwei Punkte«

Numerous similarities have been established between the »Hexenschloß« [215] and »Zauberwasser« [262], the »zwei Punkte« which the narrator identifies in the opening paragraphs of Der Hochwald. Both for instance function as indicators of time and both are described in terms of their virginity. In the context of the Novelle they also possess similar functions, appearing as places which protect people. The temporary house, with its almost inaccessible site, the

»unzugängliche Seewand« [251] behind it and the lake in front of it, is as much of a fortress as the one that the sisters have just left. A degree of conscious parallelism may therefore be discerned between them.

Stifter develops this symmetry in various, often discrete, ways. Although the lake is in the middle of a »Wildnis« [255] Stifter invests it with domestic qualities, attributes taken from the realm of man. The surrounding rocks are a »Felsentheater«, a »graue Mauer« with a »mächtigen Granitgiebel« and »sanftes Dach«. The occasional dead tree trunks recall an »altertümliche Säule«. The lake is compared to a mirror on one occasion, on another described as »ein gespanntes Tuch ohne eine einzige Falte«, with the »Waldbande« its hem, and the »zarte Streifen grünen Mooses« [all 213] its embroidery, a complex of images that points directly forward to the room in the castle where Clarissa and Johanna are sewing. Even the trees look like domestic plants when seen from high above -

»Schwarzföhren, die aber von solcher Höhe so klein herabsehen, wie Rosmarinkräutlein« [213]⁴⁵.

- so what from one perspective appears as a wholly natural landscape, a wilderness untouched by human hand, appears from another as a domestic edifice, a residence »mit all dem lieben Hausrat und Flitter der Wohnlichkeit« [217].

This symbolic interaction of castle and lake is not restricted to Stifter's imagery. They are also linked by distinct physical similarities. There is, for example, grassland adjacent to both »Waldhaus« and castle. In the former case this is the »Waldwiese« with its »liebliches Rasenland« [248], in the latter the »grünes Weidegrund« [309] with a »Rasen« [310]. More arrestingly, the sisters' rooms in the forest are identical - »bis zum Erschrecken ähnlich« [249] - to those in the castle, being »gerade so gebaut, und so eingerichtet« [229]. It is as if the sisters and their direct environment - rooms, walls, furniture, mirror, embroidery - have been temporarily removed to the security of the forest, and are being stored in the environment of the »Waldhaus« until

⁴⁵ »Die Metaphern entstammen der Sphäre des intim Bekannten, Häuslichen«. Pascal, op. cit., 64.

the danger to Castle Wittinghausen has passed. So just as the lake below appears as a »ungeheuern schwarzen Glasspiegel« [213] from their vantage point on the Blockenfels -

»Oft entstieg in mir ein und derselbe Gedanke, wenn ich an diesen Gestaden saß: - als sei es ein unheimlich Naturauge, das mich hier ansehe...« [214]

- so the castle outside the forest also appears as their own image. The two spaces - forest and castle - function as mirror images of one another, with the lake combining elements from before and after the castle's destruction. Not only are the two places presented as complementary, as counterparts in different regions of the valley, but the qualities that we might associate with one are projected onto the other. The decisive battle is to take place not at the castle but within the silent forest.

Characters

This symmetry is in no sense undermined by the character constellations in the castle and forest. The servants in the sisters' new home are the same as in the old one, having been transported there a few days before. These loyal »Knechte« [274] in the forest have now been replaced by servants of the King - »ein Haufe Kaiserliche« [313] - in Castle Wittinghausen. The youngest generation of the Wittinghauser dynasty is represented not only at the lake by the two sisters but also in the castle where their brother Felix has remained.

The symmetry of characters receives a further unequivocal impulse through the portrayal of Wittinghauser and Gregor, two old widowers whose paths have divided them since their youth. Again Stifter consciously presents them in a way which not only draws out their differences, but also formally emphasises their similarities:

»Es war ein schöner Anblick, wie sie dastanden, Beide so ungeheuer verschieden und Beide doch so gleich...ein Stubenbewohner gegen den Genossen des Mittagsbrandes und des Sturmes; der Eine ein Sohn der Waffen,...der Andere ein Bruder des Felsens neben ihm...der eine mit dem Anstande der Säle, der Andere mit dem der Natur; aber schön sind sie Beide, und ehrwürdig Beide, Beide der Abglanz einer großgearteten Seele...« [238].

Bandet goes so far as to see Gregor and Wittinghauser as projections of the same character, »un double personnage«⁴⁶, but more correctly Gregor must be seen as a replacement for Wittinghauser, a substitute with all the same characteristics as his model. They are, in Enklaar-Lagendijk's terminology, »Parallelerscheinungen«⁴⁷. Gregor's function in the forest is exactly that of the Baron in the castle: »Der Schutz des Vaters...hörte auf, und es begann der des alten Jägers« [240]. He is explicitly a replacement father for the sisters in their temporary home in the forest, assuming the paternal role after Wittinghauser's return to the castle⁴⁸. Substitute parent in this substitute fortress, this »Ebenbild« [288] of his friend has the same purpose as the old man at the castle: to protect the Wittinghauser dynasty from invaders.

The symmetry identified in the portrayal of the two spaces is therefore cemented by that of the characters. If the forest appears as an intensified, distilled image of the valley as a whole, a microcosm of that »Waldesschwenkung« which Stifter describes in the opening paragraph of the Novelle, then it also appears as a reflection of the castle outside. Two similar fortresses are defended by father-figures trying to protect the Wittinghauser family from extinction during the Thirty Years War.

The constellation of spaces, characters and motifs that was seen in Bergkristall finds a more subtle modulation in Der Hochwald. Like two matching mosaics the characters are planted in the two locations, carefully-aligned duplicates in utterly contrasting settings.

The Action

In Stifter's works generally there is little in the way of »action«. Attention in these broadly descriptive works is generally channelled

⁴⁶ Quoted in Reddick, op. cit., 73.

⁴⁷ »Gregor wird als stellvertretender Vater vorgestellt«. Enklaar-Lagendijk, op. cit., 62.

⁴⁸ Stifter develops this theme throughout the course of the Novelle. Gregor is »ein schöner alter Mann,...den du bald so lieben wirst, wie deinen eigenen Vater« [230]. Gregor says to Ronald: »er hat mir diese Kinder gegeben, daß ich ihnen Vater sei, so lange sie im Walde leben« [291]. Similarly »"Gute Nacht, Vater," sagte Clarissa. "Gute Nacht Tochter," erwiderte der Greis« [273]; »Gregor führte "seine Kinder" wie vor und ehe durch die Wälder« [301].

away from drastic reversals towards the slow processes of organic growth, whether they be in the human or natural spheres. There are however two dramatic strands of development in Der Hochwald, one in each of Stifter's two »Punkte«. These twin plots, which run simultaneously, consist of the Swedish army's advance on Castle Wittinghausen and Ronald's attempts to win Clarissa as his bride.

The action in the Novelle is largely confined to two scenes, where these developments reach their conclusions. The first of these episodes shows how Ronald wins Clarissa's love, the second - which is narrated retrospectively at the end of the Novelle - how the castle falls. These two scenes deserve further analysis, as they cast light not only on the construction of the Novelle, but also on the relationship between the two spaces described, and ultimately on the significance of space within the Novelle as a whole.

If a certain symmetry can be identified between the two spaces and character constellations presented in Der Hochwald, then the same is true of the respective strands of action⁴⁹. On each occasion the threat comes in the form of foreign intruders. Indeed on both occasions they are Swedes: the prince in the forest, the soldiers at the castle. The two »fathers« therefore find their chief adversaries in the two Swedish invaders. Numerous other motifs also appear to link the two strands of action, with Ronald's shooting of the eagle anticipating the battle at the castle, the discharge from his gun foreshadowing the smoke the sisters are to see above it.

But the symmetry of action is quite systematic. The two strands of plot run along strictly parallel lines, a detailed analysis of the ensuing events revealing a both striking and subtle intricacy of interaction.

⁴⁹ Similarly Tismar identifies parallels between the two crises in Abdias, two strands of action that are also linked by similarities between the two venues: »Beiden Katastrophen liegt ein Schema zugrunde, das in der Ähnlichkeit der Zufluchtsstätten zutage tritt...Der Wiederholungsmanier entspricht im größeren Erzählszusammenhang, daß der neue Handlungs-Schauplatz eine Reproduktion des ersten darstellt: das Haus, das Abdias in dem Tal erbaut, wird seine neue Höhle«, op. cit., 44-47.

1. Both Ronald and the Swedish army encounter the severest difficulties in entering the valley. The army's »Übergang war höchst schwierig« [312], while Ronald, who has to scale the dangerous rocks -

»ich kam hieher - am Rande jener Felsenmauer
herüberkletternd erblickte ich das hölzerne Haus, auf einem
Felsensteige - Gregor weiß ihn - euch wäre er tödlich -
stieg ich nieder« [284].

- faces a similarly daunting journey. In both cases an »Übergang« is presented as perilous, the description of the army being equally applicable to Ronald.

2. Having reached their destinations Ronald registers his presence to Clarissa by singing his song, while the Swedish forces enter the valley »mit klingenden Liedern« [313]. In both cases the motifs of foreignness and intrusion are interwoven with that of music, the physical invasion being complemented by the disturbance of the valley's »Ruhe«.

3. Once in the forest both Ronald and his father's army are delayed in the fulfilment of their aims. Indeed, the timescales are generally analogous. Ronald and the Swedish army both reach the valley at about the same time. The army is unable to make any impression at the castle for a period of some two weeks, just as Ronald fails to make contact with Clarissa for a similar period⁵⁰.

4. Given these difficulties the Swedish army »bot(en) willig die Hand zur Unterhandlung« [313]. Ronald, for his part, wants to negotiate with Gregor in order to meet Clarissa: »ich bat euch um eine Unterredung« [282]. Again the description of the one invader applies to the other.

⁵⁰ He observes the sisters for some days before shooting the eagle, and it is six days after this that the fateful meeting takes place. The meeting with Clarissa occurs immediately after Gregor and Ronald negotiate; the battle at the castle one day after »Waffenstillstandstag« [314].

5. However, Gregor - the substitute father - refuses this request, nothing being able to persuade him to relinquish his parental duties -

»keine Macht der Überredung konnte ihn dahin bringen, daß er euch von mir eine Botschaft brächte« [283] -

while Wittinghauser equally cannot be persuaded to leave the castle [313]:

»er verwarf den Antrag mit Entrüstung, weil ein Haufe Kaiserlicher unter seinem Befehle die Burg besetzt hielt« [313].

Step by step the two strands of action progress in unison, reaching a crescendo in their respective climaxes, the storming of the castle and Clarissa's submission to Ronald's passion. These too appear to be synchronised.

6. The two critical scenes begin in analogous places. In riding »ungewöhnlich nahe an die Mauern« [314] Ronald is on the »Weidegrund« [309], the area of grassland adjacent to the castle. Similarly Clarissa agrees to meet Ronald not only on the »Waldwiese«, the corresponding place in the forest; Ronald is also to appear by a wall, »an der Steinwand« [280]. Ronald's relative place is the same in both instances.

The time of day is also the same in both cases. Ronald approaches the castle walls in the morning [314] and waits for Clarissa in the forest »wenn der Schatten der Tannen von dem See gewichen ist« [280]. The similar character constellations at the castle and »Waldhaus« are therefore complemented by evident parallels between the characters' movements. At the beginnings of each of the central events, the major characters take up similar positions at analogous times.

7. The twin sequences of events move on. By the lake Ronald removes his hat so that his blond hair cascades down onto his shoulders -

»Wie er den Hut abgenommen und das Angesicht mit einem schnellen Ruck ihnen zugewendet, warf sich eine Flut von Haaren, wie ein goldener Strom auf seine Schultern« [281]

- while at the castle his helmet falls off with the same result [314].

8. In the forest Clarissa gazes at her former suitor -

»Auch sie vergaß ihr dunkles Auge auf seinen Zügen, den wohlbekannten...« [281]

- as does her father at the castle, evidently also recognising the young Swede:

»sah lange und unverwandt auf ihn hin« [314].

9. Clarissa then suddenly loses control of her movements -

»...plötzlich hocherrötend einen unbeholfenen Schritt
seitwärts tat« [281]

- while her father, recognising Ronald, also flushes and loses control of his movements, impetuously throwing his spear at the distant prince:

»da sah ich nach und nach ein Rot in seine Wangen steigen,
bis sie dunkel, wie in Zornesglut brannten. Ohne eine Silbe
zu sagen, schleuderte er mit einem Male seine Lanze gegen
den Reiter« [314].

10. Johanna, seeing her sister's evident need for support, comes to her aid -

»Johanna, bloß diese Absicht vermutend, war ihr
beihilflich« [282]

- while at the castle, the guards assume Wittinghauser is trying to shoot Ronald and, coming to his aid, kill the Swedish prince.

11. In their fury Ronald's compatriots then exact severe revenge, storming the castle - »Sturm hier, dort, überall« [314] - which again echoes the storms of passion by the lake.

The inevitable climaxes to the two strands of action in Der Hochwald are reached. Clarissa succumbs to Ronald's passion and the

castle falls to the Swedish army. The separate plotlines appear analogous to one another, proceeding along parallel paths to their respective conclusions. Motifs are interwoven to the extent that Stifter's descriptions of one appear equally relevant to the other.

The battle at the castle becomes a symbolic reflection of the rendezvous by the lake. Indeed, this too is presented as a battle, a struggle of wills in which Clarissa agrees to meet Ronald not as a willing respondent but as a steadfast young woman who is determined to resist his approaches. Having come »gewaffnet« [286] - »statt der Lilie das Schwert des Herrn in ihrer rechten« [279] - to meet Ronald she warns him: »die Gewalt eures Herzens soll mir diese Waffen nicht ablösen« [286]. As at the castle, where »der erste siegestrotzige Anfall wurde zurückgeschlagen« [313], Clarissa withstands his initial advances [282-285], only then beginning to waver: »Es war seltsam anzuschauen, wie die entschlossene Jungfrau zu schwanken begann« [285]. However, like her father she ultimately loses her battle - »fühlte sich verlieren« [287] - against the Swedish invader, her defences overwhelmed by his wild passion.

The meeting of the two former lovers in the forest emerges as a harbinger of events at the castle with the two strands of the plot running parallel. The time, the characters, the movements and even a certain stylistic clumsiness - »bloß diese Absicht vermutend« - all point to a conscious, indeed forced, striving for symmetry. Events in the »Hochwald« mirror those outside it in the valley at large. The moral battle at the lake, in which Clarissa eventually surrenders her purity, prefigures exactly the real battle at Castle Wittinghausen. The Swedish prince's conquest in the »Hochwald« is analogous to his compatriots' victory outside. In the two symmetrical spaces with their similar sets of characters there are two parallel strands of action.

But the portrayal of the two climaxes extends beyond formal symmetry. There are explicit connections between the two plotlines.

Ronald's emergence at the castle is a direct product of his success in the forest. He has come not to storm the castle but as a messenger of peace who wants to ask for Clarissa's hand in marriage and to protect his future father-in-law and his family. The two crises therefore form part of a sequence of events, links in a causal chain. The destruction of the castle is therefore the perverse result of the meeting by the lake⁵¹, for without Ronald's intervention the siege appeared to be nearing a peaceful resolution.

As we have seen, the connections between the two sequences also manifest themselves in identities between characters. Ronald's actions in the forest are those of the Swedish army before his arrival. Both force their way into protected spaces, sing songs, request a meeting and eventually, in scenes of wild emotion, gain their prize. When Ronald approaches the castle, he is there in the role of intermediary, the same role that Gregor fulfilled in the »Hochwald«. Similarly Clarissa's actions, especially in the meeting with Ronald, are generally those of her father at the castle. In her battle with Ronald she tries to defend her innocence, loses control of her movements, and eventually loses everything.

As the plot progresses a further symbolic parallel develops in importance. A strong analogy between Clarissa and the castle emerges. This not only extends beyond formal parallelism but also beyond any symbolism, Wittinghauser's protection of the castle also being in real terms the protection of his daughters' prospects in life. As guardian of the castle he is also guardian of their future. In protecting the family home he is also defending his daughter in the forest. The castle's fall is therefore also Clarissa's fall, and as such Wittinghauser's twin roles - as soldier and parent - begin to overlap.

If the two parallel plots begin to overlap with the figure of Wittinghauser, then they coalesce completely in that of Ronald, the only

⁵¹ »Gerade indem Ronald bei der Burg Wittinghausen einzugreifen versucht, zieht er das zerstörende Schicksal herbei«. Wildbolz, Rudolf: Adalbert Stifter: Langeweile und Faszination (Stuttgart, 1976), 37. As in Gotthelf's Die Schwarze Spinne an unauthorised agreement between two people paves the way for disaster.

participant in both strands of the action. Like Wittinghauser he too has a dual role: on the one hand he functions as a representative of the Swedish army, on the other as suitor to Clarissa, Wittinghauser's daughter. In attempting to save the castle from destruction he too is safeguarding his would-be bride's future. Seen from both Wittinghauser's and Ronald's perspectives Clarissa's happiness is dependent on the holding of the castle. A close identity is established between Clarissa's happiness and the castle's sanctity.

If the preservation of the fortress is in everybody's interest, why does the disaster occur? If neither Wittinghauser - in his military and parental roles - nor Ronald - in his dual roles of soldier and lover - want the castle to be destroyed, why does the Novelle end in catastrophe?

The answer is to be found in these very dual roles. For until Ronald's arrival Wittinghauser the soldier is successfully holding the castle against the Swedish invaders, a situation which does not change even when Ronald initially appears. Indeed, even when Ronald rides towards the walls the castle guards do not respond, even though they could evidently have reached him with their guns. Neither does Wittinghauser react to Ronald the Swedish soldier.

But the situation changes dramatically when Ronald loses his helmet -

»und, wie es manchmal der Zufall will, der Helm entfiel ihm -
ein ganzer Wall von blonden Locken rollte in diesem
Augenblicke über seinen Nacken« [314]

- and the roles change. The helmetless Ronald no longer appears as a soldier, but is recognised as a suitor to Clarissa. The situation is transformed from one in which Wittinghauser faces an army he can ward off to one where he is confronted by an enemy over which he may have no control - indeed by an enemy who has already won the battle behind his back. Consequently Wittinghauser's role also changes: he no longer responds as an able soldier but as an impotent and angry father. His impulsive throwing of the spear is no longer the attempt to beat off the Swedish army's attack, but the desire to ward off a threat to his daughter. Wittinghauser's interpretation is in fact quite correct.

Ronald's advance to the castle is an approach for Clarissa, for he has come to ask for her hand in marriage. The moment that Ronald's helmet falls off the constellations at the castle alter completely. Wittinghauser's perception of the situation changes, as does his response. A sudden threat to Clarissa, the daughter he had sought to protect by sending her to the safety of the forest, comes to light. A new situation develops and prompts a new response.

The conflict that occurs at the castle is therefore not military but domestic, the confused struggle between a father who wants to protect his daughter and a suitor who wants her as his wife. Ironically Wittinghauser and Ronald do not die because of their military allegiances but because of their mutual love for Clarissa. The lone youth who nears the castle so confidently poses no threat to the fortifications, only to Wittinghauser's daughter. The outcome is perverse, but there is no misunderstanding. The conflict between jealous father and his daughter's suitor is coherent, but it takes place in a military, and thus inappropriate, context.

In the storming of the castle the two strands of plot find a common focus, becoming inextricably intertwined. What were previously two parallel strands of plot merge to form one multi-dimensional symbolic battle. Ronald's approach to the castle becomes that of Clarissa's lover, Wittinghauser's defence of the walls that of a jealous father, the storming of the castle by the Swedish army Ronald's eventual and disastrous conquest of Clarissa. In the context of the wider parallels, the Swedish advance into the valley is not merely an analogy to events in the wood, but a symbolic and spatial allegory of Ronald's conquest of Clarissa, one in which Wittinghauser's defence of the fortifications is simultaneously his protection of his daughter's innocence and purity, and the collapse of the castle's defences their loss⁵². Not only are the castle and lake presented as mirror images of each other. The same can be stated of the action that occurs there. The twin strands of action at the »zwei Punkte« which Stifter identifies on the opening pages of the work also appear as mirror images of each other. They progress in corresponding steps towards their respective climaxes. Indeed, the plot

⁵² This symbolism is cemented at the end of the Novelle when Clarissa »brach, beide Hände vor ihre Augen drückend, in ein wildes Schluchzen aus, daß ihr ganzer Bau darunter erzitterte« [315].

ultimately fuses together the two places, projecting the significance of one into the action of the other. It does so through the figure of Clarissa, whose spatial representation as the castle reinforces the symbolic identity between the two »fortresses«.

Within Stifter's conscious symmetry the castle and forest appear to reverse roles. In a Novelle which deals with the most destructive European war before the twentieth century Stifter focusses attention on a secluded forest. Not only does the castle adopt the pure and virginal qualities of the forest, but the lake in the forest - not, as might be expected, the castle - becomes the centre of action. The logic of Stifter's narrative reminds the reader time and time again that it is the symbolic fortress in the »Hochwald« that needs to be defended, that the real threat is posed by an individual Swede in the forest rather than the army outside. Like the characters the two places effectively exchange roles. The action that we might normally expect at the castle occurs by the lake, the very place where the domestic conflict at the castle should more appropriately be taking place. This transference of meaning between the two sites cements the connection between them, creating a subtle symmetry and delicate interaction within the narrative. Both strands of action are removed to the places where they are least appropriate.

Clarissa does not experience events at the castle as a continuum, but charts developments through the telescope as a series of static images. In the light of this symbolism the five occasions that the sisters climb the Blockenfels and look out at the castle gain in importance and meaning. And as she looks for one last time along the visual axis that runs from the lake to the castle and sees those walls that had been »unversehrt« [257], »unverletzt« [257], »ganz« [257] and »rein« [276], she now sees something which is contaminated and sullied, »beschmutzt mit häßlichen Brandflecken« [309]. She sees herself. In scenes reminiscent of Snow White, the image that Clarissa observes in this »seltsame(s) Schauspiel« [299] is very much her own. As she looks out at the castle from the Blockenstein she sees not only the stains on the walls but also the reflection of her corruptive passion for the

Swedish prince: »Auf dem Mauerwerke waren *fremde* schwarze Flecken« [305]. She can no longer see »das ganze Vaterhaus« [257] because a part of her has defected and been lost. The image that confronts her on her last pilgrimage to the Blockenstein is that of her own lost purity. The telescope - the »wunderbare(s) Glas« [257] - has been transformed into a symbolic mirror. The tragedy she witnesses from the top of the Blockenstein is her own, for it is the image of her own soul that appears in the magical »Glas« [305]⁵³.

There is, however, one further level of meaning embedded in the identities of the characters. Whereas Ronald had been initially presented in simple clothes, he appears at the castle »in prachtvollen Kleidern« [314]. This motif was already introduced in the forest, where Clarissa also discards her normal attire:

»Clarissa hatte all ihren Schmuck und ihre schönsten Kleider angetan« [281].

Whereas the Swedish soldiers appear to revere their prince as a superior being - »standen ehrfurchtsvoll vor ihm« [314] - so Clarissa appears like a princess: »so daß sie wie eine hohe Frau war, die zu einem Königsfest geführt wird« [281]. Gregor »fühlte sich von Clarissens Schönheit gedrückt und fast untertänig« [281]. Stifter creates links between Clarissa in the forest and Ronald at the castle. Again we note a transference of meaning. Whereas Ronald is the prince,

⁵³ With remarkable subtlety Stifter weaves numerous anticipatory references into his narrative tapestry. Wittinghauser's passion for predicting thunderstorms alludes directly to this: »Ob er heute solche Symptome an dem spiegelreinen Himmel entdeckte« [231]. The idea that it is Clarissa seeing herself is prefigured not only in the scene where she exchanges clothes with Johanna and looks at her in the mirror [259] and in the way she turns the telescope round as if it is looking at her [258] but also in the portrayal of a lake as an »ungeheuern schwarzen Glasspiegel« [213] and »ein unheimlich Naturauge, das mich hier ansehe...« [214] - not least as Clarissa's passionate eyes are like the lake »tief schwarz«: »Wer sie in dieser Nacht gesehen hätte, der hätte begriffen, wie denn diese sanfte ewig ruhige Gestalt zu den tief schwarzen lodernden Augen gekommen« [279]. The idea that something is being communicated back from the castle is implied in phrases like »gegen Wittinghausen sehen, ob es noch auf seinem Waldrande schwebe, und vom Vater herübergrüße« [252] and »dieselbe eine Botschaft war immer darinnen«. This transference of meaning which was also

it is Clarissa who is described most elaborately as a princess⁵⁴. If it was Ronald who was originally surprised - »betreten, daß eine ganz andere Gestalt gekommen, als er erwartet« [282] - by the lake it is now Wittinghauser who has to adjust.

In this sense the proudly-attired figure crossing the grassland towards the walls of the castle may be seen as Clarissa - the Clarissa who proceeded across the meadow to the wall by the lake in her finest clothes. On this level the conflict at the castle is between Clarissa and her father, between emerging sexuality and paternal control. The falling of the walls of the »Vaterhaus« becomes the fulfilment of her secret desire and the destruction of the Wittinghauser dynasty the product of a domestic but timeless dispute, a manifestation of the generation gap which a father is unable to resolve. In *her riding »ungewöhnlich nahe an die Mauern«* Wittinghauser would see his daughter's attempt to destroy herself, and in his attempts to warn her off - by throwing the lance - he sacrifices himself. The breach of the castle walls symbolises the destructive power of sexual passion, the demolition of the past and of those values that had kept the inhabitants safe and content. Seen from this perspective the battle becomes an inner conflict: the storming of the castle reflects Clarissa's overwhelming urge to forfeit her own innocence, Wittinghauser's casting of the lance a futile gesture of parental wrath directed at an errant daughter whom he has banished to the forest to save her from herself.

The final catastrophe therefore appears as a multi-faceted symbol, the cumulative expression of all those tensions, urges and needs that come into play in the »Hochwald« itself, a spatial allegory into which the whole realm of human experience is projected. Within this allegory the castle appears as the symbol of human purity when confronted by emergent sexual passion, a spatial expression of the spiritual battle that was lost in the forest, ultimately an allegory of the fall of man. In the

seen in the two strands of action is characteristic of Stifter's art in Der Hochwald.

⁵⁴ This motif is also foreshadowed: »Johanna beredete einmal die Schwester, ihren schönsten Kleiderschmuck sich gegenseitig anzulegen - und wie sie es getan und nun sich vor den Spiegel stellten, so überkam ein leichtes Rot die edlen feinen Züge Clarissens wegen dieser mädchenhaften Schwäche« [259].

fiction of Der Hochwald the Thirty Years War loses its historical significance and is reduced to an image of »Leidenschaft«.

3.9

THE MORALITY OF SPACE

The concept of »Leidenschaft« is central to Stifter's perception of ethics, coursing through his theoretical works and providing the most reliable basis for the moral interpretation of his fiction. In Der Hochwald, as Kläui has summarised, it is this passion that leads to the final disaster:

»Im Hochwald zerbricht das Leben einiger Menschen an der Leidenschaft...Die schmerzliche Erfahrung, dass Leidenschaft nicht zum Leben, sondern zum Tod führt, gibt Stifter die Überzeugung, dass ein allmähliches Wachsen, wie es sich in manchen Vorgängen der Natur vollzieht, die einzig mögliche Daseinsform des Menschen ist«⁵⁵.

»Leidenschaft« is the »selbsttätige Überordnung des niederen Strebens über das höhere«⁵⁶. It is a maladjustment within the personality, a state whereby one quality - »ein die anderen Seelenkräfte überragendes Streben nach einem Sinnlichen«⁵⁷ - predominates at the expense of the others. The supreme regulating element is »Vernunft«. Man is corrupted when »Vernunft« is consistently negated by inferior qualities:

»Wenn der Mensch irgend einer Begierde die Herrschaft über die Vernunft anfangs nur zeitweilig einräumt, so erkennt er noch die Herrlichkeit der Vernunft an, er weiß noch, daß sein Tun verwerflich ist...Wenn aber die Begierde dauernd die Herrschaft über die Vernunft erlangt, so geht nach und nach das Unterscheiden zwischen Sitte und Fehler verloren,...sie (die Seele) ist nicht mehr frei, sondern in der Herrschaft der Begierde gefangen, alle andern Kräfte müssen der Begierde dienen, und der Mensch ist lasterhaft«⁵⁸.

⁵⁵ Kläui, op. cit., 37. For discussions of »Leidenschaft« see Müller, Joachim: Adalbert Stifter. Weltbild und Dichtung Halle, 1956, 102-117, and Irmscher, Hans Dietrich: Adalbert Stifter. Wirklichkeits- erfahrung und Gegenständliche Darstellung (Munich, 1971), 47-55.

⁵⁶ Sämtliche Werke, S.W., XIV, 307.

⁵⁷ Sämtliche Werke XIV, 307.

⁵⁸ Sämtliche Werke XVII, 247.

These are precisely the symptoms of Clarissa's passion for Ronald. She is utterly overcome by her desire for the Swedish prince, wholly unable to control herself. During their meeting in the forest everything else in her life recedes into the background:

»"o Ronald, ich liebe dich ja, ich kann mir nicht helfen, und hättest du tausend Fehler, ich liebte dich doch - ich lieb' dich unermesslich, mehr als Vater und Geschwister, mehr als mich selbst und Alles, mehr als ich begreifen kann..."« [289].

Her »Vernunft« gives way to »Leidenschaft«, she is overwhelmed by one emotion as the rest of the world is relegated to insignificance⁵⁹. But »Leidenschaft« is not a purely sexual phenomenon. It occurs whenever man loses control of himself. It amounts to the failure to restrain that »tigerartige Anlage«⁶⁰, that animalistic urge, which resides in all mankind⁶¹. It is the fact that it is »unermesslich«, »mehr als (sie) begreifen kann«, »mehr als...Alles«, that makes Clarissa's feelings corruptive and dangerous. When this personal imbalance occurs man becomes egoistic, completely immersed in his own subjective world at the expense of others. It therefore consists of a »rücksichtslose(s) Geltendmachen der eigenen Eigentümlichkeit«⁶², one in which man, like Clarissa, falls victim to »die Steigerung der eigenen Seligkeit« [298] and a heart which - »es selbst unsäglich liebend« [285] - begins »selbstsüchtig zu werden« [298].

Stifter's most comprehensive statement on human morality is his Vorrede to Bunte Steine, a theoretical tract with which he prefaced the collection of stories he published in 1853. In this he identifies the aim of his writing as pedagogic: »ein Körnlein Gutes zu dem Baue des

⁵⁹ Ronald's passion is equally obsessive: »"ein Königreich warf ich weg um diese Kinderlippen; nicht Jahre, nicht Entfernung konnten sie vertilgen - und nun bin ich hier, abgeschlossen mit der Welt, um nichts auf der ganzen Erde bittend, als wieder um diese Kinderlippen"« [287]. Compare Clarissa: »Der ganze Wald, die lauschenden Ahornen, die glänzende Steinwand, selbst Johanna und Gregor versanken um Clarissa, wie wesenslose Flitter, nichts war auf der Welt, als zwei klopfende Herzen« [289].

⁶⁰ Zuversicht. Sämtliche Werke XVIII, 492.

⁶¹ It »strebt nach Tierischem, sei es die Erfüllung einer Körperempfindung (Wollust), sei es die Gewalt oder die Alleingeltendmachung (Herrschaft, Eifersucht...)«. Sämtliche Werke XVI, 15.

⁶² *ibid.*

Ewigen beizutragen« [V,9-10]⁶³. But the Vorrede extends beyond a pure expression of moral intent to a broad programme of aesthetic value. The choice of subject-matter for his works is not random but based on a conscious prioritisation. This applies to the natural sphere, where he considers continuous and regular processes to be of greater importance for man -

»Das Wehen der Luft, das Rieseln des Wassers, das Wachsen der Getreide, das Wogen des Meeres, das Grünen der Erde, das Glänzen des Himmels, das Schimmern der Gestirne halte ich für groß...« [V,10]

- while those elemental and drastic forces which fascinated the Romantics find themselves consigned to relative insignificance:

»das prächtig einherziehende Gewitter, den Blitz, welcher Häuser spaltet, den Sturm, der die Brandung treibt, den feuerspeienden Berg, das Erdbeben, welches Länder verschüttet, halte ich nicht für größer als obige Erscheinungen, ja ich halte sie für kleiner...« [V,10].

This is not to say that these are inferior in any way. It is purely that they lack the general relevance of the first category. »Die Kraft, welche die Milch im Töpfchen der armen Frau empor schwellen und übergehen macht, ist es auch, die die Lava in dem feuerspeienden Berg empor treibt und auf den Flächen der Berge hinab gleiten läßt« [V,10]. These dramatic events are »Wirkungen viel höherer Gesetze....Sie kommen auf einzelnen Stellen vor, und sind die Ergebnisse einseitiger Ursachen« [V,10]. They therefore attract the attention of the ignorant, »während der Geisteszug des Forschers vorzüglich auf das Ganze und Allgemeine geht und nur in ihm allein Großartigkeit zu erkennen vermag« [V,10].

Having dealt with the concepts of »groß« and »klein« in nature - which he refers to as »die äußere Natur« [V,12] - Stifter then creates analogies with the realm of human nature, »die innere« [V,12], asserting that his views are equally applicable here. Greatness consists not of the extraordinary and exceptional but of an enduring acknowledgement of normality and the truths that it teaches us -

⁶³ All page references to the Vorrede to Bunte Steine are given in squared brackets, preceded by the initial V. They are taken from Stifter, Adalbert: Werke und Briefe. Historisch-Kritische Gesamtausgabe. Herausgegeben von Alfred Doppler und Wolfgang Frühwald (Stuttgart, Berlin, Cologne, Mainz, 1978-), Volume 2,2.

»Ein ganzes Leben voll Gerechtigkeit, Einfachheit, Bezwungung seiner selbst, Verstandesgemäßheit, Wirksamkeit in seinem Kreise, Bewunderung des Schönen, verbunden mit einem heiteren, gelassenen Sterben, halte ich für groß« [V,12]

- while individual acts -

»mächtige Bewegungen des Gemüts, furchtbar einherrollenden Zorn, die Begier nach Rache, den entzündeten Geist, der nach Tätigkeit strebt, umreißt, ändert, zerstört, und in der Erregung oft das eigene Leben hinwirft, halte ich nicht für größer, sondern für kleiner...« [V,12]

- are also devalued as »nur Hervorbringungen einzelner und einseitiger Kräfte..., wie Stürme, feuerspeiende Berge, Erdbeben« [V,12].

Stifter then develops the above into a binding moral code, his so-called »sanftes Gesetz«:

»Es gibt...Kräfte, die nach dem Bestehen der gesamten Menschheit hinwirken, die durch die Einzelkräfte nicht beschränkt werden dürfen, ja im Gegenteil beschränkend auf sie selber wirken. Es ist das Gesetz dieser Kräfte, das Gesetz der Gerechtigkeit, das Gesetz der Sitte, das Gesetz, das will, daß jeder geachtet, geehrt und ungefährdet neben dem andern bestehe, daß er seine höhere menschliche Laufbahn gehen könne, sich Liebe und Bewunderung seiner Mitmenschen erwerbe, daß er als Kleinod gehütet werde, wie jeder Mensch ein Kleinod für alle andern Menschen ist« [V,194].

It is this »Sittengesetz« which forms the centrepiece not only of his moral philosophy, but also of his aesthetic programme. If morality is conceived of as preserving an equilibrium - both within the personality and within the social environment - then his most basic creative impulse is to portray those people and forces who contribute to this general balance. This is Stifter's moral law, for him »das Gesetz des Rechtes und der Sitte« [V,195]⁶⁴. It constitutes a rejection of the »viel höherer Gesetze« of individual passion.

⁶⁴ Compare Hahn's early definition of »Leidenschaft«: »Die Leidenschaften sind gerade das Regellose, das Ungesetzliche, das Freie und Wilde, das vom Menschen selbst Geschaffene. Es ist die Hybris des Menschen, die nur sich selbst befriedigen will. Die Leidenschaft sucht eine falsch verstandene Freiheit zu allem und jedem zu gewinnen und lockert so alle Bindungen an das Überindividuelle«. Hahn, Karl J: Adalbert Stifter. Religiöses Bewußtsein und Dichterisches Werk (Halle, 1938), 221.

In the Vorrede to Bunte Steine Stifter presents one model member of society. This is the scientist who apparently makes pointless observations at regular intervals over a period of years:

»Wenn ein Mann durch Jahre hindurch die Magnetnadel, deren eine Spitze immer nach Norden weist, tagtäglich zu festgesetzten Stunden beobachtete und sich die Veränderungen, wie die Nadel bald mehr bald weniger klar nach Norden zeigt, in einem Buche aufschrieb, so würde bestimmt ein Unkundiger dieses Beginnen für ein kleines und für Spielerei ansehen...« [V,10].

However there may be hidden significance in this apparent triviality. If it transpires that other scientists have been taking similar measurements in other parts of the globe, and that the collation of all the data reveals identifiable patterns, then it becomes possible not only to perceive individual events but also the underlying laws. While each scientist can only contribute »ein Körnlein«, the scientists as a body look beyond the world of individual phenomena to the universally valid »Gesetze«.

This is precisely what Stifter hopes to do in his creative works. He cannot hope to change the world, nor can he hope to perceive or present »das Ganze und Allgemeine« [V,10]. However he is able to depict »gewöhnliche Menschen« [V,9] in a way that points away from exceptionality to those general laws which underlie reality, and thus to reveal the hidden significance of the apparently trivial.

Although the Vorrede to Bunte Steine may be said to be a predominantly ethical tract, containing a moralistic aesthetic programme, the language consistently derives from the description of space. Stifter distinguishes between *inner* and *outer* nature. Those private and personal urges which run counter to the needs of the community are not – as might be expected – termed bad, but »klein«; that moral quality which sacrifices individual desire for the sake of the social whole is called »groß«⁶⁵. These two terms ring out throughout the essay. Similarly the earlier term »Leidenschaft« is replaced by the notion of »Einseitigkeit«, pointing to that psychological imbalance which the

⁶⁵ The Vorrede was written in response to Hebbel's criticism that Stifter was unaware of »das Große«.

subordination of »Vernunft« produces⁶⁶. Other spatial attributes gain moral significance through their repeated use within the tract. Even the model member of society, the scientist, is an explorer of space charting the direction of magnetic fields.

So while the content of the Vorrede has little connection with space, its language does. It appears that when Stifter turns his mind to morality, he thinks of space⁶⁷. This is by no means the only evidence of such an association. Stifter's use of »groß« and »klein« as moral terminology spans three decades. »Die großen Taten der Menschen sind nicht die, welche lärmten, obgleich zuweilen die Wunder des Augenblicks, z. B. plötzliche Aufopferung, Hingebung und dergleichen groß sein können; aber in der Regel sind die Eingebungen von Affekten, die eben so gut und sogar meistens Schwäche sein können; das Große geschieht so schlicht, wie das Rieselndes Wassers, das Fließen der Luft, das Wachsen des Getreides - darum ist irgend eine Heldentat unendlich leichter und auch öfter da, als ein ganzes Leben voll Selbstbezwungung, unscheinbaren Reichtum und freudigen Sterbens«, he wrote in 1847⁶⁸. Similar views and terminology inform the essay Aus dem Bayrischen Walde which he wrote shortly before his death -

»Und wie eindringlicher und erweckender wirkt es erst, wenn man irgend ein Ding zum Gegenstande seiner Betrachtung, oder wissenschaftlichen Forschung macht, sei es das Leben der Himmelslocke mit ihren Farben und Wolken, oder sei es das Leben mancher Tiergattung, oder seien es nur die verachteten Moose, die mit ihren verschiedenen Blättchen oder den dünnsten goldenen Seidenfäden den Stein überkleiden. Da zeigt sich im Kleinsten die Größe der Allmacht«⁶⁹

⁶⁶ Compare: »Wer aber in seiner Armut nur eine Lebenskraft einspannt, um nur eine einzige Forderung zu stillen, etwa gar die des Hungers, der ist für sich selber in einer einseitigen und kläglichen Verrückung, und er verdirbt die, die um ihn sind«. Der Hagestolz, Werke und Briefe, 1, 6, 122.

⁶⁷ Compare Swales, Martin: »Litanei und Leerstelle. Zur Modernität Adalbert Stifters«. In Adalbert Stifter-Institut des Landes Oberösterreich Vierteljahresschrift 36, 1987, 71-82, 73.

⁶⁸ Albumblatt für das Album des Freifräuleins Emilia von Schlechta. Sämtliche Werke XVII, 214.

⁶⁹ Sämtliche Werke XV, 328. Compare also »Es gibt nichts Großes und nichts Kleines. Der Bau des durch Menschaugen kaum sichtlichen Tierchens ist bewundernswert und unermeßlich groß, die einfache Rundung des Sirius ist klein: der Abstand der Teilchen eines Stoffes und ihre gegenseitige Stellung und Bewegung kann in Hinsicht ihres Durchmessers so groß sein als der Abstand der

- while in the Vorrede to Bunte Steine, as in all of Stifter's theoretical writings, moral growth and degeneration are repeatedly described in terms of vertical space:

»Die Kunst ist mir ein so Hohes und Erhabenes, sie ist mir...nach der Religion das Höchste auf Erden« [V,9]; »so sanken die einzelnen Erscheinungen immer tiefer, und es erhob sich das Gesetz immer höher« [V,12]; »weil das Ganze höher steht als der Teil, weil das Gute größer ist als der Tod« [V,14]; »Wie es mit dem Aufwärtssteigen des menschlichen Geschlechtes ist, so ist es auch mit seinem Abwärtssteigen. Untergehenden Völkern verschwindet zuerst das Maß« [V,15]⁷⁰.

Spatial terminology not only dominates the expression of ethics in Stifter's fiction - »Vor der Festigkeit der Pflicht, wie *sinkt* jedes andere Ding der Erde zu Schanden *nieder!*« exclaims Augustinius characteristically in Die Mappe Meines Urgroßvaters⁷¹ - but also gains in prominence wherever conservative moral values are expressed during the period. Rustan's concluding speech in Grillparzer's Der Traum Ein Leben, a speech which along with Stifter's Vorrede has often been seen as the seminal statement of Biedermeier ethics, also bears witness to the connection -

»Breit es aus mit deinen Strahlen,
Senk es tief in jede Brust:
Eines nur ist Glück *hienieden*,
Eins des *Innern* stillen Frieden
Und die schuldbefreite Brust!
Und die *Größe* ist gefährlich
Und der Ruhm ein *leeres Spiel*...«⁷²

Himmelskörper von einander. Wir Menschen heißen das uns Vergleichbare das von uns Erreichbare klein - das Andere groß; aber nichts ist uns völlig vergleichbar oder erreichbar, und alles ist groß, oder über alles können wir mit beschränkten Augen vergleichen und richten, und dann ist uns nichts wichtig und groß als wir - das Andere ist nur da. Gott hat das Wort groß und klein nicht, für ihn ist es nur das Richtige«. Sämtliche Werke XVIII, 206.

⁷⁰ Similarly: »so werde ich mich vergeblich bemühen, Hohes und Schönes darzustellen« [V,9]; »wenn sogar der einzelne oder ganze Geschlechter für Recht und Sitte untergegangen sind« [V,14]. Compare also »Außer der immer *steigenden* Genußsucht, die uns von einander absondert, für das Gemeinwohl unempfindlich macht und uns in Habsucht und Weichlichkeit *stürzt*, sind noch andere Zeichen vorhanden, die zeigen, daß wir uns *auf dem Wege* zum Unglücke und *Verfalle* befinden...Eines der traurigsten Zeichen ist die Abnahme und das *Versinken* der Religion«. S.W. XVI, 121.

⁷¹ Quoted in Blackall, op. cit., 167.

⁷² Lines 2648-54. Grillparzer, Franz: Sämtliche Werke, herausgegeben von August Sauer, fortgeführt von Reinhold Backmann. (Vienna, 1916 -), I, V, 135-6.

- so that an implicit, probably unconscious link between space and conservative ethics can be legitimately posited. Space, it might be said, not only defines a moral paradigm in Stifter's Vorrede; it also provides the imagery of morality in Biedermeier thought and fiction. This is precisely what we saw in the portrayal of Ronald. Spatial norms correspond to ethical norms, spatial anomaly to moral aberration.

The connection between space and morality that we have seen in Der Hochwald and Die Schwarze Spinne therefore forms part of a wider context. In both Novellen fixed space comes to incorporate moral value, while the destruction of the landscape equates with immorality, spatial anomaly becomes evidence of moral deviance and passionate »Einseitigkeit« becomes completely »spaceless«⁷³.

Given its conservatism, it is no surprise to find the notion of time given a prominent role in Stifter's Vorrede to Bunte Steine. His moral code has a purpose, the perpetuation of human existence. The forces behind the »sanftes Gesetz« are those which »nach dem *Bestehen* der gesamten Menschheit hinwirken, die durch die Einzelkräfte nicht beschränkt werden dürfen, ja im Gegenteil beschränkend auf sie selber einwirken« [V,12]. It is a law »das will, daß jeder geachtet, geehrt und ungefährdet neben dem andern *bestehe*, daß er seine höhere menschliche Laufbahn gehen könne,...daß er als Kleinod gehütet werde« [V,13]. Just as the natural scientist is not distracted by the exceptional but concerns himself with »das Ganze und Allgemeine..., weil es allein das *Welterhaltende* ist« [V,10], so the human scientist always recognises the gentle law »weil es das einzige Allgemeine, das einzige Erhaltende und *nie Endende* ist« [V,13]. The »sanftes Gesetz« is »so wie das der Natur das *welterhaltende* ist, das *menschenerhaltende*« [V,15], and as such provides those forces which sustain life: »sichern den Bestand des Einen und dadurch den Aller« [V,12].

⁷³ Like Clarissa's »Verheißungsbogen, der so schön schimmert und den man nie erreichen kann« [220]. Compare also »ein Herz, größer als die ganze Welt, müsse man seyn mit einer Liebe, die ohne Grenzen ist, - ich habe es mir gesucht, es erkannt - und nun lasse mich tauchen in den Abgrund, Seel um Seele, Herz um Herz, daß rings keine Welt sey, nicht einmal die Sterne«. Die Mappe Meines Urgroßvaters S.W.IV, 133.

Not only is the perpetuation of existence the aim of this law. All the examples of moral greatness are associated with extended forms of time. The natural paradigms all exist over a prolonged period. They themselves possess »Bestand«. They are not *events* but gradual or consistent processes - the breeze which blows every day, the waters which flow constantly, the plants which grow every spring, the sun which rises every morning and the stars which always shine at night. Similarly the human model is also associated with protracted periods of time. It is »ein ganzes Leben voll Gerechtigkeit« and »ein ganzes Leben voll Selbstbeziehung« which Stifter reveres, the scientist who collects data at the same time each day »durch Jahre hindurch«. »Bestand«, the perpetuation of existence, is guaranteed by those »in Unzahl wiederkehrenden Handlungen der Menschen, in denen dieses Gesetz am sichersten als Schwerpunkt liegt, weil diese Handlungen die dauernden, die gründenden sind, gleichsam die Millionen Wurzelfasern des Baumes des Lebens« [V,14].

If »Bestand« is the central concept of a morality which sees its justification in preserving human existence, the »Augenblick« provides its logical antithesis. For Stifter those events which do not contribute to »Bestand« are not routine, do not form part of natural processes or regular sequences. They are random, drastic, sudden, unpredictable occurrences: lightning, storms, earthquakes. All of these are unconnected episodes which »kommen auf einzelnen Stellen vor« [V,10]. In the human world it is the momentary action - »Wunder des Augenblicks« [V,14] such as »mächtige Bewegungen des Gemüts, furchtbar einherrollenden Zorn, die Begier nach Rache, den entzündeten Geist, der nach Tätigkeit strebt, umreißt, ändert, zerstört, und in der Erregung oft das eigene Leben hinwirft« [V,12] - which the Vorrede rejects in favour of »Bestand«.

Stifter's moral code therefore possesses a broad chronological basis, seeing morality as the promotion of »das Menschenerhaltende« through regular and continuous activity, immorality as a disruption of »Bestand« through man's sudden and momentary exploits. In this respect Stifter's Vorrede to Bunte Steine can be seen as a treatise on time within which his concepts of »Groß« and »Klein« emerge as chronological values. If morality becomes »Bestand« and immorality »disruption«, then »das Große«, in Stifter's inversion, is effectively »das

Lange« and »das Kleine« its opposite, »das Kurzfristige«. Moral greatness fosters permanence and evolution, moral weakness leads to destruction and revolution. In a tract about morality and time Stifter's imagery derives from the realm of space, a connection which cannot be unexpected given the generally spatial conceptualisation of time in German culture and the fundamental conservatism of Stifter's thought. Time, space and morality become one inextricable thematic complex in Stifter's Vorrede.

If Stifter's works of the 1840s generally present »Bestand« - »in den "Studien"...ist ein warmes Gefühl, ist Sittlichkeit, ist menschlich dauerndes Benehmen«⁷⁴ - Der Hochwald deals not only with war but with the destruction generated by human passion. It presents the reverse side of this law, with the selfish urge of sexual passion leading not to a perception of any laws by the characters, but to ultimate extinction. In a work in which the portrayal of space possesses quite distinct chronological overtones - the sister's experience a »Heimwehgefühl nach der Vergangenheit« [298-9] in a forest where »all ihr früher Leben ist abgeschnitten« [250] - the moral tone also prevails. The devastation that results from Clarissa's neglect of her father's advice culminates in the sacking of the castle.

As in the Die Schwarze Spinne, where the confrontation between old and new is acted out not only in the mind of the Godmother but in the landscape with its old and new buildings, Der Hochwald presents a landscape in which »Bestand« and tradition - in the form of the »Vaterhaus« - fall victim to the transience and »Einseitigkeit« of sexual desire. Although it is less clearly defined than in Gotthelf's Novelle, the spatial process in Der Hochwald reflects a chronological tension that has its roots in Stifter's »sanftes Gesetz«.

The logic of both Die Schwarze Spinne and Stifter's Novelle is the same. Immorality, however it may be conceived, is punished. The new castle and new house in Gotthelf's legends do not endure. In Der Hochwald the castle does not survive the intrusion of »Leidenschaft«, while Gregor removes all traces of the sisters' invasion of the forest. Gotthelf's Calvinism may have little in common with Stifter's »sanftes Gesetz« but the conviction expressed in the Vorrede to Bunte Steine -

⁷⁴ Stifter: Sämtliche Werke, XVIII, 48.

that immorality has no »Bestand« - is confirmed by the symbolism of both Stifter's castle and Gotthelf's new buildings.

This in turn provides a vital clue to the significance of space in the fiction of the time in general. If immorality has no »Bestand« it leaves no trace of itself in the landscape. By contrast the results of moral action are enduring and therefore form permanent features of space. Given this logic the physical world becomes a cumulative expression of an ethical past, a permanent, self-renewing and self-purifying monument to lasting values - in short *the* symbol of »Bestand«.

And as a moral symbol it therefore functions as a paradigm, embodying all of those ethical qualities that most of the characters in Gotthelf's and Stifter's respective legends reject. It is for this reason that space functions as a moral norm. The landscapes presented at the beginnings of both Gotthelf's and Stifter's Novellen embody moral values as the narrator combines the twin - and ultimately identical - roles of guide to the landscape and moral mentor.

If the content of the Vorrede to Bunte Steine casts light on the significance of space and time in these Novellen, its formal structure also points to a further level of symbolism. For in this tract there is also a strict underlying symmetry between the realms of physical nature and of human nature. This symmetry extends not only to parallel lines of argument in relation to the two spheres of nature - Stifter defines what is »groß« and »klein« firstly in the natural world before following precisely the same procedure for the realm of man - but also to the language and syntax of individual sentences. »So wie es in der äußeren Natur ist, so ist es auch in der inneren, in der des menschlichen Geschlechtes« [V,12], a theme which runs throughout his logic. The sentence »halte ich nicht für größer..., ja ich halte sie für kleiner...« [V,10] occurs not only in relation to »äußere Natur« but almost verbatim in the section on man.

»So wie« is the principle which links this formally most perfect theoretical statement with the space and action of Der Hochwald⁷⁵. Here

⁷⁵ »So wie in der Natur die allgemeinen Gesetze still und unaufhörlich wirken, und das Auffällige nur eine einzelne Äußerung dieser

too it is a comparison of »innen« and »außen«, »drinnen« and »draußen«, which provides the thematic continuity. »So wie« is the guiding principle of the two symmetrical strands of plot: whatever happens occurs both in the forest »so wie« at the castle, as the allegory »outside« keeps pace with the reality »inside«, and the concrete reality acts as a spatial metaphor for Clarissa's spiritual battle. The awareness of both »innen« and »außen« becomes a moral attitude, the very perspective advocated by Gregor, Stifter's spokesman in the Novelle. It is when characters lose sight of this »Draußen« - Ronald, »vergessend seiner selbst und seiner Umgebung« [287] acted »als gäbe es gar kein Draußen« [290] - that they lose sight of the moral law, are consumed by selfish »Leidenschaft« and bring destruction upon the world. A physical »Innen« corresponds to »Innigkeit« and »Innerlichkeit«, to the world of the »Ich«. Involvement with space - as in farming - compensates for the dangers of overweening individuality, allowing all of man's faculties to develop in harmony⁷⁶. The failure to perceive the »Draußen« in space corresponds to an obsession with the self at the expense of everything else, in other words to that preoccupation with one's own »Eigentümlichkeit« that Stifter terms »Leidenschaft«.

Conversely that simultaneous awareness of both an »innen« and an »außen« which is celebrated both by Gregor and in the Vorrede to Bunte Steine has a symbolic moral dimension. Awareness of space in addition to the self offers an antidote to »Leidenschaft«, providing both a moral paradigm and a distraction from man's destructive introspection. The failure to perceive a spatial »Draußen« correlates with human »Einseitigkeit«.

This in turn points back to the significance of Stifter's dominant spatial model in the 1840s - that of two similar locations. The character

Gesetze ist, so wirkt das Sittengesetz still und seelenbelebend durch den unendlichen Verkehr der Menschen, und die Wunder des Augenblickes bei vorgefallenen Taten sind nur kleine Merkmale dieser allgemeinen Kraft. So ist dieses Gesetz, so wie das der Natur das weiterhaltende ist, das menschenerhaltende« [V,14-5]; »Wie in der Geschichte der Natur die Ansichten über das Große sich stets geändert haben, so ist es auch in der sittlichen Geschichte der Menschen« [V,15].

⁷⁶ Compare: »Ich meine, du sollst ein Landwirt sein, wie es auch die alten Römer gerne gewesen sind, die recht gut gewußt haben, wie man es anfangen soll, daß alle Kräfte recht und gleichmäßig angeregt werden«. Der Hagestolz, Werke und Briefe, 1, 6, 124.

constellations and description of the two sites in works like Bergkristall convey that very same symmetry which permeated both the action, space and characterisation in Der Hochwald and the form and logic of the Vorrede to Bunte Steine. In each of these Novellen there is a nominal »Drinnen« and »Draußen« - the two locations. In each case the relationship between them is a »so wie«: in Bergkristall there is a valley on each side of the ridge, a village in each of the valleys and a successful businessman in each of these. Stifter, unlike Ronald, is always aware of two locations and this particular balance, the portrayal of both an »innen« and an »außen«, can be seen as a symbolic statement of morality - the context against which the »Leidenschaft« of the plot is measured, an equilibrium in whose light the »Einseitigkeit« of the characters may be judged. Ultimately the symmetry of space reflects that moral equilibrium of personality in which »Vernunft« promotes »sittliche Organisierung«⁷⁷, keeps individual passions in check and does not subordinate a personal or social whole to the individual component.

3.10

THE LEGENDS

The association between space and morality in Der Hochwald is cemented in three legends which Gregor relates during the sisters' stay in the forest. These folk-tales, which all refer to events from the distant past, are ultimately rationalised and discredited by Gregor, their narrator. Nevertheless - like the legends in Die Schwarze Spinne - they do form an integral part of the fiction, gaining their significance partly from their strategic introduction shortly before Ronald's intrusion and partly from the reflections they cast in other parts of the work. Stifter's »sanftes Gesetz« plays no part in these myths, the underlying spirit being far closer to Gotthelf's Calvinism.

On the initial journey to the lake Gregor narrates the myth of the aspen-tree, whose leaves constantly tremble even when there is no wind.

⁷⁷ Sämtliche Werke, XVII, 248.

Clarissa asks him: »warum denn gerade dieser Baum nie zu einer Ruhe gelangen könne« [247]. The old man gives the following answer:

»als noch der Herr auf Erden wandelte, sich alle Bäume vor ihm beugten, nur die Espe nicht, darum wurde sie gestraft mit ewiger Unruhe, daß sie bei jedem Windhauche erschrickt und erzittert, wie jener ewiger Jude, der nie rasten kann, so daß die Enkel und Urenkel jenes übermütigen Baumes in alle Welt gestreut sind, ein zaghaft Geschlecht, ewig bebend...« [245].

Again, two forms of spatial abnormality characterise the aspen-tree's supposed godlessness. Initially it refused to acknowledge God by refusing to bow down, thus setting itself apart from all other trees. Subsequently its leaves were condemned to quiver eternally, even when other trees are motionless. Crime and punishment for the tree's supposed godlessness are forms of spatial abnormality. Deviance in space becomes the expression of a moral deviance.

The second legend - which Gregor relates beside the lake - tells of the »Heidenwand«, the name given to the rock behind the sisters' house. In the distant past nobody ever came into the forest because they saw it as bewitched. When somebody did enter this forbidden territory it was a king taking refuge from an enemy:

»"Vor vielen hundert und hundert Jahren hat ein heidnischer König aus Sachsen, der vor dem frommen Kaiser Karl floh, sich und seine Schätze in diese Felsen vergraben"« [265].

Again we find a correlation between godlessness and spatial deviance, with the heathen king being the only person to enter the forest. On his death he hides his treasure in a cave in this »verwunschene graue Steinwand« [265]. He casts a spell on the rock whereby this cave remains invisible - »daß man weder Tor noch Eingang sehen kann« [265] - on all but one day of the year:

»nur während der Passionszeit, so lange in irgend einer Kirche der Christenheit noch ein Wortlein davon gelesen wird, stehen sie offen - da mag jeder hineingehen und nehmen, was er will; aber ist die Zeit um, dann schliessen sie sich und behalten Jeden innen, der sie versäumt« [265].

Some years later a man climbs up to the cave to steal the treasure. Again the man is godless - »ein Mann, der...viel Fluchens und arge Werke trieb« [265]. Again, unlike everybody else, he ventures into the

forest to the rock; indeed, he does so at a time when every good Christian is in church - »am Karfreitag, als alle Christen vor dem Grabe des Herrn beteten« [265]. In his greed the »unseliger Vater« [266] is trapped inside the cave while his son, an »unschuldig Kind« [265], remains outside and is spared. Both heathen king and godless father intrude into the forest when they should be outside, again reinforcing the link between ethics and space.

These two legends cast reflections in the main action of the Novelle. The utterly restless Ronald who refuses to accept God's moral law is like the leaves of the aspen-tree. The attempt to break into the cave and steal the »Schätze« corresponds to Ronald's intrusion into the forest in his quest for Clarissa⁷⁸. However, after the meeting in the forest it is Clarissa who is condemned to »ewiger Unruhe«⁷⁹.

The third legend, on the other hand, can be applied to all of the characters in the forest. This tells of the followers of three foreign kings who also penetrate the forest:

»da geschah es, dass drei Manner zu dem See gerieten, und im Mutwill versuchten, Fische zu fangen.« [266].

The »Mutwill« in this »uralten Heidenzeit« [266] culminates in the breakdown of all spatial norms. The trout swim into their hands, offering to be caught. However when they try to fry the fish, these become »lustiger und lustiger« [266] in the pan -

»und auf einmal entstand ein Sausen und ein Brausen in den Bäumen, dass sie meinten, der Wald falle zusammen, und der See rauschte, als wäre Wind auf ihm, und doch rührte sich kein Zweig und keine Welle, und am Himmel stand keine Wolke« [267]

- upon which the intruders hear the murmuring »es sind nicht alle zu Hause - zu Hause« [267] and throw the fish back into the water. Calm

⁷⁸ Indeed, the image may be more specific, with »Schätze« referring directly to Clarissa's innocence. Compare Heine's Rhapsenit:

»Ich bin keine starke Pforte
Und ich hab nicht widerstanden,
Schätzehütend diese Nacht
Kam ein Schätzlein mir abhanden.«

Heine, Heinrich: Werke - Briefwechsel - Lebenszeugnisse. Säkularausgabe. (Berlin, 1979-), Volume 3, 9.

⁷⁹ »Clarissa war nicht mehr ruhig« [296] although »die alte Ruhe war wieder über dem Walde« [296].

is restored, but the men report back to their kings who immediately leave the area. Neither the sisters nor Ronald are »zu Hause« and it is this that brings about the final catastrophe.

Discredited though they may be, these legends reinforce the »Raumgefühl« established in the main action, cementing in particular an association between intrusion and immorality that was seen most vividly in Die Schwarze Spinne, and thus the connection between space and ethics in general. In their equation of godlessness and the breakdown of physical norms, they also confirm a connection which was seen in the figures of Ronald and the huntsman and spiders in Gotthelf's *Novelle*⁸⁰.

3.11

PERCEPTION AND SEEING

In the opening of Der Hochwald Stifter scans his eye over his homeland before focusing in on the twin scenes of the action. The portrait of the landscape is almost exclusively visual. For the »Augen-mensch« Stifter sound is generally absent⁸¹. The author implores the reader to *observe* as vision becomes the principal medium of communication within the work⁸². The same applies to the characters.

⁸⁰ For more on the motif of intrusion in Stifter's Studien in general and Der Hochwald in particular, see Hertling, Günter, H: »Grenzübergang und Raumverletzung: Zur Zentralthematik in Adalbert Stifters "Studien"«. In Vierteljahresschrift des Adalbert Stifter-Instituts des Landes Oberösterreich (16, 1967), 61-77, and Irmscher, op. cit.

⁸¹ Tunner, Erika: »Zum Sehen Geboren, Zum Schauen Bestellt. Reflexionen zur Augensymbolik in Stifters Studien«. In Etudes Germaniques (July-September 1985), 336: »Stifter war in hohem Maße ein Augen-Mensch«. Compare also Schneider, Franz: »Sehen und Sein bei Stifter«. In Adalbert Stifter-Institut des Landes Oberösterreich Vierteljahresschrift (1955, 4) 15-31, 17. Also »Indem so die Landschaft von ihrer Farbigkeit lebt, fällt es, besonders in einem Vergleich mit Eichendorff, auf, daß in ihr so gut wie niemals Laute wahrgenommen werden...So ist es bezeichnend, daß Stifter die Welt fast ausschließlich mit dem Auge aufnimmt. Die Atmosphäre besteht für ihn als Bild, nicht...als Wind oder das Gefühl der Sonnenwärme, als Geruch oder als Klang«. Wolbrandt, op. cit., 43-4.

⁸² So typically: »Dann wende den Blick auch nordwärts...Und nun, lieber Wanderer, wenn du dich satt gesehen hast, so gehe jetzt mit mir zwei Jahrhunderte zurück...« [217].

Gregor shows the sisters the wonders of nature, exhorting them to look with a prefatory »Sehet« or »Schauet«⁸³. Seeing becomes the means of education, the concrete world the source of knowledge, with Gregor telling his charges »Ihr werdet, wenn Ihr länger hier bleibt, schon auch etwas lernen, denn Eure Augen sind schön und klug« [243]. The motif of observation finds its culmination in the repeated use of the telescope on the Blockenfels⁸⁴. Even listening appears to be a visual process in Der Hochwald:

»Clarissa mit halb geöffnetem Munde, atemlos, mit gespannten düstenden Augen horchte hin« [314].

Life in the forest is for both sisters and readers a process of seeing. Everything in this pure and moral world is visible if one knows how to look. Similarly, everything outside can be seen, if only with the aid of a telescope. The characters are always visible. Gregor is described as being »bereits allen Augen sichtbar« [237], Wittinghauser as »eine der wenigen damals noch sichtbaren Figuren des abgeblühten Rittertums« [225] on their initial appearances in the Novelle.

However there is a dramatic reversal in the second half of the Novelle when, through a combination of factors, the power of sight loses its effectiveness. From the point of Ronald's intrusion into the forest visual perception begins to break down, ultimately becoming one cause of the final disaster.

Ronald initially signifies his presence through the shooting of the eagle, a bird that the sisters had characteristically been observing over the lake⁸⁵. In this one dramatic moment that faculty on which the sisters had become so dependent suddenly loses its power. Gregor

⁸³ »"seht," sagte er, "das ist das Ziel unserer Reise, und wir müssen heute noch fast bis auf zwei Drittel gegen seine Scheidelinie hinauf...die Sonne neigt sich der Wand zu, und wir müssen weiter.« [242]; »denn seht, ich habe mir immer mehr und mehr ein gutes Gewissen aus dem Walde heimgetragen« [243]; »seht, in einer Felsenritze geduckt, oft in Eis und Schnee gefroren, überdauert dieses zerbrechliche Wesen den harten Winter des Waldes, und erlebt dann seinen versprochenen Frühling"« [299-300]. Compare Tunner, Erika, op. cit., 337.

⁸⁴ For Stifter's use of telescopes see Gillespie, op. cit., and Selge, Martin: Adalbert Stifter: Poesie aus dem Geist der Naturwissenschaften. (Stuttgart, 1976) 22-36.

⁸⁵ »Der Geier war noch immer in der Luft sichtbar« [266].

»schaute starren Auges hinüber, als wollte er die harte Wand durchbohren« [269]. But he sees nothing:

»"Seht ihr etwas?", flüsterte Johanna mit zitternder Stimme. "Nein", antwortete der Jäger, - "der Schuß kam dort von den Stämmen, die von der Seewand gebrochen sind und am Ufer liegen, aber ich sehe Niemanden"« [269]⁸⁶.

From this point onwards everything changes. Whereas before everything in the forest had been visible, now »nichts war dort ersichtlich« [270]. »Nicht das geringste Zeichen eines Menschen wurde sichtbar« [270] the narrator reiterates, emphasising the sudden transformation. Indeed, it emerges that Ronald has been in the forest for some days, concealing himself amidst the rocks and bushes.

When he does announce himself directly to Clarissa, he is again unseen, singing a song outside the house in the darkness. Indeed, this was the very song that had initially appeared as »Inselspitzen einer untergesunkenen Melodie« [219], also suggesting something invisible and prompting Johanna's complaint:

»Ein Lied muß bei mir lieb und hell sein, wie der heutige Tag, kein Wölkchen, so weit du schauen magst« [220].

Following Ronald's departure for the castle, clouds obscure visual perception -

»zu ihrer Unruhe dauerte schon die Verschleierung des Himmels über vierzehn Tage, so daß man nicht gegen Wittinghausen sehen konnte« [302]

- and when the sky does clear, the sisters return with the telescope to the Blockenstein. However, they still cannot see the castle because a single small cloud, the only cloud in the sky, is hiding it:

»endlich erklärte sich das Rätsel: wenn auch nicht am ganzen Himmel, so lag doch an dem fernen Waldessaume ein kleines Wölklein gerade da, wo sie das Vaterhaus sehen sollten...Noch drei, noch viermal sahen sie durch das Rohr, aber ohne Erfolg« [304]⁸⁷.

⁸⁶ The suddenness of this recalls the scene in Bergkristall where Sanna, having said »Ja, Konrad« some sixteen times, suddenly interrupts her sequence.

⁸⁷ The motif of seeking is repeatedly associated with Ronald. He does not know where his mother is, as he tells Clarissa twice [288, 294]. Neither does he know where Clarissa is: »ich suchte euer Schloß, es ist bedroht, ihr seid geflüchtet, Niemand weiß wohin....ich suchte Gregor's Hütte, er ist nicht da« [283]. Clarissa plays the song

The motif of obscuring reaches a climax during the storming of the castle. Not only does a cloud of smoke hang over the castle, but within the walls itself nothing can be seen - »Rauch, daß kein Antlitz auf drei Schritten erkennbar war« [314] - as the army storms the castle.

Because they can no longer see, literally or symbolically, characters lose their sense of space. In a moment of »Verblendung« [314] Wittinghauser throws his lance at the distant Ronald, unable to appreciate that his target is hopelessly out of range. In his crazed fury he, like Ronald, »strebt nach Unerreichbarem« [272]. Clarissa, overwhelmed by sexual desire for Ronald, needs help to find a bench to sit on. The thief in the second legend - »diesen hatte der böse Geist geblendet« [265] - does not see the cave doors closing.

The entry of »Leidenschaft« into the pure world of the forest is therefore associated with a progressive breakdown of visual perception. Invisibility is associated with the forces of immorality within the Novelle, as if the characters are blinded by evil. The moral world of the forest is a visible world. In the fiction of Der Hochwald perception and morality correlate.

Again this association finds strong echoes in the Vorrede to Bunte Steine. Here Stifter appears to have found a new way of seeing. »Wir wollen das sanfte Gesetz zu erblicken suchen, wodurch das menschliche Geschlecht geleitet wird« [V,12], he asserts. He looks back on those times when mankind's »geistiges Auge von der Wissenschaft noch nicht berührt war« [V,11], when man was fascinated by those »augenfällige« phenomena which »reißen den Blick des Unkundigen und Unaufmerksamen...an sich« [V,10] and advocates »de(n) Blick auf den Zusammenhang« [V,12]. Morality is learning to see. In this mature ethical statement, effective seeing goes hand in hand with a moral

Ronald composed - again »man wußte nicht woher« [260]. The motif also links him with Clarissa: she is presented as »suchend einen Fremden, und suchend die Steigerung der eigenen Seligkeit« [298]. In the opening description she is presented as looking for papers [218], a forewarning of what is to come. At the time of the battle Clarissa cannot find the castle with the telescope. This spatial disorientation comes to correlate with a loss of moral direction. In this sense Gregor's role as guide assumes symbolic meaning.

Compare Der Hagestolz: Victor does not know where to find game to shoot. The recluse replies: »Du wirst schon finden, nur muß man das Suchen verstehen«. Werke und Briefe, 1, 6, 111.

perspective. In Der Hochwald the breakdown of vision coincides with moral degeneration. Immorality may therefore generally be said to manifest itself in a failure of visual perception.

We have already seen the logic behind this. If »Leidenschaft« is »das rücksichtslose Geltendmachen der eigenen Eigentümlichkeit«⁸⁸ then vision, the perception of space, is both the prophylactic and therapy - providing a healthy distraction from the dangers of egocentricity and counterbalancing the »Einseitigkeit« of human passion. Space draws the individual out of himself and leads him away from potential excesses. Perception of space, the »Draußen«, allows characters to develop in harmony with themselves and the communities they live within - to turn away from the dangers of this immoral »Eigentümlichkeit« through contemplation of the moral norms that the landscape embodies. Seeing, the perception of »Dinge«, becomes a moral act, evidence of a willingness to subordinate the self to the community, the part to the whole. Visual »Wahr-nehmen« becomes assimilation to the »sanftes Gesetz«, this perception of a »Draußen« in Stifter's fiction providing conclusive evidence that a character is not »leidenschaftlich«. Conversely characters cannot see because they are immersed in themselves. Their inability to perceive - particularly to appreciate a spatial context⁸⁹ - indicates a moral blindness which negates »Bestand« and ultimately leads to death. It is this symbolic logic that makes vision such a potent motif in Stifter's works. The visual descriptions that begin not only Die Schwarze Spinne and Der Hochwald but many works of the period may be seen as an invitation to contemplate moral norms. Those shifts in perspective that have fascinated many recent Stifter critics therefore possess a moral dimension.

⁸⁸ Sämtliche Werke XVI, 15.

⁸⁹ Compare »Clarissa, schaut nicht so schreckhaft auf einen Punkt hinaus!« [306]; »aber in der Größe der Welt und des Waldes war der Turm selbst nur ein Punkt. Von Kriegsgetümmel ward man gar nichts inne, und nur die lächelnde schöne Ruhe stand am Himmel und über der ganzen Einöde« [306].

In their recent study of Stifter's works Martin and Erika Swales agree that Der Hochwald can be viewed as »a moralistic fate-tragedy in which passion is punished as a Fall from Grace«⁹⁰. Clarissa identifies her own guilt, describing herself as »sündhaft vergessend meinen Vater, meine Mutter, meinen Gott« [286]. Ultimately she regards herself as culpable for the death of her father and brother:

»"Und ich", rief Clarissa zurücksinkend, "war es, ich, die Vater und Bruder erschlagen."« [315]⁹¹.

And yet the above study is also right to conclude that the two lovers are not morally condemned⁹². On one occasion Gregor actually legitimises Clarissa's love for Ronald: »"es ist in dem Ganzen kein Arg; denn es ist so der Wille Gottes - darum wird der Mensch Vater und Mutter verlassen, und dem Weibe anhängen - es ist schon so Natur - beruhiget euch nur"« [290]⁹³. The notion that everything »stehe in Gottes Hand« is expressed repeatedly throughout the work⁹⁴. So whereas events sometimes seem to be the result of human volition, the final disaster the product of guilt, the logic is simultaneously deterministic with the perverse hand of Fate intervening and giving the plot apparently absurd twists: »War es Verhängnis, das sich erfüllen mußte?« [314], Bruno asks of the disaster at the castle? In their study Martin and Erika Swales have seen this fluctuation as evidence of a »conceptual uncertainty« within Der Hochwald⁹⁵.

⁹⁰ Martin and Erika Swales op. cit., 57.

⁹¹ The characters in Der Hochwald are generally aware of their obligations, a general presumption that they are responsible for their actions underlying their behaviour. »Hat Gott der Herr dem Menschen größere Gaben gegeben,« Gregor says, »so fordert er auch mehr von ihm - "« [268] while Wittinghauser sees it as his duty to protect his daughters: »Es geschah...zu eurem Schutze, wie es ja Gott zu meiner lieben väterlichen Pflicht gemacht« [228].

⁹² Swales, Martin and Erika; op. cit., 55.

⁹³ Similarly: »"ich sage euch ja, es ist nichts geschehen, weil's zu unvernünftig wäre"« [307].

⁹⁴ 252, 253, 307.

⁹⁵ Swales, Martin and Erika, op. cit., 54. This study has identified narrative irresolution as a fundamental principle of Stifter's work. Der Hochwald is an immature flawed work because this irresolution is never ultimately resolved or cemented into »sustained

This unresolved tension between guilt and fate is elaborated in another work that Stifter published early in the 1840s. The preamble to Abdias outlines a very similar dichotomy. There is on the one hand - »den Alten Fatum, furchtbar letzter, starrer Grund des Geschehenden, über den man nicht hinaussieht, und jenseits dessen auch nichts mehr ist«⁹⁶. And yet

»mag es weder ein Fatum geben, als letzte Unvernunft des Seins, noch auch wird das einzelne auf uns gesendet; sondern eine heitre Blumenkette hängt durch die Unendlichkeit des Alls und sendet ihren Schimmer in die Herzen - die Kette der Ursachen und Wirkungen - und in das Haupt des Menschen ward die schönste dieser Blumen geworden, die Vernunft, das Auge der Seele, die Kette daran anzuknüpfen und an ihr Blume und Blume, Glied um Glied hinab zu zählen bis zuletzt zu jener Hand, in der das Ende ruht. Und haben wir dereinstens recht gezählt, und können wir die Zählung überschauen: dann wird für uns kein Zufall mehr erscheinen, sondern Folgen, kein Unglück mehr, sondern nur Verschulden«⁹⁷.

Is, then, Der Hochwald a story of fate or of guilt? Have we been able to count these flowers, to identify a logic of causality? Is Clarissa responsible for her actions or is she, as a human being, predestined to destroy herself, her family and her lover? Is the castle's sacking the product of blind fate, the result of a series of misunderstandings and misinterpretations over which the characters have no control? Or is it the self-willed ruin of a family, Clarissa's own sacrifice of her world for the sake of romantic love? In order to answer this question we need to look at the figure of Gregor.

Those spatial motifs which signify evil in Gotthelf's fiction appear in a far more ambivalent light in Der Hochwald. This equivocality finds its focus in Gregor. For like Ronald and all of the evil characters in Die Schwarze Spinne, he is ultimately an intruder. This »Waldsohn« [243] has also found his way into the forest. The narrator appears both to justify and even glorify this »invasion« into the kingdom of nature - »Seinen ganzen Lebenslauf, seine ganze Seele hatte er dem Walde nachgedichtet, und paßte umgekehrt auch wieder so zu

ambivalence, into the tensions of a consistent dialectical illumination«, *ibid.*, 57.

⁹⁶ Stifter: Werke und Briefe, Vol 1, 5, 237-8.

⁹⁷ *ibid.*

ihm, daß man sich ihn auf einem andern Schauplatze gar nicht denken konnte« [259] -, which makes it hard to condemn Ronald for doing the same.

These links between Gregor and Ronald are very strong, once again underlining that »conceptual uncertainty« referred to above. It may be Ronald that shoots the eagle but Gregor has already offered to kill it so that the sisters can look at its feathers. If Ronald is a foreigner Gregor's thoughts are »wie ein seltsamer ausländischer Frühling« [244]. Indeed Ronald is effectively Gregor's protégé: it was Gregor who actually took the youthful Ronald to the lake, initiating him into its silent beauties. And it is because of this that Ronald is able to locate Clarissa; ultimately Gregor leads Ronald to Clarissa. In invading the forest and then leading the young Swedish prince to its heart, Gregor sets off a causal chain in which the death of his old friend Wittinghauser is the ultimate result. But it is difficult to speak of »Verschulden« here. Both Ronald and Gregor are essentially late-Romantic figures, the last products of an imaginativeness that Stifter was quickly shedding as he turned more and more towards the concrete world. The weakness of a purely moral interpretation of Der Hochwald lies in the fact that Stifter's ethical spokesman has done many of the things that he appears to criticise in Ronald.

This sequence of events also finds symbolic representation in the space outside the forest. Bruno suddenly and inexplicably offers the following lumbering explanation for the disaster that befell Castle Wittinghausen:

»"Ein Wald," begann er, "war das eigentliche Unglück. - Euer Haus -- kein Finger hätte es angerührt; weit links davon sollte der Zug gehen - aber Gallas hatte Völker gesandt, mich auf eignes Ansuchen mit, um in jenem Wald (er zieht sich rechts von hier gegen das Moldautal ab) Schanzen aufzuwerfen, und den Feind zurückzuwerfen. Friedbergs unglückliche Bewohner, die graben mußten, werden zeitlebens an den Schanzwald denken, und den Namen ihren Enkeln und Urenkeln einprägen; denn er war ihr und unser Unglück"« [313].

The defences in the forest - the »Waldschanze« - have clearly been constructed to protect the area, indeed the »Waldesschwenkung« as a whole and its inhabitants. But they have the ironic effect of diverting the Swedish army directly to the castle, as the invaders

pursue the Bohemian soldiers making for it. Gregor too has this perverse impact. As the character entrusted with defending the forest and sisters, he is inadvertently the one who leads Ronald to Clarissa, the involuntary cause of her being found. Ronald is diverted to the »Hochwald« by Gregor in the same way as the Swedish army changes its course following their skirmish in the »Schanzwald« [313].

Gregor, like Clarissa, is therefore also identified with a place outside the »Hochwald«. He is effectively the »Schanzwald«. Indeed, the term »Schanzwald« alludes very strongly to his function in the *Novelle*: he is very much a human »Schanze« in the forest, one which is designed to protect the sisters in reality. The forced symmetry here appears to confirm the parallels between the two strands of the plot and the allegorical significance of the events at the castle. At the same time the phrase »"Ein Wald...war das eigentliche Unglück« points back to the meeting between Ronald and Clarissa by the lake, highlighting the chain of causality that began at the »unglückliche Waldwiese« [316] and knitting the two threads of the plot more tightly together.

But there appears to be no question of guilt here. It is an »Unglück«, one of those ironic twists of fate in which everything in the narrative is reversed. Destiny and volition therefore interact in a constant flow of shifting dramatic uncertainty.

This again takes us back to the central moral issue for this study. Is Clarissa guilty? Once again the question is left unanswered, with two conflicting possibilities being captured in the symbol of the castle. Should we, as if through the telescope, see in the castle Clarissa's purity, the contamination of its walls corresponding to the hidden guilt of man? Or should we - as Clarissa does - lay the telescope aside and look again, seeing not the image of her own guilt, not the missing links in a perverse chain of causality, but the »Würfel« [305] - a dice, the ultimate symbol of fate on the edge of the forest⁹⁸? Fate or guilt, dice or volition - no answer is given and the reader is left to decide for himself. Clarissa's »Leidenschaft« may appear »sündhaft« [286] in the context of the *Vorrede* to *Bunte Steine* but in the shifting light of *Der Hochwald* it also emerges as the result of a grotesque Fate. A Romantic desire for fulfilment, a voluntary and

⁹⁸ Other references to castle as »Würfel«, 256 and 307.

destructive abandonment to her own destiny gazes back at Clarissa in the form of »der *geliebte kleine Würfel*« [305]. The ambivalence that permeates the whole narrative structure finds a common focus in the portrayal of the castle, as the reader is invited to sit back and appreciate the rich potential of meaning in Der Hochwald.

Nevertheless, there is a moral dimension within Der Hochwald. If Stifter's work lacks the cogent unequivocality of Die Schwarze Spinne, it does possess a strand of logic which - while running counter to other threads in the narrative tapestry - can nevertheless be traced from beginning to end. And within this strand the Swedish advance into the valley and the fall of the castle become a potent allegory of the impact of passion on humanity. The battle at the castle becomes a spatialisation of man's Fall, of his superbia, the model for which occurs in the solitude of the forest.

The landscape that Stifter lays out before the reader in the opening two chapters of Der Hochwald therefore gains its significance retrospectively from the action of the internal narrative⁹⁹. It possesses, beyond its geographical validity, a conceptual dimension. It is on the one hand a moral landscape, a symbolic and spatial representation of the *Novelle's* two moral poles - guilt and innocence. The visual axis that runs between lake and castle encompasses the whole of the moral spectrum - a dialectic frozen in space. In the lake we see eternal purity, in the »zerfallenes Außenwerk« [215] of the fortress the crumbling of Clarissa's defences - a timeless monument to man's Fall from Grace in the face of the perfection of the natural world. And yet man is not presented as guilty. The moral allegory that occurs at the castle may not be of the characters' own choice. Doomed - like »Mitspieler in ein buntes Märchen gezogen« [250] - to reach the very opposite of their aspirations they become unwilling participants, marionettes in a pantomime over which they have no control¹⁰⁰.

⁹⁹ As it does more generally. The internal narrative of Der Hochwald recounts the events that transform the castle into the ruin that it was in Stifter's day.

¹⁰⁰ Compare Tismar's allegorical interpretation of Abdias. »Die Erzählung Abdias enthält somit eine eminent symbolische Handlung. Der (sexuell-symbolische) Höhlenraum war der Ort, in dem die Inkarnation der »Liebe« stirbt, und die paradiesische Talwiege ist

No one interpretation is sustained in Adalbert Stifter's Der Hochwald, only the tension which finds its focus in the distant castle as seen from above the lake. Guilt and fate, sin and innocence, symbolic and concrete reality - these are unresolved complexes of meaning that infuse the Novelle with narrative potential. And nowhere is this wealth of meaning more clearly projected than in the two spaces which the action of the Novelle spans. The space that Stifter presents in the opening section of Der Hochwald is therefore in no sense gratuitous, but possesses a symbolic, moral and - in so far as it reflects elements of plot - narrative function. Space and morality may be mutually relevant but the ultimate paradox of man is never resolved.

3.13

COMPARISON WITH DIE SCHWARZE SPINNE

Both Gotthelf's Die Schwarze Spinne and Der Hochwald possess strong moral dimensions. In both cases the clearest statement of moral value is found in legends narrated by an old character. In Die Schwarze Spinne too the correspondence between seeing and ethics emerges vigorously, with moral degeneration resulting in a reduction in visual power. The godless characters are never able to see, with the result that eyesight offers no protection against the spider:

»wer am vorsichtigsten niedertrat und mit den Augen am schärfsten spähte, der sah die Spinne plötzlich sitzend auf Hand oder Fuß« [G,69]¹⁰¹.

der Ort, in dem die Allegorie der Poesie zu Tode kommt. Bleibt man in dieser Symbolausdeutung, kann man die Geschichte so verstehen: Die »Poesie« ist die »Tochter« der gestorbenen »Liebe«, die »Poesie« wird zum Objekt einer veränderten Liebessehnsucht« [51]. Tismar expands the interpretation, pointing to the biographical potential of the plot. Abdias is Adalbert Stifter, Deborah Stifter's beloved Fanny Greipl, who also died in childbirth. His allegorical interpretation is therefore: »Nach dem Tod der Geliebten entsteht die Poesie, die nach einem plötzlichen Blitz...aufblüht und ebenso plötzlich absterben kann. Nach dem Tod der Poesie bliebe dann nur noch Schweigen und Wahnsinn« [51].

¹⁰¹ The Polish knight rides »scharfen Auges spähend um und über sich« [G,71], but cannot see the spider because it is on his head. Von Stoffeln shares the same fate. All references to Die Schwarze Spinne are taken from Volume XVII of Jeremias Gotthelf: Sämtliche

Indeed, all the incorporations of evil in the Novelle are regularly associated with invisibility. The Huntsman's mouth is »fast unsichtbar wie eine Höhle unter überhängendem Gesteine« [G,30]. Two of Von Stoffeln's knights are found in a ditch »wohin eine unsichtbare Hand sie geschleudert« [G,46]. A curious woman is punished by a horribly contorted face: »wochenlang konnte man weder Nase noch Augen sehen, den Mund mit Mühe finden« [G,46]. The spider itself not only repeatedly steals up on characters unseen, but starts life as a »fast unsichtbaren Fleck« [G,51]¹⁰². Black - the colour of darkness and invisibility - is therefore the colour of evil in the Novelle, not only through the blackness of the spider, its wounds and window post, but also through the dark hands and face of the Huntsman and the »Schattengang« [G,29] that Von Stoffeln demands¹⁰³.

The symbolism is expanded through the motif of eyes. Almost all of the evil characters are described as having something unusual about their eyes. Christine and the »Küfersbub« have black eyes. The wild mother in the second legend is described as »das glotzende Weib« [G,92]¹⁰⁴, reinforcing the association with the spider, which is also persistently characterised as »glotzend«¹⁰⁵. When Von Stoffeln orders the peasants to build the grove, his eyes swell like cart-wheels¹⁰⁶. The servant who releases the spider in the second legend has »ungleiche Augen, aber man wußte nicht, von welcher Farbe, und beide haßten einander, sahen nie den gleichen Weg« [G,86]. The old house in the second legend becomes »ein Dorn im Auge« [G,82] for Christen's mother

Werke in 24 Bänden, herausgegeben von Rudolf Hunziker, Hans Bloesch, Kurt Guggisberg und Werner Jucker. (Munich, Berne, Zurich, 1911-1977). They are given in squared brackets, preceded by the initial G.

¹⁰² »fast unsichtbaren Punkt« [G,54]. »immer von neuem frug Christine, aber niemand sah etwas, und bald mochte niemand mehr mit dem Spähen auf den Wangen die Lust sich verkürzen« [G,50-1]. Throughout the Novelle evil is also presented as being unseen: »aber kein Hans, keine Christine gesehen worden« [G,67]; »seine Tiere sah er nicht wieder« [G,71]; »Aber wie es zuging, hat niemand gesehen« [G,73].

¹⁰³ We do not agree with Keller when he says that »such naive colour symbolism as exists in Die Schwarze Spinne is directed towards the creation of atmosphere rather than towards providing alternative layers of meaning«. Keller, op. cit., 257.

¹⁰⁴ »stechend und wild, giftig starrten aus des Weibes verzerrten Zügen dessen Augen ihn an« [G,92].

¹⁰⁵ For example: »glotzte in giftiger Lust über die Frevler hin« [G,87].

¹⁰⁶ »Augen machte wie Pflugsräder« [G,29].

and wife. Once again we can observe an element of pattern in Gotthelf's use of imagery. The forces of evil are all described in terms of their eyes, and particularly in terms of abnormal eyes or eyesight. These motifs correlate with the spatial motifs associated with evil: displacement, intrusion, changing shape, absence of position, extreme pace and vertical motion. On the other hand the good characters who preserve existing space and re-place Christine in the Hornbach farmhouse are not described as having unusual eyes. They all see quite naturally and normally. They are the ones that can see and therefore capture the spider¹⁰⁷.

This pattern extends to that part of the body with the closest etymological links with eyesight in German: the »Gesicht«. Unlike the faces of the Christian characters, those of the godless are almost invariably affected by evil. The pact with the devil is sealed by the kiss on Christine's cheek and it is from here that the plague of spiders is born. The curious woman's face swells up unrecognisably. The pride in the second legend manifests itself in »viel übertriebenes Wesen auf den Gesichtern« [G,94]. Von Stoffeln, his priest and knights, Christen's family, the evil servants, and Christine's husband all die when the spider attacks their faces. By contrast, those characters who sacrifice themselves for the good of the community – the mother and priest in the first legend, Christen in the second – all die from wounds to their hands and arms: not with »hochaufgeschwollene« [G,65] faces but, like Christen, who has »Frieden und Freude...auf seinem Gesichte« [G,93].

As in Der Hochwald the visible world is associated with morality, invisibility with a collapse of ethical value. In Gotthelf's Novelle a particularly tight and powerful thematic complex consisting of eyes, visuality, visibility and morality is established. His development of this complex possesses none of Stifter's ambivalence. Nevertheless the same basic pattern can be observed in both works.

In his essay »Die Erzählfunktion der Naturdarstellung bei Stifter« Wolfgang Preisendanz shows how Stifter's portrayal of nature is often simultaneously a description of perceptual ability¹⁰⁸. In examining a

¹⁰⁷ Christen, for example, »hatte die Kapelle im Auge« [G,92] when he sees the spider, and »betete fort und fort, hielt Gott fest vor Augen« [G,93] as he carries it to the house.

¹⁰⁸ Preisendanz, op. cit.

passage from Katzensilber, one of the Bunte Steine collection, he shows how space is portrayed through the eyes of children, not through those of an omniscient narrator:

»Stifter...impliziert der Darstellung von Naturerscheinungen die Wahrnehmung dieser Erscheinungen, und diese Wahrnehmung ist hier das Geschehen selbst. Allerdings ein minimales Geschehen«¹⁰⁹.

But this process of perception gains significance when the same children experience its breakdown later in the work:

»Aber dieses minimale Geschehen wird im gesamten Kontext der Erzählung höchst bedeutsam, wenn dieselben beiden Kinder im weiteren Verlauf die Erfahrung des Befremdenden, Unbekannten, Ungeheuren machen müssen...«¹¹⁰.

The initial description gains in significance retrospectively.

This same line of argumentation can be applied to the initial descriptions in both Der Hochwald and Die Schwarze Spinne. These too portray space highly visually, but space in which the characters subsequently undergo »die Erfahrung des Befremdenden, Unbekannten, Ungeheuren«. And as the breakdown of vision that occurs here is associated with a degeneration of moral character, then the initial visuality of the opening description gains in significance retrospectively. It comes to embody traditional moral values, thus cementing the connections that we have already observed between space - the visible world - time, and ethics. This occurs not only through the conscious investment of the landscape with moral qualities but also, as if by default, through the persistent proximity of sin and »spacelessness«. The photographic quality of the landscapes has in itself moral connotations. The visual descriptions can be seen as moral statements on the part of the authors.

It is reasonable to assume that these connections between space and morality are not coincidental. They occur in the works of two authors from different parts of Europe. We may see this as evidence of an emerging, general view of space, one which transcends individuals and national boundaries within the German-speaking countries.

¹⁰⁹ *ibid.*, 409.

¹¹⁰ *ibid.*, 410.

We can observe other parallels within these two Novellen, parallels which point even more decisively to a unified perception of space. For the space that is presented at the beginning of both is not only moral, but also fixed and permanent. In both Novellen unchanging space comes to have the same significance. Furthermore a human edifice dominates each of these landscapes - the house in Die Schwarze Spinne and the castle in Der Hochwald. Both authors focus attention on the walls, and in general on the fabric of the buildings. In each case the outsides of the building are invested with qualities of innocence. In each case the

damage to the constructions corresponds to a loss of purity, with the window post being broken open by the godless servant in Gotthelf's Novelle and the fortifications being bombarded by the Swedes in Der Hochwald¹¹¹. Darkness on the walls of these edifices comes to reflect human guilt, whether it be the dark stains of the cannon-fire in Stifter's Novelle or the black post in Die Schwarze Spinne¹¹².

Architecture comes to be the denominator of moral character in both works.

If fixed space is the realm of morality, then preserving it becomes that of the good. Gotthelf's Christian characters re-place Christine in the Hornbach farmhouse. Gregor restores the forest to its virginal self after the sisters' departure. But more than this the moral characters are always presented as defending spaces. They therefore take up strategic positions at the outsides, by the doors and walls¹¹³. These characters are all old. These old characters protect the integrity of their spaces, much as the priest in Gotthelf's Novelle sanctifies the threshold of the farmhouse with holy water. They protect spaces from intruders. They are, we may say, protecting the past.

¹¹¹ This applies regardless of the symbolic interpretation developed above. For the immorality of »jenes Scheusal Krieg« see Müller, op. cit., 35-6 and 115-16.

¹¹² See also the quotation beginning »Um das Haus lag ein sonntäglicher Glanz...« Cited above, page 50.

¹¹³ Gregor's room is next to the door of the »Waldhaus«, while Wittinghauser takes up his position on the walls of the fortress. In Die Schwarze Spinne the grandfather is initially shown patrolling the area around the house, while the grandmothers of the frame and the first legend are by the doors.

This is not to suggest that the motifs of intrusion and displacement are as strong in Der Hochwald as in Die Schwarze Spinne. Intrusion and displacement also become the characteristic forms of movement of the immoral characters in Der Hochwald¹¹⁴. Indeed, both are again found combined in the figures of foreigners. Ronald, the Swedish prince, infiltrates the forest and overwhelms Clarissa with his passion. The Swedish army invades the valley and storms the walls of Castle Wittinghausen. The evaluation of foreignness lacks the unequivocality of Gotthelf's fiction. And yet the references to »das Fremde« are predominantly negative and often associated with »Leidenschaft«¹¹⁵. A broad contrast between old people defending spaces against young foreign intruders can also be drawn in Stifter's Novelle. As in Gotthelf's work the space in Der Hochwald is compartmentalised and this assumes meaning in the context of the work as a whole.

One further parallel between the two Novellen deserves attention here. In both, the moral characters' movements are slow and gradual. It appears regular, methodical and patterned within the stable and permanent space they inhabit. By contrast Ronald's movements in Der Hochwald are precisely those of Christine, the spiders and the Green Huntsman in Die Schwarze Spinne. All of these move at extreme speed, and are associated with flying or a lack of gravity. They are all therefore linked by the motif of height. And whereas the space in both Novellen is introduced through the motifs of regular direction - chiefly through the medium of journeys - their movements lack any kind of direction or pattern. Whereas everything in the landscape has its allocated place, they have no identifiable position. All of them come from beyond the boundaries of the space defined in the initial pages of

¹¹⁴ Blackall refers to Ronald's »rude, ungracious intrusion from that other world of evil and pain«, op. cit., 117.

¹¹⁵ This is particularly true of Clarissa: »ein schweres süßes Gefühl trug sie im Herzen, hinweggehend von den zwei Gestalten an ihrer Seite, den sonst Geliebten, und suchend einen Fremden, und suchend die Steigerung der eigenen Seligkeit« [298]; »denn ein fremder Geist lag auf diesen sonst so ruhigen Zügen, und goss eine Seele darüber hinaus, als gluhete und wallete sie in Leidenschaft« [278]; »Sie wußte es nicht: aber es war da, jenes Fremde und Unzuständige, das sich wie ein Todtes in ihrem Herzen fortschleppte« [298].

the Novellen. All of them break into spaces which are protected and which appear to be impenetrable.

We may say that a conceptual dualism is established within both Die Schwarze Spinne and Der Hochwald. In both cases fixed, permanent space is contrasted with changes to space and random movement. In both cases the former is associated with a moral stance, the second with godlessness or immorality. While it might be wrong to suggest that space functions as a general code in the 1840s in Central Europe, enough parallels and associations can be established to assert that the concrete world and morality appear to have been conceptually linked, and that connections appear to exist between specific spatial attributes and moral characteristics. A kind of embryonic, possibly subconscious, system of signals may therefore be posited, a code which generally holds good for Der Hochwald and Die Schwarze Spinne. Specific forms of movement and space appear to possess meaning, as Stifter portrays the fixed space of the forest as an attractive alternative to the »schwebende Sache« [228] of war.

There was little direct exchange of ideas in literary Biedermeier and nothing of the collaboration that shaped movements like Classicism and Romanticism. This new generation sees its representatives operating independently of one another in diverse, often remote, localities. The individuality of their creative impulses is generally more apparent than any affinity.

Grillparzer's work is wider-ranging than Stifter's, his themes often classical and settings political - in no way provincial. He showed little enthusiasm for prose, the prevailing form of literary expression during the Restauration and Gotthelf's and Stifter's chosen medium. Prose and art were not only quite distinct, they were incompatible: in his eyes attempts to couple them produced only »Schweinefutter«¹. Even his own appraisal of Der Arme Spielmann as »eine anspruchslose Erzählung«² contrasts conspicuously with Stifter's, who expressed an instinctive admiration and paid homage to it in his Kalkstein - a Novelle whose original title, Der Arme Wohltäter, bears witness to its pedigree.

More even than Stifter his writings are haunted by the spectre of his own provisionality. Grillparzer's life stretched from the end of the French Revolution right through to German unification in 1871, spanning the tumult of the Napoleonic wars and the two uprisings of 1830 and

¹ »Poesie und Prosa sind von einander unterschieden wie Essen und Trinken. Man muß vom Wein nicht fordern, daß er auch den Hunger stillen soll, und wer, um das zu erreichen, ekelhaft Brot in seinen Wein brockt, mag das Schweinefutter selbst ausfressen«. Franz Grillparzer: Sämtliche Werke (referred to hereafter as HKA), herausgegeben von August Sauer, fortgeführt von Reinhold Backmann, (Vienna, 1916 -), Abt.2, IIX, 72.

² HKA, Abt.2, XI, 174.

1848. As an urban creature this child of transition was confronted by social turbulence and ideological doubt far more acutely than Stifter was in his childhood monastery at Kremsmünster. He was uncertain of everything, a man whose deepest convictions could appear as the most capricious of whims: the four vigorous political appeals that were carefully formulated at the time of the 1848 Revolution - documenting both initial enthusiasm and subsequent revulsion - remained in his drawer. If Stifter's stern finger was demonstratively wedged in the Restauration dyke, Grillparzer's response remained uncertain, any defection ultimately only hindered by fear of the enjoyment that it might bring.

Grillparzer assessed the relationship between art and ethics differently from both Stifter and Gotthelf. Art is neither educative - »"Die wahre Darstellung hat keinen didaktischen Zweck", sagt irgendwo Goethe, und wer ein Künstler ist wird ihm beifallen«³ - nor does it possess a purpose beyond its own existence. It demands absolute freedom: »die sogenannte moralische Ansicht ist der größte Feind der wahren Kunst, da einer der Hauptvorzüge dieser letztern gerade darin besteht, daß man durch ihr Medium auch jene Seite der menschlichen Natur genießen kann, welche das Moralgesetz mit Recht aus dem wirklichen Leben entfernt hält«⁴. Ultimately it must remain autonomous, »sittlich gleichgültig«⁵, free of this unacceptable constraint and barrier to the supreme human value of inspiration.

But Grillparzer is no Heine. There is no delight, nothing gratuitously amoral about his art, nothing easy in a life for which each day was a new ordeal. His expressed views generally reflected that ethical conservatism which has been seen as typically »restaurativ«. »Doch Sitte hält ihr unverrückbar Maß / Streng zwischen allzuwenig und zuviel«, he writes in Ein Treuer Diener Seines Herrn⁶, the consequence of which is drawn in the poem Entsagung - »Des Menschen ew'ges Los, es heißt: entbehren«⁷. Indeed, this rejection of extremism in favour of a cautious moderation and acknowledgement of one's own limitations forms

³ HKA, Abt.1, XIV, 32.

⁴ HKA, Abt.2, IIX, 369.

⁵ HKA, Abt.2, IIX, 180.

⁶ HKA, Abt.1, III, 200, lines 295-6.

a consistent philosophical axis within many of Grillparzer's later works. Der Arme Spielmann may neither be overtly didactic - like Die Schwarze Spinne - nor broadly educative - like Der Hochwald - but it does portray one individual's moral crusade, his attempt to impose his values on the society in which he lives. But it is also very much a »Künstlernovelle«, depicting the protagonist's quest to resolve the paradox of art and morality, indeed his abortive struggle to use his violin as an instrument of education.

Grillparzer embarked upon Der Arme Spielmann as early as 1831, completing it after a long interruption in the early 1840s and ultimately releasing it for publication in 1847. Like the other works treated in this study it is a typical »Rahmennovelle«, with the introductory section of the frame constituting about a quarter of the complete work. This frame describes the dramatist-narrator's annual pilgrimage to a festival celebrated by the Viennese every July, the »Brigittenkirchtag« [37]. It is here that he first encounters an incompetent old beggar-musician by the name of Jakob - the central figure in the story. He subsequently visits this »Spielmann« in his lonely garret. On this occasion his host recounts an autobiography which forms the Novelle's inner narrative.

Through numerous academic and professional failures the young Jakob succeeds only in humiliating and in exasperating the ambitions of his successful politician father. His life is transformed when he meets Barbara, a shopkeeper's daughter whose love of folksongs awakens his latent affinity to music. However, a liaison with a girl from the lower classes must involve social dangers, and when Jakob is discovered in the shop one evening he is banished by his father from his family house. Although nothing remotely approaching a sexual relationship develops between the two, Barbara does ultimately contemplate marriage, and when Jakob's father dies - leaving his only remaining son a substantial estate - the basis for such a union seems assured. However, the young man sets up a business only to be defrauded by his father's former secretary. In frustration and under pressure from her father, Barbara marries a butcher whose advances she had been resisting for some time. Emotional failure therefore follows academic disgrace and

⁷ HKA, Abt.1, X, 159.

professional discredit as Jakob's narrative traces his gradual social decline. Abandoned and alienated from the mainstream of society he resolves to make his way as a violinist, pursuing a life of devoted abstinence and finally eking out a meagre existence as a street musician for the rest of his life.

Some months later, following the devastating flood of the Viennese Leopoldstadt in 1830, the narrator resolves to pay the Spielmann a second visit. His arrival coincides with the old bachelor's funeral. Having rescued his landlord's children and some of his property from the rising waters, the poor musician has died of exposure.

4.2

SPACE IN DER ARME SPIELMANN

If the purpose of Grillparzer's creative output is different, that use of space and visuality seen in Gotthelf's and Stifter's Novellen has long been regarded as a central feature. The author himself repeatedly emphasised that art should not consist of ideas but images, preferring what he called »Anschauungspoesie« to »Wahrnehmungspoesie« - »Zum poetischen Gehalte ist es erforderlich, daß es Ideen..., die über das irdische Dasein hinausgehen, in sich abspiegeln und bildlich zur Anschauung bringe«⁸ - and condemning the reflectiveness of both prose and contemporary German literature⁹. Consequently, admirers have often drawn out the use of gesture and movement in his dramas, indeed the generally expressive and pictorial quality of Austria's national dramatist's work. »Im Verschmelzen des Sinnlichen und des Seelischen ist er Meister; er wollte das Seelische direkt durch das Sinnliche geben. Das macht auch die Einzigkeit seiner Ästhetik aus«¹⁰, Hofmannsthal comments, while according to von Matt, Grillparzer »stellt...das

⁸ HKA, Abt.2, XII, 88.

⁹ »Es besteht nämlich die Poesie aus zwei Teilen: Poesie der Auffassung und Poesie der Darstellung, der Roman ist deshalb auch nur höchstens halbe Poesie«. HKA, Abt.2, IX, 156. »Das ist das prosaische Element der neuesten deutschen Poesie: sie bespricht die Gegenstände, statt sie darzustellen«. HKA, Abt. 2, X, 156.

¹⁰ Hofmannsthal, Hugo von: Gesammelte Werke, Prosa 2 (Frankfurt, 1959), 78.

vorwiegend seelische Geschehen nach aussen, verwandelt es in greifbare, vorwärtsdrängende Handlung...«¹¹. Hensing narrows the argument with the contention that Grillparzer's »zugrundeliegende(n) "poetische(n) Ideen" scheinen vor allem räumlicher Art zu sein und aus wenigen Grundmustern zu bestehen, die dann in der jeweiligen Ausarbeitung ihre Variation und spezifische Entfaltung erfahren«¹².

Broad brush-strokes generally suffice for the space presented in this delicate Novelle. References to colour or texture are generally absent as the reader is acquainted with shape and outline, to some extent with the dimensions. This »mathematical« landscape is relatively easy to visualise, difficult to »sense«, to experience. Characters are presented within a frame - more shell than environment. Their movements are described in terms of its contours. Rather than being embedded within a »world«, man appears to reside on it, as if on a stage which is strangely detached from its performers.

Der Arme Spielmann also possesses cinematic qualities. The plot is episodic, the narrative interspersed with flashbacks. Panorama alternates with close up and the eye passes around the scene rather like a camera, as the visual image gains particular prominence¹³. But Grillparzer was a dramatist at heart and it is therefore no surprise to find him using similar techniques here to those in his theatrical works. Three scenes provide ample illustration of this and will serve as an introduction to his general use of space. Jakob has all but been reduced to the level of a beggar, dependent not on his musical ability but on the charity of those sympathetic passers-by who take pity on his plight; but he stoically refuses to acknowledge this. Consequently the Spielmann can only accept the narrator's donation if it is deposited in the appropriate place -

»"Bitte! Bitte!", rief der alte Mann, wobei er mit beiden Händen ängstlich abwehrende Bewegungen machte, "in den

¹¹ Von Matt, Peter: Der Grundriss von Grillparzers Bühnenkunst (Zürich, 1965), 150.

¹² Hensing, Dieter: »Räumlichkeiten als Mittel der Grillparzerschen Kunst der Darstellung«. In Grillparzer Forum Forchtenstein: Vorträge Forschungen Berichte 1973, (Eisenstadt, 1973), 44-62, 45.

¹³ »diese epischen Werke (haben) in manchen Passagen mit Filmnovellen oder auch mit Drehbuchpassagen eine Ähnlichkeit«. Fritz, Walter: »Der Film Begegnet dem Werk Franz Grillparzers«. In Modern Austrian Literature (3, 1970), 13-17, 13.

Hut! In den Hut!" - Ich legte das Geldstück in den vor ihm stehenden Hut« [43]¹⁴

- even though he immediately retrieves it and plants it in the sanctuary of his pocket. Through the ritual of receiving the contribution in the hat, the old man can uphold the conviction that it is an »Honorarium« [45] for a serious musician and not alms for a derelict. The hat becomes a symbol of respectability - as it generally is in the *Novelle* - and the only legitimate place for the coin is in it. The hat therefore assumes meaning and the coin's position reflects social condition and status. But both coin and hat also point to the discrepancy between Jakob's and the narrator's perception of the situation, defining an ironic tension that is to sustain the narrative process for the remainder of the *Novelle*.

It is Jakob's isolation that the second illustration amplifies. On this occasion the old musician makes his way home »in entgegengesetzter Richtung...als Einer der heimkehrt« [41] to the masses heading for the carnival proper. Here not position but movement is used to convey social significance, as Jakob's rejection of common values - his struggle against the prevailing trends - finds expression in a refusal to walk in the same direction as the majority. His behaviour here epitomises the general perception of his social contribution:

»Klein wie er war, und durch das Notenpult in seiner Hand nach allen Seiten hin störend, schob ihm Einer dem Andern zu, und schon hatte ihn das Ausgangsgitter aufgenommen, indes ich noch in der Mitte des Dammes mit der entgegenströmenden Menschenwoge kämpfte« [42].

In his relations with both the masses and with the rich dramatist the poor musician appears to be consistently »entgegengesetzt«. In holding his music stand he also appears very much to be bearing his own cross, cementing the biblical implications of »als Einer der heimkehrt« [41]¹⁵.

But Grillparzer's use of spatial and visual techniques has been noted most often by critics in relation to the third illustration, the *Novelle's* final scene. This sees the narrator visiting Barbara's house on the pretext of obtaining the departed artist's violin as a souvenir.

¹⁴ All references to *Der Arme Spielmann* are taken from Franz Grillparzer: *Sämtliche Werke*, herausgegeben von August Sauer, fortgeführt von Reinhold Backmann, (Vienna, 1916 -), Abt. 1, Band XIII, and are included within the text in squared brackets.

¹⁵ Compare *Genesis*, 31-35.

Finding the family together »ohne Spur eines zurückgebliebenen
besondern Eindrucks« [81] he looks up and remarks:

»Doch hing die Geige mit einer Art Symmetrie geordnet
neben dem Spiegel und einem Kruzifix gegenüber an der
Wand« [81].

The narrator does not specify the importance of the violin on the wall. He simply prefaces his observation with a »doch«, indicating that the constellation of objects contradicts his initial impression of indifference. Again space conveys meaning, with the significance being inherent in the relative positions of these domestic ornaments. Politzer has interpreted the relationship between crucifix and violin as a parallel: »Seltsam ist nur das Arrangement der Gegenstände, die da, vermutlich der Eingangstür gegenüber, an der Wand hängen. Dem Kreuz ist nun die Geige gleichgeordnet, so als spielte der Spielmann auf dem verstummen Instrument noch immer den lieben Gott. Barbara scheint ihn am Ende doch verstanden und ihrem Verständnis ein Denkmal gesetzt zu haben«¹⁶. Hodge, by contrast, draws out the element of antithesis within the configuration. The violin's position opposite the crucifix may be »an expression of pious remembrance, dedicated to Jakob's pursuit of the ideal«¹⁷, but »the mirror beside the violin...offers a ruthless reflection of the real. Together, the mirror and violin

16 Compare also Nicolai who notes that »der sich im Spiegel betrachtende Mensch sozusagen flankiert ist von zwei Gegenständen, denen auf Grund ihrer Anordnung der gleiche Wert zugesprochen scheint«. Ralf R. Nicolai: »Grillparzer's Der Arme Spielmann: Eine Deutung«. In Literaturwissenschaftliches Jahrbuch (19, 1988) 63-84, 82. Barbara had »carefully hung Jakob's violin on the wall in her home in a place of honor opposite the Christian Cross« [263]. Lindsey, Barbara: »Music in Der Arme Spielmann with Special Consideration to the Elements of the Sacred and the Profane«. In Bernd, Clifford Albrecht (editor): Grillparzer's Der Arme Spielmann. New Directions in Criticism (Columbia, 1988), 273-286. Referred to below as Bernd: NDIC.

17 Hodge, James L: »Symmetry and Tension in Der Arme Spielmann«. In German Quarterly (47, 1974), 263. Compare also Politzer: »Die Symbolkraft dieses Arrangements ist überzeugend. Der Spiegel, das Sinnbild des Narziß, deutet auf die Selbstbezogenheit, den Eigensinn des toten Musikanten, der seinem Instrument nur Töne abzugewinnen vermochte, die für ihn allein Wohllaut und Fülle besaßen. Zugleich aber hängt die Fiedel auf gleicher Höhe wie das Kreuz ihr gegenüber. Der Abstand, der sich zwischen der Welt des Glaubens und dem Reich der Kunst aufgetan hat, wird im Raum offenbar. Die ganze Breite des Zimmers trennt die eine von dem anderen«. Politzer: Franz Grillparzer oder das abgründige Biedermeier (Vienna, 1972), 388.

express the total reality of Jakob's life - the dichotomy between human aspiration and human capability¹⁸. Hoverland, on the other hand, sees in the position of the violin a symbolic mediation between divine perfection and human fallibility¹⁹ while Swales, casting his net more broadly, argues that the violin has »the importance of a sacred relic«²⁰. In locking it away in the cupboard, as Barbara immediately does, »she asserts possession of the violin not simply against her family and the narrator, but ultimately against the real world, which in its unyielding material existence makes a mockery of her involvement with the "ideal" world of the Spielmann«²¹. The symmetry of religious symbol and violin also restates that image of Jakob »bearing his own cross« - the music stand - providing an oblique but unceremonious reference to his crucifixion of the music it holds²².

In these three episodes the spatial motifs of movement, place and relative position are employed to convey characteristics of the poor musician. Grillparzer's space may appear neither emotionally charged nor personally suggestive but in each interpretation one common conclusion rings through. In this »theatrical Novelle«²³ not the mathematical measurements but the human dimension is important.

¹⁸ Hodge, op. cit., 82.

¹⁹ Hoverland, Lilian: »Speise, Wort und Musik in Grillparzers Novelle Der Arme Spielmann. Mit einer Betrachtung zu Kafkas Hungerkünstler«. In Jahrbuch der Grillparzer-Gesellschaft (13, 1978), 63-83, 75.
Compare Fetzner, John Francis: »Jakob: Guardian of the Musical Threshold«. In Bernd: NDIC, 254-272, 271.

²⁰ Swales, Martin: »Grillparzer: Der Arme Spielmann«, in The German Novelle (Princeton, 1977), 126. Compare Hoverland, op. cit., 77.

²¹ Swales, ibid.

²² See also Lindsey, op. cit., 286. See also Wittkowski, Wolfgang: »Grenze als Stufe: Josephinischer Gradualismus und barockes Welttheater im Armen Spielmann«. In Aurora (41, 1981) 135-160, 155-157.

²³ Yates, W.E: Introduction to Grillparzer: Der Traum Ein Leben (Cambridge, 1968), 194.

4.3

VERTICAL SPACE

Grillparzer's use of spatial attributes transcends both individual scenes and characters, forming systematic and coherent patterns within the *Novelle* as a whole. These patterns are particularly well developed in relation to the protagonist. Jakob's movements (and those associated with him) possess a distinct uniformity.

He is, for example, repeatedly linked with the vertical dimension: almost whenever he is described or mentioned a vertical perspective is established. This sometimes occurs on a purely optical level, as on his initial appearance in the *Novelle* - »Barhäuptig und kahlköpfig stand er da, nach Art dieser Leute, den Hut als Sammelbüchse vor sich auf dem Boden« [40] - or when he finishes playing shortly afterwards - »er...blickte...nach dem Firmament, das schon die Spuren des nahenden Abends zu zeigen anfang, darauf abwärts in seinen Hut« [41]. On each occasion the eye is drawn from one vertical pole to the other.

More often the association is between Jakob and sudden or radical movement up or downwards. »Ich sank besinnungslos zu Boden« [64], he states, on hearing the news of his father's death; »Ich fiel auf die Knie und betete laut« [55] on rediscovering his violin. »Der alte Mann fuhr zusammen, seine Knie zitterten, kaum konnte er die zum Boden gesenkte Violine halten« [49], the narrator observes when the violinist registers his arrival. Even in death the association is maintained: Jakob »richtete...sich plötzlich im Bette auf..., sank zurück und war tot...Der Sarg ward erhoben, hinabgebracht...Da fingen aber unten die Posaunen an zu blasen, und zugleich erscholl die Stimme des Fleischers von der Straße herauf« [79-80].

One other character in the *Novelle* is repeatedly identified with vertical space. Barbara, along with Jakob the only participant whose physical height is described, also consistently moves up and down, especially in her dealings with him. Critical points of their relationship are often associated with dramatic vertical movement. She »stieß zornig mit dem Fuße auf den Boden, und...zuckte sie mit der ihren (Hand) halb empor« [73] on hearing of Jakob's ruinous venture into the world of commerce, »fuhr vom Stuhle empor« [81] as the narrator tries to buy

the Spielmann's violin - so that a spatial association is used to cement the emotional link between them²⁴. Indeed any pronounced animation in the vertical dimension also extends to that element which draws them together - music. Jakob's performance at the festival is marked by exaggerated movement up and down -

»so bearbeitete er eine alte vielzersprungene Violine, wobei er den Takt nicht nur durch Aufheben und Niedersetzen des Fußes, sondern zugleich durch übereinstimmende Bewegung des ganzen gebückten Körpers markierte« [40-1]

- while Barbara's song is always sung to the accompaniment of vertical motion, whether inside her father's shop [68], in the courtyard -

»denn immer fortsingend, hörte ich mit hölzernen Geräten scharren, wobei die Stimme einmal dumpfer und einmal heller klang wie eines, das sich bückt und in eine Höhlung hineinsingt, dann wieder erhebt und aufrecht dasteht« [56]

- or at the chancery:

»Ach, das wird wohl das sein! sagte sie, setzte den Korb wieder ab, setzte den Fuß auf den Schemmel, und sang nun mit ganz leiser und doch klarer Stimme das Lied, wobei sie das Haupt duckte, so schön, so lieblich, daß, ehe sie zu Ende war, ich nach ihrer herabhängenden Hand fuhr« [59].

The association finds further vivid echoes in the imagery applied to music. Jakob's playing »senkte sich, verklang, um gleich darauf wieder bis zum lautesten Gellen emporzusteigen..« [46]²⁵. When he plays, he is »ganz in sein Werk vertieft« [41]. Barbara's song »steigt gleich anfangs in die Höhe« [59]²⁶. Verticality becomes a pivotal descriptive

²⁴ See also: »setzte sich auf einen Stuhl« [74]; »die Frau kniete« [80], also 72.

²⁵ Jakob's description of music is also full of such terms: »hinaufsteigen« [55], »herabgebeugt« [55].

²⁶ Politzer on symbolism of song: »Er ahnt nicht, daß er sich die Bahn seines Lebens vorzeichnet, wenn er dem Mädchen die Melodie beschreibt, die er von ihr wiederhören will. Sie steigt, sagt er, "gleich anfangs in die Höhe, kehrt dann in (ihr) Inwendiges zurück, und hört ganz leise auf"«. Politzer, Heinz: Franz Grillparzer's Der Arme Spielmann (Stuttgart, 1967), 30. Reeve sees in the three phases Jakob's search for the higher realm, his withdrawal into himself and an intimation of his death. Reeve; W.C: »Proportion and Disproportion in Grillparzer's Der Arme Spielmann«. In The Germanic Review (53, 1978), 41-49, 46. Lindsey: »The Spielmann's fortune and status, newly-found after his father's death, followed just as quickly by his poverty and misfortune, and finally his quiet demise parallels the musical progression in Barbara's song«, op. cit., 279.

principle within the Novelle. Like Gotthelf, the dramatist Grillparzer appears to be employing spatial motifs in the way that a novelist might normally use imagery or metaphor. Barbara and Jakob are linked by a common and consistent symbolic affinity to the vertical dimension. Grillparzer opens up a spatial axis within the Novelle and places Jakob, Barbara and their music firmly within it.

Grillparzer develops the imagery with a further distinction. Jakob is contrasted with both Barbara and the vast majority of his neighbours in terms of his normal vertical *position*, being consistently portrayed as being spatially elevated. When described in the chancery he is always upstairs. Wherever he lives he appears to be physically higher than his neighbours: he now inhabits the only room in the street which is not on the ground floor, lived in the »bessere Wohnung« [67] on one of the upper floors after his father's death, as indeed he did in his family home - when he first heard »das Lied unten im Hofe« [54]. Stairs have a strategic position on this stage. »Eine vor Erstaunen fast sprachlose Gärtnersfrau wies mich eine Bodentreppe hinauf« [48], the narrator relates on his initial visit. »Sie drängte mich die steile Treppe hinauf bis zur Dachstube...« [79] he reports after Jakob's death, one occasion when Barbara is at the same height: »Gehen Sie nur hinauf, er hat oft von Ihnen gesprochen. Die Madame ist auch oben« [79]. But stairs not only divide Jakob from the majority of society, they also normally separate him from Barbara. After she leaves the chancery following Jakob's request for the song, she walks downstairs while Jakob remains at the top -

»Hierauf nahm sie ihren Korb und ging, wobei ich ihr das Geleite bis zur Stiege gab. Auf der obersten Stufe, die letzte Verbeugung machend, überraschte mich der Kanzleivorsteher, der mich an meine Arbeit gehen hieß« [59] -,

a configuration that is repeated on Barbara's farewell visit to his room:

»Ich eilte ihr nach, und auf dem Treppenabsatze stehend, rief ich ihr nach: Barbara! Ich hörte, daß sie auf der Stiege stehenblieb. Wie ich aber die erste Stufe hinabstieg, sprach sie von unten herauf: Bleiben Sie! und ging die Treppe vollends hinab und zum Tore hinaus« [75].

It is characteristic of Grillparzer's narrative technique in Der Arme Spielmann that he hardly ever ignores an opportunity to define

his space more clearly, to reinforce the physical implications of a scene or situation. This technique is neither obtrusive nor wholly subliminal. When the gardener can no longer tolerate Jakob's music he complains by specifically calling up to him - »emporrief« [47]. During the flood »wohnte er doch hoch oben am Dache, indes unter den Bewohnern der Erdgeschosse sich der Tod seine nur zu häufigen Opfer ausersehen hatte« [78], sitting »da oben sicher« [79] as his landlady later confirms. Characters are uniformly presented in terms of specific spatial attributes, with the result that a consistent and comprehensive picture of the setting is cumulatively established and systematically reinforced. Jakob, above all, is invariably presented in terms of the vertical dimension and particularly as being at a physically elevated level. He appears to have a »proper place«. This is not a fixed point in a defined area, but a relative position which he populates wherever he is, a normal place vis-a-vis the rest of society. It defines his relationship with his environment, demonstrates affinities and antitheses, denotes tensions and harmonies, attraction and disaffection in a world which is presented like a theatre. Jakob's portrait, above all, testifies to the eye of a playwright.

What, then, does vertical space connote in the Der Arme Spielmann? Dramatic vertical gestures becomes an indication of emotion, a theatrical sign which is especially closely linked with anger - in Barbara's case - and distress - in Jakob's. Rather like the falling of the curtain, it divides the story into homogeneous segments, forming a visible caesura - a loyal attendant of the turning-points in the Spielmann's autobiography. Height also possesses implications of social class and station in the Novelle. Jakob lives on the first floor, »im Stockwerke der Vornehmen« [45], and in remaining there he may be trying to retain the vestiges of his family's elevated social status, the last hope of restoring a social hierarchy whose description informs the Novelle's opening paragraphs. This elevation shapes Jakob's view of himself and Barbara's appraisal of him as a potential husband. Her social aspirations - »denn dienen mag ich nicht« [71] - attract her to him, for unlike the butcher Jakob is not one of the »groben Leute« [49]. Jakob represents, for both Barbara and for himself, superiority: his position in space reflects his social origins. Barbara - like Rustan in

Grillparzer's Der Traum Ein Leben - seeks something from »above«. In both cases these ambitions are measured in upward movement, their disappointment and resignation conveyed in a retreat down to their respective »hienieden«²⁷.

Verticality also connotes religion, both in the thought of the period generally and in Der Arme Spielmann. The shape of Jakob's room unerringly recalls the spire of a church and points to a traditional verticality in Christian architecture. The religious association is reinforced by the »genuflection« required to pass through his low door²⁸. Jakob's room restates a spiritual image seen most vividly in Des Meeres und Der Liebe Wellen, where the priestess Hero inhabits a remote tower.

The regular movement associated with the song also confirms a general identity between verticality and art in the Novelle. Jakob's room recalls »the status of Romanticism's upper story artists "between heaven and earth"«²⁹. The motif of the artist being drawn downwards is also anticipated in Grillparzer's Sappho³⁰. Sappho feels that Phaon, her lover,

»war bestimmt, in seiner Gaben Fülle,
Mich von der Dichtkunst wolken nahen Gipfeln
In dieses Lebens heitre Blütentäler
Mit sanft bezwingender Gewalt herabzuziehen«³¹.

But when, like Jakob, she discovers that she cannot have a normal human relationship with somebody of the opposite sex, she throws herself from a cliff. Her mentor Rhamnes concludes that she, the great poetess, is returning to her spiritual home:

».....Gönnt ihr das Grab,
Das sie, verschmähend diese falsche Erde,
Gewählt sich in des Meeres heil'gen Fluten!...
.....Es ist! -
Verwelkt der Lorbeer und das Saitenspiel verklungen!

²⁷ HKA, Abt. 1, V, 135-6.

²⁸ »Because the doorway is so low, it can be assumed that crossing the threshold might cause some difficulty, and would necessitate a pause and then a slight bending of the head and upper body, as if one were making a kind of obeisance or genuflection similar to that made upon entry into a temple of worship«. Lindsey, op. cit., 81.

²⁹ Fetzner, op. cit., 259.

³⁰ Sappho, V, 89-92. HKA, Abt. 1, I, 268.

³¹ Sappho, V, 89-92.

Es war auf Erden ihre Heimat nicht -
Sie ist zurück gekehret zu den Ihren!«³².

Sappho's fatal descent into the water, like Jakob's descent from his safe retreat above the flooded Leopoldstadt, therefore reiterates the symbolism of his artistic »Heimkehr«. Jakob's vertical position conveys his social origins, his religious outlook and his artistic ideals. Grillparzer infuses his set with meaning.

There are many resonances of Shakespeare's Romeo and Juliet in Grillparzer's Novelle. Like Shakespeare's hero, Jakob ultimately has to make a choice between his family and his love, for in collecting the sheet music to the song Jakob is disobeying one of his father's instructions. Like his Elizabethan precursor he is then banished. Barbara's father also recalls Shakespeare's Nurse. Both of these comic figures are crude and basic, and both change their minds constantly. Above all they both abuse language - especially when they assume aristocratic airs. Barbara, who shares Juliet's pragmatism, is also to be married against her will.

These echoes reach a crescendo in an episode which appears to be based on Act II, Scene 2 of Shakespeare's tragedy of errors. Jakob walks into the shop one evening, surprising Barbara who is singing what has now become »Jakob's« song:

»stand sie eben auf den Zehenspitzen emporgerichtet, den Rücken mir zugekehrt und mit den erhobenen Händen, wie man nach etwas sucht, auf einem der höheren Stellbretter herumtastend. Und dabei sang sie leise in sich hinein. - Es war das Lied, mein Lied!« [68].

In the context of her emotional condition, this gesture of reaching upwards while singing »their« song appears as a demonstration of Barbara's desire for the young Jakob. She is seeking, striving for something higher, reaching and stretching upwards, uncertain where to find it, not quite sure that it is there to be reached - a »declaration of love« which understandably provokes an amorous response from the otherwise prudish young man. And like Juliet Barbara's declaration is made in ignorance that its object is listening: Juliet thinks she is talking to herself, Barbara »sang...leise in sich hinein« [68]. Juliet's

³² ibid., 372-3, lines 2035-41.

appeal to Romeo - »Deny thy father and refuse thy name!« - could apply equally well to Jakob, for this is precisely what he does in venturing to the shop against his father's wishes. Above all it is Shakespeare's image of the lover as »merchandise« that seems to have formed the inspiration for Grillparzer's scene -

»I am no pilot, yet wert thou as far
As that vast shore washed with the farthest sea,
I should adventure for such merchandise«³³

- while Romeo's dream of placing his hand on Juliet's cheek -

»O that I were a glove upon that hand,
That I might touch that cheek!«³⁴

- finds a comic reversal in the prodigious thump that Grillparzer's hero receives from Barbara. The scene becomes a kind of Biedermeier variant of the Romeo and Juliet theme, a restatement of motifs taken from Shakespeare's »balcony scene«. The singing shopkeeper's daughter exchanges roles with the aristocratic man, romantic Verona is transposed to petty Vienna and the top rack in the general store becomes the touching replacement for Juliet's balcony - a reminder that in common folk like Barbara »liegen als Embryo die Julien« [39] of this world³⁵.

This scene also exemplifies the covert narrative function of Grillparzer's space. Few words are spoken in this scene, but the implications of Barbara reaching towards Jakob's normal elevated position identifies a dimension of symbolism which the reader may not register consciously³⁶. The same applies to those scenes where Jakob remains at the top of the stairs. When Barbara tells him not to follow her down these stairs - »Bleiben Sie!« - she is acknowledging the fact that the Spielmann lives in another world to her, a world in which art and religion are all important, a domain which is incompatible with the mercenary hurly-burly of Restauration Vienna. The values which separate him as an artist from the other citizens of Vienna find spatial expression in the stairs that set him aside from the masses. Ambition

³³ Romeo and Juliet, Act II, Scene 2.

³⁴ *ibid.*

³⁵ The imagery of birds and heavenly bodies also links the two episodes, as do untimely interruptions by the Nurse and Barbara's father.

³⁶ Compare also: »Jakob...raises Barbara to purer spheres,...to a higher plane...through the nobility of his being«. Browning, Robert M: »Language and the Fall from Grace in Grillparzer's Spielmann«. In Seminar (12, 1976), 215-235, 231-2. »Barbara's song facilitates his upward spiritual progression«, Lindsey, *op. cit.*, 277.

and its failure, Jakob's and Barbara's tragedy, are all measured in space. The motifs of religion, music and human aspiration are fused vertically together as Grillparzer's fictional landscape is permeated by a clearly defined Biedermeier ordo.

4.4

HORIZONTAL SPACE

Grillparzer's striking consistency of portrayal does not only occur in the vertical dimension. Just as Jakob is persistently described in terms of height, so he is also regularly associated with a relative position in the horizontal dimension: that of the side. This connection is still more forcefully delineated. His home is on the east side of Vienna and he himself lives on one side of his room. When Jakob first visits Barbara he stands at the window and »lugte von der Seite hinein« [61], after which Barbara, in a less than charitable gesture, throws a mouldy pea to one side while identifying Jakob to her father: »indem sie eine wurmstichige Erbse etwas weiter als die andern von sich warf« [62]. Jakob is often pushed to the side by other people, both by Barbara's father - »Dabei hatte er mir die flache Hand auf die Schulter gelegt und schob mich gegen die Türe. Ich wich dem Drucke seitwärts aus« [73] - and later by other customers in the shop - »ich hörte nicht und stand regungslos, bis endlich Kunden kamen, die mich zur Seite schoben« [76]. But ultimately this lateral movement is voluntary, instinctive: he characteristically looks sideways while narrating his life-story -

»dabei senkte er, seitwärts gewandt, wie in eine weite Ferne hinausblickend, den Kopf gegen die unterstützende linke Hand« [51],

- at Barbara's shop -

»Da sich aber nichts zeigte, blickte ich endlich seitwärts in den Laden hinein« [76]

- and in death:

»er...wendete Kopf und Ohr seitwärts, als ob er in der Entfernung etwas gar Schönes hörte« [79]³⁷.

³⁷ He is also described as »nach allen Seiten hin störend« [42]. Similarly while Barbara is on one side of the glass door Jakob is

In this respect Jakob is distinguished from almost all the other characters in the Novelle, being systematically associated with lateral motion, direction and position. In her unusual pursuit of Jakob as a potential husband Barbara is like the »jungen Magd, die halb wider Willen, dem drängenden Liebhaber seitab vom Gewühl der Tanzenden folgt« [39].

If Jakob is associated with a conceptual »Seite« then the other important figures in his life are identified with a relative »Mitte«. The narrator is twice presented as being in the middle of spaces -

»Ich...befand mich in der Mitte des Dammes, bereits auf klassischem Boden« [40]

- and, as has been seen, -

»Schon hatte ihn der Ausgangsgitter aufgenommen, indes ich noch in der Mitte des Dammes mit der entgegenströmenden Menschenwoge kämpfte« [42],

- as are Jakob's landlord -

»die Türe des Hauses aufging, ein Mann, nur mit dem Hemde und lose eingeknüpftem Beinkleide angetan, von der Schwelle bis in die Mitte der Straße trat« [47],

- Barbara -

»In die Mitte des Zimmers gekommen, blieb sie stehen« [74],

- and her future husband, the butcher:

»Da lachte der in der Mitte des Ladens stehende Fleischer laut auf« [61].

The positions characters take up generally remain constant wherever they are, a uniformity which again suggests a conscious device on Grillparzer's behalf. Laterality correlates with vertical motion and position in the figure of the old musician while Jakob's centrifugality is juxtaposed with the convergence of other characters at a conceptual centre.

pushing »von der anderen Seite« [69]. Compare also Barbara's advice: »Sie müssen Jemand an der Seite haben, der es ehrlich meint« [71]. When Jakob disappears at the festival there was »nach allen Seiten weit und breit kein Spielmann mehr zu sehen« [42].

Space again appears to convey meaning. The butcher was stationed in the middle of the shop, presumably on one of his many approaches to win Barbara as his bride. It was when Barbara came to take her final leave of Jakob, to inform him of her decision to accept the butcher's proposal, that she was presented in the centre of Jakob's room. The two explicit condemnations of Jakob's music are also made from the middles of spaces: Jakob's exasperated landlord runs into the middle of the road when he wants the old man to stop playing, while the narrator's scornful initial analysis of Jakob's playing is made from the middle of the causeway. All of those characters who are presented in the middle of spaces are those who are socially acceptable. They exhibit a commitment to collective institutions, bow to convention and ultimately endorse popular values. They take up positions at a relative »Mitte« on occasions when they demonstrate this allegiance. »Mitte« becomes not only a place but the expression of social norms and necessity, an association reinforced by the fact that Jakob devotes the middle of the day to earning his living - »die Mitte dem Broterwerb« [45].

Jakob's withdrawal to sides also reflects his differing priorities in life, for his values and ideas in general are alien to those of the masses. Not only is his music anti-social but what he considers »das Ernste« [77] is usually of peripheral significance - indeed often the source of ridicule and laughter - for the majority. Occasionally his values are too outrageous even for the sympathetic Barbara: »Kommen Sie schon wieder mit solchen Albernheiten?« [72], she complains bitterly, or more patiently »Sie sind schwach, immer auf Nebendinge gerichtet, so daß sie kaum imstande wären, Ihren eigenen Sachen selbst vorzustehen« [70]. Jakob's fateful preoccupation with »Nebendinge«, his inability to adapt to social mores, again finds symbolic form in his characteristic position. Whereas his landlord runs »von der Schwelle bis in die Mitte« [47] to condemn his music, Jakob's position remains on the extremity.

The Spielmann's lateral position is also the expression of his extremism, of that radicalism with which he pursues his aims whatever the personal cost. He refuses to compromise, either with the demands of reality or with those of the people. In his absolute devotion to music - he plays every day, morning, afternoon and evening - his life lacks any kind of balance or compensation.

Finally Jakob's position is also linked to his social marginalisation: as he becomes more and more peripheral to society so he moves to the sides of spaces. He is, as has been seen, pushed aside on two occasions in the shop. But above all this alienation is suggested in gradual movement outwards, in progressions from inside to outside. His public performances take place initially at a »Gastgebot im Hause (s)einer Mietfrau« [77], then in the »Höfe der Häuser« [77] and finally on »die öffentlichen Spaziergänge« [77]. More poignantly the process finds a further echo in his gradual movement towards the town confines - his journey in life from his father's house in the city centre via a distant suburb to the very outskirts of the Viennese metropolis³⁸. Consistent motion outwards symbolises musical incompetence and systematic social abandonment. Jakob's banishment to the margins of society corresponds to a removal to the perimeters of Vienna. His slide down the social ladder is reflected horizontally in space.

A thematic complex of music, alienation, social degradation and conceptual »sides« underlies the logic of Der Arme Spielmann. It is when collecting the song that he is seen in Barbara's shop, and this results in his exclusion from the family house. It is his subsequent decision to become a professional musician that effectively consigns him to the life of a beggar, and the resulting paltry income that forces him to move to the »elende Hütten« [46] in the Viennese penumbra. Music, social exclusion and gradual outward movement interact in a spiral of social decline, as his »Entfernung aus dem väterlichen Hause« [53] in the city coincides with his »Wiederkehren zur holden Tonkunst« [53].

This movement outwards, the lateral association, therefore also corresponds to his consistent relative position in the vertical dimension. His position above the rest of society is also a sign, indeed cause and symptom of his estrangement, a vertical variant of »Seite«. Characteristically the two explicit condemnations of Jakob's music are made not only from the middles of spaces but also from »below«. Height becomes a secondary form of marginalisation, of deviation from a vertical

³⁸ Compare »Every change that moved Jakob physically farther away from the family represents also a greater degree of inner isolation«, Liedke, Otto K: »Considerations on the Structure of Grillparzer's Der Arme Spielmann«. In Modern Austrian Literature (3, 1970), 7-12, here 9.

»Mitte«. Outward and upward movement correlate as an expression of that social deflection that results from his music.

A broad spatial antithesis is developed between the relative positions of »Seite« and height on the one hand and middle on the other in Der Arme Spielmann. Social conformity and integration are usually presented in or advocated from the middles of spaces and below. As in Die Schwarze Spinne a very distinct »Raumgefühl« emerges, with relative position being used as a means of communication and characterisation, spatial attributes being employed as a means of contrast. Whereas art, specifically Jakob's esoteric music, has its place at the sides, it is rejected from middles, as Grillparzer sketches out the antithesis of »Einseitigkeit« and »Notwendigkeit« [72] in space. In this context Der Arme Spielmann can be seen as a treatise on the marginalisation of art in society in general, a vicarious expression of the author's own bitterness.

4.5

»INNEN« AND »AUSSEN«

The techniques which Grillparzer uses to mould his story's geographical setting are very similar to those seen in Die Schwarze Spinne and Der Hochwald. Jakob's home, for instance, is first introduced orally, through the conversation between the narrator and musician at the festival. Information is again conveyed through a set sequence. According to the law of diminishing size the reader learns the street name, then the house number, then the floor, and finally the position of the room:

»"Wo wohnen Sie?" Er nannte mir die Gärtnergasse. - "Hausnummer?" - "Nummer 34 im ersten Stocke" - "In der Tat", rief ich, "im Stockwerke der Vornehmen?" - "Das Haus", sagte er, "hat eigentlich nur ein Erdgeschoß; es ist aber oben neben der Bodenkammer noch ein kleines Zimmer"« [45].

The accuracy of the description is then confirmed as the narrator, again through the medium of a journey on foot, fixes the house's coordinates³⁹. Verbal description is again corroborated by personal experience in establishing the spatial context.

Nowhere in the Restauration Novelle is compartmentalised space so vividly illustrated as in Jakob's room. Inside the room - which Jakob shares with two journeymen - everything is geometry, rather like an architect's line-drawing. The narrator finds himself »in einer ziemlich geräumigen, sonst aber höchst elenden Kammer, deren Wände von allen Seiten den Umrissen des spitzzulaufenden Daches folgten« [48]. The outlines, those components which give this room its shape, have priority in this bare description. The frame is then given substance:

»Hart neben der Türe ein schmutziges, widerlich verstörtes
Bette, von allen Zutaten der Unordentlichkeit umgeben; mir
gegenüber, hart neben dem schmalen Fenster, eine zweite
Lagerstätte, dürftig, aber reinlich, und höchst sorgfältig
gebettet und bedeckt. Am Fenster ein kleines Tischchen mit
Notenpapier und Schreibgeräte, im Fenster ein paar
Blumentöpfe« [48].

Amongst the contours in his room one stands out. Jakob has already told the narrator that his room is »abgeteilt« [45], but now the narrator sees exactly what he means. The frail man has drawn a heavy chalk line across the floor:

»Die Mitte des Zimmers von Wand zu Wand war am Boden mit
einem dicken Kreidenstriche bezeichnet, und man kann sich
kaum einen grelleren Abstich von Schmutz und Reinlichkeit
denken, als diesseits und jenseits der gezogenen Linie,
dieses Äquators einer Welt im kleinen, herrschte« [48].

39 »In der Gärtnergasse, hatte der alte Mann gesagt, wohne er. "Ist hier in der Nähe eine Gärtnergasse?", fragte ich einen kleinen Jungen, der über den Weg lief. "Dort, Herr!", versetzte er, indem er auf eine Querstraße hinwies, die von der Häusermasse der Vorstadt sich entfernend, gegen das freie Feld hinaus lief. Ich folgte der Richtung. Die Straße bestand aus zerstreuten einzelnen Häusern, die, zwischen großen Küchengärten gelegen, die Beschäftigung der Bewohner und den Ursprung des Namens Gärtnergasse augenfällig darlegten. In welcher dieser elenden Hütten wohl mein Original wohnen mochte?...wie ich vorwärtsging, schlug der leise, langgehaltene Ton einer Violine an mein Ohr, der aus dem offenstehenden Bodenfenster eines wenig entfernten ärmlichen Hauses zu kommen schien, das, niedrig und ohne Stockwerk wie die übrigen, sich durch dieses in der Umgrenzung des Daches liegende Giebelfenster vor den andern auszeichnete« [46].

Given Jakob's portrayal in the vertical dimension and attraction to sides, one might expect his movements in the horizontal plane to be uncontrolled and random, every bit as radical as his movements up and down. But this is far from being the case. His legs are both old - »seine alten Beine« [45] - and »etwas zu kurz« [50], and as he only leaves his house for the afternoons and his financial predicament restricts him to walking, he has neither the time nor the means to undertake journeys beyond the boundaries of Vienna. His movements are horizontally restricted and curtailed. However, economic and physical constraints have no bearing on his relationship to the chalk-line. When he reaches the line he comes to a halt, refusing to cross it.

Indeed, his movements generally appear to possess a logic of their own, forming a quite consistent pattern. His first visit to the shop where Barbara lives, a mini drama in itself, illustrates this. Grotesquely tortuous ruminations delay his visit initially:

»Zu schnell anfragen schien mir unhöfliche Zudringlichkeit, allzu langes Warten konnte für Gleichgültigkeit ausgelegt werden...Ein paar Tage vergangen, wußte ich wieder nicht, ob es schon Zeit sei, die Noten abzuholen oder nicht...Endlich - es waren ungefähr drei Wochen vergangen - vermochte ich's nicht mehr auszuhalten« [60].

He then sets off on no less than three occasions, on each of the initial two changing his mind and returning home -

»Ich hatte zwar schon durch zwei Abende mich auf die Gasse gestohlen - und das ohne Hut, damit die Dienstleute glauben sollten, ich suchte nur nach etwas im Hause -, sooft ich aber in die Nähe des Grieslerladens kam, überfiel mir ein so heftiges Zittern, daß ich umkehren mußte, ich mochte wollen oder nicht« [60]

- before finally deciding to take the plunge -

»Endlich aber - wie gesagt - konnte ich's nicht mehr aushalten. Ich nahm mir ein Herz und ging eines Abends - auch diesmal ohne Hut - aus meinem Zimmer die Treppe hinab und festen Schrittes durch die Gasse bis zu dem Grieslerladen« [60].

But then again he comes to a halt! -

»wo ich vorderhand stehenblieb und überlegte, was weiter zu tun sei« [60]⁴⁰

- following which, »nach einigem Zögern« [61], panic overtakes him:

»War es meine gezwungene vorgebeugte Stellung, oder sonst was immer, mein Zittern begann wieder zu kommen« [61].

At this point he is doubtless on the point of heading home again when Barbara's father surprises him, and - suspecting him of wanting to steal his plums [61] - hauls him into the shop:

»als ich mich von rückwärts mit derber Hand angefaßt und nach vorwärts geschleppt fühlte. In einem Nu stand ich im Gewölbe« [61].

Jakob does not actually succeed in entering the shop of his own will, but has to be forcibly dragged in. In spite of the fact that he has been invited, indeed told by Barbara to come - for she has offered to provide him with the sheet music of her song - he cannot bring himself to enter. His presence is ultimately involuntary⁴¹.

He appears to be drawn to the shop, but when he reaches the walls can go no further of his own accord. Even though this is a place that he ultimately visits »wieder und wieder« [67], the descriptions of his entry usually indicate trepidation. »Der nächste Besuch kostete einen schweren Entschluß« [70], he explains on one occasion; »ich wagte mich hinein« [76] on another, while on a third it becomes a matter of life or death: »und wenn es mein Leben gegolten hätte, ich mußte eintreten« [65].

This same sequence of movements recurs consistently within Jakob's autobiography. When he tries to set up his business he allows his new-found »partner« to hand in the statutory deposit while he himself waits outside the court building. This sequence can also be observed in those scenes at stairs where Jakob obeys Barbara's instruction to stop and his supervisor's order to return to work. An

⁴⁰ Jakob »wagt...es doch nicht, die letzte Grenze zu überschreiten und entschlossen in den fremden Bereich einzudringen. Die qualvolle Zwischenstellung, in der er vor der Tür verharret, bezeichnet sein ganzes späteres Schicksal«. Von Matt, op. cit., 153.

⁴¹ Similarly his initial meeting with Barbara is involuntary, the result of a prank on the part of his colleagues in the chancery. Compare also »fand ich mich plötzlich in der Nähe des gefürchteten Hauses« [65].

analogous chain of events also occurs in the shop following Grillparzer's »shelf scene«. After Barbara's »overture« Jakob pursues her towards her living quarters:

»"Was nun weiter geschah, weiß ich nicht", fuhr er fort.
"Nur daß ich auf sie losstürzte und sie in die Wohnstube lief und die Glastüre zuhielt, während ich von der anderen Seite nachdrängte. Wie sie nun zusammengekrümmt und mit aller Macht sich entgegenstehend gleichsam an dem Türfenster klebte, nahm ich mir ein Herz, verehrtester Herr, und gab ihr ihren Kuß zurück, durch das Glas« [69].

Once again the spatial pattern recurs. When anybody else would have gone on Jakob comes to a halt, and contents himself with a kiss through the door. Barbara remains on the one side of the door, Jakob on the other, as Grillparzer captures a lifetime's failings in one delicate visual image.

Jakob's behaviour in the horizontal dimension could also be characterised as a standing on the spot. He is persistently presented as stationary, as stopping and waiting until it is too late. When Barbara pays him her farewell visit, he sits »wie angenagelt« [74] and only after she leaves can he move again: »Nun erst kam mir der Gebrauch meiner Glieder zurück« [75]. His movements appear as »ängstlich abwehrende Bewegungen« [42], as a marking of time that prevents him from fulfilling any sexual or marital aspirations he might have had. His movements generally suggest that he has »Blei in den Gliedern« [75]; he appears to have a leash attached to his back, one which restricts his radius of movement and prevents him from entering other spaces. Whether it be in the shop, the chancery or his room he comes to a stop when everybody else would go on. Jakob appears to possess a wholly absurd and exaggerated sense of »place«. His movements confound normal logic. They appear to be both functionless and counter-productive⁴².

Yet they do allow a more precise definition. As has been seen, he stops not at the middles but at the sides of Grillparzer's compartmentalised spaces. Consequently, he is always near points of transition, boundaries between individual places. On his initial visit to

⁴² Jakob does not generally meander from one place to another. His journeys are direct; he usually has a set point of departure and an equally clearly defined destination. His excursions follow a simple pivotal pattern, a return trip comprising a sequence of extension and withdrawal.

the shop he comes to a halt at the door. When the narrator arrives in Jakob's room he finds the old fiddler practising »hart an dem Gleicher« [48], right beside the chalk line. At the courts he waited by the entrance [73], in the shop at the glass door, on other occasions at the tops of stairs. In a townscape in which the chalk line is but the crudest and most radical demarcation, the poor violinist is almost exclusively portrayed at boundaries of one kind or another.

The chalk line and glass door have often been seen as symbols of Jakob's alienation from society: »Die Absonderung des Spielmanns von seiner Umwelt kommt vornehmlich in zwei mehrfach beachteten Details zur Geltung, nämlich in dem Kreidestrich, mit dem Jakob seine Zimmerhälfte von der der Handwerksgesellen abscheidet und in der Glasscheibe, die den Barbara gegebenen Kuß aufhält«⁴³. But the other boundaries in Jakob's environment also possess the same function. He waits alone outside the courts, stands isolated at the top of the stairs, and hovers alone at the walls of the shop.

Grillparzer amplifies the significance of these movements further, increasing their relevance. For the other sides of these domestic thresholds always emerge as the realm of the people, the ambit of »das Volk«. The chalk line that divides his room also divides him from the

⁴³ Hoverland, op. cit., 63. »Ähnlich wie sich die Stationen seines Lebens an diesen Begrenzungen orientieren, so zieht er in seinem Zimmer eine Grenze, die seine Welt abschließt, und sondert sich von den Mitbewohnern seines Zimmers ab«, ibid, 65. Compare also: »Sein ganzes Gehaben ist das eines Außenseiters in der Gestalt eines petit-bourgeois; man denke etwa an den »dicken Kreidestrich«, mit dem der seinen Teil der Dachkammer gegen die Behausung seiner beiden Mitbewohner, der unglaublich schlampigen Handwerksgesellen, abgrenzt«. Politzer: Franz Grillparzer oder das abgründige Biedermeier, 379-80. Jungbluth sees the glass door as a symbol »für die Insuffizienz des Menschen Jakob«. Jungbluth, Günther: »Franz Grillparzer's Der Arme Spielmann. Ein Beitrag zu ihrem Verstehen«. In: Orbis Litterarum (24, 1969) 35-51, 50. See Straubinger, O. P: »Der Arme Spielmann«. In Grillparzer Forum Forchtenstein (1966), 97-102, 102. Also: »In Der Arme Spielmann certain key links to the form and function of the threshold guardian are manifest at the very outset of the narrative with respect to the places in which the protagonist appears and positions himself. For instance, Jakob is closely allied with doors, gates, windows, and other intermediary border zones of tangency or boundary areas of separation between inside and outside, upper and lower regions, outer and inner spheres of activity and the like«, Fetzner, op. cit., 256; also Wittkowski, op. cit. and Birrell,

two journeymen, men who as representatives of the working classes »embody the unavoidable aspects of human existence«⁴⁴. In waiting outside the court Jakob loses the prerequisite for a normal life in a Viennese bourgeois community - »Geld im Sack« [73]. His failure to penetrate Barbara's living quarters effectively condemns him to a celibate life on the margins of society. For Barbara not only incarnates the very »Kinder der Dienstbarkeit und der Arbeit« [37] for whom the festival is organised - she is almost exclusively presented at work⁴⁵ - but being »kräftig, obwohl roh und unwissend«⁴⁶ she also corresponds to the general contemporary notion of barbarianism. Her way of life, character and social origins confirm an allusion that is introduced etymologically through her name. Barbara epitomises the latin »barbar«, the common people and in the context of this Novelle becomes the chief representative of »das Volk«.

Jakob's lack of movement in the horizontal dimension therefore defines his alienation from the Viennese populace. In each case Grillparzer stations the musician on one side of a boundary and representatives of the masses on the other. On each occasion Jakob stops and remains isolated from the community at large. He »never steps over his self-imposed boundaries«⁴⁷ remaining alone, a »Herd- und Heimatlose(r)« [76] whose music becomes the sole »Mitbewohner (s)einer Einsamkeit« [50].

A paradox therefore seems to underlie the poor musician's movements. It is as if he is magnetically drawn to demarcations like the chalk line, unable to resist their attraction. Yet he is held in suspense there, on the one hand being attracted to them, on the other refusing to cross them. He always »waits at the threshold«, whether it be at the

Gordon: »Time, Timelessness and Music in Grillparzer's Der Arme Spielmann«. In The German Quarterly (57, 1984) 558-573, 565.

⁴⁴ Reeve, op. cit., 45.

⁴⁵ »Im Gegensatz zum vitalen Volk, das Barbara so überzeugend verkörpert«. Heine, Roland: »Ästhetische oder existentielle Integration? Ein hermeneutisches Problem des 19. Jahrhunderts in Grillparzer's Erzählung Der Arme Spielmann«. In Deutsche Vierteljahresschrift für Literaturwissenschaft und Geistesgeschichte (46, 1972), 650-683, 666.

⁴⁶ »Diese Barbaren waren...kräftig, obwohl roh und unwissend«. Stifter: »Die Zukunft des Menschlichen Geschlechtes«, in Stifter: Pädagogische Schriften (Paderborn, 1960), 51. See also von Matt, op. cit., 150, and Browning, op. cit., 231.

⁴⁷ Lindsey, op. cit., 284.

window of the shop, the glass door in it, the chalk line in his room or the entrance to the courts. Removed from their context his movements might be taken as those of a devotee of architecture, as if the Spielmann were admiring the walls rather than visiting the occupants. There is an ambivalence, a tension here, a sense of life being held in uncertain abeyance, of time being severed and removed from reality.

The significance of these demarcations therefore extends beyond topography. »Ein unrichtiges Unterscheidungszeichen...machte mir bittere Stunden« [53], the musician recalls of his days as a clerk - a lament which still holds good for the seventy-year old. The stairs, the gates to the court, the door of and in the grocer's shop and the chalk line all share a common divisive function and therefore constitute a separate category in Grillparzer's typology of space. They also define the focal points of the landscape and the critical staging posts in Jakob's decline. They both separate spaces and detach Jakob from the rest of society, functioning metaphorically as gates to the »Volk«. In spite of the fact that these gates are normally open, Jakob chooses not to pass through them. He waits at this threshold and, although temporarily transported into this world by the shopkeeper's misplaced suspicions, the young man is never able to stay there. That prospect of a life within society that was glimpsed fleetingly in his request for a »Volkslied« never reaches fruition.

Numerous critics have identified an incongruity of »innen« and »außen« within Der Arme Spielmann. Benno von Wiese - »Seele und Wirklichkeit klaffen beziehungslos auseinander, so daß beides nicht mehr miteinander vereinigt werden kann...Alles, was er sagt und tut, beruht auf einer völligen Verkennung seines Verhältnisses zur Welt«⁴⁸ - and Richard Brinkmann - Jakob »ist ein merkwürdiger Narr, bei dem der Aufwand in keinem Verhältnis zum Zweck steht...Innen und außen kommen bei diesem Mann offenbar nicht in Kontakt, obgleich er sich alle Mühe gibt, sein Inneres und seine Phantasie durch Regel und Ordnung

⁴⁸ Von Wiese, Benno: »Franz Grillparzer - Der Arme Spielmann«. In B.v.W: Die Deutsche Novelle von Goethe bis Kafka, Vol. I, (Düsseldorf, 1956) 134-153, 145-147.

von außen zu bestimmen⁴⁹ - have both pointed to this discrepancy in Jakob's perception of the world⁵⁰. Martin Swales has also identified the antithesis of »Absicht« and »Werk« that tears the musician apart. This fiddler is unable to coordinate intention and effect, to execute his aims in terms that are coherent to an incredulous world. This »contradiction between his inner intention and its outward expression«⁵¹ means that he is never able to master anything in the real world. »It is precisely this split between the inward (Innen) and the outward (Aussen) that renders him incapable of performing even the most menial of clerical tasks and that ultimately destroys his relationship with Barbara«⁵². As Stern has aptly said, »the value buried beneath the debris of his failures is inaccessible to other men«⁵³. Jakob's autobiography testifies to a disjunction between the metaphysical world and the realm of phenomena.

.....

It is this failure to coordinate »innen« and »außen« that prevents Jakob from communicating meaningfully within his social environment. He fails because he is unable to perceive the »Äußeres« for what it is. The absence of an »Außenraum« in his movements, indeed in his world, reflects this directly. Everything he attempts stops short of success, of being accessible to »das Volk«, of falling within the bounds of socially acceptable criteria. His restricted horizontal dimension reflects his limited horizons within society and his failure to participate in the world at large. The various demarcations in Grillparzer's landscape also denote the point of transition between »Absicht« and »Wirkung« as Jakob's lack of an »Außenraum« ruthlessly reflects both his dislocation from the practical world and his inability to translate his ideas into

49 Brinkmann, Richard: »Franz Grillparzer: Der Arme Spielmann. Der Einbruch der Subjektivität«. In R.B: Wirklichkeit und Illusion (Tübingen, 1977), 87-145, 108.

50 Jakob is so preoccupied with himself that he does not perceive the reality of the external world. During the latin examination - where the forgotten text refers to this very discrepancy of »innen« and »außen« - he is so unaware that he does not realise his teacher is whispering him the answer. Jakob, »der das Wort in (s)einem Innern und im Zusammenhange mit dem übrigen suchte, hörte ihn nicht« [52].

51 Swales, op. cit., 116.

52 Swales, op. cit., 115.

53 Stern, Joseph P: »Beyond the Common Indication: Grillparzer«. In Re-Interpretations. Seven Studies in Nineteenth-Century German Literature (London, 1964), 72.

reality. The cause of Jakob's alienation is given visual shape. Jakob's chalk-line is too thick.

Worse still, purpose and effect are cruelly distorted into perverse diametrical opposites, as Jakob's absence of an »Außenraum« reflects his inability to give this »Inneres« an appropriate external form. The disparity of »innen« and »außen« finds its most telling expression in Jakob's music itself. This ludicrous jester is »nicht imstande..., den leichtesten Walzer faßbar wiederzugeben« [42]. His attempts prove abortive with the result that the festival crowds deride and sneer at him. The pious old violinist produces »Ohrenfolter« [51] as his room becomes an »akustische Folterkammer«⁵⁴, a musical chamber of horrors. As his »schmutzige zergriffene Noten, die das in schönster Ordnung ... enthalten mochten, was er so außer allem Zusammenhange zu hören gab« [41] testify, this naive minstrel completely fails to appreciate his incompetence. Jakob fails because he is unaware of, unable to perceive or respond to the »Außenwelt«. It is this absence of »Einheit in seine(r) Leistung« [41] that means he is unable to put his views into practice, to coordinate intention and execution. If for Grillparzer true art consisted of finding an appropriate form - »Die Wahrheit der Empfindung gibt nur das Innere; es ist aber Aufgabe aller Kunst, ein Inneres durch ein Äußeres darzustellen«⁵⁵ - Jakob's music remains »sacrificial«⁵⁶. Like Ronald in Der Hochwald everything he attempts ends in failure because he has no »Draußen«. Jakob appears to turn back at the threshold of success and achieves the opposite of what he intends.

The enigma of Jakob's movements reflects the paradox of his social condition. Jakob skirts around society much as he skirts around spaces. His »Bleiben« [75] within his self-imposed pale and his refusal to cross his personal Rubicon appear as a form of physical abstention from life. His exclusion from the norms embodied by »das Volk« finds additional symbolic expression in his physical position, his place at the margins of society. His movements reflect his distance from »das Volk«

⁵⁴ Politzer: Der Arme Spielmann, 18.

⁵⁵ HKA, Abt. 2, X, 140.

⁵⁶ Ritter, Naomi: »Poet and Carnival: Goethe, Grillparzer, Baudelaire«. In Bernd: NDIC, 337-351, 347.

and the inaccessibility of his music to the masses. But not only does his music stop short of being successful, the effect it produces is reflected on the opposite sides of the boundaries. The relationship between the sheet music and the musician's rendering finds graphic expression in the contrast between the two halves of his room.

As in Gotthelf's and Stifter's Novellen, the movements of individual characters follow set patterns and are consistent throughout. Environment does not shape their behaviour. These landscapes, like the urban variant in Der Arme Spielmann, appear to be conceptual in nature, reflecting amongst other things alienation, normality and social deflection. Jakob refuses to cross »Grenzen« and remains a social outcast, a »Schwellenfigur«⁵⁷. His lack of movement connotes both withdrawal from and rejection of the community.

4.6

MORALITY

Humour and laughter ring out bitterly throughout this Novelle, an expression of the harsh, cackling cruelty of the monsters who share Jakob's desperate world. For Der Arme Spielmann presents an uncommon environment in which most of the characters are both brutal and conniving. Jakob's business partner departs with his inheritance; Barbara's father is used to deceiving customers and tries to prise Jakob's wealth out of him; Jakob's brother - evidently encouraged by his father - »erlaubte sich sogar unrichtige Angaben, um seinem Gegner zu schaden« [64]; even the teacher is »unredlich« [52]. Only the humourless old musician remains aloof. In the starkest contrast to most of »das Volk« and even to the narrator - whose accountability has been questioned by Brinkmann, Swales and Ellis⁵⁸ - he aims to deceive nobody. »Hier ist«, in Stifter's words, »menschliche Größe in dem

⁵⁷ Schäublin, Peter: »Das Musizieren des Armen Spielmanns. Zu Grillparzer's musikalischer Zeichensprache«, in Sprachkunst. Beiträge zur Literaturwissenschaft (3, 1972), 31-55, 47.

⁵⁸ Ellis, John M: »Grillparzer's Der Arme Spielmann«. In The German Quarterly (45, 1972), 662-683.

schwächsten gebrechlichsten Gefäße⁵⁹, in Gottfried Keller's phrase »die Gewalt der absolut reinen Seele über die Welt«⁶⁰ - views that have been echoed in many subsequent appreciations. In a world in which a sharp eye is indispensable - »Betrügt niemanden, lässt sich aber auch nicht betrügen; und das ist die Hauptsache bei der Ehrlichkeit« [73] - and fabrication and falsehood appear to be the norm, this »ehrliche Seele« [79] with his »ehrliches Gemüt« [70] is disarmingly naive and painfully moral⁶¹.

Astonishingly this austerity also extends to his music. He refuses to play the music of the immoral masses, »Melodien von *unartigen* Liedern« (!) [44], music which »die Erinnerung genossener Tanzfreuden oder sonst *unordentlicher Ergötzlichkeiten* wieder lebendig macht« [44]. He identifies harmony with goodness - »die ewige Wohltat und Gnade des Tons und Klangs« [55] - »Übelklang« [48] rather than the more natural »Mißklang« with evil, »wissentliche Bosheit oder vermessener Stolz« [55]. In his garret he creates a musical code of morality, for Browning »a peculiar kind of theodicy...that leaves out evil altogether«⁶², cementing the association between height, art and religion seen before. Correspondingly the purpose of his public music is not to entertain - for »Ergötzlichkeiten« are »unordentlich« - but to educate. He measures his success not in terms of public appreciation or financial reward but in the impact of this aesthetic pulpitry:

»Indem ich nun diese Stücke spiele,..lebe (ich) der angenehmen Hoffnung, daß die mir mildest gereichte Gabe nicht ohne Entgelt bleibt durch Veredelung des Geschmacks und Herzens der ohnehin von so vielen Seiten gestörten und irregeleiteten Zuhörerschaft« [45].

These moral qualms also define Jakob's movements. The pedantic scruples that afflict him on his initial visit to Barbara's are compounded

⁵⁹ Stifter: Sämtliche Werke, herausgegeben von August Sauer (Prague, 1901-40), XVII, 240.

⁶⁰ Keller, Gottfried: Gottfried Kellers Leben. Seine Briefe und Tagebücher, herausgegeben von Jakob Baechtold (Berlin, 1897), 72.

⁶¹ For Barbara too Jakob is at fault for expecting others to be honest »Ist's doch Ihr Werk« [75], she laments when Jakob loses his inheritance.

⁶² Browning, op. cit., 224.

by a sense of guilt towards his father⁶³. Entry into the shop does possess a moral dimension - Jakob is there in breach of an agreement - and when he is seen there his punishment is not unexpected. The fact that his presence in the shop is partly involuntary underscores the perversity and harshness of this retribution.

His refusal to attend the festival proper is also the product of a private and anachronistic moral code in which his daily routine is sacrosanct -

»Zweitens muß sich der Mensch in allen Dingen eine gewisse Ordnung festsetzen, sonst gerät er ins Wilde und Unaufhaltsame« [43]

- while his room too appears to embody an ethical dualism. The chalk line may divide order from chaos for both the narrator and the musician, but while the former concentrates on the physical contrast Jakob's formulation appears to include the moral dimension: »Die Unordnung ist verwiesen. Sie nimmt ihren Rückzug durch die Türe, wenn sie auch derzeit nicht über die Schwelle ist« [49].

One might expect the chalk line to serve the purpose of keeping intruders out. But this does not appear to be the case. Although its function is evidently to divide the room and to delineate his space from that of the two untidy journeymen, his co-habitants ignore it. He has evidently traced this private equator to prevent *himself* from straying into their half of the room:

»"Dort drüben wohnen zwei Handwerksgesellen." "Und respektieren diese Ihre Bezeichnung?" "Sie nicht, aber ich"« [49].

Yet crossing the chalk line would infringe upon nobody's rights or prerogatives. His two co-habitants - the journeymen - are scarcely present, coming home after Jakob has gone to bed and leaving when he rises in the morning. For most of the day Jakob is alone in the room. From a practical point of view the boundary is quite superfluous, not least as the journeymen refuse to acknowledge it. The line itself possesses ritual, symbolic meaning for Jakob rather than function. It is less of an operative barrier than a precise statement of intent, and as

⁶³ He later comments of the shop where Barbara works: »ihres Vaters Laden zu betreten konnte ich mich nicht entschließen, da ich wußte, daß es dem meinigen misfiel« [63-4].

such expresses his private moral code every bit as eloquently as his public performances⁶⁴. In banishing the untidiness of the journeymen beyond the chalk line Jakob seems to be expelling and disowning their immorality, refusing to cross it for fear of being corrupted by the »Unordnung« that their half of the room embodies. At the same time it is also an expression of self-restraint, an unwillingness to deviate, even when nobody else would notice, being as much an act of faith as the grandfather's replacing the old window post in the new house in Die Schwarze Spinne. The chalk-line becomes the ultimate expression of Jakob's »selbst gesetzte Ordnung«⁶⁵. Empty gesture or symbolic ritual, his movements amount to a pure statement of belief, pristine and uncontaminated by the real world, consciously made to an absent audience - an absolute demonstration of his refusal to accept the reality in which he is condemned to live⁶⁶.

The significance of this for his movements generally can best be observed at the glass door. Jakob may lack the physical strength to force the door open. He is, indeed, in no sense masculine; Barbara's comments »Ich hasse die weibischen Männer« [71] and »Sind Sie ein Kind« [71] are both levelled at him. But the door is specifically made of glass. Jakob does not need to open the door - he can smash the glass, something which even a child can do. Jakob's failure to break through appears to indicate a lack of conviction, indecision - even evidence of a lack of will and desire. The kiss through the door is therefore a kiss without object, gesture more than advance, a kiss from a safe distance

⁶⁴ Jungbluth points out that the gates to the festival and the chalk line »trennen in beiden Fällen gänzlich konträre Bereiche, einen lauten von einem leisen, einen unordentlichen von einem ordentlichen, und beidemal hat der Spielmann bei der Ausübung seiner Kunst den Platz hart an der Scheidelinie gewählt«, op. cit., 50-1. Compare Heine: »Der Kreidestrich, der die eigene Ordnung gegen die Unordnung der anderen abgrenzen soll, markiert die Absurdität dieser Ordnungsliebe: Was als Begrenzung für die anderen gedacht war, erscheint als einseitige Selbstbegrenzung...Mit dem Kreidestrich begrenzt der Spielmann nicht die Realität, sondern sich selbst in der Realität; er kann deshalb kein angemessenes Verhältnis zu seiner Umwelt finden«, op. cit., 63-4.

⁶⁵ Brinkmann, op. cit., 113.

⁶⁶ »In seiner Verkauztheit steckt ein Wert, der sich jeder Relativierung entzieht«. Von Wiese, op. cit., 151.

through a medium which could be destroyed at will. Sanitised and completely lacking in carnality, it has no impact on the woman who ultimately marries a butcher. At a time when he could be claiming Barbara as his wife, the politician's son chooses to embrace a piece of glass. Again an ironic echo of Shakespeare's balcony scene emerges here. Whereas Romeo has scaled the walls of the Capulet estate to see his lover -

»With love's light wings did I o'erperch these walls,
For stony limits cannot hold love out«

- Jakob is put off by a fragile door.

Grillparzer's scene possesses a further moral dimension, for Jakob has been instructed not to enter Barbara's living quarters: »Die Hinterstube, die sie und ihr Vater gemeinschaftlich bewohnten, durfte ich nicht betreten« [68]. Yet again the moral code seems out of place, curiously unreal. Although she is apparently holding the door closed, she cannot really want to keep Jakob back, for Barbara ultimately regards him as a better match than her other suitor. It must be her desire that the feeble young man should force his way through. In assuming her place at the door she is taking up the position expected of her. In reality she must be waiting for it to be forced open, for Jakob to prove himself a man, if not a butcher. By the same token Barbara's father - presumably the source of the initial instruction - must now want him to break the glass, and actively exhorts his daughter to open the door⁶⁷. For given his own financially precarious situation the rich politician's son represents security for both his daughter and himself. In failing to smash the glass Jakob is therefore obeying an instruction that has become obsolete. Those who are apparently stopping Jakob entering the back-room, secretly want him to enter, while Jakob, who is apparently trying to break his way in, secretly wants to remain outside.

The real battle at the door is therefore not the one with Barbara. It is a struggle within Jakob, for Jakob is pushing against himself. In pressing against the glass he must be struggling against his own reflection - a reflection which therefore appears to be fighting back. This vivid symbol of self-constraint, of a self in contention with itself,

⁶⁷ »"Komm nur heraus, Bärbe, und mach keine Dummheiten! Einen Kuß in Ehren kann niemand wehren« [69].

provides the ultimate embodiment of his destructive irresolution. Jakob not only kisses Barbara through the glass because he is sure the gesture will not be returned. He engages in the conflict because he knows he cannot win. Jakob, not Barbara, is protected by the door⁶⁸.

Jakob is only appearing to try and open the door. The reflection in the glass is, like that of the cross in Barbara's mirror, one which reminds him of his moral values. Jakob's challenge to his own reflection is a feud with his conscience, and this is far too determined and rigid to allow him access to the domain of »das Volk«. We may not go as far as Politzer's assessment that Jakob's failure is deliberate, but it does seem to be the product of an unconscious urge⁶⁹. The unequal duel at the glass door becomes a masquerade in which Jakob's divided self becomes transparent.

Nobody tries to stop Jakob entering the shop, breaking the glass door or crossing the chalk line in his room. He turns away from the journeymen's half of the room because of its »Unordnung« [49]. He turns back from the shop because he feels it is wrong for him to be there and he fails to break the glass door because he thinks he is not allowed beyond it. It is his refusal to be contaminated that causes him

⁶⁸ Politzer takes a similar line here, arguing that Jakob only kisses Barbara through the glass because he is certain there will be no response. »Barbara handelt, schlägt und küßt in aller Unmittelbarkeit, während Jakob den Kuß nur zurückzugeben wagt, weil er sicher ist, daß er keine Erwidern findet« Politzer, Der Arme Spielmann, 34. »Dieser Kuß durch die Glasscheibe versinnbildlicht eine Liebe, die äußerste Nähe mit klarster und eindeutiger Trennung verbindet« Bahr, Ehrhard: »Geld und Liebe in Der Arme Spielmann. Versuch einer sozioliterarischen Interpretation«. In Bernd: NDIC, 300-310, 308.

⁶⁹ Politzer sees similar discrepancies between appearance and reality in another scene, Jakob's latin examination, an examination he fails through his inability to recall one word. Once again there are three characters present: the teacher, who while supposedly testing Jakob, vainly whispers the word to him; Jakob's father whose »doppelte Rolle« consists of threatening Jakob with something which he himself wants to avoid at all costs - i.e. exclusion from the grammar-school; and Jakob who while trying his utmost to pass the test secretly desires to fail it, preferring to learn a simple craft. »Dreifach also klappt in dieser Szene der Widerspruch zwischen Wahrheit und Anschein auf«. As in the shop scene Jakob's unconscious »produziert eine Fehlleistung, die den eigensten Wünschen des Jungen den Weg bereitet«. Politzer, op. cit., 22-3. Jakob fails on both occasions because he wants to.

to return home, an unwillingness to bend that ultimately not only divides him but also alienates him from »das Volk«. His refusal to cross boundaries is an expression of the old musician's ethics. But if the obstacles are of his own making, the result is his exclusion from society. This conscientiousness, this all-pervading, arguably irrelevant code of ethics, effectively becomes a strait-jacket which insulates him from life, stultifying his feelings, desires and needs for the sake of a private morality which »das Volk« ultimately scorns. For this archaic anti-Faust, »Unterscheidungszeichen« like the chalk line mark the fateful dividing line between right and wrong.

Jakob's movements therefore follow a clear and consistent pattern. They revolve around spatial boundaries. These possess a dual function, designating both the limits of acceptable behaviour and the threshold to »das Volk«. Jakob is marginalised because he ultimately regards »das Volk« as immoral. His movements, his position, are determined by a stern avoidance of promiscuity, an extreme conscientiousness, a force that appears to draw him towards gates and doors but does not allow him to pass through. His movements have more to do with morality than functional need.

So far we have looked at recurrent elements of Jakob's spatial presentation and seen how these relate to the other aspects of the Novelle. The old musician is systematically associated with the vertical dimension, and more specifically with height. In the horizontal dimension his movements are severely restricted. His characteristic position is at identifiable sides of spaces: his normative form of movement a progression towards these boundaries followed by a period of waiting (and a return to his point of departure). His lateral and vertical positions were contrasted with those taken up by other characters. Grillparzer, it was concluded, systematically uses spatial attributes as part of the narrative process. These typical forms of behaviour within space were then interpreted. Space possesses a symbolic dimension. Height and sides were seen as forms of aloofness from established social norms. The demarcations were seen on the one hand as gates to society and Jakob's failure to cross them a pantomime in which he detaches and distances himself from »das Volk«. These

boundaries also appear to possess a moral dimension. Jakob refuses to cross them on principle, regardless of whether anybody knows about it or not.

4.7

THE FESTIVAL

»In Wien« [37] Der Arme Spielmann begins, and with this Grillparzer establishes his geographical context, plunging the reader abruptly into his bustling metropolitan setting. The milieu is again authentic, an existing geographical location with a distinct identity: indeed, it is Grillparzer's home town. This geographical context is immediately narrowed as Grillparzer funnels down on the »Donauinsel«, that area in East Vienna where Jakob lives between the Danube itself and its canal. Every twelve months this island within the imperial capital is transformed into a public fairground, as the urban population celebrates the festival of St. Bridget:

»An diesem Tage feiert die mit dem Augarten, der Leopoldstadt, dem Prater in ununterbrochener Lustreihe zusammenhängende Brigittenau ihre Kirchweihe« [37].

A shift in perspective then follows as the narrator takes his readers back to the walls of Vienna, escorting them from this point on their annual migration to the temporary utopia. As in the depiction of Jakob's room, two techniques coincide to establish the narrative landscape: following the initial specification of his spatial parameters and the subsequent concentration on the main scene of the action⁷⁰, human movement is enlisted as a medium of corroboration. Cross-references and a fixed itinerary combine to lend Grillparzer's topography tension and definition.

This landscape is every bit as compartmentalised as Jakob's room. Grillparzer presents a town with clearly marked boundaries; an island with four constituent parts - the Leopoldstadt, Prater, Augarten and Brigittenau. The island itself lies outside the city of Vienna. The

⁷⁰ Brinkmann on funneling: »Vom Weiten ins immer Engere hat die Einleitung geführt«, op. cit., 99.

journey is punctuated, an excursion via set staging-posts: the Viennese move from one juncture to another on the way from their homes to the Brigittenau. The reader is introduced to various gates, bridges and causeways which the revellers have to pass if they are to reach their goal. This trek has all the trappings of a military advance. The city gates provide the first impasse:

»An den Toren der Stadt wächst der Drang. Genommen, verloren und wiedergenommen, ist endlich der Ausgang erkämpft« [37].

The bridge to the »Donauinsel« is the next obstruction to be overcome:

»Aber die Donaubrücke bietet neue Schwierigkeiten« [37].

Then, »auch hier siegreich« [37], the expedition surges on, only to be forced to halt time and again on its way to the Brigittenau, whose trees metaphorically mark the shore of the festival: »Die ersten Bäume des Augartens und der Brigittenau werden sichtbar. Land! Land! Land!« [38]. At this point, with the journey's »Hauptschwierigkeiten« [39] behind him, the narrator discards his anonymity by walking into the Novelle and accompanying the reader past one final hurdle:

»Hier ist nur noch ein, wenngleich der letzte Kampf zu bestehen. Ein schmaler Damm, zwischen undurchdringlichen Befriedungen hindurchlaufend, bildet die einzige Verbindung der beiden Lustorte, deren gemeinschaftliche Grenze ein in der Mitte befindliches hölzernes Gittertor bezeichnet« [40].

This narrow »Verbindungsweg« at the festival gates provides the most demanding challenge of all:

»An gewöhnlichen Tagen und für gewöhnliche Spaziergänger bietet dieser Verbindungsweg überflüssigen Raum; am Kirchweihfest würde aber seine Breite, auch vierfach genommen, noch immer zu schmal sein für die endlose Menge« [40].

It is at this stage that the narrator encounters the Spielmann.

The musician's relative positions at the festival are utterly consistent with the portrayal seen so far. He is standing physically higher than everybody else, »am Abhang der erhöhten Dammstraße« [40]. In doing so he belongs to »das seitwärts am Wege Befindliche« [40]. The lateral association is underlined by the fact that the narrator »war...in einiger Entfernung auf den Seitenabhang des Dammes

getreten« [41] in order to be near him. Jakob is also at a demarcation in space, »am Ende des Augartens« [39] at the »gemeinschaftliche Grenze« [40] with the Brigittenau.

Jakob's movements here, like his position, also conform to his normal pattern. He does not actually reach the festival but waits »an den Propyläen« [40] before turning back for home. He delays his »Heimkehr« one further time to play for some children - »in d(er) Nähe des kleinen Türchens..., das aus dem Augarten nach der Taborstraße führt« [42] - and it is here that the narrator speaks to him.

Both Jakob and »das Volk« are associated with the topographical category of »Grenzen«⁷¹. Yet the contrast in their relative movements could hardly be starker. The journey undertaken by the people could scarcely be more demanding and arduous. The boundaries that confront »das Volk« constitute almost insuperable barriers, tormenting the festival-goers into an »immerwährendes Anhalten« [38]. Their passage is »gehemmt« [38]. Indeed, they are »sich selber hemmend« [38] as they converge on the festival site proper. And yet the people march on undeterred by whatever may stand in their way, completing each stage of the trek in turn, successfully crossing each of the »Grenzen« in their military assault on the festival grounds.

Jakob, by contrast, inexplicably comes to a halt again. Rather than going into the festival where the masses would have the opportunity of listening to him at their leisure, he stands in the very place where they are least likely to pay him any attention. Furthermore he then goes home at the very time when he could expect to earn the most money - this in spite of the fact that his hat is empty. He refuses to enter the festival or to negotiate the most fragile of impediments. For at this stage entering the Brigittenau is far easier than leaving it. A delicate irony places the old musician in the middle of the teeming throng at the Novelle's outset. The depiction of the festival with which Grillparzer opens his Novelle therefore sets Jakob's space and his movements into the highest possible relief and initiates an antithesis of the type already seen in Stifter's Der Hochwald and Gotthelf's Die

⁷¹ »Bezeichnender Weise sind die Hauptstationen auf dem Rückweg des Spielmanns ausdrücklich hervorgehobene Grenzstellen«. Hoverland, op. cit., 65.

Schwarze Spinne. Jakob's alienation from the people of Vienna is reinforced by and conveyed in their contrasting forms of movement.

The carnival is a genuine people's festival, a gala attended by everybody: »die schreiende Weiber- und Kinderbevölkerung« [38]; »weinerhitzte Karrenschieber« [39] and by the young maids who comprise »die Obskuren« [39] of society. It is »ein eigentliches Volksfest, wenn je ein Fest diesen Namen verdient hat« [37], a feast of pleasure in which the main beneficiary is »das arbeitende Volk« [37]. But while the narrator lists the separate social groupings that participate in the festivities, he is at equal pains to stress the egalitarian nature of the celebration. Nobody enjoys special privileges here, not even »die geputzten Damen« [38] with their »Holsteiner Rappen« [38]. The rich can only attend this annual treat if they temporarily relinquish their social position: »wenn Vornehmere dabei erscheinen, so können sie es nur in ihrer Eigenschaft also Glieder des Volks« [37]. Whoever chooses to attend is temporarily absorbed into a »Menschenmasse, die sich hart vor ihnen öffnet und hinter ihnen schließt« [38]. Inherent social divisions, differences in status, class, profession, sex and age are all suspended as the social infrastructure dissolves, »der Unterschied der Stände ist verschwunden« [37] and »das Volk« is transformed into one heaving mass of uniformity.

The space presented in the opening of Der Arme Spielmann therefore reflects the festival as a sociological phenomenon. The masses, rich and poor, high and low, then pass through the festival gates, as if doing so proves their commitment to society as a whole. But whereas everybody else is able to overcome this »Verbindungsweg« and the other barriers, Jakob does not. He waits at the gate and in lingering outside the festival effectively stands outside the people. Whereas »das Volk« conquers apparently insuperable obstacles Jakob can neither force his way through a glass door nor step over a chalk line. Social and spatial demarcations are simultaneously suspended, lose their significance at this festival, as the various social strata and the landscape coalesce in a supreme, overriding unity⁷².

⁷² Similarly the »Korbwagen« [37] were allowed into the suburbs for the only time in the year, as the diverse »Pferde- und Kutschen-Atome sich zu einer kompakten Reihe verdichten« [38].

A spatial code can therefore be discerned in Der Arme Spielmann. The old musician's socially and spatially isolated condition is reinforced by the complete antithesis that Grillparzer presents at the beginning of the Novelle. There is a direct logic in Der Arme Spielmann: whoever wants to be part of »das Volk« has to overcome the obstacles that space places in his path. The less movement across space, the greater is the segregation of the people and the more extreme the estrangement of the old musician. Within the fiction of Der Arme Spielmann movement across space connotes social integration. In the Novelle's opening description a social condition is therefore mapped out, a condition which gains in significance retrospectively in the light of Jakob's alienation. In the image of »die mit dem Augarten, der Leopoldstadt, dem Prater in ununterbrochener Lustreihe *zusammenhängende* Brigittenau« [37] Grillparzer depicts spatially that public phenomenon whereby social barriers and distinctions dissolve and the union of »das Volk« is achieved.

The carnival also possessed a moral dimension, both in historical reality - according to Backmann, »bewegliche Klage setzt ein, daß die unteren Schichten, so unbeaufsichtigt, immer ungezügelter werden. Von Extravaganzen und kleinen moralischen Auswüchsen hören wir schon 1838«⁷³ - and in Jakob's perception of it. His movements there also gain moral significance as he turns in repulsion from mass pleasures, refusing to have any contact with the dubious joys on offer there -

»ich...halte es auch nicht für recht, andere durch Spiel und Gesang zu einem solchen widerlichen Vergehen anzureizen« [43]

- and rejects the festivities as a kind of pagan rite. However, there is also a more general ethical aspect to the depiction, for the opening scene also places the Novelle within its broader political context. The narrator's admiration for the people appears disconcertingly perilous in a climate which had seen Turnvater Jahn's imprisonment for alleged demagoguery. Indeed, for somebody who »hatte (s)ich dem Zug der Menge hingegeben« [40], public affirmation of the »Volk« as the highest

⁷³ Backmann. HKA, Abt. 1, Band XIII, 331.

authority [39] must be seen as an act of extreme political recklessness in a state as repressive as Metternich's Austria. Furthermore, in its egalitarianism the social hierarchy not only appears to be negated at the carnival, but seems to be on the verge of overthrow. The poor no longer have to work at this »saturnalisch« [37] festival, an analogy to the Roman revelries where the slaves too were released from their bonds. The rich find themselves being »begafft, bedauert, bespottet« [38]. The atmosphere is one of conflict, the imagery military - the scene is dominated by »Bürger und Soldat« [37] - an echo of revolution. Indeed, the military appears to have defected to the masses. It is a picture of social unrest, of mobs roaming the streets, of upheaval and danger -

»Da entsteht Aufruhr in der gutmütig ruhigen Stadt. Eine wogende Menge erfüllt die Straßen. Geräusch von Fußtritten, Gemurmel von Sprechenden, das hie und da ein lauter Ausruf durchzuckt« [37]⁷⁴

- and as Grillparzer almost certainly penned this section in the immediate aftermath of the 1830 revolution, then the analogy to insurgency must be viewed as conscious. »Ein neu Hinzugekommener fände die Zeichen bedenklich« [37], the narrator comments. And even if appearances may be deceptive - »Es ist aber der Aufruhr der Freude, die Losgebundenheit der Lust« [37] - the fact remains that the »Volksfest« which was prohibited in 1848 for security reasons has all the symptoms of a popular revolt⁷⁵. The frustrations brought about by popular suppression take shape in the discontent of those trying to reach the festival.

The political innuendo of Grillparzer's portrait of »das Volk« has been examined by various critics. For Roland Heine the Novelle is one »in der von der ersten Seite an die Revolution...präsent ist«⁷⁶ while for

⁷⁴ »Aus dem Kontext gelöst, könnte man diese drei Sätze für die Beschreibung eines Kampfes um die Tore einer bedrängten Stadt halten«. Krotkoff, Hertha: »Über den Rahmen in Franz Grillparzer's Novelle Der Arme Spielmann«. In Modern Language Notes (85, 1970), 345-366, 348.

⁷⁵ Grillparzer's draft version - which had the festival starting on July 24th, the week of the uprising, and attached the phrase »aus bewegten Ländern« to »Ein neu Hinzugekommener« - reinforces the analogies to a revolution that had effectively passed Vienna by.

⁷⁶ Heine, op. cit., 651. Compare also »In der Schilderung des Volkes flicht Grillparzer jene Gedanken ein, die seit der französischen Revolution des Jahres 1789 eine immer gegenwärtigere Sorge im

Brinkmann »ist etwas von den gärenden Kräften und Trieben der Masse zu ahnen, von den Möglichkeiten einer Revolte der sozial Niedergestellten gegen die Oberschichten...Von der fröhlichen Herrschaft des Volkes bei diesem Fest...bis zur ernsten Tyrannei des Pöbels mag der Weg kurz sein. Das lag zu der Zeit, als die Erzählung entstand, in der Luft für den, der hellhörig war«⁷⁷. In the image of the rebellious hordes advancing through the streets, overcoming apparently overwhelming odds time after time, bursting through gate after gate whatever the odds, Grillparzer appears to be portraying the symbolic storming of a Viennese Bastille. The Brigittenau is taken, the barricades overcome, and the people enter their »pays de cocagne« [38] triumphant. The old order is destroyed and the poor people of Vienna liberated, at least for the duration of the festival, as movement also comes to reflect political change.

In this context Jakob's function and purpose at the festival are more precise. He goes beyond mere non-participation by trying to stop other people being corrupted by it, hoping that some of the passers-by will follow his example by waiting at the gates and benefit from his educative music. This self-appointed and hopelessly unsuccessful guardian of public morality, whose own »Faden« prevents him from participating in the »Losgebundenheit der Lust«, is standing at the entrance trying to hold back the inexorable revolution as it storms towards its goals. The old pedagogue acts as a »musical missionary«⁷⁸, a bastion against the spiritual decline of the people, a charitable foundation dependent on donations from public funds. In standing at the threshold of this July fair with his »altes Rüststück« [54] the servile and insignificant little musician is trying to uphold society, a pathetic hero standing on moral sentry-duty at the gates of Vienna's own Bastille⁷⁹. But this symbolic gesture is futile; only his »Heiterkeit« [41] is »unbesiegbar« [41]. »Der letzte Kampf« [39] cannot be won.

politischen Alltag darstellen: Gewalt und Macht der Masse, Zerstörung der bestehenden Ordnung als drohende Gefahr, sobald die Eindämmung durch Tradition zerbricht«. Krotkoff, op. cit., 364.

⁷⁷ Brinkmann, op. cit., 88-9.

⁷⁸ Birrell, op. cit., 565.

⁷⁹ The military imagery is reinforced by the phrase »als Einer der heimkehrt« [41], a »Heimkehrer« being a term traditionally applied

The description of the festival possesses one further dimension. Grillparzer's military and revolutionary terminology in this opening description is drawn together by the metaphor of water. On the one hand the festival-goers are delayed and hindered by the Danube, only gradually edging their way towards and over the bridge that joins the »Donauinsel« with the main part of the metropolis. On the other Grillparzer creates an identity between the two by presenting the populace as a river itself as it flows insistently towards its destination:

»Eine wogende Menge erfüllt die Straßen...der Strom des Volkes, der Eindämmung der Brücke entnommen, ein weiter tosender See, sich ergießend in alles deckender Überschwemmung« [37].

These two rivers, now intertwining, now striving inexorably towards their common goal - »der breite Hafen der Lust« [38] - thrust on, ever-threatening to burst their banks in a sinful but joyous flooding of the imperial capital:

»Auch hier siegreich, ziehen endlich zwei Ströme, die alte Donau und die geschwellenere Woge des Volks, sich kreuzend quer unter- und übereinander, die Donau ihrem alten Flußbette nach, der Strom des Volkes,...ein weiter tosender See...« [37].

The allusions of Grillparzer's description would have been obvious to his readers, the image of the flood being an archetypal Restoration metaphor for revolution and military incursion⁸⁰. For Stifter the Roman Empire became »eine Beute wilder Völker..., die es mit ihren Scharen überschwemmten«⁸¹. Austria's fate was similar, being vulnerable to those »Völker..., die uns überfluten und zerstören könnten, wie die Römer von den Deutschen überflutet worden sind«⁸². Similar imagery can also be found in Grillparzer's writings. He portrays Napoleon's conquest of Austria as a flood -

to soldiers returning from war. Compare also »Exercitium« [45], originally a military exercise.

⁸⁰ Compare Krotkoff: »Daß das Bild der destruktiven, elementaren Gewalt des Wassers als Mittel zur Darstellung des Wesens einer Revolution weder neu noch besonders originell ist, braucht nicht betont zu werden«, op. cit., 352.

⁸¹ Stifter, Adalbert: Sämtliche Werke, herausgegeben von August Sauer (Prague, 1901-40). Abt. 3, XVI, 117.

⁸² ibid., 116.

»Durch mancherlei Unglücksfälle bis ins Innerste erschüttert, stand Austria da, verheert waren seine Fluren, verödet seine Dörfer, von Feinden überschwemmt sein Gefilde«⁸³

- while in Ein Bruderzwist in Habsburg we hear that »Pöbelherrschaft heißt die Überschwemmung«⁸⁴. Like the images of water and »Volk«, those of the insurgency and the flood also intertwine, reinforcing the imagery of revolt, military intervention and political instability. As »der Strom des Volkes« courses its way towards the Viennese citadel it conveys the thrusting revolutionary impulse that was soon to overturn the status quo and lead to Metternich's removal from power.

Here again the function of the boundaries on the way to the festival is highlighted. The bridge is not only a boundary and crossing-point, it also functions as a dam. »Der Eindämmung der Brücke entnommen« [37], the people sweep on, only to be held up by the final hurdle, the »Dammstraße« [40] constructed by Joseph II to prevent the Danube flooding the »Donauinsel«. It is here that the Spielmann has taken up position. This pious conservative becomes or upholds the moral dam against the tide of corruption and revolution, trying to preserve society and prevent »das Volk« from sinking in its own diluvian flood⁸⁵. Jakob may appear as a street musician at the festival, but his fundamental purpose is something completely different. He is there as a pedagogue, a moral saviour trying to stop the people from drowning in the sinful deluge. He fails because he cannot dam the river and stem the tide.

Those patterns in Jakob's movements which were identified earlier find corroboration in his portrayal at the festival. He turns back, fighting his way through the crowds. He distances himself both vertically and horizontally from the immoral masses. His music - which is scorned at the festival - mirrors the disjunction of »Innen« and »Außen«, as does his failure to enter the »Außenraum« of the Brigittenau. His standing at the gates might indicate an interest in

⁸³ HKA, Abt. 2, VI, 7.

⁸⁴ Ein Bruderzwist in Habsburg, HKA, Abt. 1, VI, 262, line 1578.

⁸⁵ In Stifter's Brigitta the heroine and her former husband also plan the »Ordnung und Einschränkung des Donaustromes« Stifter: Werke und Briefe. Historisch-Kritische Gesamtausgabe. Herausgegeben von Alfred Doppler und Wolfgang Frühwald (Stuttgart, Berlin, Cologne, Mainz, 1978-), Volume 1, 5, 464.

architecture, that at the »Grenze« both his extremism and - together with his position at the side - his marginalisation.

The depiction of the festival provides the most coherent statement of Grillparzer's spatial and social symbolism. This »eigentliches Volksfest« [37] appears as a complex symbol for society at large, a metonymy for »Volk« from which Jakob - spatially and metaphorically - distances himself. As such the causeway to the Brigittenau literally becomes the gate to »das Volk«. In refusing to walk along the »Verbindungsweg« at the end of the Augarten, Jakob demonstrates his rejection of common values and his tolerance of the alienation that this inevitably entails. Jakob's inability to bring »Inneres« and »Äußeres« into a fruitful relationship - his failure to »verbinden« - finds its ultimate expression in his behaviour at the opening of the Novelle. Nobody tries to stop Jakob crossing this threshold - for everybody is welcome at the celebrations. His failure is ultimately voluntary.

Grillparzer's Novelle does not communicate solely on a conscious level. A story is told and action, development, characterisation and symbolism are partly, indeed predominantly, communicated directly. But Grillparzer also embeds additional strata of significance within his text through a consistent use of allusions and systematic employment of imagery. Jakob's association with the vertical dimension is, for instance, rooted not only in his physical location but also in his language and the other terms applied to him and his environment. The word »höchst« occurs four times in the Novelle, characterising his music - which is »höchst holperig verbunden« [47] -, his room - which is »höchst elend« [48] -, his bed - which is »höchst sorgfältig...gedeckt« [48] - and his dress, which is »höchst reinlich« [50]. The story is not related purely through an overt narrative process but also through a subconscious and subliminal use of associative metaphor - metaphor which sometimes points to a deeper or additional level of meaning and therefore assumes part of the narrative function. The water imagery also possesses a hidden function here, pointing to the moral and political implications of the festival and defining the old man's response. As ever in Der Arme Spielmann, the narrative appears to say more than the narrator.

Since Ernst Alker's seminal article of 1926 most critics have seen this initial section of the frame in relation to the description of Jakob's death in the concluding segment. A cursory comparison appears to suggest a broad contrast between the two parts. If the mood of the opening is one of unbridled joy, the end is marked by unparalleled grief and guilt - the squeals of happiness in the opening finding their counterparts in the ubiquitous tears of the conclusion.

But the web of references is more complex. A threatening atmosphere pervades both sections: »Beide Teile des Rahmens und die Binnenhandlung werden...thematisch verknüpft und es wird auf sprachlicher Ebene ebenso ein Kreis gezogen wie in zeitlicher Hinsicht. Trotz zweier Bildbereiche wird der Stimmungswert kaum verändert; Angst, Unsicherheit, Bedrohung sind Gefühle, die durch beide Schichten erregt werden sollen«⁸⁶. Numerous motifs from this prelude also find echoes at the end. The narrator's avowed purpose - he visits the flooded Leopoldstadt in order to make a donation to the victims of the disaster [78] - recalls the financial contribution he made to the musician at the beginning [42-3]. The boys' contempt for Jakob's music at the festival [42] anticipates the irreverence of Barbara's son who leans on his coffin [80]. Barbara's arguments with the undertaker and her children [80] evoke the »Zank, Geschrei« [38] of the opening, the »Trauergeläute« [78] of the funeral the cripples' painful music at the festival gates [40-1]. These parallels also permeate the description of space. The narrator's movements, for example, are essentially the same in both scenes, his expedition to the festival seeming to point forward to his equally demanding journey to the old man's garret. Jakob's funeral procession [80] echoes the caravan of people and coaches on the way to the festival [38-9]. The relationship between the two sections of the frame extends to a counterpoint of both correspondences and contrasts, in Alker's original formulation an »antithetische Parallelität«⁸⁷.

⁸⁶ Krotkoff, op. cit., 352.

⁸⁷ Alker, Ernst: »Komposition und Stil von Grillparzers Novelle Der Arme Spielmann«, in Neophilologus (11, 1926) 15-27, 21. For Browning »the closing frame is essentially a reversal of the opening one«, op. cit., 233. For Liedke »practically every detail of one part

However, it is the dominant image of water which forms the most striking parallel and gives the frame its most powerful coherence. If the Novelle opens with the metaphor of the »Strom des Volkes«, it is the real flood that dominates the end. Like the »Strom des Volkes« the real Danube bursts its banks at the end of the Novelle - »Die Umgegend der Gärtnergasse war zum See geworden« [78] - drowning the inhabitants of the »Donauinsel« and culminating in the old musician's death. The symmetry of the narrator's movements in both sections is therefore underscored by the watery environments in which they occur. A sequence of graphically nauseous images accompanies the latter portrait - »an die Gitterfenster angekrallt verunglückte Bewohner« [78]; »Im Torwege eine Reihe von Leichen...« [78], a further echo of the row of cripples at the carnival gates; »in den Straßen zerbrochene Schiffe und Gerätschaften, in den Erdgeschossen zum Teil noch stehendes Wasser und schwimmende Habe« [78] - as Grillparzer embeds his Novelle in this real event, investing it with historical authenticity and anticipating the techniques of the Naturalists half a century later. The water imagery of the opening therefore both enhances the formal symmetry and points forward to the action of the end, charging it with a gruesome significance⁸⁸.

During the flood the authorities are completely overrun. The Leopoldstadt is cut off, the roads are no longer »gangbar« [78] as normal services break down for the »Abgeschnittene« [78] living in the area. Mothers and children are wandering the streets, people don't know where the rest of their families are. Only a few of the corpses have been brought together to one location, and there is nobody to register the deaths or remove them:

»es fehlte eben an Zeit und Beamten, die gerichtliche Konstatierung so vieler Todesfälle vorzunehmen« [78].

corresponds antithetically to a detail in the other«, op. cit., 9. Silz has spoken of a »symmetrical correspondence« and »antiphonal balance of motifs«. Realism and Reality. Studies in the German Novelle of Poetic Realism (Chapel Hill, 1954), 69.

88 Compare Politzer, Heinz: Franz Grillparzer's Der Arme Spielmann (Stuttgart, 1967): »Im Gesamtzusammenhang der Erzählung, diese strömenden Fluten des Anfangs auf jene anderen Wassermassen vorausdeuten, die, am Ende des Textes, über eine Wiener Vorstadt hereinbrechen...beide Male scheint den Erzähler die Flut anzuziehen, die ihn bedroht«.

In the revolutionary tide that breaks through gates, forcing its way into the Brigittenau, Grillparzer provides a foretaste of the disruption to society and breakdown of order that occurs when the streets are flooded in reality. In both cases society collapses and »das Volk« is abandoned to the mercy of the elements. Imagery and reality in Der Arme Spielmann are inextricably interwoven as the carnival functions as a kind of overture, airing the main themes of this musical Novelle - themes which resurface in subtle modulations at its obliquely tragic finale.

If the imagery of the introduction anticipates the reality of the final disaster, so Jakob's actions during the two breakdowns of order also coincide. Here too he is presented as moving in the opposite direction to »das Volk«. Jakob doesn't have an axe at the beginning but he does have his violin - his »altes Rüststück« [54]. The narrator initially donates a »Silberstück« [42], which presumably amounts to a few guilders - the sum which Jakob rescues for his landlord. Both excursions from his room may not have been a complete waste of time, but effort and result, cost and gain, stand in the grossest disproportion: on each occasion Jakob descends into a flood for the sake of a negligible amount of money⁸⁹. The »Aufheben und Niedersetzen des Fußes« [40] seen as he marks time may even prefigure his ascent and descent of the stairs during the real flood.

An intricate pattern of parallels and antitheses can therefore be established between the two sections of the frame. In the opening we see Jakob trying to protect the world from the »alles deckender Überschwemmung« [37] of the people. At the end Jakob does the same, this time with the real flood. The two scenes become reflections of one another - mirror images through the symbolism of the flood and Jakob's actions, inverse images in that joy is replaced by grief and tragedy, rhetoric by reality. The concluding frame recapitulates the opening, reiterating its imagery and motifs while largely reversing the tone.

⁸⁹ The two interrelated episodes are also linked by children. During the flood of the Leopoldstadt Jakob goes down into the water to save his landlord's progeny: »Als aber das Wasser kam und er die Kinder schreien hörte« [79]. During the carnival he plays for the frustrated boys who are also shouting: »"Einen Walzer spiel!", riefen sie« [42].

Within this context Jakob's death becomes the mirror image of his life, a poignant symbol of the fate of the misunderstood artist in the bustling change of Biedermeier Vienna.

In her study of the Spielmann's psychology Ursula Mahlendorf argues that Jakob's future actions consist of a pathological obedience to his dead father's instructions. He »internalizes his father's demands and obeys them to the end of his days«⁹⁰. But there is also an alternative explanation. Jakob cannot distinguish between »innen« and »außen« either - between both honesty and deception and image and reality. In this respect his behaviour during the real flood can be seen as deriving its logic from Grillparzer's imagery. Jakob may not be able to respond appropriately when the armageddon of the opening frame becomes reality, seeing himself as going down into the water to save the world from a rising tide of immorality. In the context of the narrator's description of the annual deluge as a popular uprising, Jakob may be attempting to preserve the status quo and rescue the children both from the revolution and »das Volk«. Jakob appears to be re-enacting that moral rescue that he attempted and failed to achieve in the opening scene, indeed which he has attempted and failed for the whole of his life. The musician's »absurd« death may therefore gain its validity from his moral crusade, his fatal descent into the water a fitting symbol of his musical martyrdom. On this occasion Jakob is successful, an act of »Wiedergutmachen« [42] for the rest of his life.

In this context, Jakob's behaviour at the end can be seen as a negation of what he sees at the festival. Image or reality, Jakob's response is the same. He isn't aware of any discrepancy between »innen« and »außen« and therefore takes things at face value rather than basing his behaviour on the inherent sense. And as such the landscape that Grillparzer creates is space in which symbolic meaning is more persuasively present than physical considerations.

The argument can be extended further. Reeve has pointed out the connection between Jakob's movements and his relationship with

⁹⁰ Mahlendorf, Ursula: »The Poor Fiddler: The Terror of Rejection«. In Bernd: NDIC, 111-132, 121.

Barbara. In leaving his room to rescue the children Jakob is disobeying Barbara's parting command »Bleiben Sie« [75]⁹¹. It is, however, equally appropriate to see Jakob's movements as a different form of obedience. For his behaviour generally appears as a negation of what he sees at the riotous carnival. His general withdrawal towards »sides« may derive its logic as a withdrawal from the corrupt masses he sees at the festival, while his vertical movement generally may be seen as a further sign of this abstention.

However, it is his »stopping« - the fact that he always comes to an unexpected halt - that gains its clearest meaning from the festival. For in a Novelle in which immorality generally takes the form of unrestrained movement forward - »(da)s Unaufhaltsame« - and morality a retreat - »Die Unordnung...nimmt ihren Rückzug durch die Türe« [49] - Jakob's recurrent »Heimkehr« must be seen as an exhibition of purity.

But this recurrent demonstration on Jakob's part - his utterly restricted movements - possesses a still more coherent historical dimension. For at a celebration in which a state of political suspense is reflected in a spatial image, and every step forward brings man nearer revolution -

»Endlich, wie denn in dieser Welt jedes noch so hartnäckige Stehenbleiben doch nur ein unvermerktes Weiterrücken ist, erscheint auch diesem status quo ein Hoffnungsstrahl« [38]

- Jakob refuses to take one pace more than is utterly necessary. Throughout his life he replaces »unvermerktes Weiterrücken« with a conscious »hartnäckige(s) Stehenbleiben«. Jakob's refusal to cross boundaries like the chalk-line or the glass door therefore also amounts to a political statement. The movements of this »totalen Privatmenschen« and »idealen Untertans des Regimes Metternich«⁹² amount to symbolic affirmation of the status quo and a demonstrative rejection of revolution.

The fiddler does not only wait at »Grenzen« to stop people entering the corrupt realm of the masses. His »erneutes Stillestehen« [40] and subsequent »Rückzug« home indicate a broad affirmation of his conservative ethics. The old man who cannot

⁹¹ Reeve, op. cit., 47.

⁹² Alewyn »Grillparzer und Die Restauration«. In Alewyn: Probleme und Gestalten (Frankfurt, 1974), 281-298, 293.

distinguish between image and reality continues to live a life whose logic is inherent in its personal associations. His movements constitute a political ballet in which he rejects the imagery of the »Volk(sfest)« and therefore the urban populace as a whole.

Overtones of art and the creative process also permeate the two floods. The author's own creative instability, the serial vacillation between frustration and uncontrolled energy - »Heute Eis, morgen in Flammen. Jetzt geistig und physisch unmächtig, gleich darauf überfliegend, unbegrenzt« - finds an emphatic echo in the »Eisgang« [78] followed by the unexpected thaw and »Überschwemmung der niedrig gelegenen Vorstädte« [78] at the end of the Novelle. In this context the opening scene, the symbolic flood at the carnival, also embraces resonances of art. »Strom« becomes a metaphor for creative inspiration. The jubilant »Ausbruch« of the people through the city-gates reflects the exultant »Ausbruch eines überfüllten Schauspielhauses« [39]. Indeed »Ausbruch« and »überfüllt« sustain the water imagery which fuses together the diverse levels of narrative and metaphor and cements the link between the masses and their pleasure.

The positions of the narrator - »bereits auf klassischem Boden« [40] - and of Jakob - away from this classical »Mitte« - also reflect aesthetic criteria. The narrator's allegiance to the people, the fact that he has »(s)ich angeschlossen« [39] and »(s)ich...hingegen« [40], is also a statement of artistic intent, just as his failure to keep up with the »sich selbst Beifall gebender« [40] violinist indicates the difficulties this dramatist demagogue experiences in renouncing popular aesthetic criteria. The »dichter Menschenwall« [42] which separates them embraces both the remoteness and polarity of these two opposites in the artistic spectrum, a reminder that »de(r) Zug der Menge« [40] is both a social and aesthetic category.

Jakob's position at the side here expresses his deviation from aesthetic norms, his failure to pass along the all-important »Verbindungsweg« [40] - »die einzige Verbindung« [40] to the festival - symbolising not only his exclusion from the populace but also the failure of his music. Jakob not only stands outside the people; his music is inaccessible to the masses. It fails to reach the »Volk(sfest)«. In this

context his movements can be seen as an allegory of his artistic failure. Indeed, it is his moral »Rückzug« and political »Stillestehen« in the service of the state that prevents this artistic release, stops him from converting artistic desire into effect and from achieving the necessary »Verbindung« [40]. In this context the »Jubel der neu Ankommenden« [38] at the festival also becomes the exultation of an artist who has tasted popular success for the first time⁹³. Just as the whole work can be seen as a reflection of contrasting aesthetic programmes, so the opening scene of Der Arme Spielmann in particular can be viewed as an extended and complex metaphor for art, one in which Jakob's empty hat becomes the logical result of his failure to follow the »Verbindungsweg« to the »Volk«.

4.9 THEATRICALITY AND LITERAL SYMBOLISM

An authentic setting, action firmly embedded within both a concrete environment and historical context, logical causal structure, persuasive elaboration of motives - Der Arme Spielmann possesses all of these qualities. Numerous autobiographical motifs have even been woven into the narrative: a violinist who used to play in a restaurant where Grillparzer ate - »da kam häufig ein armer Geiger und spielte auf«⁹⁴ - evidently provided the model for the hero. Critics have generally ascribed a Realist coherence and plausibility to Grillparzer's tale and based their interpretations on this presumption. In some analyses the Novelle even ceases to be treated as a work of fiction, becoming »eines der furchtbarsten und schonungslosesten Geständnisse«⁹⁵ ever written.

Der Arme Spielmann does indeed succeed as a product of Realism. Even the occasional absurdities of a character who is »retarded beyond

⁹³ Jakob's art, like its performer, does not reach its audience. Like Jakob it »kommt nicht an« in the sense that they »keinen Anklang fanden« [77]. Compare: »seine inneren Intentionen erreichen nicht ihr äußeres Ziel, sie kommen sozusagen nicht an, wie auch umgekehrt die Welt draußen bei ihm nicht anzukommen, ihn nicht zu erreichen scheint«. Brinkmann, op. cit., 108.

⁹⁴ HKA, Abt.1, XIII, 308.

⁹⁵ Alewyn, op. cit., 291.

the possibility of taking on social responsibilities⁹⁶ gain credibility from the coherence of his portrayal: Jakob's general ineptitude and excesses allow Grillparzer considerable scope. From this perspective, space merely functions as an environment within which the characters move or, in Jakob's case, remain standing.

But, as has been seen, elements of symbolism also infuse the narrative. In a world in which the outside and metaphysical domains are often reversed, the concrete world often assumes the function of an »Inneres«. Jakob's movements reflect his failure to execute his intentions. The Spielmann's alienation is graphically and consistently illustrated in his environment. Other elements of space also convey meaning. The vertical dimension connotes religion, art and social status; the horizontal dimension the passing of time and change. Jakob's intolerance of change is communicated through his withdrawal to a vertical realm. The limitations he places on his movements reflect a logic that is established in the festival, a code in which motionlessness signifies affirmation of the status quo, movement forward dissatisfaction. The positions he takes up at the sides reflect a deviance from the corrupt norms of the society he inhabits, a refusal to participate in their revolution. A secondary level of meaning is therefore inherent in the Novelle. Jakob's position at the festival gates is both realistically legitimised and part of a coherently linear fiction. But it also becomes a statement of political persuasion and a comment on social acquiescence. Two complementary, interlaced dimensions of significance combine in a narrative, cemented by Grillparzer's associative imagery.

But this in no sense exhausts the delicate subtlety of Grillparzer's prose. The Novelle provides a veritable feast of echoes and resonances, many of which either enhance the narrative or even possess their own autonomous narrative function - disclosing a yet more complex stratification. This can be illustrated by one apparently insignificant scene. When the dramatist visits Jakob he walks into the room unnoticed by the old man, who is playing his violin by the chalk line. When he draws attention to his presence the following occurs:

»er nötigte mich zu sitzen, räumte auf, legte hin, sah
einigemal verlegen im Zimmer herum, ergriff dann plötzlich

⁹⁶ Thanner, Josef: »Causality and the Ideological Structure of Der Arme Spielmann. In Bernd: NDIC, 311-321, 310.

einen auf einem Tische neben der Stubentür stehenden Teller und ging mit demselben zu jener hinaus. Ich hörte ihn draußen mit der Gärtnersfrau sprechen. Bald darauf kam er wieder verlegen zur Türe herein, wobei er den Teller hinter dem Rücken verbarg und heimlich wieder hinstellte. Er hatte offenbar Obst verlangt, um mich zu bewirten, es aber nicht erhalten können« [49].

What is the significance of this theatrical episode? It certainly indicates a certain diffidence on Jakob's part, a comic embarrassment which might have been more appropriate at the festival. At the same time it recalls that orderly impulse that is first observed in his clothing, anticipating a propriety which ultimately prevents him from engaging in a lasting relationship. It also signals his poverty and isolation, for Jakob neither expects a visit, nor has he food to offer his guest. But above all this cameo points beyond his room to his relationship with society at large, not only highlighting the meanness of a community in which even his landlady refuses him the very commodity she must possess in plenty, but also his failure to achieve the social aims he sets himself. On this occasion Jakob leaves his room - as he does almost every day to play on the streets - only to return empty-handed. Indeed, as ever design and impact form diametrical opposites, his attempt to make his guest feel more comfortable resulting only in »Verlegenheit« [49].

The scene can also be interpreted from another perspective. Jakob's room is not only the place where he lives. It is also, as has been seen, a surrogate church. But no sooner has this association been established than it is discarded and the room is magically transformed into a restaurant. The narrator walks in of his own accord. The violinist standing »völlig und sorgfältig gekleidet« [48] in the room is a »Stehgeiger« - the traditional resident musician in Viennese restaurants. The customer then takes off his hat - indeed he drops it to gain the attention of the »staff«. The musician then becomes a waiter and, having shown the guest to his seat, goes out and returns with a plate, albeit an empty one. At the end of his story Jakob then reverts to the role of the musician and the satisfied narrator leaves the restaurant for home, depositing a tip on the table: »endlich hatte ich's satt, stand auf, legte ein paar Silberstücke auf den nebenstehenden Tisch und ging« [77-8]. Having firstly portrayed the room as a church Grillparzer transports the Novelle back to the scene of its inception. The dramatist becomes the customer and the protagonist both waiter and entertainer in

this humble establishment, as the professional artist joins the Spielmann for a working breakfast. Shifting roles and fluctuating realities shape both the narrative and setting of Der Arme Spielmann.

The symbolism can be expanded. For in a room in which flowers provide the only adornment - »im Fenster ein paar Blumentöpfe« [48] - the absence of fruit reminds the reader that this is Jakob's musical paradise. For if, as Browning has argued, Jakob symbolises man before the Fall from Grace, his room in the »Gärtnergasse« becomes just as much a Garden of Eden for him as the Brigittenau is for the revellers attending the festival. Jakob - who is understandably »wie vernichtet« [61] when suspected of stealing the grocer's fruit and who retreats from the festival before »die eigentliche Ernte« [43] begins - chooses to inhabit a sublime world without fruit, a world without temptation⁹⁷.

The few unobtrusive lines through which Grillparzer connects the narrator's journey to the Spielmann's story therefore draw together a number of threads, illuminate elements of symbolism, refer back to the Novelle's genesis and highlight Jakob's relations with his environment - whilst at the same time maintaining a veneer of realism. And yet ultimately this has nothing in common with realism. The scene forms part of an extended metaphor about food, one in which the room's sudden conversion into a restaurant becomes a projection of the narrator's motivations - specifically of his »anthropologischen Heißhunger« [41] - and Jakob's empty plate the expression of his fruitlessness, of his vain attempts to translate »innen« into »außen«:

»all diese Bemühung, Einheit in seine Leistung zu bringen,
war fruchtlos, denn was er spielte, schien eine
unzusammenhängende Folge von Tönen ohne Zeitmaß und
Melodie« [41].

His empty-handedness here becomes a graphic representation of the ineffectiveness of his music specifically and his life in general, of that discrepancy between »Absicht« and »Werk« that has led the rich politician's son to the humble garret at the perimeter of Vienna. Jakob's efforts bear no fruit as the empty plate recalls his empty hat

⁹⁷ Conversely, his liaison with the girl from the fruit and vegetable shop reflects worldly temptation.

and his »Fruchtlosigkeit« points through both his untainted innocence and his ineffectuality to that condition that makes his impact on a corrupt world meaningless. It is Jakob's »Fruchtlosigkeit« that prevents him both from participating in the world of man and from satisfying the narrator's appetite for dramatic material.

This scene can therefore be seen as an extended image, as a form of literal symbolism whose logic lies in the Novelle's theatricality. The author is sustaining different levels of narrative at the same time and camouflaging symbolism as realism and autobiography.

Echoes of this type of narrative technique can be observed throughout Der Arme Spielmann. The proverb »Essen und Trinken hält Leib und Seele zusammen« may provide the link between the musician's antipathy to food and his failure to translate intention into action. Jakob's inability to appreciate time, his timelessness, finds a visual echo in his missing watch⁹⁸. The plight of the poor is reflected in the heavy basket of vegetables carried by one of Jakob's neighbours, for the man is both physically and metaphorically »schwer beladen« [46]. The community has its hands full just to feed itself.

The strongest resonances of literal symbolism emerge from Grillparzer's use of movement and position. Jakob's insularity is conveyed by the fact that he lives on an island - the »Donauinsel« between the river itself and the Danube canal. The fact that he inhabits a »Querstraße« [46] - »Sich querstellen« translates into English as »to be obstructive« - graphically reflects his relationship to the masses. Barbara's decision to marry the butcher rather than Jakob is reflected in her position vis-a-vis the musician's coffin; the woman who had ignored the demands of her heart stands »an dem Kopfende« [80]. Similarly, in making his way home in the opposite direction to the masses heading for the festival Jakob is quite literally swimming against the tide, completing the circle of water imagery initiated in the identity of »Volk« and »Strom«⁹⁹. Again these scenes extend beyond realism to a form of visual pantomime which gains its significance from dimensions of

⁹⁸ »"Es ist noch früh am Morgen", fuhr er fort, wobei er in die Uhrtasche griff, in der sich freilich keine Uhr befand« [50].

⁹⁹ »Im wahren Wortsinn schwimmt er dabei gegen den Strom«. Von Matt, op. cit., 148.

literal symbolism. »An dem Kopfende« is the position taken up by somebody who has seen reason; in a »Querstraße« the appropriate location of somebody who struggles against the stream of time; on an island the logical home of a recluse.

Jakob's perpetual waiting, his refusal to embrace a future, is also conveyed by his standing at doors. His position conveys a commitment to something that is about to happen, to events which - in standard German - »vor der Tür stehen«. The narrator moves away from the crowds at the festival and approaches Jakob - »ich war ganz nahe zu ihm getreten« [42], as physical proximity conveys spiritual affinity, distance in space intellectual reserve. »These outward occurrences reflect, it would seem, an inner situation...The original intention is forgotten and has turned into its opposite, and the external reversal of direction stands as a visible sign for the internal reversal«¹⁰⁰.

Jakob's opening statement in the Novelle - »Sunt certi denique fines« [41] - also finds literal expression, both in the demarcation in this artist's atelier and in his general behaviour vis-a-vis spatial »Grenzen«. Indeed, his movements within the Novelle as a whole can be viewed as a literal affirmation of the dictum. For Jakob everything does have its limits, and these are very restricting.

Similar symbolism has been identified in the positions of »Mitte« and »Seite«. The portrayal of the butcher, gardener, Barbara and the narrator in the relative centres of spaces reflects the two meanings of »Mitte«. All of these - the dramatist who writes for the people, the butcher whose success reflects the fortunes of the emerging bourgeoisie, the gardener who as one of the »ordentliche(n) Leute« [46] rejects Jakob's music, and Barbara who ultimately settles for the security of social respectability - possess a resolute commitment to society. People stand in the middles of spaces as an expression of their contentment with normality. The spatial position comes to reflect the social mean that these characters incarnate - a safe if not always happy medium. Position indicates value, and proximity expresses allegiance.

This same concealed spatial symbolism also underlies not only the characters' positions but also Jakob's perception of their movements. In the context of the Novelle movement for Jakob possesses ethical

¹⁰⁰ Liedke, op. cit., 7-8. Compare also Hoverland, 64-5.

significance, with immorality appearing in the form of abandoned movement as the people on their way to the »Volksfest« quite literally embody »das Unaufhaltsame«¹⁰¹.

As we have seen, Jakob's extremism is not only reflected in the horizontal dimension. His rejection of norms is also conveyed by relative height. Again elements of literal symbolism can be discerned. Art is that »etwas Erhebende(s)« [43] with which both the narrator and the violinist sanctify their lives. The philosophical notion »das Hohe« becomes all but a synonym for art and religion in the theory of the day - »Die Kunst ist mir ein so Hohes und Erhabenes, sie ist mir...nach der Religion das Höchste auf Erden«, Stifter writes¹⁰² - and it is therefore characteristic of Grillparzer's theatricality and symbolism that people always have to look up at him when he is playing his religious music. Jakob lives on a physically elevated plane because he is prelapsarian man, man before the Fall. The scenes where Jakob and Barbara are divided by stairs are therefore rich with meaning. Barbara's position at the bottom conveys her allegiance to society, to the world of the »Volk« and its »Volkslieder«; Jakob's at the top to art and its religious origins. His position, in the literal symbolism of the Novelle, is on »den höchsten Stufen der Kunst« [43] and »auf der obersten Stufe« [59] of humanity, unlike the barbarians in the world below. But the price he pays is alienation from these »groben Leute« [49] and society in general, and this price - like the cost of Jakob's funeral - is for Barbara »zu hoch« [80]¹⁰³.

These stairs that lead to his room are therefore the domestic variant of the »Jakobsleiter« that he climbs on his daily »Heimkehr« from »das Volk«, the stairs he ascends to his own personal heaven to reach the »höchsten Stufen« of his spiritual art. Art and religion have

¹⁰¹ See above, page 168.

¹⁰² Stifter: Werke und Briefe. Historisch-Kritische Gesamtausgabe.
Herausgegeben von Alfred Doppler und Wolfgang Frühwald
(Stuttgart, Berlin, Cologne, Mainz, 1978-), Volume 2, 2, 9.

¹⁰³ The same symbolism is contained in the following lines from Ein Bruderzwist in Habsburg:

»Aus eigenem Schoß ringt los sich der Barbar,
Der, wenn erst ohne Zügel, alles Große,
Die Kunst, die Wissenschaft, den Staat, die Kirche
Herabstürzt von der Höhe, die sie schützt,
Zur Oberfläche eigener Gemeinheit,

their place at the top of this »ladder«. »The vertically ascending and descending notes Jakob plays on the violin are the angelic messengers which join Jakob with the divine presence«¹⁰⁴ as Jakob »ersetzt die Himmelsleiter seines alttestamentarischen Verwandten durch die Tonleiter«¹⁰⁵. The whole Novelle can be viewed as a pantomime in which »Mitte« signifies »norm« and »Seite« deviation, height »das Hohe« and »Bewegung« change.

There are yet further dimensions of narrative present within the Novelle - levels only accessible via the symbolism. A further analysis of some of the main scenes can draw out some of these connotations and attempt to reconstruct the Novelle's hidden plot.

Some of these aspects of literal symbolism and theatricality can be observed in Jakob's initial approach to Barbara. In his desire to acquire the music to Barbara's song, Jakob has brought some sheets of paper for the singer to lay her cakes on. There is an attempt at psychological motivation, for Barbara has already solicited paper for this very reason, a request turned down by the young clerk a few days earlier. On this next occasion Jakob leaves his desk and approaches Barbara who is standing on the landing at the top of the chancery stairs:

»Dann ging ich hinaus, zog mein Papier hervor, nahm mir ein Herz, und trat zu dem Mädchen hin, die, den Korb vor sich auf dem Boden und den rechten Fuß auf einen Schemel gestellt, auf dem sie gewöhnlich zu sitzen pflegte, dastand, leise summend und mit dem auf den Schemel gestützten Fuß den Takt dazu tretend. Sie maß mich vom Kopf bis zu den Füßen als ich näher kam, was meine Verlegenheit vermehrte. Liebe Jungfer, fing ich endlich an, Sie haben neulich von mir Papier begehrt, als keines zur Hand war, das mir gehörte. Nun habe ich welches von Hause mitgebracht und - Damit hielt ich ihr mein Papier hin« [57-8].

Bis alles gleich, ei ja, weil alles niedrig«.

HKA I, VI, 246.

¹⁰⁴ Lindsey, op. cit., 284.

¹⁰⁵ Bachmaier, Helmut: »Nachwort« to Franz Grillparzer: Der Arme Spielmann (Stuttgart, 1979) (Reclam edition), 66.

Jakob then explains the true purpose of his approach:

»Ich...sagte aber, daß ich eine andere Bitte hätte. Nu, allenfalls? sprach sie, mit dem Arm in die Handhabe des Korbes fahrend« [58].

A number of allusions appear to lie behind this episode. There is an element of literal symbolism. The phrase »einen Korb bekommen« means to have a request turned down, usually from a member of the opposite sex. The basket appears to be there as a form of defence, hence Barbara's reaction - she immediately reaches for it - when she hears of Jakob's »Bitte«. It appears that Jakob »hat sich einen Korb geholt« in that his desires seem likely to be frustrated. Again the significance of this image extends beyond this scene to Jakob's social failure in general.

The idea of »Hinhalten« - stalling - may also be present. Jakob's holding out of the sheets of paper may indicate the delaying tactics of a young man whose affirmation of the past is excessive - »Das Neue sollte auf den Platz, den das Alte noch nicht verlassen hatte« [51] - and who simultaneously wants to hold up his progressive exclusion from society.

But the scene gains its most coherent form if the reader ignores the words spoken and re-interprets the images seen. The young man summons up his courage, walks up to Barbara. She scrutinises him, as she is to do before indicating the possibility of marriage later¹⁰⁶. He then holds out the sheets of paper which Barbara had requested. This combination of emotions and movements - the uneasy approach, the suspicious examination, the nervous tendering of papers - is quite unmistakeable. Instead of »Papier begehrt« [58] we must read »Papiere verlangt«, rather than »Papier hin(halten)« [58] »Papiere vorzeigen«. This episode is a recasting of a scene scarcely uncommon in Metternich's police state, the inspection of the citizen's personal documents. The symbolism is confirmed by Barbara's position, on the top of the stairs and therefore at one of the »gates« to the »Volk«. Barbara - their chief representative - is the border-guard deciding who should have access to the new people's republic. Jakob is presenting his credentials to her, seeking entry to society through the medium of a »Volkslied«. On this occasion the »barbarian« grants his request. In this context the

¹⁰⁶ »Sie hob den Kopf empor, maß mich vom Scheitel bis zur Zehe und fuhr in ruhigem Tone fort« [70].

incident appears as a camouflaged image of Jakob's attempt to overcome his isolation. The visual image both illuminates the perversely unequal relationship between the Jakob and the grocer's daughter and places it within the broader political context.

The next stage of the narrative sees Jakob hesitating before collecting the sheet music¹⁰⁷. When he finally does go, he is hauled into the shop on suspicion of stealing fruit from outside. The symbolism here again is unmistakable. The young man who just requested admission to society is charged with trying to steal the hard-won fruits of the poor people's labour. After his »arrest« the young man faces an arduous inquisition by the revolutionaries. The young man who is later to inhabit his fruitless paradise is accused of being a sponging aristocrat who lives at the expense of the working population. Barbara then points to the »Volkslied«, a kind of temporary visa to society, but her still suspicious father threatens to revoke it: »Er hielt das schöne Papier zerknitternd in der Hand« [62]. The allegation is only dropped when Jakob's status - »ein Herr aus der Kanzlei« [62] - is established. The scene is ultimately turned on its head when the shopkeeper realises that Jakob is in reality the source of money.

During this temporary stopover in society, Jakob visits Barbara and undergoes a period of training in the shop - a process of socialisation in which his suitability is tested. He learns how to weigh and sell goods, and to give change, »letzteres nicht ohne häufige Irrungen« [68]. He makes one further attempt to gain permanent access to society when he surprises Barbara in the shop. But again Barbara the guard to society holds the fragile door closed.

But when his father dies, Jakob's status changes and the barbarians decide to offer the probationer a permanent place in

¹⁰⁷ Barbara was going to ask the organist from a local church to write out the melody. This man »kam in ihres Vaters Laden, um Muskatnuß zu kaufen; die konnte er nur zu Bier gebrauchen. Nun war seit einiger Zeit kühles Wetter und daher wahrscheinlich, daß der wackere Tonkünstler sich eher an den Wein halten und daher so bald keine Muskatnuß bedürfen werde« [60]. Grillparzer appears to be thinking of »saurer Bier« here, an allusion to the phrase »etwas wie saurer Bier anpreisen«, »wie sauer Bier ausgebaut werden« which means to be there for the taking, or to go begging.

society¹⁰⁸. He is sitting with Barbara in the shop when she cuts herself:

»Da stieß das Mädchen plötzlich einen kleinen Schrei aus. Sie hatte sich beim Arbeiten einen Finger geritzt...Ich wollte zusehen, aber sie bedeutete mich, fortzufahren« [70].

Again this scene can be treated as realism. Barbara is about to discuss her future with Jakob, so the nervousness that resulted in the wound is quite plausible. But other ideas may lie behind the scene. The young man's offer of help - presumably to stop the bleeding - may be unpleasant for Barbara because doing so recalls the idiom »den Finger auf die Wunde legen« - to point to a problem, a problem she herself immediately identifies: »Ich hasse die weibischen Männer« [71]. But above all it is the image of »sich schneiden«, to deceive oneself, that appears to lie at the heart of the scene. Jakob's business venture is to end in disaster. His period of training has also proved fruitless as Barbara's faith in Jakob and her plans for their future are shown to be misplaced. For as she should have known all along Jakob is »schlecht im Geschäft«, »nicht geschäftstüchtig«. His commercial incompetence has already been indicated in the literal symbolism in the shop. Jakob is excluded from society with its mercenary values because he has difficulties in both »Wägen« [70] and »Messen« [70] and because he gives people too much money¹⁰⁹. To use a further idea implicit in the scene Jakob should have kept away from such enterprises: »er hätte die Finger davonlassen sollen«.

After Barbara agrees to marry the butcher she visits Jakob in his room and returns his clothes for the last time:

»Dann ging sie an den Schrank, der zur Seite an der Mauer stand, wickelte ihr Paket auseinander, das einige Hemden und Tücher enthielt - sie hatte in der letzten Zeit meine Wäsche besorgt -, zog die Schublade heraus, schlug die Hände zusammen, als sie den spärlichen Inhalt sah, fing aber gleich an, die Wäsche in Ordnung zu bringen und die

¹⁰⁸ She offers him some more papers: »Auch fänden Sie selbst mit Rechnen und Schreiben eine ordentliche Beschäftigung« [71].

¹⁰⁹ Grillparzer may also have been thinking of the motif of »flowing« when Barbara's finger starts bleeding. This motif precipitates change throughout the Novelle - the »Strom des Volkes« carries out the »revolution«, Jakob's fortunes change when his father suffers a »Schlagfluß« [64].

mitgebrachten Stücke einzureihen...Dann drückte sie langsam die Schublade zu« [74].

When Jakob approaches her she lets loose with her fury at his incompetence:

»Was nützt das alles? es ist nun einmal so. Sie haben es selbst gewollt, sich und uns haben sie unglücklich gemacht; aber freilich sich selbst am meisten. Eigentlich verdienen Sie kein Mitleid - hier wurde sie immer heftiger -, wenn man so schwach ist, seine eigenen Sachen nicht in Ordnung halten zu können...« [75].

Barbara is now no longer able to protect her Spielmann. He will have to fend for himself and his incompetence will, as Jakob's autobiography testifies, doubtless become public knowledge. Barbara, in short, is no longer able to take care of his dirty linen, and - as there is never any mention of water in his room - he will have to wash it in public¹¹⁰. At the same time Barbara's journey from the middle of the room to the cupboard becomes a theatrical projection of her rage, for the phrase »jemandem an die Wäsche gehen« means to be furious with somebody.

But it is perhaps the scene at the courts that provides the most striking illustration of this narrative technique. Having accepted the bogus business proposition from his father's former secretary, he goes there to pay the statutory deposit. As ever he waits outside while his so-called partner goes in:

»Ich erinnerte mich, bei Anlegung der Kautions den Sekretär zum Handelsgericht begleitet zu haben. Dort hatte ich unter dem Torwege gewartet, und er war allein hinaufgegangen. Als er herabkam, sagte er, alles sei berichtet, der Empfangsschein werde mir ins Haus geschickt werden« [73].

The trusting Jakob waits at the gates rather than entering, and is defrauded by the deceitful secretary who appropriates his admission fee to society and dashes his prospects of a marriage to Barbara.

Jakob's behaviour is consistent with his other movements in the Novelle - he stops at the very point when everybody else would have passed on - and this gives some legitimacy to a scene which might otherwise appear completely absurd. But even more persuasively than in the previous scenes, the interpretation of this episode appears to revolve around two interwoven levels of spatial symbolism. Jakob, as

¹¹⁰ »Schmutzige Wäsche« has the same significance in German.

has been seen, waits at the entrance and therefore in front of the building. In other words, he is standing before the court. In German this stage-direction is quite specific. The phrase »Jakob steht vor dem Gericht« appropriately describes both the action of waiting outside the building and of being on trial. In having his hero »face the court«, Grillparzer appears to be indicating that Jakob is being judged here.

The interpretation gains further coherence through the fact that the episode involves a strong element of condemnation. When Jakob relates what he has done and how he stood before the court, Barbara aptly screams: »Gott der Gerechte...er ist zugrunde *gerichtet*« [72]. Indeed, there is a causal link between the image and this punishment. Had he gone into the building with his partner, he would not have been condemned to a life of poverty outside society. Jakob gets his just deserts *because he stands before the court.*

Why then, in the wider context of the Novelle, is Jakob being punished? On the one hand the episode appears as a show trial, following the inquisition for allegedly stealing the fruits of »das Volk«. He may be being condemned for his attempts to hold back »das Volk«, as he did at the festival. In this context Barbara the barbarian's screams may be those of the revolutionary masses, as the fruit shop is temporarily transformed into the court gallery and a just punishment is announced for somebody who had dared to oppose the people - an echo of the bloodthirsty trials depicted in Büchner's Dantons Tod and Dickens' A Tale of Two Cities.

But Jakob is also standing in the dock, literally »vor den Schranken des Gerichts«, in a »gesellschaftlich und moralisch versagenden Welt, die für Unfähigkeit aber nicht für Schlechtheit straft«¹¹¹. For it is here that the failings of someone who is »so leichtgläubig, daß man Jedem traut, gleichviel ob es ein Spitzbube ist oder ein ehrlicher Mann« [75] are laid bare, and it is here that the requisite punishment is meted out. For Jakob - who cannot distinguish between »innen« and »außen«, between »Schein« und »Sein« - »hatte keinen Schein« [72]. In a world »wo wir nach unsern Absichten *gerichtet* werden und nicht nach unsern Werken« [65], it is Jakob's failure to translate intention into effect that is being judged and

¹¹¹ Straubinger, op. cit., 99.

condemned¹¹². Rather like the literal presentation of the Fall of Adam in Kleist's Der Zerbrochene Krug, this scene can also be seen as a literal metaphor, and therefore forms one of the numerous links between Grillparzer's Novelle and Kafka's literary techniques. The sentence »Jakob steht vor dem Gericht, und bekommt seine Strafe« is given visual expression and theatrical shape, as Jakob goes to the »Handels-gericht« and does nothing.

The episode therefore further illuminates the reciprocal relationship between Jakob and society. Jakob still hasn't learnt to weigh things up properly; what he gives and receives is still disproportionate. He may condemn »das Volk« and »das Volk« him - but it is the musician who is punished. The upshot is the same. Jakob is sentenced to life imprisonment, to an enforced ejection from society. His fate is that of the aristocrats after the revolution - the complete loss of his former status as he is put out on show for popular amusement, the subject of public scorn. In either case it is his incompetence that is penalised.

This in turn is reflected in his position at the »Torweg«, a position that very much reflects both his journey with the secretary and his passage through life. Both of these are literally »Tor-wege«, the paths chosen by a fool who is ultimately condemned by »das Volk« to a life of (self-imposed) solitary confinement. The scene is constructed as an interaction between two elements of spatial symbolism - »steht vor dem Gericht« and »Torweg« - and sustains two separate dimensions of the plot - Jakob's naivety and his support for the status quo. Jakob stands at the side of the »Verbindungsweg« and chooses the »Torweg«¹¹³.

Reeve has seen Grillparzer's use of space as part of a wider tradition. A common mythology based on »the distinction between high

¹¹² In Ein Treuer Diener Seines Herrn Bancbanus says: »Sei ganz wie Gott, o König! Straf den Willen, Und nicht die Tat, den launischen Erfolg«. HKA, Abt. 1, III, 308.

¹¹³ The butcher is contrasted with Jakob in numerous ways. As »der Weg-gehende« [61] he passes along the symbolic »Verbindungsweg« to the people and marries Barbara. The scene where the butcher leaves the shop - »Der Griesler gab dem Weggehenden das Geleit bis zur Türe hinaus« [61] - appears to owe its existence to this symbolism and demonstrates how Grillparzer is constantly trying to stage ideas, to present images in theatrical form.

and low« was acknowledged, »the former being associated with the realm of the gods, the Divine or the ideal, while the latter reflected the less than perfect domain of every earthly existence«¹¹⁴. Wittkowski echoes this view - »Sphäre fügt sich an Sphäre, vornehmlich vertikal über- und untereinander, aufwärts zu Gott, abwärts zur Erde«¹¹⁵ - further establishing an association between the horizontal dimension and the profane realm of time, part of a »metaphysisch-ethische(s) Koordinatensystem, innerhalb dessen das Geschehen abläuft und samt den Menschen beurteilt wird sub specie aeternitatis«¹¹⁶. This configuration is, according to Wittkowski, embodied in the crucifix¹¹⁷ and shows the Baroque influence of Viennese popular theatre.

But Grillparzer goes beyond the Baroque Welttheater. Direct visual symbolism - where motifs have to be removed from their context - combines with various types of literal symbolism and associative imagery to sustain strands of narrative relating to art, revolution, the bible, the demands of the people and the problems of the outsider within society. The *Novelle's* setting appears as an expanded spatial metaphor and crucial scenes are constructed in line with linguistic images, forming a pantomime in which idioms are taken literally and presented in dramatic form. The parallel strands of plot are sometimes complementary, sometimes contradictory, all interwoven within a genuinely complex tapestry in which submerged meaning has to be decoded and reinterpreted. The co-ordinates within Grillparzer's vertical and horizontal space are fleshed out by covert dimensions of theatricality which have little to do with realism.

Before tracing this covert plot to its end, we will look once again at the relationship between the musician and his social context.

¹¹⁴ Reeve, op. cit., 47.

¹¹⁵ Wittkowski, op. cit., 138.

¹¹⁶ *ibid*, 140.

¹¹⁷ For more on verticality see Lindsey, op. cit., 274-83. Reeve, op. cit., gives examples of vertical motifs from Grillparzer's plays.

4.10

JAKOB AND »DAS VOLK«

Until now the constellation Jakob-»das Volk« has been seen as one of opposition. In terms of his moral outlook, his values and his movements the musician seems to incorporate the very antithesis of social norms. He stands by the dam at the carnival in a vain attempt to stop the revolutionary masses from infiltrating the realm of license. His actions later in the Novelle derive their significance from his rejection of everything he sees at this festival. Yet the texture of dissonance is interlaced with that of harmony as contrasts between the musician and his environment are resolved in a crowning unity.

Many of the motifs from the festival find echoes in the old man's subsequent portrayal and life. The »Wortwechsel weinerhitzter Karrenschieber« [39] points forward to Barbara's argument with the undertakers at the end, the »Ehrenangriffe der Kutscher« [38] to her father's erroneous suspicions as he transports Jakob into his shop. The phrase »Geräusch von Fußritten, Gemurmel von Sprechenden, das hie und da ein lauter Ausruf durchzuckt« [37] accurately describes the cameo before Jakob's funeral¹¹⁸. The »Töne entfernter Tanzmusik« [38] which »schallen herüber« [38] from the carnival anticipate the strains of the waltz the narrator hears Jakob playing for the children.

Various chronological motifs also link Jakob with the celebrations. His daily schedule -

»Die ersten drei Stunden des Tages der Übung, die Mitte dem Broterwerb, und der Abend mir und dem lieben Gott« [45]

- corresponds to the equally regular calendar of the populace.

Proportionally less time may be devoted to work in Jakob's daily trilogy

- his evening of pleasure contrasts with the »Sonntag...samt dem darauffolgenden Tage« [37] per year afforded to the »Volk« - but the cyclical alternation of labour and leisure links both. Similarly Jakob »konnte auch wirklich desselben und die darauffolgenden Tage kaum

¹¹⁸ »Sie drängte mich die steile Treppe hinauf...Vor ihr (Barbara) standen zwei ziemlich erwachsene Kinder, ein Bursche und ein Mädchen, denen sie offenbar Unterricht gab...zugleich erscholl die

etwas Vernünftiges arbeiten« [60] after requesting the song from Barbara, again an echo of the festivities¹¹⁹, while on »der Glückstag (s)eines Lebens« [70] – the day he kissed the door – Jakob »war, als ginge (er) auf grünen Wiesen« [68]¹²⁰.

Movement and social position also link the musician and festival. The loss of status of the »Vornehmere« [37] at the festival reflects Jakob's abdication of his social elevation and his life amongst the common folk. This temporary renunciation of social rank also correlates with the established patterns of movement, with the journey of the populace outwards reiterating Jakob's own centrifugal movement. In each case motion to the sides signifies both a departure from norms and social degradation. The carnival therefore provides a graphic reminder of the street musician's noble origins and humble fate. If the festivities can celebrate the breakdown of social status – »der Unterschied der Stände ist verschwunden« [37] – the autobiography of this social »degenerate« laments it.

The movements of the people at the festival also throw up further resonances of the old musician's life. »Genommen, verloren und wiedergenommen« [37] reflects his problems in leaving his family house to collect the »Volkslied« and his two descents into the real flood. The phrase »ist endlich der Ausgang erkämpft« [37] points through this evacuation of his room with the axe to his expiry to a subsequent final exit in a theatrical performance that has previously always seen him return to the room he inhabits.

Like the people's exodus to the festival Jakob's marginalisation towards the fringes of Vienna, together with his systematic social degradation, occurs in clearly-defined stages. His lateral movement is reflected in the »Ausbeugen« [40] of the masses on their departure from the town. Jakob too, it might be said, is not only »gehemmt« [38] in his

Stimme des Fleischers von der Straße herauf: Barbara, es ist Zeit!« [79–88].

¹¹⁹ »In Wien ist der Sonntag nach dem Vollmonde im Monat Juli jedes Jahres samt dem darauffolgenden Tage ein eigentliches Volksfest...« [37].

¹²⁰ There appears to be a general reciprocal relationship between Jakob and the people. The actions of the one man salvation army with his »Sammelbüchse« [40] at the carnival and his attempts to save the people from the deluge prefigure precisely those of the people who

movements; like the revellers he is very much »sich selber hemmend« [38] as his »immerwährende(s) Anhalten« [38] sustains a logic which is initiated in the opening description. Even his refusal to cross boundaries finds its counterpart in the secondary meaning of the sentence »es ist in Wien ein stillschweigender Bund zwischen Wagen und Menschen nicht zu überfahren, selbst im vollen Lauf; und nicht überfahren zu werden, auch ohne alle Aufmerksamkeit« [38] - where »überfahren« can also be read as meaning »to cross«¹²¹.

The links between the musician and his social environment extend into a complex mesh of intertwined motifs in which the description of the one applies to the other. Against this background associations between Jakob's music and the portrayal of »das Volk« appear particularly strong. Jakob effectively plays his music for himself - he performs with a »selbstgefälliges Lächeln« [45] on his face, with a »sich selbst Beifall gebender Miene« [40] - recalling that element of mutuality within the populace which both »besucht« [37] the festival »und gibt es selbst« [37]. The »ununterbrochene(r) Lustreihe« [37] of the revellers prefigures the »Passagen« [48] and the »dazwischen liegende Stufenreihe« [47] of Jakob's exultant improvisation and the »unzusammenhängende Folge von Tönen ohne Zeitmaß und Melodie« [41] of his playing at the festival. The recurrent festival with its regular breakdown of social distinctions finds a parallel in music characterised as »ewig wiederholt, immer dieselben Verhältnisse« [47]. The »wogende Menge« [37] that attends the festival anticipates the rhythmic undulations of his improvising. At these twin celebrations the poor are very much the main beneficiary, and Jakob is in every sense a »Hierophant« [37], a lay priest.

Similarly, when the fiddler plays of an evening »alle Leiden sind vergessen« [38]. The expression of »Verzückung« [49] on his face recalls the euphoria of the masses at the festival, while their »Losgebundenheit der Lust« [37] prefigures the ecstasy of somebody whose aesthetic principles appear to be purely hedonistic - »Der Alte genoß, indem er spielte« [48]. Jakob and the masses, two such disparate

organise »Kollekte« [78] for the victims of the real flood. »Das Volk« now does what Jakob has been doing all his life.

¹²¹ As in to cross the river, here »den Strom des Volkes...überfahren«.

social phenomena, are ultimately reconciled in an over-arching unity. But, as Browning has pointed out, there may be a »union with the "Volk"«, but this remains »a grotesque irony«¹²².

Brinkmann has pertinently pointed to the reciprocal relationship between the musician and Viennese society. »Was die Welt von ihm denkt, das scheint er von der Welt zu denken«¹²³. Given the above, it is no surprise that Jakob's condemnations of the masses are very much criticisms of his own art. The music he plays of an evening possesses precisely the same qualities as the »unartige(n) Lieder« [44] of the festival, being »immer wieder von demselben anfangend« [44]. He may object to those »Nachtschwärmer« [43] who arouse »andere durch Spiel und Gesang zu einem solchen widerlichen Vergehen« [43]; yet in forcing complaints from his sleepless neighbours this is exactly what he is - the noisiest inhabitant of the Leopoldstadt who presumes to re-educate »die lärmenden Leute« [43].

Whereas Grillparzer's contemporaries praised Jakob's intrinsic purity many modern Anglo-Saxon critics have interpreted this differently. Even Silz, for whom Jakob's »selflessness...comes close to saintliness«¹²⁴, speaks of his »over-conscientiousness«¹²⁵. In this context Roe in his helpful analysis of Jakob's ethics is right to reach the conclusion that the violinist suffers from excessive morality¹²⁶. Hunter-Lougheed has expanded the argument with the contention »daß diese Gewissenhaftigkeit dem Bereich des Wilden zugeordnet werden kann«¹²⁷, being a form of that very »Heftigkeit« [46] which he otherwise tries to avoid¹²⁸. It is this very excessiveness that casts him in the role of the outsider as his fanatical religious and moral music embodies

¹²² Browning, op. cit., 234. Compare »In the figure of the Spielmann the narrator has finally found that spiritual union which he had professed to see in the orgiastic rite of the masses«, Lindsey, op. cit., 277.

¹²³ Brinkmann, op. cit., 111.

¹²⁴ Silz, op. cit., 75.

¹²⁵ *ibid.*, 73.

¹²⁶ Roe, Ian F: »Der Arme Spielmann and the Role of Compromise in Grillparzer's Work«. In The Germanic Review (56, 1981), 134-139.

¹²⁷ Hunter-Lougheed. »Das Motiv der Gewissenhaftigkeit - oder die Gefahr, ins 'Wilde und Unaufhaltsame' zu geraten. Zu Grillparzers Novelle Der Arme Spielmann. In Österreich in Geschichte und Literatur (22, 1978), 279-289, 287.

¹²⁸ Compare »Die meisten Laster sind eigentlich nur der Exzeß guter Eigenschaften«. HKA, Abt.2, IIX, 83.

»that very "Wilde und Unaufhaltsame" which the Spielmann emphatically condemns¹²⁹. Jakob's objections to »das Volk« become forms of self-denunciation.

Further layers of reciprocal imagery can be identified between Jakob and the masses. Jakob's nocturnal »Phantasieren« [47] is not only like the »Traum einer Sommernacht« [39] at the festivities, but also - in that it »stört die ordentlichen Leute« [46] - a variant of civil disturbance evident in the carnival. For the violinist is very much »both a radical and a disturbing figure«¹³⁰, a revolutionary who wants to change the world, while his music is an »Aufruhr der Freude« [37] which - as the narrator discovers when passing through the empty streets at night - also results in »Aufruhr in der gutmütig ruhigen Stadt« [37]. The imagery of the religious festivities, art and revolution therefore merge, as the movements of the populace reflect spatially the uncontrolled explosion of emotion that comprises true art.

The comparison can be extended to art in general. For the narrator's avowed purpose in attending the celebrations is to experience the common folk when they unite. Art, as has been seen, is also absolute and autonomous. It tolerates no restrictions. As such the image of the people's »Ausbruch« from the city of Vienna also possesses strong connotations of human creativity. The movements of the populace as it overcomes obstacle after obstacle on its way to the religious celebration therefore become a spatialisation of Jakob's unrestrained art. »Das Volk« becomes the image of Jakob's music.

The narrator celebrates the carnival as a time when the individual members of the community rescind their private interests and come together to acclaim and commemorate the *union* of mankind:

»als ein Liebhaber des Menschen, sage ich, besonders wenn
sie in Massen für einige Zeit der einzigen Zwecke vergessen
und sich als Teile des Ganzen fühlen, in dem denn doch
zuletzt das Göttliche liegt - als einem solchen ist mir jedes

¹²⁹ Fetzer, op. cit., 265.

¹³⁰ Swales, op. cit., 130.

Volksfest ein eigentliches Seelenfest, eine Wallfahrt, eine Andacht« [39].

This, the opportunity of experiencing man's lost origins, the aching of an artist to divine man's ultimate link with the entirety of being, provides his rationale for attending. The artist-narrator sees it as a source of inspiration because it offers a distant indication of man's place within the universe, the gateway to a higher reality. That breakdown of distinction and individuality that occurs between the social strata (and which is reflected in the negation of »Grenzen« in the landscape) therefore emerges as the overriding positive value in the work as a whole, arguably its sole categorical virtue. What appears from the one perspective as gratuitously disturbing becomes from the other fulfilling and meaningful. The threat sustained by a disruption to the state is transformed into an ideal; the revolution becomes desirable in a world sustained only by its ambivalence. The negation of both social and spatial distinctions at the revelries, as distasteful as it may appear on moral grounds, provides the Novelle with its ultimate value.

This is not the only occasion where we encounter this idea in the Novelle. We find this same singularity in the figure of the old musician, not only in the absurd scarecrow's alienation at the gates of the Brigittenau but also and above all in his refusal to compromise, to bow to the demands of the masses, to play for (as opposed to at) the people¹³¹.

Grillparzer also forges a further, related, link between the festival and Jakob's art: the concept of »das Göttliche«. When Jakob first takes up his violin he undergoes a form of religious conversion -

»Als ich nun mit dem Bogen über die Saiten fuhr, Herr, da war es, als ob Gottes Finger mich angerührt hätte. Der Ton drang in mein Inneres hinein und aus dem Inneren wieder heraus...Ich fiel auf die Knie und betete laut« [54-5].

Religious terminology infuses this Viennese evangelist's description of his music. He praises »die ewige Wohltat und Gnade des Tons und Klangs, seine wundertätige Übereinstimmung mit dem durstigen, zerlehzenden Ohr« [55], as art becomes »ein ganzes Himmelsgebäude, eines ins andere greifend, ohne Mörtel verbunden, und gehalten von Gottes Hand« [55] and his violin - in an image disarmingly close to

¹³¹ Stern, op. cit., takes a similar view on Jakob's integrity.

Heine's ironies - »das holde Gotteswesen« [55]. »Sie spielen den Wolfgang Amadeus Mozart und den Sebastian Bach, aber den lieben Gott spielt keiner« [55], he laments in a »theology of music« in which »the presence of God is mediated tonally«¹³². He devotes his evening hours to a religious celebration in which he »plays the Lord«, a form of music which is in both senses »ohne Gehalt« [53] - without content¹³³ and, like his job in the chancery, without pay or reward. Like the revellers at the carnival Jakob gives up his individuality and devotes himself to »das Göttliche«, for it is the disindividual *will* that constitutes the virtue, in disindividuation that the totality lies. It is this divine oneness that Jakob's religious art shares with »das Volk«, as both his music and the carnival celebrate the totality of »das Ganze«¹³⁴. Jakob's evening revelries are also very much a communion with the absolute, one in which he too »der einzelnen Zwecke ver(gißt) und sich als Teil(e) des Ganzen fühl(t), in dem denn doch zuletzt das Göttliche liegt« [39]. Indeed his art is very much a religious celebration - »ein eigentliches Seelenfest« [39], »eine Andacht« [39] - a »Kirchweihe« [39] commemorated in the suburban cathedral of his room by music described as a »Himmelsgebäude«.

In this context the opening scene of the *Novelle* assumes a quite different function, for in waiting at the dam as a moral barrier Jakob is very much confronting his own »Losgebundenheit«. The scene at the carnival presents the old man's battle with his own excesses and all that they signify. In trying to stop the aristocrats reaching the festival he is attempting to prevent his own marginalisation and compensating for his own degradation. Jakob's action at the festival is one of self-preservation, an attempt to cope with his own »Heftigkeit«, an attempt to

¹³² Browning, op. cit., 564. See also: »the tonal expression of a religious experience«. Birrell, op. cit., 565.

¹³³ »obwohl mir das jeweilige Was der Musik, mit Ausnahme jenes Lieds, immer ziemlich gleichgültig war und auch geblieben ist bis zum heutigen Tag« [55].

¹³⁴ »dieser Künstler überwindet jede Individuation, jede besondere Bestimmtheit und wird eins mit dem göttlichen Ureinen, dem Sein (vgl. Jakob's Außer-Sich-Sein). Der apollinische Künstler, der Epiker, bewahrt dagegen die Individuation im Scheine, seine Kunst wird durch Maß, Linie und Grenze bestimmt, findet in der Gestalt eines Helden ihren angemessenen Ausdruck...Die göttliche Kunst ist im reinen Klang zu finden« Bachmaier, op. cit., 66.

control his own art. The festival therefore testifies to Jakob's divided self, to the inner conflict between his moral and artistic impulse. It is a confrontation with the self that is being staged here, acted out in the physical world, the struggle between Grillparzer's desire for art and his fear of it. The »Volksfest« offers a visual expression of the incompatibility of art and morality, of social demands and »das Göttliche«. The old man may be combatting the actions of those individuals who attend the carnival, but he mirrors the integrity of »das Volk« as a totality and ultimately subscribes to those very virtues that he cannot tolerate.

Whereas Jakob appears to be at the festival to stop »das Volk«, Grillparzer also creates a web of associations between these two ostensible opposites in a complex narrative tapestry in which everything is at once a reflection of itself and of its opposite. The poor musician incorporates the paradoxes and ambivalences of a festival in which all divisions are broken down and which can be taken or left as pleased. Both Jakob and the populace in Der Arme Spielmann embrace the tensions that informed an age torn between revolution and restoration, self-fulfilment and self-sacrifice. Jakob may be struggling against the corruption of the masses, but in terms of everything else he is their own epitome. His excess is their excess.

At the festival Jakob is, like Stifter's Clarissa, confronted by a part of himself. For the old man who »unterschied...nur zweierlei« [48] is, like his daily routine, divided into sections. Jakob's character consists of two quite separate »Ströme«. One of these, the one he has in common with the masses, is wild and disturbingly uninhibited. Like the »Strom des Volkes« [37] it spills out in all directions. The other is his morality, that part which subscribes to the past - like »die alte Donau« [37] -, and which flows along its predestined path, »ihrem alten Flußbette nach« [37]. Jakob's character is an unresolvable tension between release and restraint, between the demands of the past and the desires of the future, ultimately between art and morality. In these twin, contradictory impulses Grillparzer presents a psychogram which is, like the population of the Austrian metropolis, »vo(m) Rückkehrenden im entgegengesetzten Sinne durchkreuzt« [40]. The split personality who relinquished his predestined path in an attempt to join the »Volk« is half reveller, half moral sentry - both »Bürger und Soldat« [37].

Water is one of the most characteristic features of literary landscapes of the period. Occasionally it is presented as something desirable, not unlike Eichendorff's exuberant little streams¹³⁵. But more often it is the elemental, destructive force of nature that the thrusting impulse of water embodies, an insistent challenge against which man, like Grillparzer's old musician, is ultimately powerless. Whereas the Romantic heroes stood on the shore and looked out beyond the horizon, the characters in works of the Restauration period are often forced into direct and dangerous confrontations with water. This encounter is often life-threatening. The peasants in Die Schwarze Spinne have to overcome »die aufgeschwollene Grüne«¹³⁶, a wild stream across which they have to transport the trees. The black lake in Der Hochwald has strong connotations of death. Viktor in Der Hagestolz crosses a river »an einer bekannt gefährlichen Stelle«¹³⁷. The priest's life in Kalkstein is devoted to protecting children from floods. Grillparzer's Libussa almost drowns in a stream, while his Sappho and his Leander in Des Meeres und Der Liebe Wellen all - like Jakob's brother in Der Arme Spielmann - meet their respective ends in water¹³⁸.

But perhaps the most illuminating comparison can be made with a work which, like Der Arme Spielmann, is also set in the 1830s. Theodor Storm's Der Schimmelreiter has as its main subject man's combat with »die wilden Wasser«¹³⁹, his attempt to preserve himself from »die große, wüste, menschenfeindliche Nordsee«¹⁴⁰ in the low-lying grounds of Schleswig-Holstein.

¹³⁵ See for example the portrayal of the Moldau in Stifter's Der Hochwald and the stream the children follow to safety in Granit.

¹³⁶ Gotthelf, Jeremias: Sämtliche Werke in 24 Bänden, herausgegeben von Rudolf Hunziker, Hans Bloesch, Kurt Guggisberg und Werner Juker (Munich, Berne, Zurich, 1911-1977), Volume XVII, 64.

¹³⁷ Stifter, Adalbert: Werke und Briefe 1, 6, 16.

¹³⁸ See also Gotthelf's novel Die Wassernot im Emmental and the end of Keller's Romeo und Julia auf dem Dorfe.

¹³⁹ All references to Der Schimmelreiter taken from Storm: Sämtliche Werke in Vier Bänden, herausgegeben von Karl Ernst Laage und Dieter Lohmeier (Frankfurt, 1988), Volume 3. Here 753.

¹⁴⁰ Storm, Theodor: Briefe, edited by Peter Goldammer (Berlin, 1972) Volume 1, 28.

Numerous echoes of Der Arme Spielmann are to be found in this Novelle. The obvious formal parallels are complemented by similarities between characters and motifs. Storm's narrator's fight with the storm is reminiscent of his counterpart's experience of the »Strom des Volkes«. Elke's father, in his blustering, suspicious stupidity, is not unlike Barbara's, while Ole Peters earthy, gregarious carnality recalls Jakob's rival for Barbara's hand, the country butcher. Elke and Barbara are themselves linked. Both are highly practical, take a leading role in their relationships, and possess particular talents, their music or mathematics forming a kind of spiritual bond with their potential partners¹⁴¹. Elke's first encounter with Hauke - where she is groping behind her back for a ring on the wall - strongly recalls the symbolism of Barbara reaching upwards to the shelf¹⁴². Barbara's final visit to Jakob's room similarly anticipates Elke's visit to Hauke after Tede Haien's death.

However, the strongest resonances of the Der Arme Spielmann lie in the analogies between the old musician and Hauke himself. Both are motherless, both undergo radical if differing changes in social status as a result of substantial inheritances and both devote themselves to the study of something which is unusual and beyond their capabilities - Hauke studies a Dutch geometry book although he cannot speak Dutch, Jakob practices highly complex classical pieces although he is unable to perform the simplest waltz. Both dedicate themselves with steadfast resolution to educating the inferior masses, campaigning against their ignorance. These similarities are also reflected spatially: both have characteristic positions at the margins of the community - Hauke's is on the dyke -, while both are consistently presented as being physically higher than other people¹⁴³.

¹⁴¹ Elke's visit to tidy Hauke's house after Tede Haien's death - she also puts things in drawers - recalls Barbara's final visit to Jakob's room.

¹⁴² No sooner has Storm's Hauke arrived on the scene than Elke is looking for a ring!

¹⁴³ His house is »sicher auf der hohen Werfte« [748]. He characteristically rides his horse along the raised dyke: »Hauke war schon wieder oben und sah von seinem Schimmel in die Schlucht hinab« [720]. Compare also: »ihm war, als stünde er inmitten aller Friesen; er überragte sie um Köpfeshöhe, und seine Blicke flogen scharf und mitleidig über sie hin« [725].

But it is above all their missions to protect mankind from floods - floods which ultimately cause their own deaths - that form the strongest bond between them. Hauke Haien sets out to become the local »Deichgraf« and - having achieved this - becomes responsible for the maintenance of dykes in the area and thus for the preservation of the flatlands from flooding. In this respect Jakob's actions at the festival, holding back the »Strom des Volkes«, correspond to Hauke's upkeep of the dyke¹⁴⁴. In particular it is the image of Hauke standing »so einsam auf dem Deiche«¹⁴⁵, screaming »Zurück! Zurück!« as »das Fuhrwerk flog ohne Aufenthalt der stürzenden Flut entgegen«¹⁴⁶ which most vividly recalls Jakob's position on the »Dammstraße« trying to stop the festival-goers in their »Plebejer-Fuhrwerke« going to their symbolic deaths in the flood. What appears as an image in the opening of Grillparzer's Novelle occurs in reality in Storm's - as indeed it does at the end of Der Arme Spielmann.

The dyke itself appears to provide Der Schimmelreiter with its central symbol. Like Jakob's »Kreidestrich« it divides order from chaos by keeping the outside menace at a safe distance. Hauke's »Deichlinie«¹⁴⁷ also functions as a boundary, much like those in the poor musician's environment, a division that must be upheld whatever the cost. But Storm's Novelle also possesses a further dimension, one which casts further light on the symbolism in Der Arme Spielmann. For whereas Jakob affirms existing space, demonstratively remaining within his own half of his room, Hauke Haien does not. He decides to construct a new dyke beyond the old one, reclaiming new land from the sea - much as if Jakob had laid claim to more than his fair share of the garret by drawing his chalk-line within the journeymen's half. And if Jakob's acceptance of the existing boundary reflects his morality, then the new extended dyke can be seen as the product of the dykegrave's arrogance, his »Ehrsucht«¹⁴⁸. It even becomes a projection of his immortality: »Der Hauke-Haien-Deich, er soll schon halten; er wird es noch nach hundert Jahren tun!«. »In seinen Gedanken wuchs fast der neue Deich zu einem achten Weltwunder; in ganz Friesland war nicht

¹⁴⁴ Hauke's plans do in fact specifically involve the damming of the priel.

¹⁴⁵ Schimmelreiter, 753.

¹⁴⁶ Schimmelreiter, 752.

¹⁴⁷ Schimmelreiter, 710.

¹⁴⁸ Schimmelreiter, 680.

seinesgleichen!«¹⁴⁹, he thinks. The reclamation of more land, the adjustment of the boundary to man's and Hauke's own benefit, therefore possesses an ethical dimension, as existing moral and spatial limits are again ignored. His rejection of local ideas takes spatial form as he carries out his plans against the wishes of the community. Like the old house in Die Schwarze Spinne the old dyke becomes the projection of »Sitte«, of those traditional values advocated by the local community; in building the new dyke beyond the old one Hauke renders its predecessor obsolete and redundant, as is the case with Gotthelf's new house. This new dyke also amounts to a rejection of the old one through its new, improved design and profile, reflecting the rationalist dykegrave's disdain for the past with its ignorance and wild superstitions. The battle between old and new, past and future, is again projected into human constructions, acted out in space.

Hauke's failure to protect this old dyke also has an ethical dimension. Although it is weakened by rodent-burrows he fails to order the necessary repairs. When the major storm blows up at the end of the Novelle this dyke is breached, the land flooded and Hauke and his family drowned. He neglects his duties as dykegrave, a fact recognised both by himself -

»Er allein hatte die Schwäche des alten Deichs erkannt; er hätte trotz alledem das neue Werk betreiben müssen: "Herr Gott, ja ich bekenne es", rief er plötzlich laut in den Sturm hinaus, "ich habe meines Amtes schlecht gewartet!«¹⁵⁰

- and by the local community:

»"Euere Schuld, Deichgraf!" schrie eine Stimme aus dem Haufen: "Euere Schuld! Nehmt's mit vor Gottes Thron!"«¹⁵¹.

Again moral significance is projected into man's relationship with a boundary in space. Hauke's moral weakening is symbolised by the erosion of the dyke, indeed ultimately by its breach, just as the immorality of the masses in Der Arme Spielmann is reflected in their crossing boundaries on the way to the festival. Attempts to preserve or reinforce existing spatial boundaries become the expression of moral character, their rejection the spatial correlate of guilt.

¹⁴⁹ Schimmelreiter, 725.

¹⁵⁰ Schimmelreiter, 751.

¹⁵¹ Schimmelreiter, 750.

But Hauke's failure to repair the old dyke is only a symptom of his essential guilt. For his arrogance, his disdain for local traditions and his decision to build the new dyke, »das neue Werk der Menschenhände«¹⁵², have divided the community, costing him the support he needs to carry out his duties effectively and effectively culminating in a rejection not unlike that suffered by Grillparzer's musician¹⁵³. Worn-out by the construction of the new dyke the local people resist Hauke's request for help in restoring the old one. The new dyke has been built at the expense of local unity and it is this largely self-imposed undermining of his own influence that ultimately leads to the breach, the flood and the final catastrophe. The breach of the dyke therefore comes to reflect that rift that occurs within the community, the gulf between Hauke and the common people, his failure to reconcile his new scientific methods with their traditional values and beliefs. It is the rupture between Hauke and the community, the incompatibility of new and old, that leads to disaster. Weakened by an internal fissure, unable to justify its own conflicting needs, the community cannot protect itself and becomes vulnerable to the flood. Rogers has rightly followed this argument to its logical conclusion, asserting that Hauke »is the new dyke, the community is the old«¹⁵⁴. The fact that the breach occurs at the very juncture of the old and new dykes appears to confirm the symbolism.

This »parallelism« between the community and their constructions is the same as we have seen in the Restoration Novelle. The old house and window-post in Die Schwarze Spinne became an projection of the grandfather's beliefs and values. The castle in Der Hochwald becomes a mirror-image of Clarissa, the fall of the castle's defences a parallel to her inability to resist Ronald's passions. Although Der Schimmelreiter was written much later - in 1888 - its roots are known to go back to the Biedermeier period when Storm was - like many of his contemporaries - involved in compiling collections of local legends. In writing this last great work the dying Storm may have been reaching back to his formative years to make one final statement about his life,

¹⁵² Schimmelreiter, 724.

¹⁵³ His marginalisation is conveyed by his characteristic position on the dyke.

¹⁵⁴ Rogers, Terence John: Techniques of Solipsism. A Study of Theodor Storm's Narrative Fiction (Cambridge, 1970), 192-3.

powerfully drawing together the creative impulses of his writing in the image of dyke-construction as a concentrated symbol of human achievement and failing. The motifs of building and of boundaries point back strongly to the 1840s, and the imagery of man's struggle against the flood to Der Arme Spielmann in particular. Indeed, many of Storm's motifs, both spatial and otherwise, seem to be anticipated in Grillparzer's Novelle, an influence which has seemingly been neglected in assessments of Der Schimmelreiter¹⁵⁵.

In this respect Jakob appears as a kind of Biedermeier Hauke Haien, trying to reinforce the dyke for the sake of both others and himself. The difference between Hauke and Jakob is that Jakob affirms existing space whereas Haien - like Ronald in Der Hochwald and the knights in Die Schwarze Spinne - wants to change it. Whereas the poor musician accepts the amount of space given to him, Haien is dissatisfied, wants to extend the land available to him and his community. In Jakob's terms, as in the view of Hauke's Friesian community, the dykegrave is guilty and will have to answer for it in heaven: while the musician thinks he knows where to draw the line, Hauke Haien - in building the new dyke beyond the old one - is literally overstepping the mark.

4.12

CONCLUSIONS

Der Arme Spielmann casts an elusive spell. It presents an environment constantly in flux, a milieu whose subtle modulations give it a chameleon-like allure. The carnival appears as a flood and revolution. The crude street entertainer at the festival is in reality a missionary. The narrator's visit to the Spielmann's room is transformed into a meal. The commercial venture turns into an exhibition of public condemnation,

¹⁵⁵ Compare, for example, Mullan, Boyd: »Characterisation and Narrative Technique in Grillparzer's Der Arme Spielmann and Storm's Ein Stiller Musikant. In German Life and Letters (44, 1991), 187-197.

in a world which appears delicately balanced on the horizon, troubling the imagination as it glides precariously beyond the reader's grasp.

Grillparzer's prose is both yielding and responsive, a delicate texture of symbolic layers woven together in a refined prismatic interaction. He offers a narrative in which everything seems to have more than one level of meaning within the broader context of the *Novelle*. Visual image, covert linguistic and literal symbolism combine with realistic description in a delightful interplay of ideas in which no one strand predominates. Imagery possesses a narrative function, much as it does in painting; much of what is happening is implicit, unobtrusive and understated in a work where so little seems to be said and where so much of the meaning is subliminal.

Nowhere is this elusiveness more persuasively present than in Jakob's death. Having saved the children his landlord remembers his documents and money:

»als sich ganz zuletzt zeigte, daß mein Mann seine Steuerbücher und die paar Gulden Papiergeld im Wandschrank vergessen hatte, nahm der Alte ein Beil, ging ins Wasser, das ihm schon an die Brust reichte, erbrach den Schrank und brachte alles treulich« [79].

This may be seen as part of a wholly useless ritual, an absurd reflex, conditioned by years of equally unrewarded endeavour, the conformity to the appearance rather than the reality. The scene remains the »death of a fool«¹⁵⁶, the result of a »törichten Handlung, die ans Absurde grenzt«¹⁵⁷, ultimately »sinnlos«¹⁵⁸. But echoes from other episodes in Jakob's life also resurface here, drawn together as the *Novelle* approaches its conclusion. As has been seen, Jakob had trusted his father's secretary to deposit the money for his business venture with the courts:

»Ich gab das erforderliche Geld, ließ mir aber, schon vorsichtig geworden, eine Handschrift darüber ausstellen. Die Kautions für die Anstalt, die ich gleichfalls vorschob, schien, obgleich beträchtlich, kaum der Rede wert, da sie bei den Gerichten hinterlegt werden mußte, und dort mein blieb, als hätte ich sie in meinem Schranke« [67].

¹⁵⁶ Stern, op. cit., 67.

¹⁵⁷ Von Wiese, op. cit., 151.

¹⁵⁸ Paulsen, Wolfgang: »Gute Bürger Jakob. Zur Satire in Grillparzer's "Armem Spielmann"«. In Colloquia Germanica (2, 1968), 288.

But when he goes to retrieve it he finds that this »Schränk« is empty. In rescuing his landlord's possessions he appears to be re-enacting not only the festival scene but also the scene at the courts - not least as this »Wandschränk« [79] contains papers, money which is also »kaum der Rede wert« [67], and »Steuerbücher« [79], an oblique reference to »das erforderliche Geld«. In his determination to rescue the gardener's money and papers from his »Schränk«, Jakob may be subconsciously trying to redeem that foolishness which led him to disappoint Barbara and culminated in his social decline and alienation. Backmann pertinently comments that the terminology of the rescue - »er ging ins Wasser...brachte alles treulich« - suggests the description of a loyal dog¹⁵⁹. But the word »treulich« also points back to the secretary's unscrupulous disloyalty, reinforcing the link between the two scenes. Jakob may be trying not only to repair the harm inflicted upon him but also symbolically atoning for the faults of his partner - an act of redemption on behalf of a corrupt world.

The links between these two scenes can be expanded further. The old man - who loses his inheritance because he »hatte keinen Schein« - is descending into the water to recover »Scheine«? For in rescuing »Papiergeld« - an uncomfortable formulation from his excited and breathless landlady - this is precisely what he is doing. Is he not trying to rescue the »Schein« which was never sent to him? Indeed, a further synonym of »Papiergeld« must spring to mind - »Noten«. In retrieving the »Noten« from the safe Jakob is also re-enacting his initial visit to Barbara's shop. This technique of using substitute words which was seen - again with papers - in the scene where Jakob approached Barbara in the chancery, lends a further dimension of significance to Jakob's death. The logic exists in the secondary meanings of the language and has to be decoded by the reader, while the naive Jakob - who takes everything literally and at face value - again acts in accordance with the image rather than with the reality. The academic failure flees to an impoverished paradise of private art - a world which is in three senses »ohne Noten« [51].

This in turn points to one further association. Why is the devout missionary rescuing tax-ledgers, »Steuerbücher«? Again significance lies in the secondary meaning of the words - the disarming connection

¹⁵⁹ Backmann, HKA, Abt. 1, XIII, 350.

between water and »Steuer«? The old pedagogue - whose attempts prove abortive to change the direction of the people as they misguidedly stream towards the licentious and revolutionary carnival - may see the »Steuer-buch« as a kind of navigational guide, and therefore his own teacher's manual. Jakob descends into the corrupt waters of »das Volk« in an attempt to make good both the people's and his own fatal flaws¹⁶⁰.

And yet, this by no means exhausts this scene's potential. The first rescue becomes his salvation of the innocent, of the children who - still uncorrupted by the world in which they live - are not tainted by guilt. On this occasion Jakob's descent of the stairs becomes that of the angelic messengers who guide the innocent up Jacob's ladder. The realm below - the domain of the immoral »Volk« - becomes the world of sin, of fallen man, and the rising of the waters divine retribution; for as Birrell has pointed out, the barbarians' »deaths in the flood must seem to him the just punishment of an outraged God«¹⁶¹. On the other hand his second descent, the »salvation« of the money and papers, becomes Man's, indeed Jakob's, »Fall from Grace« - man's desertion of the sacred sphere of »das Hohe« for the temptations of material existence.

Or again, if »das Volk« is an image of Jakob - specifically of his music - and the flood at the end a re-enactment of the opening, then this real flood must also be a reflection of the old man's uncontrolled art. Like his fellow artist Sappho, Jakob is also returning to himself, »zurückgekehret zu den (Seinen)«¹⁶². In the symbolism of Der Arme Spielmann he falls victim to his own creativity. The demise of this conscientious objector to life becomes the suicide of somebody who can take no more - the phrase »bis an die Brust reichte« immediately evokes »bis zum Hals reichen« -, in which case his end really is a »widerliche(s) Vergehen« [43], an awful death. The shadows of crucial episodes and motifs intersect in this dramatic scene in oblique, modulated forms to render the old man's absurd death deeply meaningful.

¹⁶⁰ The image of an old man directing people away from dangerous waters was adopted by Stifter in Kalkstein.

¹⁶¹ Birrell, op. cit., 570.

¹⁶² HKA, Abt. 1, I, 373.

But Jakob's death is not only elusively ambivalent, a genuine vortex of implicit potential; it is also the occasion when everything in the *Novelle* is stood upon its head. Jakob and »das Volk« may be moving in opposite directions, but on this occasion it is the people that are moving upwards, away from the flood, and Jakob, downwards into it. Now in this final scene Jakob, ironically, finds his ultimate integration into society and the people become the »Abgeschnittene« [78]. The analogies between Jakob and »das Volk« reach their apotheosis as the two exchange roles. Jakob descends into the water to rescue an insignificant amount of the one thing that has otherwise been marginal to him and central to the masses: money. A Nietzschean »Umwertung aller Werte« occurs as everything that had appeared truly consequential appears meaningless and everything that had been considered unimportant becomes significant – all in the context of a work in which everything already appears »doppelbödig«¹⁶³.

Everything that occurs in the real flood is not only a parallel to the events of the symbolic flood at the beginning but simultaneously its opposite, a perverse distortion. The evaluation again changes because Jakob's motives correspond to the image rather than the reality. Only when the metaphor of the flood becomes reality do his actions become accessible to the masses. But it is reality, not the musician, that is forced to conform. Only then can there be »Einheit in seine(r) Leistung«.

At the same time there is a terrible – and it must be said – delightful irony involved, for the *Novelle* is constructed according to a gleeful antithesis and paradox. Jakob who always achieves the opposite of what he intends, now does everything that he has condemned. Whatever he attempts here illuminates the other side of his personality, the side he is usually trying to combat, as the two absurd poles of Jakob's being are suspended against a backcloth of wilful perversity.

This perversity is more than sustained by the description of the poor musician's funeral:

»da fingen aber unten die Posaunen an zu blasen...der Zug setzte sich in Bewegung. Voraus die Schuljugend mit Kreuz

¹⁶³ Krotkoff, op. cit., 349.

und Fahne, der Geistliche mit dem Kirchendiener...Der Mann bewegte unausgesetzt, als in Andacht, die Lippen, sah aber dabei links und rechts um sich...« [80].

This scene conveys Jakob's posthumous acceptance into »das Volk«: »Durch die Errettung wird es dem armen Spielmann möglich, sich in die Restaurationsgesellschaft zu reintegrieren...In der Bewegung des Leichenzuges wird Jakobs Reintegration in die Gesellschaft sinnfällig vor Augen geführt«¹⁶⁴. And this new concurrence is also reflected in space. For the first time in his life he is presented at a »Mitte« - »der Sarg in der Mitte« [79-80] - on this occasion along with Barbara and her children¹⁶⁵. He is also moving in the same direction as the people. Indeed, the pace of the funeral is - like Jakob's natural speed - slow. The end of the funeral sees everybody return to the house in the Gärtnergasse, an imitation of Jakob's ritual »Heimkehr«. In death the musician has therefore been reconciled with the masses. Their movements here testify to their new allegiance.

But the images presented also point to a further layer of meaning. For Jakob's musical martyrdom also culminates in a temporary conversion of the »barbarians« who - complete with their »Buch« [80], trumpets blaring and banners raised - take up the cross on his behalf in a demonstration which simultaneously transforms his death into a symbolic resurrection. This musical apostle amongst the heathens has at last achieved his purpose in life: the fool becomes »a kind of new Christ-figure«¹⁶⁶ who has descended from heaven to rescue mankind, and the woeful funeral procession is transformed into a triumphant crusade. Or then again is the procession - as »der alte Spielmann war begraben« [80] - not literally a »Spielmannszug«, one of those spirited and colourful mobile orchestras which can still be seen in Germany today? Again the image sustains the paradox.

Jakob's revaluation also finds further theatrical expression in the Novelle's final scene where the narrator tries to purchase Jakob's violin. Barbara immediately locks the instrument in the drawer and turns her face away from the narrator:

¹⁶⁴ Bahr, op. cit., 308-309. Compare also Heine, op. cit.

¹⁶⁵ He is also in the middle of the procession, for his coffin is preceded by schoolchildren and the clergy, followed by Barbara's son and daughter and then by Barbara and her butcher husband.

¹⁶⁶ Lindsey, op. cit., 286.

»Da nun zu gleicher Zeit die Magd mit der Suppe eintrat und der Fleischer, ohne sich durch den Besuch stören zu lassen, mit lauter Stimme sein Tischgebet anhub, in das die Kinder gellend einstimmten, wünschte ich gesegnete Mahlzeit und ging zur Türe hinaus. Mein letzter Blick traf die Frau. Sie hatte sich umgewendet, und die Tränen liefen ihr stromweise über die Backen« [81].

This last commentary on the poor musician is displayed graphically on Barbara's face. The conversion appears to have held. »Das Volk« has now realised Jakob's true worth and the tears gush down her cheeks like Jakob's uncontrolled music. And yet there is a further dimension, one which gives the scene a further symbolic legitimacy while reinforcing the »realistic« interpretation. At this supreme moment of tension in the Novelle, Austria's national dramatist has the maid enter with the soup! The dish that is brought in after the sinful deluge and at the very end of Der Arme Spielmann - a Novelle in which food has always been associated with »das Volk«¹⁶⁷ - is literally »das letzte Gericht«, last meal and last judgement. In a final act of perversity Grillparzer transforms food, the one entity that has been consistently associated with the profane world of the masses, into a religious enactment. Again literal symbolism combines with visual symbolism to sustain narrative tension. Divine and human evaluation coincide for the first and last time in the Novelle, as the narrator's anthropological appetite is finally satisfied and the strands of religious and culinary imagery drawn obliquely together.

Nevertheless, this cameo reminds the reader that scenes like Jakob's initial approach to Barbara in the chancery and his condemnation at the court are less than persuasive creations. Grillparzer's soup may at least be plausible, if ugly, but Barbara's demand for paper to put under her cakes appears slightly ridiculous, as does Jakob's decision to wait outside the court - notwithstanding his generally illogical movements. Whereas the final scene can still be seen as conforming to a Realist tradition the symbolic dimension of the other two episodes bursts the bounds of »normal« narrative. The realism does not succeed in camouflaging the theatre with the result that the scenes remain contrived, less than convincing jokes on Grillparzer's part -

¹⁶⁷ Compare Hoverland, op. cit.

presumably those parts of the Novelle which Kafka ridiculed as being »zum Sterben Geziertes«¹⁶⁸.

The world presented in Der Arme Spielmann is deeply ambivalent, one in which something positive is always balanced by something negative. In every scene the reader is reminded of the potential of opposites, of the sudden transformation of harmony into dissonance and vice versa. This is a domain in which every smile bears the seed of tragedy, every threat the germ of reward, a cycle of nightmarish insecurity that ultimately compares with any of Kafka's incomprehensible worlds. This elusive reality can also punish. It can turn around and confront man in an entirely different form, with an almost impudent ease. Reality becomes a disturbingly contrary soulmate in an autobiography where the Fall from Grace takes the form of a baptism. Paradox is inherent in this stream of consciousness, as Jakob's story presents the sublime as absurd, the trivial as deeply meaningful and the joyous as potentially devastating.

If Stifter could claim that Der Hochwald »gehe im milden Redefluß fort«, Grillparzer's flow of thought is rather more troubled. A myriad of apparent contradictions informs even the opening description¹⁶⁹. This is a world in which the festival - »leider, oder glücklicherweise, wie man es nimmt« [39] - only lasts two days, a realm in which integrity and division, joy and sadness and opposition and concord coincide, a reality which like the shopkeeper always appears to have two faces, one welcoming and one threatening. If »so wie« is the keyword of Der Hochwald, »und doch« - »die dürftige und doch edle Gestalt« [41] - is very much the logo of Der Arme Spielmann, the phrase that the reader feels compelled to insert at each stage of the narrative and particularly within the frame.

¹⁶⁸ Kafka: Briefe an Milena. Hrsg. von Jurgen Börn und Michael Müller. Frankfurt, 1983, 108-9.

¹⁶⁹ »Das Volk besucht es und gibt es selbst« [37]; »Da ist keine Möglichkeit der Absonderung; wenigstens vor einigen Jahren noch war keine« [37]. »Ein neu Hinzugekommener fände die Zeichen bedenklich. Es ist aber der Aufruhr der Freude« [37]. Even the water metaphor is grotesquely mixed. As Grillparzer introduces the Novelle through the description of the people he rocks the reader uncomfortably from side to side, placing him in a boat that struggles to keep an evel keel on the »wogende Menge«.

People are always turning in Grillparzer's fiction. When Barbara is first introduced »trat (sie) in ein Pförtchen in der Ecke des Hofes, da wohl ein Backofen inne sein mochte...Nach einer Weile kam sie zurück« [56]. When she slaps Jakob she »wirbelte wie ein Kreisel um sich selbst« [69]. Her father turns as he re-enters the shop - »Da polterte der Vater wieder zu Türe herein« [61] - as do both Jakob and the narrator at the festival¹⁷⁰. The volte-face at the very end of the Novelle - where Barbara and the narrator turn to face each other - appears deeply symbolic in the midst of this disturbing ambivalence. The rocking of the reader to and fro, the rotations of the characters, the sudden reversals that divide Jakob's autobiography into segments - all of these convey the unpredictability of a world which is capricious but never unequivocal, inherently contradictory, like a pendulum always containing the threat of inversion.

But the final tableau - with the two figures coming face to face - also reminds the reader one last time that the dominant theme of this Novelle is not only one of reversal, but one of looking inwards. This is an environment in which people ultimately appear to be in a secret communion with themselves. Jakob effectively tells himself his life-story¹⁷¹ - »Möchte ich *mir's* doch selbst einmal wieder erzählen« [50] - and learnt to play for his own benefit - »studierte ich *mir* die Werke großer Meister« [77]. The anthropologist narrator is seeking a satisfactory explanation for himself: »wie soll ich *mir* das erklären« [43]. For the world which Grillparzer presents in Der Arme Spielmann is simultaneously crushingly involuted and disarmingly solipsistic¹⁷², one in which people turn and are suddenly confronted with aspects of themselves. It is a Novelle in which Grillparzer is - in portraying these two utterly different artists - staging an encounter with himself, a

¹⁷⁰ The narrator's professed enthusiasm for »das Volk« followed by his sudden withdrawal from the fictional revolution and turning to Jakob anticipates Grillparzer's actions at the time of the real revolution the year after the Novelle was published: initial enthusiasm followed by reversal and a turning back to the conservative elements in society.

¹⁷¹ Compare Browning, op. cit., 225.

¹⁷² Von Wiese has also noted that this is a largely solipsistic world, op. cit., 145.

theatrical reworking of the tension between the two poles of his own ruptured being¹⁷³; one in which Jakob, whether he be looking in the glass door, attending the festival or descending into the rising waters of the Danube, is facing his own image; one in which the narrator and Barbara, two »analogous figures« who »subscribe with part of their nature to Jakob's world«¹⁷⁴ - are left facing each other and therefore themselves in one final symbolic »Heimkehr«. Grillparzer's disjointed reality is suffocatingly introspective. Politzer correctly sees in Der Arme Spielmann a sequence of »Begegnungen«. But these remain essentially confrontations with the self, theatrical performances in which the individual is segmented and left to gape in horror, in a world in which man is »zugleich Zuseher und Schauspiel«¹⁷⁵.

And yet this absolute isolation too remains ambivalent:

»Wer aber einmal die Süßigkeit des Umgangs mit sich selbst genossen hat, kehrt nicht mehr zurück. Wie der selbst sich Befleckende zuletzt die Weiber flieht, flieht der Selbstbeschauende die Welt. In seinem Innern ist er Herr und König. Alles fügt sich nach seinem Sinne; und selbst was sich nicht fügt, was ihn widersteht, ihn quält, ist doch wenigstens sein Gedanke, sein eigenes Werk«¹⁷⁶.

Even the self-condemnation of »Selbstbeschauende« like Jakob is ultimately affirmed -

»Auch Selbstverdammung ist noch immer süß, denn wird dadurch der Mensch als Verdammter erniedrigt, so ist ja doch der hoch stehende Verdammende wieder er selbst. So lebt er in einer eigenen Welt, unwidersprochen, alles gebietend, alles nach eigenen Gesetzen lenkend"«¹⁷⁷.

¹⁷³ Similarly Grillparzer wrote the following of himself: »In mir nämlich liegen zwei völlig abgesonderte Wesen. Ein Dichter von der übergreifendsten, ja überstürzenden Phantasie und ein Verstandesmensch der kältesten und zähesten Art«. Selbstbiographie, HKA, I, 16, 135.

¹⁷⁴ Swales, op. cit., 127-9. Swales is therefore right in his assessment of the narrator's motives and emotions. He »fleetingly betrays his - almost embarrassed - intuition that he and a member of the family he is visiting have responded to the Spielmann in the same way«, op. cit., 125. The narrator keeps his distance from the old musician because he is confronted by an unacceptable part of himself.

¹⁷⁵ HKA, Abt.2, VIII, 292.

¹⁷⁶ HKA, Abt.2, VIII, 107-8.

¹⁷⁷ HKA, Abt.2, VIII, 107-8.

- for in standing both at the »Dammstraße« beyond »das Volk« and before the court (literally »Jakob stellt sich vor (dem) Gericht«) this is precisely what Grillparzer's hero is - »der Selbstver-damm-ende«.

However we choose to read it, Der Arme Spielmann is therefore also about the divided self: either Grillparzer's divided self, as presented in the two artists, or that of the Spielmann who descends into the waters to see his own image, or that of the narrator who sees himself in both Barbara and the old musician. In each of these pairs the reader witnesses the parallel biographies - »wie aus einem aufgerollten, ungeheuren, dem Rahmen des Buches entsprungenen Plutarch« [39] - of analogous figures. Like Jakob's denunciation of »das Volk«, the narrator's comments on Jakob are also forms of self-criticism, stones which - in the imagery of Droste-Hülshoff's Die Judenbuche - return to strike their pitcher¹⁷⁸.

If shadows from Jakob's past intersect at his death, it is his room that forms the nexus of all the ambivalences, tensions and paradoxes that inform his autobiography. The room is elevated, and therefore points to his subscription to religious art and to a long-lost social status. The table with his »Notenpapier« [48] by the window also reflects this urge to conform, his repressed affinity to popular music, the thin leash that still attaches him to the society. By contrast the flowers in this window of the room in the »Gärtnergasse« relate to the other half of his character, that which seeks paradise in divine music. Both in this respect and in being portrayed both as a church and a restaurant his half of the room embodies the ultimate paradox of Jakob's life and world - the cleft between divine art and the secular world of material nourishment, the conflict between religion and society.

This same antithetical constellation infuses the room as a whole. The tidiness reflects that moral side of his character which obeys the past, flowing along its predestined course. In this respect Jakob is utterly »einseitig«¹⁷⁹. The room also embodies the two halves of Jakob's

¹⁷⁸ »Laß ruhn den Stein - er trifft dein eignes Haupt!«. Droste-Hülshoff, Annette von: Historisch-Kritische Ausgabe, Volume 5, 1. Bearbeitet von Walter Hüge (Tübingen, 1978), 3.

¹⁷⁹ A further element of literal symbolism can be identified here. Compare Grillparzer's Zur Poesie Im Allgemeinen of 1837: poetry

persona, for »innen« and »außen«, theory and practice, not only fail to meet - they are divided by a thick line - but are also strict opposites. The contrary impact of everything he attempts - the antithesis of »Absicht« and »Werk« - takes concrete form in the curious but gross discrepancy between the two halves of his room. The chaotic music of this meticulous artist finds eloquent expression in the space beyond the chalk line as »the room of Jakob points beyond his own psyche to his relations with others and his orientation in the social world«¹⁸⁰. Jakob's room, like its occupant, is »abgeteilt« [45], polarised into two irreconcilable extremes. There is no prospect of integration, no »Einheit« [41], no »Verbindungsweg« [40] through which this divided personality could be healed - only a »diesseits und jenseits der gezogenen Linie« [48]. Jakob's room, like the festival, illuminates a divided self. The constellation in Jakob's room is - as in the ornaments on Barbara's wall and the two sections of the frame - one of simultaneous antithesis and parallel.

Jakob's movements also find their focus at this division. In refusing to cross the line he refuses to enter the domain of »das Volk«, indicating his rejection of revolution on moral grounds and his attempt to hold back time. His position at the chalk-line represents his radicalism and excess - the theatrical pose of standing »hart an dem Gleichen« [48] becomes literally »hart an der Grenze«, as much as anybody can tolerate. In defending the line he is stopping both himself and others from passing through the gates to the corrupt »Volk«, the realm of license. Yet his position here is also a »Torweg«, that of a fool.

As such Jakob's position by the line - as at the other »Grenzen« in Grillparzer's landscape - reflects the schizophrenia of a character who is consistently torn between two worlds, who can only half commit himself. He stands right next to the line, at the very limits of his half

exists »in erhabener Einseitigkeit jene Eigenschaften herauszuheben und lebendig zu erhalten, die das menschliche Beisammensein (in Wirklichkeit)...notwendig und nützlich beschränkt und zurückdrängt; die aber eben darum - köstliche Besitztümer der menschlichen Natur und Erhaltungsmittel der Energie - ganz verlöschen wurde, wenn ihnen nicht von Zeit zu Zeit ein, wenn auch nur imaginärer, Spielraum gegeben würde«. HKA, Abt. 2, X, 180.

¹⁸⁰ Ritter, Naomi: House and Individual: The House Motif in German Literature of the 19th Century (Stuttgart, 1977), 114.

of a room but refuses on principle - the room is »nicht unehrlich geteilt« [45] - to cross it. But again the »Doppelbeleuchtung«¹⁸¹ shines through. Jakob's music is both the expression of his puritanism and his immorality. His ethical austerity appears as a form of revolution to the masses. The journeymen's half of the garret is ultimately analogous to the music which symbolises its rejection.

This minor musician in his »Moll-ton-überrock« [40] confuses ethics and aesthetics, and in trying to enlist his violin as an instrument of education he creates something outrageous. For morality and art are quite incompatible in Grillparzer's vision, indeed as has been seen »die sogenannte moralische Ansicht ist der größte Feind der wahren Kunst«. In Grillparzer's terms this Viennese Romeo produces »Schweinefutter«¹⁸². This tension too finds expression in the divided room. The loyal dog on a tight leash is a mongrel combining the worst of both its breeds.

The comparative height of the room contrasts with the restricted horizontal dimension within the system of metaphysical and spatial coordinates underlying the Baroque »Welttheater«. The ambivalence of these two alternative perspectives on life can also be seen in Jakob's removal of the boundary - the chalk line - to the middle. This epitomises his different values, his marginalisation of those things considered central by society as a whole, his concentration on those elements which society discards. In drawing this demarcation Jakob does precisely what Stifter was to do in his Vorrede zu Bunte Steine. He demonstratively and theatrically inverts conventional aesthetics and morals¹⁸³, placing the »Grenze« in the »Mitte« and the norms of a corrupt society at the margins. Jakob's chalk line is also a philosophical statement.

But what appears as an irrevocably compartmentalised world emerges as one in which there can be no underlying divisions, one in which everything merges in a tantalising and disconcerting paradox. The Novelle is set in both Restoration Vienna and the post-revolutionary people's republic. The devout Christian musician who tortures his neighbours and crucifies classical compositions lives in a

¹⁸¹ Pongs, Hermann: Das Bild in Der Dichtung (Marburg, 1939), Volume 2, 223.

¹⁸² See footnote 1.

¹⁸³ Stifter reverses the concepts of »groß« and »klein«.

fool's paradise. Pre-lapsarian man produces a »höllisches Konzert« [48]. The happiest event of Jakob's life coincides with the saddest: his banishment from the family house and his discovery of music¹⁸⁴. His death becomes a triumph, the dirge embraces the gaiety of a »Spielmannszug«. Jakob's room is a historical document which reflects the paradoxes and discrepancies of Restauration society in general, one in which the divisions, like the chalk-line, were both crude and ultimately unsustainable.

The narrative in Der Arme Spielmann is developed on at least four levels simultaneously. It can be seen as a realistic work, with all the psychological and causal trimmings, it can be viewed as an allegory about art, it can also be read as a pantomime in which moral tensions and conflicts are acted out in space, and it can also be seen as a statement on the revolution. Everything in this world is cemented together by perversity in a disguised Restauration Theatre of the Absurd - a dramatic world in which tragedy and farce, comedy and autobiography, realism and pantomime, and visual and literal symbolism are never far apart and always laced with a delightful if painful irony.

Movement, position and place are the dominant forms of communication within this theatre. Jakob's movements reflect his inability to translate »Absicht« into »Werk«, his affirmation of the status quo and opposition to the revolution, his divorce from reality, his foolishness, his defence of conservative morality and his alienation from society. His position is a sign of withdrawal, of his superiority and his extremism, that place by the »Grenze« the expression of a divided self. But in a context where spirituality was being replaced by bourgeois materialism Jakob's behaviour has no place. He becomes peripheral, irrelevant, his art an esoteric dance being performed long after the audience has disappeared and the scenery removed.

The image the reader is left with in Der Arme Spielmann is of man being left alone, of standing on the chalk-line and not knowing which way to look. But whichever way he turns he is confronted by the same. The world presented in this musical Novelle is one in which every solo is part of a duet and each duet a secret solo, a world which - like

¹⁸⁴ »Um diese Zeit ereigneten sich zwei Begebenheiten: die traurigste und die freudigste meines Lebens« [53].

Jakob at the festival and the narrator in the restaurant-cum-church -
is »gleichsam zu sich selbst kommend« [49].

.....

V.

CONCLUSION - THE REJECTION OF UTOPIA

Although based on actual locations, the spaces depicted in Die Schwarze Spinne, Der Hochwald and Der Arme Spielmann are in no sense neutral. These fictional worlds operate neither purely as scenic backcloths to the action, nor do they merely create atmospheric colouring. They remain fundamentally analogical, usually possessing intrinsic value and narrative function.

The settings remain coherently individual. Gotthelf's alpine landscape with its single focus reflects the unequivocalty of his Calvinist principles, Stifter's »zwei Punkte« in the Bohemian forest his existential uncertainty, while the complex connotations of Grillparzer's metropolitan environment indicate an overwhelming philosophical ambivalence, a simultaneous desire for and aversion to everything on either side of his chalk-line. Yet there is also much common ground. Each of the Novellen presents segmented, compartmentalised spaces. These all possess chronological resonances, with established space embodying traditional value. The spaces presented in these Novellen are therefore born of a tension between the private experiences of the authors and their common historical heritage.

Human activity gains meaning within these enclosures, with modifications to space connoting a rejection of the past, the preservation of space its affirmation. In all three Novellen a conceptual antithesis is further established between restricted motion or fixed position on the one hand and uncontrolled and random movement on the other. Jakob's failure to cross boundaries effectively constitutes a rejection of the intrusion and displacement seen in Die Schwarze Spinne and Der Hochwald, his regular »Heimkehr« corresponds to their »replacement« and restorations of space. Similarly, the specific image of something streaming through a narrow aperture and then spreading out - the swarm of spiders escaping from the black spot on Christine's cheek, the Swedish army which penetrates the valley like an army of ants, and the revolutionary masses which negotiate the bridge over the Danube and then spill out in all directions - occurs in each work. Movement follows typical patterns within a common spatial structure.

An embryonic mythology can be identified in which fictional space provides the imagery of time, and movement within it gains its significance referentially. The dualisms of permanent position and absence of position, restricted movement and uncontrolled motion, and fixed shape and changing contours signify and sustain an antithesis between old and new, continuity and transition. Space comes to function as a language whose meaning and hidden logic can be deciphered. In the context of Restoration conservatism, space therefore acquires a moral dimension. The spatial and chronological antitheses correspond to an ethical dualism. Architecture operates as a moral denominator, as space functions as a mirror through which characters are confronted by images of their moral conditions, or a symbolic stage on which moral dilemmas are enacted in a spatial pantomime.

Restoration regionalism gains its most coherent validation from the fact that it utilises topography as a form of symbolism. In its insistence on »place« as a value, it gives persuasive expression to its rejection of the indefinite and infinite. The Restoration Novelle embeds itself in a known environment and, in doing so, relinquishes the quest for utopia - the ideal and, literally, »no place« -, as permanent place and position become consistently characteristic expressions of a culture which, in abandoning the Romantics' spatial norms and forms of movement, had also discarded their ideals. This symbolic landscape of the Restoration unconscious is therefore intelligible. It is, essentially, ethical space.

SELECT BIBLIOGRAPHY

1. PRIMARY TEXTS

- GOETHE, Johann Wolfgang von: Gedenkausgabe der Werke, Briefe und Gespräche. Herausgegeben von Ernst Beutler (Zurich, 1949).
- GOTTHELF, Jeremias: Sämtliche Werke in 24 Bänden, herausgegeben von Rudolf Hunziker, Hans Bloesch, Kurt Guggisberg und Werner Juker (Munich, Berne, Zurich, 1911-1977).
- GRILLPARZER, Franz: Sämtliche Werke, herausgegeben von August Sauer, fortgeführt von Reinhold Backmann. (Vienna, 1916 -).
- HEINE, Heinrich: Werke - Briefwechsel - Lebenszeugnisse. Säkularausgabe. (Berlin, 1979 -).
- HOFMANNSTHAL, Hugo von: Gesammelte Werke. Prosa 2 (Frankfurt, 1959).
- KAFKA, Franz: Briefe an Milena. Herausgegeben von Jurgen Börn und Michael Müller. Frankfurt, 1983.
- KELLER, Gottfried: Gottfried Kellers Leben. Seine Briefe und Tagebücher, herausgegeben von Jakob Baechtold (Berlin, 1897).
- SCHLEGEL, Friedrich: Kritische Friedrich-Schlegel-Ausgabe, herausgegeben von E. Behler, Volume 2, (Munich, 1967).
- SHAKESPEARE, William: Romeo and Juliet. Edited by Brian Gibbons (London, 1980).
- STIFTER, Adalbert: Werke und Briefe. Historisch-Kritische Gesamtausgabe. Herausgegeben von Alfred Doppler und Wolfgang Frühwald (Stuttgart, Berlin, Cologne, Mainz, 1978-).
- STIFTER, Adalbert: Sämtliche Werke, herausgegeben von August Sauer (Prague, 1901-40).
- STIFTER, Adalbert: Pädagogische Schriften (Paderborn, 1960).
- STIFTER, Adalbert and APRENT, J: Lesebuch zur Förderung Humaner Bildung (Munich and Berlin, 1938).
- STORM, Theodor: Sämtliche Werke in Vier Bänden, herausgegeben von Karl Ernst Laage und Dieter Lohmeier (Frankfurt, 1988).
- STORM, Theodor: Briefe, edited by Peter Goldammer (Berlin, 1972).

2. GENERAL CRITICISM

- ALEWYN, Richard: »Eine Landschaft Eichendorffs«. In Probleme und Gestalten (Frankfurt, 1974) 203-231.
- »Eichendorffs Dichtung als Werkzeug der Magie«. In Neue Deutsche Hefte (4, 1957/8) 977-985.
- ANDERMATT, Michael: Haus und Zimmer im Roman (Berne, 1987).
- BOLLNOW, Otto Friedrich von: Mensch und Raum (Stuttgart, 1963).
- Die Pädagogik der Deutschen Romantik (Stuttgart, 1967)
- EISENBEISS, Ulrich: Das Idyllische in der Novelle der Biedermeierzeit (Stuttgart, 1973).
- ELLIS, John M: Narration in the German Novelle (Cambridge, 1974).
- HARTMANN, Karl-Heinz: Wiederholungen im Erzählen. Zur Literarität Narrativer Texte (Stuttgart, 1979).
- HAUKE, P-S: Literaturkritik in den Blättern für Literarische Unterhaltung 1818-35 (Stuttgart, 1972).
- HERMAND, Jost: Die Literarische Formenwelt des Biedermeiers (Giessen, 1958).
- HILLIS MILLER, J: Fiction and Repetition. Seven English Novels (Oxford, 1982).
- HÖHLER, Gertrud: Die Bäume des Lebens (Stuttgart, 1985).
- MANN, Thomas: Die Entstehung des Doktor Faustus (Berlin, 1949).
- MEYER, Herman: »Raum und Zeit in Wilhelm Raabes Erzählkunst«. In Deutsche Vierteljahresschrift für Literaturwissenschaft und Geistesgeschichte (27, 1953), 237-267.
- »Raumgestaltung und Raumsymbolik in der Erzählkunst«. In Landschaft und Raum in der Erzählkunst, edited by Alexander Ritter (Darmstadt, 1975), 208-235.
- NEMOIANU, Virgil: The Taming of Romanticism. European Literature in the Age of Biedermeier (Cambridge, Massachusetts, 1984).
- NORST, M.J: »Biedermeier«, in Periods in German Literature, Vol. 1, edited by J.M. Ritchie (London, 1968).
- PAULIN, Roger: The Brief Compass. The Nineteenth-Century German Novelle (Oxford, 1985).
- PERRAUDIN, Michael: »"Das Bäumesteigen nimmt...kein Ende". Tree-Climbing in Eichendorff«. In German Life and Letters (44, 1991), 103-109.

- RITTER, Naomi: House and Individual: The House Motif in German Literature of the 19th Century (Stuttgart, 1977).
- SAGARRA, Eda: Tradition and Revolution. German Literature and Society 1830-1890 (London, 1971).
- SEIDLER, H: Studien zu Grillparzer und Stifter (Vienna, 1970).
- SENGLE, Friedrich: Biedermeierzeit: Deutsche Literatur im Spannungsfeld zwischen Restauration und Revolution 1815-1848, Volumes 1-3 (Stuttgart, 1971-1980)
- SHILS, Edward: Tradition (London, 1981).
- STERN, J.P: Idylls and Realities. Studies in Nineteenth-Century German Literature (London, 1971).
- STERN, J.P: Re-Interpretations: Seven Studies in Nineteenth-Century German Literature (London, 1964).
- TURNER, D: »Some Observations on the Theme of Bachelor in the German Novelle from Grillparzer to Storm«. In Formen Realistischer Erzählkunst. Festschrift für Charlotte Jolles, edited by Thünecke, Jorg (Nottingham, 1979).

3. GOTTHELF

- ANDREOTTI, Mario: Das Motiv Des Fremden Im Werke Gotthelfs (Diss. Zurich, 1975).
- BAUER, Winfried: Jeremias Gotthelf. Ein Vertreter der geistlichen Restauration der Biedermeierzeit (Stuttgart, 1975).
- BAUSINGER, Hermann: »Sitte und Brauch. Zu Jeremias Gotthelfs Erzählung 'Die Schwarze Spinne'«. In Der Deutschunterricht (14, 1962), 100-114.
- BAYER, Hans: »Theologische Quellen und epische Gestaltung. Gotthelf's "idealer Pietismus"«. In Deutsche Vierteljahresschrift für Literaturwissenschaft und Geistesgeschichte 54, 1980, 423-463.
- FEHR, Karl: Jeremias Gotthelf. Poet und Prophet - Erzieher und Erzähler (Berne, 1986).
- Jeremias Gotthelfs Schwarze Spinne als Christlicher Mythos (Zurich, 1942).
 - Jeremias Gotthelf (Freiburg, 1979).

- GODWIN-JONES, Robert: Narrative Strategies In The Novels Of Jeremias Gotthelf (New York, 1986).
- GÖTTLER, Hans: Der Pfarrer im Werk Jeremias Gotthelfs (Berne, 1979).
- HERMAND, Jost: »Napoleon im Biedermeier«. In Von Mainz bis Weimar (1793-1919) (Stuttgart, 1969), 123-128.
- HEUFER, Jörg: Das Vaterbild als Kennzeichen literarischer Weltdeutung (Cologne, 1975).
- HOLL, Hanns Peter: Gotthelf im Zeitgeflecht (Tübingen, 1985).
- HÖMKE, Horst: »Die Interpretation von Gotthelfs Novelle Die Schwarze Spinne«. In Wirkendes Wort, (9, 1959) 169-176.
- HUBER-BINDSCHEDLER, Berta: Die Symbolik in Gotthelfs Erzählung 'Die Schwarze Spinne' (Zurich, 1956).
- HUGHES, G.T.: »'Die Schwarze Spinne' as Fiction«. In German Life and Letters (9, 1955-6), 250-260.
- JAUSSI, Dr. Ueli: Der Dichter als Lehrer. Zur parabolisch-didaktischen Struktur von Gotthelfs Erzählen (Berne, 1978).
- KELLER, R.E.: »Language and Style in Jeremias Gotthelf's Die Schwarze Spinne«. In German Life and Letters (10, 1956-57), 2-13.
- LINDEMANN, Klaus: Jeremias Gotthelf. Die Schwarze Spinne. Zur biedermeierlichen Deutung von Geschichte und Gesellschaft zwischen den Revolutionen (Paderborn, 1983).
- MUSCHG, Walter: Jeremias Gotthelf. Eine Einführung In Seine Werke (Berne, 1954).
- Pamphlet und Bekenntnis. Aufsätze und Reden. Herausgegeben von Peter Andre Bloch und Elli Muschg-Zollikofer, (Freiburg 1968).
- NEUENSCHWANDER, Martin: Jeremias Gotthelf als Dichter der Ordnung, (Zurich 1966).
- PONGS, Hermann: »Ein Beitrag zum Dämonischen im Biedermeier«, in Dichtung und Volkstum, 1935, 235-60.
- Dichtung im Gespaltenen Deutschland (Stuttgart, 1966), 304-313.
- RANKIN, Jamie: »Spider in a Frame: The Didactic Structure of Die Schwarze Spinne«. In The German Quarterly (61, 1988), 403-418.
- SALFINGER, Theodor: Gotthelf und Die Romantik (Basel, 1945).
- von WIESE, Benno: »Jeremias Gotthelf. Die Schwarze Spinne«. In B. v: W: Die Deutsche Novelle von Goethe bis Kafka, Volume I, (Düsseldorf, 1964) 176-195.

WAIDSON, H.M: Introduction to Jeremias Gotthelf. Die Schwarze Spinne (Oxford, 1961).

WAIDSON, H.M: An Introduction to the Swiss Novelist (Oxford, 1953).

4. STIFTER

AUGUSTIN, Hermann: Adalbert Stifter und das Christliche Weltbild (Stuttgart, 1959).

BARTRAM, Ernst: Studien zu Adalbert Stifters Novellentechnik (Dortmund, 1907).

BECKMANN, Martin: Formen der ästhetischen Erfahrung im Werk Adalbert Stifters. Eine Strukturanalyse der Erzählung "Zwei Schwestern" (Frankfurt, 1988).

BLACKALL, Eric: Adalbert Stifter. A Critical Study (Cambridge, 1948).

BITTRICH, Burckhard: »Der Eingangskapitel von Stifters Hagestolz«, VASILO (8, 1959), 92-99.

BRANSCOMBE, Peter: »The Use of Leitmotifs in Stifter's Brigitta«. In Forum of Modern Language Studies (13, 1977), 145-154.

COHN, Hilde D: »Symbole in Adalbert Stifters Studien und Buntten Steinen«. In Monatshefte für Deutschen Unterricht (33, 1941), 241-264.

DEHN, Wilhelm: Ding und Vernunft. Zur Interpretation von Adalbert Stifters Dichtung (Bonn, 1969).

EBNER, Annelies: Der Mensch in seinem Verhältnis zur Landschaft in der Dichtung Adalbert Stifters (Thesis Greifswald 1950).

ENKLAAR-LAGENDIJK, J: Adalbert Stifter. Landschaft und Raum (Alphen aan den Rijn, 1984).

FINNEY, Gail: The Counterfeit Idyll. The Garden Ideal and Social Reality in Nineteenth-Century Fiction (Tübingen, 1984).

FREY, Eleonore: »Dinge und Beziehungen: Zu Stifters Brigitta«. In Orbis Litterarum (24, 1969), 53-71.

GILLESPIE, Gerald: »Space and Time seen through Stifter's Telescope«. In The German Quarterly 37, 1967, 120-130.

GRADMANN, Stefan: Topographie / Text: Stifter und Kafka (Frankfurt, 1990).

HAHN, Karl J: Adalbert Stifter. Religiöses Bewußtsein und Dichterisches Werk (Halle, 1938).

HAINES, Brigid Anne: Dialogue and Narrative Design in the Works of Adalbert Stifter (Diss. University College, London, 1987).

HERTLING, Günter, H: »Grenzübergang Und Raumverletzung: Zur Zentralthematik In Adalbert Stifters "Studien"«. In Vierteljahresschrift des Adalbert Stifter-Instituts des Landes Oberösterreich 16, 1967, 61-77.

HESELHAUS, Clemens: »Wiederherstellung, Restauratio-Restitutio-Regeneratio«. In Deutsche Vierteljahresschrift für Literaturwissenschaft und Geistesgeschichte (25, 1951), 54-81.

HILLEBRAND, Bruno: Mensch und Raum im Roman. Studien zu Keller, Stifter, Fontane (Munich, 1971).

HÖLLER, Hans: »Die sozialgeschichtliche Bedeutung der ästhetischen Wahrnehmung bei Adalbert Stifter«. In Wirkendes Wort (4, 1982) 255-267.

IRMSCHER, Hans Dietrich: Adalbert Stifter. Wirklichkeitserfahrung und Gegenständliche Darstellung (Munich, 1971).

KLARNER, Gudrun: Pedagogic Design and Literary Form in the Work of Adalbert Stifter (Frankfurt, 1986).

KLÄUI, Elisabeth: Gestaltung und Formen der Zeit im Werk Adalbert Stifters (Berne, 1969).

KLIENEBERGER, Hans R: »The Image of Childhood in Bunte Steine«. In Adalbert Stifter Heute (see below), 129-134.

KOHLSCHMIDT, Werner: »Leben und Tod in Stifters Studien«. In Euphorion (36, 1935) 210-230.

KÜPPER, Peter: »Literatur und Langeweile. Zur Lektüre Stifters«. In Adalbert Stifter. Studien und Interpretationen, edited by Lothar Stiehm (Heidelberg, 1968), 171-188.

LACHINGER, Johann, STILLMARK, Alexander, and SWALES, Martin (editors): Adalbert Stifter Heute. Londoner Symposium 1983 (Linz, 1985).

MÄRKI, Peter: Adalbert Stifter: Narrheit und Erzählstruktur (Berne, 1979).

MASON, Eve: Stifter. Bunte Steine (London, 1986).

MATZ, Wolfgang: »Gewalt des Gewordenen. Adalbert Stifters Werk zwischen Idylle und Angst«. In Deutsche Vierteljahresschrift für Literaturwissenschaft und Geistesgeschichte 63, 1989, 715-750.

METTLER, Heinrich: Natur in Stifters Frühen »Studien«. Zu Stifters Gegenständlichem Stil (Zurich, 1968).

- MICHEL, Kurt: Adalbert Stifter und die Transzendente Welt (Graz, 1957).
- MÜLLER, Joachim: Adalbert Stifter. Weltbild und Dichtung (Halle, 1956).
- NAUMANN, Ursula: Adalbert Stifter (Stuttgart, 1979).
- OSWALD, Marcel: Das Dritte Auge. Zur Gegenständlichen Gestaltung der Wahrnehmung in Adalbert Stifter's Wegerzählungen (Berne, 1988).
- PASCAL, Roy: »Die Landschaftsschilderung im Hochwald«. In Adalbert Stifter. Studien und Interpretationen, edited by Lothar Stiehm (Heidelberg, 1968), 57-68.
- PETTERSSON, Torsten: »Eine Welt aus Sehen und Blindheit. Consciousness and World in Stifter's Abdias«. In Germanisch-Romanische Monatsschrift (71, 1990), 41-53.
- PREISENDANZ, Wolfgang: »Die Erzählfunktion der Naturdarstellung bei Stifter«. In Wirkendes Wort (16, 1966) 407-418.
- REDDICK, John: »Mystification, Perspectivism and Symbolism in Der Hochwald«. In Adalbert Stifter Heute (see above) 44-74.
- REQUADT, Paul: »Das Sinnbild der Rosen in Stifters Dichtung. Zur Deutung seiner Farbsymbolik«. In Requadt: Bildlichkeit der Dichtung (Munich, 1974), 174-208.
- ROGAN, Richard G: »Stifter's Brigitta: The Eye to the Soul«. In German Studies Review (13, 1990), 243-251.
- ROSSBACHER, Karlheinz: Erzählstandpunkt und Personendarstellung bei Adalbert Stifter. Die Sicht von Außen als Gestaltungsperspektive. (Diss. Salzburg, 1966).
- SCHNEIDER, Franz: »Sehen und Sein bei Stifter«. In VASILO (4, 1955) 15-31.
- SELGE, Martin: Adalbert Stifter: Poesie aus dem Geist der Naturwissenschaften (Stuttgart, 1976).
- SJÖGREN, Chrisine Oertel: The Marble Statue as Idea. Collected Essays on Adalbert Stifter's Der Nachsommer (Chapel Hall, 1972).
- STAIGER, Emil: Adalbert Stifter Als Dichter Der Ehrfurcht (Heidelberg, 1967).
- STILLMARK, Alexander: »Stifter's Letzte Mappe and the Idea of Wholeness«. In Tradition and Creation: Essays in honour of Elizabeth Mary Wilkinson (Leeds, 1978) 162-176.
- »Per Aspera Ad Astra. The Secret Insignia of Stifter's Der Nachsommer«. In Publications of the English Goethe Society (LIX, 1990), 79-98.

- STOPP, Frederick: »Die Symbolik in Stifters Bunte Steinen«. In Deutsche Vierteljahresschrift für Literaturwissenschaft und Geistesgeschichte (28-1954), 165-193.
- SWALES, Martin and Erika: Adalbert Stifter. A Critical Study (Cambridge, 1984).
- SWALES, Martin: »Litanei und Leerstelle. Zur Modernität Adalbert Stifters«. In Vierteljahresschrift des Adalbert Stifter-Instituts des Landes Oberösterreich (36, 1987), 71-82.
- The German Bildungsroman from Wieland to Hesse (Princeton, 1978).
- THALMANN, Marianne: »Adalbert Stifters Raumerlebnis«. In Monatshefte, 1946, 103-111.
- TIELKE, Martin: Sanftes Gesetz und Historische Notwendigkeit. Adalbert Stifter zwischen Restauration und Revolution (Frankfurt, 1979).
- TISMAR, Jens: Gestörte Idyllen: Eine Studie zur Problematik der idyllischen Wunschvorstellungen. (Munich, 1973).
- TUNNER, Erika: »Zum Sehen Geboren, Zum Schauen Bestellt. Reflexionen zur Augensymbolik in Stifters Studien«. In Etudes Germaniques (1985) 335-348.
- WATANABE-O'KELLY, Helen: »Introduction« to Adalbert Stifter: Brigitta, translated by Watanabe-O'Kelly, H. (London, 1990).
- WEISS, Walter: »Stifters Reduktionen«. In Innsbrucker Beiträge zur Kulturwissenschaft, Band 15, (Innsbruck, 1969) 199-220.
- von WIESE, Benno: »Adalbert Stifter. Brigitta«. In B. v. W: Die Deutsche Novelle von Goethe bis Kafka, Volume I, (Düsseldorf, 1964) 196-212.
- WILDBOLZ, Rudolf: Adalbert Stifter: Langeweile und Faszination (Stuttgart, 1976).
- WOLBRANDT, Christine: Der Raum in der Dichtung Adalbert Stifters (Zürich 1967).
- ZOLDESTER, Philip: Adalbert Stifters Weltanschauung (Berne, 1970).

5. GRILLPARZER

- ALEWYN, Richard: »Grillparzer und Die Restauration«. In Alewyn: In Probleme und Gestalten (Frankfurt, 1974), 281-298.
- ALKER, Ernst: »Komposition und Stil von Grillparzers Novelle Der Arme Spielmann«. In Neophilologus (11, 1926), 15-27.

- BACHMAIER, Helmut: Erläuterungen und Dokumente. Franz Grillparzer: Der Arme Spielmann (Stuttgart, 1986).
- »Nachwort« to Franz Grillparzer: Der Arme Spielmann (Stuttgart, 1979) (Reclam edition)
- BERND, Clifford Albrecht (editor): Grillparzer's Der Arme Spielmann. New Directions in Criticism (Columbia, 1988). Referred to below as Bernd: NDIC.
- BAHR, Ehrhard: »Geld und Liebe in Der Arme Spielmann. Versuch einer sozioliterarischen Interpretation«. In Bernd: NDIC, 300-310.
- BIRRELL, Gordon: »Time, Timelessness and Music in Grillparzer's Der Arme Spielmann«. In: The German Quarterly (57-1984), 558-573.
- BREITENBRUCH, Bernd: Ethik und Ethos bei Grillparzer (Berlin, 1965).
- BRINKMANN, Richard: »Franz Grillparzer: Der Arme Spielmann. Der Einbruch der Subjektivität«. In R.B: Wirklichkeit und Illusion (Tübingen, 1977), 87-145.
- BROWNING, Robert M: »Language and the Fall from Grace in Grillparzer's Spielmann«. In Seminar (12, 1976), 215-235.
- COOK, Roger F: »Relocating the Author. A New Perspective on the Narrator in Der Arme Spielmann«. In Bernd: NDIC, 332-336.
- COWEN, Roy C: »The History of a Neglected Masterpiece: Der Arme Spielmann«. In Bernd: NDIC, 9-26.
- ELLIS, John M: »Grillparzer's Der Arme Spielmann«. In The German Quarterly (45, 1972), 662-683.
- FETZER, John Francis: »Jakob: Guardian of the Musical Threshold«. In Bernd: NDIC, 254-272.
- FREDERIKSEN, Elke: Grillparzer's Tagebücher als Suche nach Selbstverständnis (Berne, 1977).
- FRITZ, Walter: »Der Film Begegnet dem Werk Franz Grillparzers«. In Modern Austrian Literature (3, 1970), 13-17.
- HEINE, Roland: »Ästhetische oder existentielle Integration? Ein hermeneutisches Problem des 19. Jahrhunderts in Grillparzer's Erzählung Der Arme Spielmann«. In Deutsche Vierteljahresschrift für Literaturwissenschaft und Geistesgeschichte (46, 1972), 650-683.
- HENSING, Dieter: »Räumlichkeiten als Mittel der Grillparzerschen Kunst der Darstellung«. In Grillparzer Forum Forchtenstein: Vorträge Forschungen Berichte 1973, (Eisenstadt, 1973), 44-62.
- HITCHMAN, Sybil: The World as Theatre in the Works of Franz Grillparzer (Berne, 1979).

- HODGE, James L: »Symmetry and Tension in Der Arme Spielmann«. In German Quarterly (47, 1974) 262-64.
- HOESCH, Folma: Der Gestus des Zeigens – Wirklichkeitsauffassung und Darstellungsmittel in den Dramen Franz Grillparzers (Bonn, 1972).
- HOVERLAND, Lilian: »Speise, Wort und Musik in Grillparzers Novelle Der Arme Spielmann. Mit einer Betrachtung zu Kafkas Hungerkünstler«. In Jahrbuch der Grillparzer-Gesellschaft (13, 1978), 63-83.
- HUNTER-LOUGHEED, Rosemarie: »Das Thema der Liebe im Armen Spielmann«. In Jahrbuch der Grillparzer Gesellschaft (13, 1978), 49-62.
- »Das Motiv der Gewissenhaftigkeit – oder die Gefahr, ins 'Wilde und Unaufhaltsame' zu geraten. Zu Grillparzers Novelle Der Arme Spielmann. In Österreich in Geschichte und Literatur (22, 1978), 279-289.
- JUNGBLUTH, Günther: »Franz Grillparzer's Der Arme Spielmann. Ein Beitrag zu ihrem Verstehen«. In: Orbis Litterarum (24, 1969) 35-51.
- KASPERS, Katharina: Der Arme Poet. Wandlungen des dichterischen Selbstverständnisses in der deutschen Romantik (Frankfurt, 1989).
- KROTKOFF, Hertha: »Über den Rahmen in Franz Grillparzer's Novelle Der Arme Spielmann«. In Modern Language Notes (85, 1970), 345-366.
- LIEDKE, Otto K: »Considerations on the Structure of Grillparzer's Der Arme Spielmann«. In Modern Austrian Literature (3, 1970), 7-12.
- LEVIN, David J: »The Tone of Truth? Music as Counter-Discourse in Der Arme Spielmann«. In Bernd: NDIC, 287-299.
- LINDSEY, Barbara: »Music in Der Arme Spielmann with Special Consideration to the Elements of the Sacred and the Profane«. In Bernd: NDIC, 273-286.
- MAHLENDORF, Ursula: »The Poor Fiddler: The Terror of Rejection«. In Bernd: NDIC, 111-132.
- MULLAN, W.N.B: Grillparzer's Aesthetic Theory: A Study with Special Reference to his Conception of the Drama as »eine Gegenwart« (Stuttgart, 1979).
- »Characterisation and Narrative Technique in Grillparzer's Der Arme Spielmann and Storm's Ein Stiller Musikant. In German Life and Letters (44, 1991), 187-197.
- NICOLAI, Ralf R: »Grillparzer's Der Arme Spielmann: Eine Deutung«. In Literaturwissenschaftliches Jahrbuch (29, 1988), 63-84.
- PAULSEN, Wolfgang: »Der Gute Bürger Jakob. Zur Satire in Grillparzer's 'Armem Spielmann'«. In Colloquia Germanica (2, 1968), 272-298.

- POLITZER, Heinz: Franz Grillparzer's Der Arme Spielmann (Stuttgart, 1967).
- Franz Grillparzer oder das abgründige Biedermeier (Vienna, 1972).
- PONGS, Hermann: Das Bild in Der Dichtung (Marburg, 1939).
- REEVE; W.C: »Proportion and Disproportion in Grillparzer's Der Arme Spielmann«. In The Germanic Review (53, 1978), 41-49.
- RITTER, Naomi: House and Individual: The House Motif in German Literature of the 19th Century (Stuttgart, 1977).
- »Poet and Carnival: Goethe, Grillparzer, Baudelaire«. In Bernd: NDIC, 337-351.
- ROE, Ian F: »Der Arme Spielmann and the Role of Compromise in Grillparzer's Work«. In The Germanic Review (56, 1981), 134-139.
- SCHÄUBLIN, Peter: »Das Musizieren des Armen Spielmanns. Zu Grillparzer's musikalischer Zeichensprache«, in Sprachkunst. Beiträge zur Literaturwissenschaft (3, 1972), 31-55.
- SEEBÄ, Hinrich C: »"Ich habe keine Geschichte": Zur Enthistorisierung der Geschichte vom Armen Spielmann«. In Romane und Erzählungen zwischen Romantik und Realismus. Neue Interpretationen. Edited by Paul Michael Lützeler (Stuttgart, 1983), 386-422.
- SILZ, Walter: Realism and Reality. Studies in the German Novelle of Poetic Realism (Chapel Hill, 1954).
- STERN, Joseph P: »Beyond the Common Indication: Grillparzer«. In Re-Interpretations. Seven Studies in Nineteenth-Century German Literature (London, 1964).
- STRAUBINGER, O. P: »Der Arme Spielmann«. In Grillparzer Forum Forchtenstein (1966), 97-102.
- STRICH, Fritz: Franz Grillparzer's Ästhetik (Berlin, 1907).
- SWALES, Martin: »The Narrative Perspective in Grillparzer's Der Arme Spielmann«. In German Life and Letters (20, 1966/7), 107-116.
- »Grillparzer: Der Arme Spielmann, in The German Novelle (Princeton, 1977).
- THANNER, Josef: »Causality and the Ideological Structure of Der Arme Spielmann. In Bernd: NDIC, 311-321.
- THOMPSON, B: Franz Grillparzer (Boston, 1981).
- WELLS; George, A: The Plays of Grillparzer (London, 1969).
- VON MATT, Peter: Der Grundriss von Grillparzers Bühnenkunst (Zürich, 1965).

VON WIESE, Benno: »Franz Grillparzer - Der Arme Spielmann«. In B.v.W: Die Deutsche Novelle von Goethe bis Kafka, Vol. I, (Düsseldorf, 1956) 134-153.

WITTKOWSKI, Wolfgang: »Grenze als Stufe: Josephinischer Gradualismus und barockes Welttheater im Armen Spielmann«. In Aurora (41, 1981) 135-160.

- »Struktur - Weltbild - Ethos in Grillparzer's Novelle Der Arme Spielmann«. In Akten des 6. Internationalen Germanisten-Kongresses (Berne, 1980), 460-466.

- »Stufenstruktur und Transzendenz in Büchner's Woyzeck und Grillparzer's Novelle Der Arme Spielmann«. In Georg-Büchner-Jahrbuch (3, 1983), 147-165.

YATES, W.E: Introduction to Grillparzer: Der Traum Ein Leben (Cambridge, 1968).

.....

6. OTHER

HEINE, Thomas: »Der Schimmelreiter: An Analysis of the Narrative Structure«. In German Quarterly (55, 1982), 554-564.

LEISTER, Richard: »The Essential Quality of Spatial Depictions in Gottfried Keller's Prose Fiction«. In The Germanic Review (57, 1982), 107-114.

ROGERS, Terence John: Techniques of Solipsism. A Study of Theodor Storm's Narrative Fiction (Cambridge, 1970).

WHITE, Alfred: Storm: Der Schimmelreiter (London, 1988).

WILDBOLZ, Rudolf: Gottfried Kellers Menschenbild (Berne, 1964).

ABSTRACT

The study looks at symbolism, especially the symbolism of space and visuality, in three Restoration Novellen.

Gotthelf's Die Schwarze Spinne presents a religious dilemma in spatial form. Specific motifs such as changing shape and absence of position become consistent correlates of evil. If the godless characters are foreigners who have abandoned their former homes, the Christian ones affirm and restore existing space, remaining where they were born. This contrast relates to the over-riding concept of »Neu-gier« in the Novelle. Gotthelf's ultimate rejection of anything new is given spatial form and placed within its ethical, political and religious contexts.

As in Gotthelf's Novelle, the landscape described in the frame of Stifter's Der Hochwald creates spatial norms which embody ethical values. By contrast, the remainder of Novelle - dealing with Clarissa's love for Ronald and the Swedish sacking of her father's castle - portrays deviations. These two strands of plot also run in parallel, with the fall of the castle emerging as an allegory of Clarissa's loss of innocence. In observing this disaster through a telescope she witnesses her own moral downfall. But the castle also appears as a »dice«, the ultimate symbol of fate. The question of responsibility is therefore never resolved.

In Grillparzer's Der Arme Spielmann the elements of place, position and movement have narrative functions. Above all they develop the antithesis between Jakob and »das Volk«. This antithesis possesses a moral dimension, with absence of movement generally conveying an allegiance to the past. While covert forms of »theatrical« symbolism sustain the opposition of Jakob and society, the description of the festival also creates a network of analogies between them. The narrative is also sustained on various, conflicting levels concurrently, presenting a world which is dialectical - simultaneously discordant and harmonious. This all-pervasive relationship finds its ultimate expression in Jakob's room.