

ASPECTS OF STORY-TELLING IN ACHIM VON ARNIM:

A study of historical perspectives,
themes, characters and
leitmotifs in selected short stories

by

© Christine Mary Bundesen

A thesis
submitted to the Faculty of Graduate Studies
in partial fulfilment
of the requirements for the degree of
Master of Arts

Department of German
The University of Manitoba
Winnipeg, Manitoba

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To Peter and Sylvia with thanks.

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ABSTRACT

The short stories selected for study in the thesis are Ludwig Achim von Arnim's Der tolle Invalide auf dem Fort Ratonneau, Die Einquartierung im Pfarrhause, Frau von Saverne and Juvenis. Arnim's aspirations to abstract historical principles and his use of the narratives as rostrums from which he propounds his views on the historical past, present and envisaged future of Germany are discussed with reference to each of the stories.

The thesis argues against the oft-heard criticism of Arnim's stories as series of seemingly isolated incidents and characters and maintains that Arnim's manipulation and interweaving of the principal and subordinate themes are conscious and deliberate manoeuvres by the author to develop cohesive narrative frameworks.

Arnim mediates and reconciles the interaction of the principal and subordinate themes to fabricate a unified narrative 'whole' in each of the stories. This narrative unity is further enhanced in the stories by Arnim's more than competent skill in his handling of the significant leitmotifs and their symbolic functions within the narratives. The degree of attention paid to themes and leitmotifs and their interrelationships results in characters who are indeed mere puppets and types; however, it is argued that the characters do not need to be anything more. They are simply the shuttles which

Arnim throws backwards and forwards on his loom of narrative creativity to weave a narrative fabric composed of warps: principal and subordinate themes, and wefts: figure- and theme-related leitmotifs.

Arnim's story-telling skills are assessed as being of consequence and significance and it is concluded that both Arnim and his stories are deserving of far greater praise than has been afforded them in the literature in general.

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CHAPTER ONE

INTRODUCTION

Achim von Arnim was born in Berlin in 1781 of a good Brandenburg family. He studied in Halle and Göttingen, mainly in the areas of the natural sciences, and his first publications were in fact on scientific subjects. In 1800 he was brought into contact with the writers of the Romantic School in Jena, among them Novalis, Tieck, Schlegel, Kleist, Arndt and Goethe. Shortly thereafter Arnim became acquainted with Clemens Brentano and his literary friends in Frankfurt, who seem to have turned Arnim's interests from science to literature.

The next few years Arnim spent travelling, including visits to England and Scotland. His first novel Hollins Liebeleben appeared in 1802. In 1805 Arnim and Brentano undertook to compile and publish a collection of German folksongs in Heidelberg, then a centre of literary and scholarly activity. The collection, entitled Des Knaben Wunderhorn, is considered by many as one of the great achievements of German Romanticism and was published in three volumes between 1805 and 1808. This collection reproduced the spirit of the Volkslied and awakened an interest in the national past more effectively than any of the publications of their contemporaries. The popularity of Des Knaben Wunderhorn was immediate; it was welcomed by Goethe, to whom the first volume was dedicated, and was

the basis upon which both Arnim and Brentano founded their roles as German Romantic writers.¹

In 1809 Arnim resettled in Berlin and joined in literary activity with other writers and scholars such as Brentano, Eichendorff, Fouqué and Chamisso. Arnim wrote a number of plays which are considered by most critics as lacking in qualities which could render them acceptable on the stage. He was only really eminent, and this in some eyes only, as a novelist. His main strength is considered to have been in prose fiction. His Novellen and Erzählungen form the bulk of his writing and although his themes are often criticized as trivial, his narratives are held by some to be picturesque and entertaining. In 1811 Arnim married Clemens Brentano's sister, Bettina, who herself became one of the prominent women writers of her time; but that was not until after Arnim's death in 1831.²

Arnim's writing as a whole and in particular in the short stories selected for study in the thesis, Der tolle Invalide auf dem Fort Ratonneau, Die Einguartierung im Pfarrhause, Frau von Saverne and Juvenis,³ shows clearly

¹ J.G. Robertson, A History of German Literature, ed. Dorothy Reich (London: William Blackwood, 1970), pp. 411-413.

² Ibid., pp. 415-416.

³ For the sake of simplicity in the repeated references to these stories in the text of the thesis, they will be referred to by the following abbreviations: Der tolle Invalide auf dem Fort Ratonneau - TI, Die Einguartierung im Pfarrhause - EIP, Frau von Saverne - FVS, Juvenis - JUV.

that he not only comprehended the techniques of reconciling depth and simplicity in written expression but also acquired the skills to put this technique into effect in the writing of his stories.

The TI story is perhaps Arnim's most well-known work and is believed to have been inspired by a historic event which in fact took place on the island of the story title in 1765. Arnim may have come across this very location and heard of the events on the island during his trip through the south of France in 1802-1803 and may have been reminded of the event by an extract from the French report in a Berlin newspaper Der Freymuthige in 1809. The events in reality at the island fort, however, can be regarded only as a purely mechanical basis for Arnim's story which was first published in Berlin in 1818 as an article in Gaben der Milde, edited by Friedrich Wilhelm Gubitz.⁴

Arnim was a co-worker from 1817 to 1820 on the magazine Der Gesellschafter oder Blätter für Geist und Herz published by Gubitz and apart from a number of journalistic articles, the stories EIP, FVS and JUV, among others, first appeared in this magazine in 1817, 1817 and 1818 respectively.

The EIP story was originally one of the sections of a larger work Seltsames Begegnen und Wiedersehen. Memories of student days, images of the Napoleonic Wars and Arnim's

⁴ Achim von Arnim, Sämtliche Romane und Erzählungen II, ed. Walther Migge (München: Carl Hanser, 1963), pp. 916-917.

personal experience of the vexations associated with the billeting and requisitioning of regimental soldiers during this period, all give the background of the story.⁵

The story FVS undoubtedly goes back to an unknown source in its basic theme. The name Saverne is not to be found in the earlier papal records and that of Frau von Saverne's father, Lonny the silk manufacturer, is linked to the vicinity of the Vosges Mountains, not Lyons. Arnim's thoughts as he was writing the story were surely carried back to the great journey of his youth which led him from Marseilles through Lyons to Paris and probably a visit to Avignon as supported by the mention of Petrarch's Cave in the story. Arnim, like Frau von Saverne, travelled in his own coach and his travels were thus not restricted to specific routes. The story also reveals Arnim's own views on the methods used to deal with mental illness at the time.⁶

The story of the character Juvenis in JUV is an allegory based on the hesitations of a young man between a life of science, art and the military glory of the soldier. This was undoubtedly a situation which often disturbed the years of Arnim's late adolescence and early adulthood. In the Ariel tale in Der Wintergarten: Siebenter Winterabend is a quotation which perhaps as penned by Arnim could indeed have been in the form of a confession. He writes,

⁵ Ibid., p. 910.

⁶ Ibid., p. 911.

"...meine erste Neigung würde mich zum Soldaten gemacht haben, doch das läppische Wesen, das durch lange Friedenszeit in diesen Staat gekommen, machte ihn mir verächtlich; ich wählte das Buch statt des Schwertes."⁷
 Arnim surely must have contemplated his decision on many occasions in a Germany further separated by the Napoleonic

Wars. During a visit to Goethe in December 1805, Arnim travelled with a military officer, Prince Louis Ferdinand. In conversation with the Prince he saw the opportunity to enter the military life, offered his services to the Prince and was expected to arrive at the headquarters a few days later. Arnim immediately realized that he had offered what he could not really give. An armistice between France and Austria ensued shortly thereafter and put an end to his impetuous offer.⁸

The study of the stories TI, EIP, FVS and JUV in the following chapters considers Arnim's capabilities as a story-teller from a variety of viewpoints. The discussion in Chapter Two assesses the narrative plots within the parameters of Arnim's sense of 'history' and his views of Germany in the historical past, present and envisaged future. The basic outlines of the narrative plots, the major characters of the stories and their interactions are paralleled to the historical events leading up to and during the time in which the stories were written and are

⁷ Ibid., p. 345.

⁸ Ibid., p. 923.

discussed in terms of their narrative idealism or narrative reality within Arnim's historical perspectives.

The discussions in Chapters Three, Four and Five consider the often-expressed criticisms of Arnim's story-telling techniques. The functions of the principal and subordinate themes, characters and leitmotifs in the stories TI, EIP, FVS and JUV are studied and the following questions are discussed. Are the principal and subordinate themes merely series of isolated incidents or are they evidence of Arnim's capacity to reconcile the narrative action, on a variety of levels, into a narrative 'whole'? Are the characters lacking in psychological plausibility? Do they indeed need to be psychologically plausible to be effective narrative personae? Are the characters here puppets and types and if so does this detract from their narrative plausibility? Are the leitmotifs just thrown into the narratives at random as isolated symbols or concepts, or are they intrinsically bound to and integral parts of the narrative 'wholeness' of each of the stories? What are the levels of interpretation through which the functions of the leitmotifs are exemplified?

In short, are Arnim's story-telling skills inconsequential and insignificant as is so frequently read in the literature or are they and is he deserving of greater praise than has been afforded them and him in the literature in general?

CHAPTER TWO

ARNIM'S HISTORICAL PERSPECTIVE -
NARRATIVE IDEAL VERSUS NARRATIVE REALITY

Throughout the selected stories Arnim exposes a picture of history and his enchantment with the past. He aspires to abstract historical principles, to a super-reality of the golden age of the past, which in his writing becomes a visionary goal of the present, the period during which the stories were written. This chapter endeavours to show the ways in which Arnim uses his stories as rostrums from which he propounds his belief that the past exemplifies that which is lacking in the present.

Before discussion of Arnim's historical perspectives as related to the plots of the stories, it is appropriate to give a brief resumé of the historical events and their consequences leading up to and during the period in which Arnim lived.¹

The 18th compared to the 19th century was a period of relative stability, though of course it culminated in a wave of revolution, the effects of which were soon felt throughout most of Europe. For Germany, the 18th century was a period highlighted primarily by cultural and intellectual achievement, with social, political and

¹ The following summary of historical events is based on information from lecture notes and from Malcolm Pasley ed., Germany: A Companion to German Studies (London: Methuen, 1972), pp. 217-38.

economic developments playing a subordinate role, and yet the two were to a large extent interdependent. Social and political rigidity had the effect of forcing the great minds of the century to concentrate on cultural matters - largely separated from politics. They found their outlet, their means of expression, in for example literature and speculative philosophy. It is thus not surprising that the end of the 18th century coincided with the greatest flowering of German culture in Germany's history.

By contrast, the earlier half of the 19th century presents a much more complex picture, lacking the large degree of stability and uniformity which marks the greater part of the 18th century. There is no clear-cut pattern of development discernible in the 19th century and this period is regarded very much as a period of transition, with an often confusing and illogical juxtaposition of elements of both old and new. This confusion is reflected in any attempt at periodization and the year 1789, the start of the French Revolution, is seen as the starting point of this period of confusion.

At the beginning of the 19th century there was a lack of identity between the terms German and Germany as ethnic and political concepts. A pattern of fragmentation and separatism existed in Germany. Some 300 separate political entities still existed at the commencement of the 19th century with Austria and Prussia the most significant. This position, in turn, produced the beginnings of feelings of nationalism, the longing for a unified German nation,

which expressed itself initially in largely cultural terms, as opposed to the speculative realm of the Geist to which most of the activity of the enlightened middle-classes in the 18th century was restricted. This fervent cry for 'nationalism' was succinctly expressed in Ernst Moritz Arndt's poem of 1813, Des deutschen Vaterland,

...Was ist des Deutschen Vaterland?
 So nenne endlich mir das land! -
 So weit die deutsche Zunge klingt,
 Und Gott im Himmel Lieder singt,
 Das soll es sein!
 Das, wackrer Deutscher, nenne dein!...²

and was borne out by German reactions to the events of the late 1700's and early 1800's.

Many loyal subjects of the various petty, feudal princes of the German states, such as Kant, Hegel, Wieland and Schiller, hailed the noble principles embodied in the French Revolution. Very few Germans matched the political activism of their French contemporaries. The Napoleonic Wars resulted in a series of temporary alliances of German states during the period 1792 to 1806, but there was no uniformity of purpose in these alliances and indeed there was a separate peace agreement between Prussia and France in 1795. In the War of the Third Coalition (1803-1806) most of the German states sided with Napoleon against Austria and later Prussia. The French influence was especially strong in the West German states and was consolidated by the establishment of the Confederation of

² A. Watson Bain, German Poetry for Students, (London: Macmillan, 1953), p. 67.

the Rhine in 1806 and in the same year, the abolition of the Holy Roman Empire.

Napoleon's forces went a long way towards breaking down the archaic political structure of Germany. By 1815, the nearly 300 separate states had been reduced to 38 and after 1815 the demands for constitutions could be heard.

The concept of a 'Third Germany' eventuated with the states in the west and south-west under French influence, counter-balanced by Austria and Prussia which were more open to Western, liberal views.

In 1805 Austria was defeated by the French at Austerlitz and in 1806 Prussia was defeated at Jena and occupied by the French. A gradual growth of anti-French feeling resulted, stirred up by Prussia, and culminated in the Wars of Liberation (1813-1814) at the end of which Napoleon was defeated at the Völkerschlacht near Leipzig. German nationalism found its first concrete political expression in the patriotic uprising against Napoleon. The complex, ideological background to this new nationalism with its elements of anti-liberalism was reinforced by often debased forms of Romanticism, such as irrationalism and mysticism. The Romantic concept of state and nation encompassed feelings of Francophobia and a limited concept of Freiheit - freedom from foreign domination rather than individual freedom.

During the period 1813-1814 the conservative Prussia emerged as the champion of German nationalistic aspirations. From an insignificant frontier territory it rose to become

a powerful militaristic state with an efficient and highly centralized administration. The Wars of Liberation resulted in an uneasy alliance between liberal reformers and conservative nationalists, who both, often reluctantly, looked to Prussia for leadership.

The liberal aspirations in Prussia and elsewhere were soon frustrated and led to a period of restoration in which there was a concerted attempt to restore the feudal situation and to encourage the concept of German separatism. Dominated by Metternich, the settlement of the 1815 Congress of Vienna brought into existence a loose federal union of the German states but also gave rise to repressive policies, spies, secret police and suppression of the Burschenschaften as embodied in the Carlsbad Decrees of 1819. After 1815 Prussia became the potential leader of the northern and central German states and the ensuing enlightened economic policies of Prussia led eventually to the isolation of Austria in the 1830's.

German society in the years 1815-1848 was characterized by an attitude of conscious withdrawal from questions of politics and public life into a quiet, cosy, provincial world, which stressed the virtues of family life, domesticity and the calm contentment of an apparently stable and orderly, if somewhat limited and parochial society. In fact, the appearance of order and stability on the surface was deceptive - beneath the surface numerous tensions, political, social and cultural were developing in this, Germany's last pre-industrial age.

This then, in a simplified form, was the political background of Achim von Arnim's life (1781-1831). Arnim's serious and staid, characteristically northern personality and his reactions to the political instability and confusion pervading the society around him no doubt inspired in him the hope of reviving the glories of the German Empire. As a reactionary landowner, Prussian nationalist, Protestant, poetic dreamer and Romantic enthusiast, Arnim yearned for the restoration of the past. In his imagination he thought of the pre-Revolution age as a period which "[l]iegt... doch jetzt schon wie eine Fabelwelt hinter uns! Wie reich erfüllt war damals die Welt, ehe die allgemeine Revolution, welche von Frankreich den Namen erhielt, alle Formen zusammenstürzte; wie gleichförmig arm ist sie geworden!"³

Through the stories TI, EIP, FVS and JUV Arnim manifests his belief that the past could return. Arnim's visionary goal for the future of Germany does not allow the expected outcomes of the predicaments of the main characters in the narrative plots to be achieved (if they were achieved the magic of Arnim's narrative would fade). A state of narrative suspension results allowing Arnim to further expose his belief that the glorious historical past, from whence the spiritually impoverished and degenerative present has evolved, has yet to be reconstructed.

In the story TI, the behaviour of the soldier

³ Rheinhold Steig (Leipzig, 1911), p. 411, quoted in Ralph Tymms, German Romantic Literature (London: Methuen, 1955), p. 268.

Francoeur (translated as 'heart of France' - the symbolic representative of the French Revolution) becomes erratic as the result of a head wound (the fever of the French Revolution) or diabolic because of the possession of his body and mind by the devil (Napoleon), depending on the reader's interpretation of his predicament. Francoeur's behaviour (the embodiment of the fire and intensity of the Revolution) is finally counteracted and overcome by the courage and faith of Rosalie, his German wife (symbolically the representative of a Germany of the past and of a unified Germany of the future after its defeat of Napoleon). Rosalie's predicament is that either she give up her attempts to save her husband (and symbolically succumb to the 'present' and to French domination) or she must face possible death at the hands of her husband Francoeur (total domination of the German states by France). The revolution-like ideas of Francoeur, tolerated at first intellectually by Rosalie and other characters of the story (the initial German reaction to the French Revolution and the German people's general expectations of the aftermath of the Revolution), also reflect Arnim's hope for a revival of the past and are deeply rooted in Francoeur's insanity/daemonic possession (the degenerative and complacent 'present' in Germany). Francoeur's behaviour and situation before the head wound/daemonic possession (the golden age of the pre-Revolution past) can not be restored before his diabolic activities (the French Revolution and French influence) are crushed and annihilated by the religious fervour and

courage of Rosalie (the fervour and courage of the German masses necessary for the restoration of the longed for past with all its noble qualities). The strength of will of a united Germany is embodied within Rosalie, who is able to overcome the curse of her mother (the distasteful present) which she believes is responsible for Francoeur's behaviour and is able to save her husband.

Rosalie provides an example for the German masses to follow and by her selfless devotion to her family (the German individual's devotion to a unified Germany) she overcomes the obstacles in her path. "The Germans, Arnim implies....should likewise act for what they know to be the long-term good of their nation, lest it fall into the power of their enemies."⁴ The heroine, Rosalie, is contrasted sharply with the character of her husband Francoeur, paralleling, in Arnim's view, the German national character with that of the French. Her characteristics of loyalty, goodness and selflessness are, it is implied, typically German or at least should ideally be typically German. Arnim's recommendations to the German populace for the restoration of a Germany of the past are presented in the couplet at the end of the story. Arnim here sums up the theme and substance of his beliefs in the only way to achieve a national German identity,

⁴ Tymms, p. 324.

"Gnade löst den Fluch der Sünde,
Liebe treibt den Teufel aus." (755)⁵

The threat of the devil and the curse (the Revolution, Napoleon and the present) can be driven out by Rosalie's spiritual grace (the unflinching patriotism and courage of a unified Germany).

In the tale EIP, the members of a regiment are billeted in the houses of a village. The after-lunch conversation between the colonel and the preacher reveals that the colonel (the representative of social degradation and instability in a present caught in the turmoil of military warfare) is in fact the father of the preacher's wife. The wife's mother, Dorothee, the colonel's earlier lover, is dying, however she is reunited with the colonel (a reunion with the old order of the golden age of the past) shortly before her death (the release from the present so that it becomes merely a historical memory). The accounts of the colonel's earlier desertion of his beloved and the daughter's two misadventures at the marriage altar can also be linked to the unstable present in Germany. The daughter's subsequent explanation of her misadventures at the altar as pretexts to be near the preacher (actions symbolic of the strength of conviction needed in the German masses to overcome the present) result

⁵ All page references to textual content refer to the edition of Arnim's collected works edited by Migge and noted in Footnote 4 of Chapter One of the thesis. All page references to the texts are given in brackets after the quotations and textual references.

in her marriage to the preacher (the reestablishment of the bond with the past, since their first encounter was when she was but a child). The reunions of father/mother, father/daughter and estranged grandmother/mother/daughter can be interpreted as Arnim's belief in the reunion of the past and the future of Germany. The colonel in fact, seated at the mother's deathbed, reflects on man's transience and God's benevolence (Arnim's visionary future for Germany); however, he rejects the tranquility of life with his daughter and the preacher (the salvation of Germany symbolic of the reconstruction of the much desired past) and chooses instead to continue his military activities (the fire of the Revolution, which in Arnim's view is intrinsically linked to the worthless and destructive present).

In FVS, Frau von Saverne⁶ (the representative of Germany) becomes embroiled in a number of sinister events (the tenuous liaisons and treaties between the German states and France) when she indulges her whim to see the king amidst the city environs (the epitome of the present degradation of German society). She relinquishes the tranquility of her home in Avignon (the symbol of the stability of the Germany of the past), flounders in the squalid environs of the city and is quickly incarcerated

⁶ To avoid confusion between the story title and the character of the same name, from this point on the character of Frau von Saverne will be referred to simply as Saverne.

and tortured by the nutcracker and the doctor (personification of the Napoleonic Wars and symbolic representations of Napoleon) because of her faith in the king, which in the story is termed insanity (the misguided beliefs of the German masses at the beginning of the French Revolution). With innate courage and the strength of her convictions (the sentiments necessary in the fragmented German populace to achieve national unity) that her spiritual confessor (the golden age restored) will be able to free her from the grips of her predicament and from the label of insanity, she cunningly manages to return to her former tranquil existence at her home in Avignon (Germany before the Revolution restored).

To make her trip to Paris and Versailles, Saverne uses her finances for a flight of dissolute fancy (symbolic of the temporary alliances between the German states and France), yet finally returns her funds to where they should rightfully be in Avignon. This movement of wealth can also be paralleled to the sentiments of those Germans who even temporarily looked to the French Revolution as a promise of freedom and stability. These sentiments, disillusioned in the aftermath of the Revolution, had finally to return to the realm of German patriotism and a unified Germany, which Arnim considered to be politically viable in his vision of a future enlightened German nation. Saverne, herself, is thus a symbolic representation of Arnim's "...belief in the value of patriotic action and in the 'deathlessness' of

the patriotic spirit."⁷

In the tale JUV, the story of the orphan student Juvenis is revealed by the narrator, the foster mother. Juvenis (the poet linked to the golden age of the past) is torn between a profession as a student (the representative of the learning phase in the process of acquiring knowledge, i.e. the realization of the stagnancy of the present) and one as a soldier (the representative of the Revolution, i.e. the materialism of German society). He chooses the military life initially to try to overcome his lovesickness for the Tyrolienne (the complacency and lack of ingenuity of the German masses). Juvenis' attraction for the Tyrolienne finally causes him to be incarcerated in the barrack's guardroom (the tyrannical Napoleonic rule) but the Tyrolienne is able to lead him to freedom (a future evolved from the golden age of the past) and together with her aristocratic mistress, they go to foreign lands (the state of limbo between the present and a future linked to the revived past), where after the passing of time his long-lost father's appearance (nicknamed Faith, faith in the possibility of the restoration of the past) enables the identity of Juvenis' mother (the aristocratic woman) and his sister (the Tyrolienne) to be revealed. This complete reunion of all members of Juvenis' family can also be paralleled to a reunion of the future and the past, and

⁷ J. Edward W. Mornin, "National Subjects in the Works of Achim von Arnim", German Life and Letters, 24 (1970/71), p. 325.

suggests a plateau of harmony which Arnim believes is only possible if the unification of the fragmented German states can be effected.

The stories FVS and TI support Tymm's contention that Arnim's interest in accumulating historical detail is simply to assist in the development of the narrative framework.

He states that Arnim "...had...an eye for realistic, but usually trivial, 'period' detail, but it was not so much a direct link with the drab world of everyday reality as a device by which he strengthened his feelings of continuity with the colourful, bustling historical past as he visualized it; that is to say, he justified the present, in so far as its existence could be justified, by the fact of its historical development from its origins in the past...;"⁸ however, he did not approve of the present, as discussed above. In these stories Arnim includes the age of the past shortly before and including the French Revolution, part of which he himself had experienced in his childhood. The stories show that "...in contrast to this wondrous pre-Revolution age of Arnim's imagination, his own present age...seems a period of spiritual poverty and degeneration, the product of a wilful act of universal spiritual self-annihilation."⁹

"In a Germany divided at the beginning of the nineteenth century into...petty states and split, too,

⁸ Tymm's, p. 212.

⁹ Ibid., p. 268.

between allegiance and hostility to France...the German language...and a literature based on a peculiarly German tradition were among the few common denominators in this confusion...to assist in the establishment of a common German front, which Arnim believed was necessary as a defence against the French and for a secure future....He considers it the poet's duty to educate society..."¹⁰ about the golden age of the past and the possibility of its restoration in a Germany of the future.

Through his writing Arnim wished "...to remind [the German masses] of the existence of a German community wider than their own state. This would stimulate solidarity and better understanding among the divided German states and lead them ultimately to collaborate in political and military affairs."¹¹ Arnim saw education of the masses as a way to increase the people's awareness of "...the German national character....[T]he essential feature of a national education was [for Arnim] the exposure of the Germans less to propaganda than to works of literature which revealed aspects of the German character."¹² He was peripherally involved in the military conflicts confronted by his countrymen. "With the proceeds from his Schaubühne Arnim purchased cannon for the Prussian army of the Befreiungskriege, but he hoped to give as much support by his words as by his

¹⁰ Mornin, p. 317.

¹¹ Ibid., p. 318.

¹² Ibid., p. 325.

guns."¹³ He wished to educate the German masses through his writing, with his pen not his sword. In his essay Von Volksliedern, published with Des Knaben Wunderhorn, Arnim "...makes it clear that his hopes for the future of German language and literature, like his political hopes, lie with the common people...[and his essay] also expresses his hope that German literature will someday regain the vitality, freedom and natural beauty embodied in the folk literature of the past."¹⁴

A unified and self-determining society throughout the scattered, fragmented German states could, in Arnim's view, overcome the sense of demoralization which was rampant during this period. As an exponent of the basic philosophy of Romanticism, Arnim found the roots for propounding his philosophy "...in a sense of the rift between the actual and the ideal. Its starting-point is the desire for something other than what is immediately available, a desire for an alternative which will completely reverse that which is. The Romantic [turns] from the disappointments of the present to seek solace in the dreams of the past."¹⁵ In his stories Arnim does not attempt to present the past as it was in actuality. For Arnim and other Romantic writers, their "...principal concern...was not to reconstruct a realistic

¹³ Ibid., p. 323.

¹⁴ Kari E. Lokke, "Achim von Arnim and the Romantic Grotesque", The Germanic Review, 58(1) (1983), p. 24.

¹⁵ Roger Cardinal, German Romantics in Context (London: Collier MacMillan, 1975), p. 28.

picture of the past as it really was, but as they fancied it might have been, or ought to have been, according to their preconceived, enthusiastic ideas."¹⁶

As will be shown in the following chapters, Arnim's approach to the past is in keeping with his preoccupation with detail, seen as a weakness in his writing by many critics; however, his taste for "...factual delineation ...[is] uncoloured by a real sense of immediacy or of deeper sympathy....Arnim...seemed to find [in the past] an alternative sort of reality, as solid and substantial as the present, even though marvels and evidence of the supernatural were more clearly imminent then than now."¹⁷ Arnim had and manifested in his writing an inbred aristocratic loathing for the destruction of the old order which had eventuated after the French Revolution. He shared with other Romantics a dislike of the disruption caused by the Revolution. "His instinctive regret at the passing of the old order was justified by his atavistic sense of continuity with the past, in which the origins of his family were so demonstrably rooted, his aristocratic feeling of solidarity with even his remoter ancestors."¹⁸

"Arnim respects the fallible facts of history but these are only secondary to a larger aim of depicting what facts infer about the 'meaning', the 'Zeitgeist' of an

¹⁶ Tymms, p. 26.

¹⁷ Ibid., p. 267.

¹⁸ Ibid., p. 269.

era."¹⁹ If the representative symbolism of the events of the main themes and the typification of the main characters in the stories is accepted as discussed in later chapters, then the stories can be regarded as Zeitromane, not in the traditional sense that the stories are social and political commentaries of their narrative 'present', but more in the sense that the stories are Zeitromane which represent a picture of Arnim's own age and describe the magic and fascination of the past for which he longs, not to return to but to be transposed to the future of a newly unified Germany.

Arnim believed that a reborn national culture would enable an era of harmony to transcend the discord and oppression caused by the Napoleonic violence from 1806 to 1815. The golden age concept is not only evident in the broad outlines of the narrative frameworks of the stories, but is also "...reflected in Arnim's symbolic forms of the garden with its oracular fountain, the castle, the island... and the orphan child....Arnim equates this 'gold'nes Leben' of absolute freedom, of universal naivete and love with man's spiritual 'Heimat', a characteristically Romantic motif of reunion...",²⁰ a reunion with the past of the golden age. These and other leitmotifs linked to Arnim's idea of a golden age and their inherent symbolic associations are dealt with in detail in Chapter Five.

¹⁹ R.F. Holt, "Achim von Arnim and Sir Walter Scott," German Life and Letters, 26 (1972/73), p. 148.

²⁰ Roland Hoermann, "The Romantic Golden Age in Arnim's Writings", Monatshefte, 50 (1958), pp. 23-24.

The basic outlines of the narrative plots of the principal and subordinate themes, discussed in Chapter Three, embody Arnim's beliefs that the present political impotence and social complacency of Germany can be overcome in a future reminiscent of the much admired state of the past.

Without an appreciation of Arnim's view of history "...ist ein Verständnis seiner politisch-historischen Symbolik und damit die eigentliche Tendenz seines dichterischen Schaffens schwer zu entschlüsseln. Er hatte die Feder statt des Schwerts gewählt, und zog mit ihr poetisch ins Feld."²¹ The parallels drawn between the narratives and Arnim's own concepts of historical continuity show that Arnim's 'historical period' detail is of significance not to exemplify his link with the world of the present but to strengthen his convictions regarding the glorious past. Arnim's skilful manipulation of the narrative frameworks of the four stories under discussion hastens to inspire in the reader a realization of the fact that Arnim consciously uses the characters, situations and events of his stories to give himself a rostrum from which he is able to express his belief in the validity of the features of the golden age of the past and the transposition of these features to a Germany of the future.

²¹ Helene M. Kastinger Riley, "Die Feder als Schwert: Ludwig Achim von Arnims politische Aufsätze", Etudes Germaniques, 37(4) (1982), p. 455.

CHAPTER THREE
PRINCIPAL AND SUBORDINATE THEMES -
THEIR NARRATIVE PURPOSE

In each of the stories TI, EIP, FVS and JUV Arnim includes details which may at first glance appear to bear no apparent relationship to the story as a whole. The seeming digressions and irrelevancies, the seemingly missing descriptions, motivations and analysis of emotional impasses, however, are in fact deliberate and intentional features which allow the narrative process to evolve quickly into self-contained stories. As Cardinal points out, "...it is only faulty perception which makes the reality [in the stories] appear...fragmented and confused."¹ Arnim's narrative technique is not simply a documentation of the significant facts, it is indeed a conscious presentation of farcical yet oddly factual series of visual effects. The superficially isolated incidents, situations and characters of the principal and subordinate themes are in actuality Arnim's semi-serious ethical-cum-social critique of the times as has been discussed in Chapter Two. Arnim's suppression of emotional features and overtones linked to the characterizations of his narrative personae are not evidence of inadequacy or weakness on Arnim's part, as is often argued by the critics of his works, but are deliberate manoeuvres to

¹ Cardinal, p. 33.

allow such features and overtones to become evident through Arnim's intricate interweaving of dialogues and actions between the principal and subordinate characters and the principal and subordinate themes.

The principal and subordinate themes of each of the stories are linked to the poles of realism and fantasy. The story lines are "...marked by continual transitions, sometimes barely perceptible, sometimes blatant, between what is normal and orderly and what can only be called fantastic. Arnim seems to have realized that there is little point in seeking to exercise total control over the two modes of inventiveness, the realistic and the fantastic; rather he tried to gauge at what point he should give way to the arbitrary and the uncontrolled, and when he should switch back."² The pole of fantasy is linked with the world of the ideal and the estrangement between this and the world of the real is the pivot point from which the narratives evolve.

To some critics Arnim's stories lack "...the richness and colour which [he] ascribed to the past..."³, however, Arnim's capacity to blend factual realism with imaginative reconstruction and pure invention allow him to write "...with a narrative technique which does not allow the richness of invention to be outstripped by exhausting length and proliferation of incidents."⁴

² Ibid., p. 123.

³ Tymms, p. 270.

⁴ Ibid., p. 282.

The story TI consists of "...eine Handlung mit vier eng verflochtenen Strängen, von denen drei realistisch und rational sind, während der vierte sich darüber ins Wunderbare und Dämonische erhebt."⁵ I - The French soldier Francoeur is wounded by a shot in the head which leads to a period of insanity and becomes a normal man again by self-inflicted blows whereby a bone splinter is dislodged. II - Rosalie, a German, marries Francoeur, arranges for him to be moved to the quiet, distant Fort Ratonneau, intervenes on his behalf with the commander of the invalids, and through her courage Francoeur comes to salvation. III - The love of the commander of the invalids for fireworks must carry the blame for Francoeur's dilemma. It is the commander who places Francoeur at the fort and who inadvertently divulges the secret of Francoeur's insanity/daemonic possession to his manservant. IV - The insane and irrational behaviour of Francoeur is also interpreted as his possible possession by the devil by all characters, including Francoeur himself, at varying stages of the narrative. This devil theme together with that of the curse which is called down upon Rosalie by her mother, because of Rosalie's romantic involvement with Francoeur, and which is transferred to Francoeur during their wedding vows, leads the narrative into the realm of the irrational/daemonic from which Francoeur, the mother and Rosalie are finally freed by the faith and courage of Rosalie.

⁵ Ernst Feise, "Der tolle Invalide von Achim von Arnim", The Journal of English and Germanic Philology, 53(3) (1954), p. 403.

Themes I and IV of the story are interwoven in such a way as to appear "...to offer the reader a physiological explanation for mysterious occurrences."⁶

In TI, Arnim shows "...an affinity with the grotesque without wishing to apply the term in its full meaning."⁷ Arnim's embellishment of the story with elements of the grotesque by the constant reference to the devil and to the mother's flame-filled curse bring the reader into close proximity with the narrative realm of the irrational, although the presence of the devil and the curse are never actually admitted in the realm of the rational but are instead explained as a physiological illness and lack of grace respectively.

The theme within theme narrative style is handled at its best by Arnim in the story EIP, which is described by Rasch as "...eine Reihung und Mischung der Motive, [eine] eigentümliche Kombination von Dissonanz und Harmonik, von Abenteuer und Einfachheit des Menschlichen, Groteske und Lebensernst."⁸ The story divides into four themes which, although they cover events both past and present, are locked into a comprehensive short narrative by means of overlapping

⁶ Bruce Duncan, "Some Correspondences Between Arnim's Majoratsherren and Fichte's Concept of the Ich", Monatsshefte, 68 (1976), p. 52.

⁷ Wolfgang Kayser, The Grotesque in Art and Literature, trans. Ulrich Weisstein (Bloomington: Indiana University Press, 1963), p. 81.

⁸ Wolfdietrich Rasch, "Achim von Arnims Erzählkunst", Der Deutschunterricht: Beiträge zu seiner Praxis und wissenschaftlichen Grundlegung, 7(2) (1955), p. 50.

and interweaving of the themes through narrative flashbacks. The story introduces the subordinate theme (I) of the billeting of a regiment in a small village, with a wealth of detail regarding the arrangements for the arrival of the colonel and his soldiers and is rounded off in detail and theme with the colonel's and his regiment's departure at the end of the story. Arnim introduces the preacher's wife's mother on her deathbed first as an individual isolated from the busy activity at the preacher's house, but then brings her to the narrative foreground by her deathbed revelations and the colonel's 'confession' in the course of the conversation between the preacher and the colonel. The past relationship between the mother and the colonel and their reunion in fact become the principal theme (II) of the story as it unfolds. However, Arnim interrupts this main theme for the preacher to relate how he came to marry his wife (theme III). This narrative theme in itself becomes the pivot point which serves to further elucidate the principal theme, the revelation that the colonel is the father of Dorothee, the preacher's wife, and lover of the dying mother. These narrative themes are more than just episodes in the story. They are in themselves stories within the story.

Arnim does not allow the EIP story to end here; instead he introduces the 'comical' character of the grandmother who has been estranged from her daughter and granddaughter for many years as theme IV. In a scene pervaded with pathos and joy at the reunited family unit of

father, mother and child, Arnim weaves a comical-cum-grotesque element into the story with the grandmother's mistaken identity of the granddaughter. "Auch in einer kleinen Erzählung wie die 'Einquartierung' ist, in novellistischer Verkürzung, der totale Aspekt der Welt intendiert, und das bedeutet für Arnim: das Tragische und das Komische, beides muss zu seinem Recht kommen...Befreiung durch Verwirrung - das ist das innerste Thema dieser Erzählung, und ein Grundthema Arnims überhaupt."⁹

The narrative action in the FVS story can also be divided into three themes of varying levels of significance which earn for themselves the labels of principal and subordinate themes. Saverne's almost passionate honour and admiration of the king evokes in her a desire to see the king first-hand in the city. This veneration of the king and its interpretations make up the principal theme of the story and lead the narrative into the realm of the fantastic. In the city her admiration of the king inspires her to give generous portions of her wealth away to the construction workers in the castle gardens, which causes her to come into conflict with her maid, the police officer and eventually leads to her being imprisoned by the doctor and the nutcracker on the pretext that she is suffering from insanity which has originated from a sedentary lifestyle, political fanaticism and discontented love. She undergoes the cruel treatments of the rotating wheel and water

⁹ Ibid., pp. 53-55.

immersion. Saverne's veneration of the king is the pretext invented by the nutcracker and the doctor to gain control of her wealth (theme I). The subordinate theme of the events leading up to Saverne's trip and her salvation from her predicament revolve around her relationship with the father confessor (theme II). At the beginning of the story Saverne brusquely ignores the advice of the father confessor when he tells her of the evils which will befall her in the city. The father confessor's words are indeed a thematic premonition of what does befall Saverne in the city. Saverne accepts the nutcracker's marriage proposal to escape from her prison and to effect her reunion with the father confessor, who proves to be her redeemer. The other subordinate theme of the story (theme III) is the motif of the bust of King Ludwig XVI, which like an icon, is gloriously decorated with flowers by Saverne until the time of her incarceration. Symbolically, after Saverne is released from her prison she cannot look at the bust without inner dread and she leaves it behind in Versailles when she returns to Avignon. The bust, reduced symbolically to a gold coin with the imprint of the king's portrait at the end of the story, causes Saverne to turn her head away. The principal and subordinate themes are closely interwoven in this story as they all occur within the same narrative frame. There are no flashbacks in the story, as there are in the subordinate themes of TI, EIP and JUV.

The four themes of the JUV story are quite clearly delineated yet they overlap significantly in the framework of

the narrative unity. The subordinate theme of the nighttime setting in the drawing room of the foster home (theme I) with the foster mother relating the story of Juvenis' life at both the beginning and end of the narrative, provides the parameters within which the character of Juvenis is introduced to the story as a child and reappears as an old man. The course of Juvenis' life story is interrupted on occasion by the foster mother's comments to the students listening to the tale and by the reading of the poem given to Juvenis by the officer in the hothouse, thus drawing the narrative back into the realm of the 'present'. Juvenis' life story, presented in a combination of the features of direct and indirect speech, can itself be divided into two separate phases: his life before his entry into the hothouse as a school graduate contemplating his future, and his life after his exit from the world of the hothouse, firstly as a soldier and secondly as a follower of the aristocratic woman and the Tyrolienne. These phases form one of the subordinate themes of the story (theme II). Juvenis' visit to the hothouse is a significant subordinate theme (theme III) and the incidents which take place within the confines of the hothouse lead to his escape from his state of indecision with regard to his career, and indirectly to his state of partial fulfilment in his life with the aristocratic woman and the Tyrolienne. This partial life fulfilment is completed in the course of events of the principal theme, the reunion of Juvenis and the members of his family, his Mother Science (the aristocratic woman), his Sister Art (the Tyrolienne) and his Father Faith,

which is revealed only at the conclusion of the story (theme IV).

The elements of the grotesque/irrational mentioned earlier in TI are to a far lesser extent in evidence in the stories EIP, FVS and JUV. The error made by the grandmother in EIP in mistakenly identifying her granddaughter as her daughter, while her daughter lies dead in the same room, leads the reader into the realm of the fantastic, the grotesque. "Am Sterbebett der Mutter scheint die Erzählung an ihr Ende gelangt, der natürliche Abschluss erreicht. Aber auch hier führt Arnim die Erzählung weiter durch ein unerwartetes neues Motiv. Er biegt die bewegte und gefühlvolle, rührende Situation ins Groteske um...",¹⁰ when the elderly grandmother enters the scene. In FVS, the nutcracker and the doctor incarcerate Saverne for her supposed insanity and try to cure her by enclosure in the turning wheel. The turning wheel, the water treatment and Saverne's humiliation at the hands of the nutcracker, the doctor and the medical students, border on the realm of the grotesque. The JUV story follows the world of narrative realism until late in the story when the Tyrolienne and the aristocratic woman are labelled by the abstract terms of Art and Science respectively instead of names. These terms draw the reader from the rational narrative realm into the realm of the irrational. The sudden appearance of Juvenis as an old man and the ghost-like appearance of the other members

¹⁰ Ibid., p. 50.

of Juvenis' family, as presaged by the foster mother's reference to ghosts at midnight at the beginning of the story, leads the narrative further into the realm of the irrational/the supernatural.

The elements of the grotesque/irrational in each of the stories are linked to or associated with physical or symbolic death or thoughts of death. To the Romantic writer the concept of death, and inherently the concept of the grotesque/irrational, "...is ambivalent; it reveals human weakness, impermanence and flux at the same time that it celebrates these qualities; for change may mean growing old and dying, but it also means regeneration and rebirth in a very concrete and physical sense. The downward movement of the wheel of fortune is always followed by a corresponding upward movement."¹¹

Any level of narrative subjectivity or thoughts of a self-indulgent nature expressed by Arnim's characters, the downward movement of the wheel, lead either to death or thoughts of death in suicide, which are followed by an upward movement in the narrative leading to spiritual or physical salvation. This "...yearning for death is the ultimate stage of abandonment to the nocturnal; yet in the Romantic dream, it need not represent extinction. Rather, death is evaluated as a positive experience, a passage from an incomplete to a universal consciousness."¹² Rosalie's

¹¹ Lokke, pp. 24-25.

¹² Cardinal, p. 32.

mother in TI receives her eternal salvation through her daughter's selfless courage in her confrontation of death and she dies on the day of her daughter's anguished reconciliation with Francoeur,

...an dem Tage sei sie, durch einen Strahl aus ihrem Innern beruhigt, im gläubigen Bekenntnis des Erlösers selig entschlafen. (755)

As Dorothee's mother in EIP desperately confesses her sin of youthful passion on her deathbed, she instigates her reunion with the colonel and is reconciled with her beloved in the worlds of emotional and spiritual love,

...sie erkannte ihn [den Oberst], druckte ihm die Hand, wollte ihn küssen, da sank sie auf ihr Lager nieder und verschied. Der Oberst wollte sie... erwecken, aber...sie gehörte schon dem Himmel. (694)

Saverne in FVS wishes for death to bring an end to her Versailles predicament,

Der Entschluss, ihrem Leben ein Ende zu machen, reifte in unsäglicher Seelenangst...; (706)

however, death is not necessary as her courage and faith enable her to make her way back to Avignon and a life reminiscent of that prior to the beginning of the narrative. Juvenis' desperate decision to embark on a military career to put an end to his 'predicament', his position of indecision and his lovesickness, is likened by his foster father to suicide,

...was er [Juvenis] treibe, sei eine Art Selbstmord, ein Versuch, aus sich selbst heraus zu treten, der nie gelingen könne. (834)

His salvation is effected to varying degrees by the Tyrolienne (Art), the aristocratic woman (Science) and his father (Faith).

In the principal and subordinate themes of all the short stories, Arnim exposes the Romantic vision of the harmonious union between man and woman. "Sexual impulse and spiritual love were no longer to be dissociated... the conception of love...[encompassed] the lofty emotion of spiritual love, a fruitful interchange of ideas coupled with a comrade-like bond of friendship... [and] a feeling of religious fulfilment."¹³ In EIP Dorothee (the mother) maintained to her death that in life she would be reunited with her beloved,

...sie sterbe gewiss noch nicht,
sie werde noch eine fröhliche Botschaft
erhalten, (693)

and this belief is surely testimony to an underlying belief that their physical reunion would be reenanced by spiritual union after death. In TI Rosalie's selflessness renders her willing to die in order to achieve salvation for herself and her husband,

Ich kenne ihn...ich will den Teufel
beschwören in ihm, ich will ihm
Frieden geben, sterben würde ich
doch mit ihm, also ist nur Gewinn für
mich, wenn ich von seiner Hand sterbe,
der ich vermählt bin durch den
heiligsten Schwur. (751)

Her belief that by her action she and Francoeur will be able

¹³ H.G. Schenk, The Mind of the European Romantics. An Essay in Cultural History, (London: Constable, 1966), p. 153.

to achieve spiritual reunion and thereby unburden themselves of the devil's snares (her husband's insanity and the curse of her mother) is confirmed in the narrative course of events. Their reunion at the fort and the subsequent entry into Marseilles "...glich...einem Triumphzuge." (754)

Juvenis himself comes close to an incestuous relationship with his sister and his mother due to lack of knowledge of their identities, but they are all saved from this possible sin by the intervention of the father and the family renew instead the bonds of maternal, paternal and filial love and are reunited in the realm of spirituality,

...wir waren alle drei [Juvenis, the Tyrolienne and the aristocratic woman] der Sünde und der Verzweiflung nahe, in wechselnder Leidenschaft zu einander und gegen einander, als ich unbewusst mit Mutter und Schwester durch die Welt schwärmte und sie nicht dafür erkennen wollte....Da trat in unser Haus...der ehrwürdige Alte, mein Vater, der Glaube ...und die Wahrheit ward mir in seinem Worte verliehen. (842)

Saverne in FVS, according to the views of the father confessor and in the reality of the course of the narrative events, places herself within the precarious snares of licentiousness and promiscuity of the city,

...kein Mensch müsse in guter Absicht nach Paris gehen, sonst werde er betrogen; habe einer etwas Böses vor, nun, so fände er da seinen Spielraum. (700)

She in fact gains her freedom by compromising her position in a promise of marriage to the nutcracker, but is saved from this promise by her reunion with her spiritual father, the father confessor, and enters a harmonious union with

the papal captain, the father confessor's brother.

The principal and subordinate themes of all stories hinge on an extraordinary event that either happens in the course of the story or has happened prior to the starting-point of the narrative and is exposed at some point during the story. The stories "...can be condensed into...short sentence[s]...[and contain a] central 'Ereignis' or conflict to which the action leads up and from which it falls away to its final resolution."¹⁴ The central Ereignis in each story is the axis around which the narratives revolve. The action of each story sets in with dramatic emphasis, and it is not long in the time framework of the narrative before the Ereignis either takes place or is revealed. In the stories TI and EIP the past is exposed by means of flashbacks which interrupt the narrative present. In JUV the body of the narrative is revealed within the framework of the short narrative theme of the foster mother's drawing room. The story FVS gives glimpses of the events of Saverne's past but the narrative is exposed in a simple sequence of events with the distinction between principal and subordinate themes barely perceptible at times.

The total action of the story EIP, except for the flashbacks, takes place on one day which is not defined by date, month or season. In the other stories, FVS, JUV and

¹⁴ Walter Silz, "Arnim, Der tolle Invalide auf dem Fort Ratonneau (1818)", in "Realism and Reality: Studies in the German Novelle of Poetic Realism", University of North Carolina Studies in the Germanic Languages and Literatures, 11 (1954), p. 29.

TI, there is no mention of the complete time span of the stories. The indefinite periods of narrative time link the narrative events with either a period of change in geographical location in the case of Saverne, a period of a sequence of specific events in the narrative past and present in the case of Rosalie and Francoeur, or the period of a life span in the case of Juvenis.

All of the stories hold the possibility of tragic endings in the course of events; however, they all "...conclude on a conciliatory note, even though they deal with grave situations."¹⁵ The principal and subordinate themes are resolved peacefully and the stories are thus termed 'conciliatory tales' by Weiss. He maintains, and correctly so, that "...Arnim does not confine himself to adding a touch of consolation at the end [of each story]. Rather, his conciliatory stance influences the entire make-up of these narratives, for instance through the choice and manipulation of certain motifs."¹⁶ The term 'motif' can variously be applied to themes, both principal and subordinate, as has been shown in the above discussion, to character types which in themselves become motifs as discussed in Chapter Four, or can be applied to actual leitmotifs and symbols which are discussed in Chapter Five.

The theme of insanity is in evidence in all four

¹⁵ Hermann Friedrich Weiss, "Achim von Arnim - Writer in Transition: Themes and Techniques in his Short Prose Narratives", Diss. Princeton 1968, p. 9.

¹⁶ Ibid., p. 14.

stories to varying degrees and can be linked to the potentially tragic narrative themes: Francoeur's erratic behaviour, Saverne's political fanaticism, Juvenis' lovesickness and state of indecision, and the grandmother's behaviour bordering on senility (insanity of the aged) in her seemingly unbelievable recognition of her granddaughter as her daughter. Only in TI does the theme of madness really achieve status as a central theme and in none of the stories does the insanity prove fatally destructive. It is in fact overcome by the counter-themes of actions of repentance or grace carried out either by the 'insane' person themselves, e.g. Saverne, or by those intimately involved with the 'insane' person, e.g. Rosalie, the colonel, the Tyrolienne and the aristocratic woman. The heroine in FVS manages to outwit the two scoundrels who take her prisoner on the spurious charge of insanity in order to take possession of her wealth. She keeps her sanity in the face of her growing plight and finally has them punished by a method of treatment analogous to that used to effect her 'cure' with the help of her father confessor. Francoeur in TI carries out his potentially destructive activities with the incendiaries and fireworks from the fort, but before he destroys anything he is saved by his wife's courageous confrontation of his actions and by his self-inflicted blows which open up his head wound and allow him physical and/or metaphysical recovery, depending upon the interpretation of his behaviour accepted by the reader. The feature of insanity in EIP is strongly

linked to the comical reintroduction of the grandmother to the story, this time in person, at a stage of tragic pathos at the end of the story. It is not in itself insanity, as defined in TI or even FVS, but is a rather macabre and irrational subordinate theme, which, by allowing the lie of mistaken identity to remain intact, ensures a harmonious resolution of the situation at the end of the story.

"Arnim's reticence toward the motif of madness is paralleled by his attitude towards erotic transgressions...[and he] also refrains from introducing the incest motif..."¹⁷ which may have been a logical narrative progression in the course of events in the JUV story. Juvenis is saved from possible incest by the revelation of the identities of the Tyrolienne and the aristocratic woman by his father. Arnim does not allow his characters to be harmed. Saverne and Juvenis are extricated from their predicaments by secondary characters. Rosalie and Francoeur are both saved from harm by a timely change of direction in the narrative events. The mother Dorothee is able to die in peace, free from the final anxiety of the possibility of non-reunion with the colonel.

A further thematic motif which is found in all stories is that of separation-reunion. The reunion of closely linked characters follows their separation and is one of the features that marks the stories as 'conciliatory tales'. The feature of separation for varying periods of time leads to a reunion of three core characters as the units of the nuclear family

¹⁷ Ibid., p. 18.

or as symbolic representatives of these units. The reunions of these characters can be further interpreted as the ultimate unity of the theological trinity which carries the narrative into the realm of spirituality.

In TI, Francoeur, Rosalie and their child are reunited after their temporary separation due to Francoeur's insanity/daemonic possession. Both Dorothees (mother and daughter) are momentarily reunited with the colonel, their long-lost lover and father respectively. Saverne is reunited with her father confessor and through him with her new husband. Juvenis finds his mother and father after many years in a far off land. In the stories JUV and EIP the family reunion is in fact an extended reunion, including Juvenis' sister and the foster mother, and the estranged grandmother respectively.

"Arnim uses a striking technique designed to emphasize reunion, namely the freezing of action into a tableau."¹⁸ The moment of reunion in each of the stories presents "...a deliberately poised group...[producing] a harmonious spectacle."¹⁹ These tabloid frames complement the action within the narratives and complete the tales as follows:

Und während sich alle drei umarmt
hielten... / ...umflogen sie die
Tauben freundlich und trugen in ihren
Schnäbeln grüne Blätter. (TI, 753-54)

¹⁸ Weiss, p. 29.

¹⁹ Ibid., p. 29.

...aus dem Todeshauche der Mutter
war ihr [Dorothee, the daughter] der
Vater entstanden...die ihr [Dorothee's]
kindliches Herz mit steigender Liebe
schwellten. (EIP, 694)

Die Hochzeit der Frau von Saverne
[and the papal captain]...erfolgte,
wie es der Beichtvater eingerichtet
und angezeigt hatte. (FVS, 709)

...der Alte [Father Faith] segnete
die gute Pflegemutter [Liebe] und
es trat in Demantschmuck die Mutter
Wissenschaft und im Blumenkranze die
Schwester Kunst ein...und diese [and
Juvenis] und die Schüler umher
bildeten eine fromme Gemeinde. (JUV, 842)

These reunion tabloids are at or near the conclusions of the stories and Weiss suggests that as such they "...follow a simple and widely used structural formula underlying fairytales...This pattern consists of three phases: seeming harmony, harmony disrupted, new harmony..."²⁰, and the pattern can be applied to the narrative action of each of the stories. The harmony/disharmony/harmony pattern, however, is not the only fairy-tale feature of these stories. Other qualities of fairy-tales portrayed in the stories include the predominantly artificial, capricious and caricaturistic narrative personae. The core figures create moments of high solemnity around themselves at various stages of the narrative sequences and like the traditional characters of the fairy-tale are rewarded for their 'goodness' but only after they have endured hardship.²¹ These features may on

²⁰ Ibid., p. 29.

²¹ Hermann Friedrich Weiss, "The Use of the Leit-motif in Achim von Arnim's Stories", The German Quarterly, 42 (1969), p. 349.

the surface appear to be in direct contrast with Arnim's insistence on realistic narrative detail and his sense of observation; however, they may also be appreciated as deliberate attempts by Arnim to exemplify his poetic expertise in presenting features to enhance the level of narrative credulity. The fairy-tale features contrast with the grotesque/irrational elements in the stories, indeed, some of the narrative incidents can almost be interpreted as anecdotal.

The investigation of the underlying thematic structures and features of the stories discussed in this chapter gives evidence of Arnim's ability to successfully handle the narratives at a variety of levels and shows that Henel's observations of Arnim's narrative skill in Die Majoratsherren hold true not only for this tale but also for the narrative structures of the TI, EIP, FVS and JUV stories. Henel contends that "...beneath the convoluted structure of the story, a clearly conceived pattern is discernible, one which attests Arnim's having all the artistic threads in his hand."²² The backwards and forwards movement of the narrative 'action' between principal and subordinate themes shows Arnim's capacity to develop his stories from both behind and within the confines of the narrative frameworks. A positive appreciation of this capacity is dependent upon

²² Heinrich Henel, "Arnim's 'Majoratsherren'", Weltbewohner und Weimaraner. Ernst Beutler zugeordnet, (Zürich, 1960) as referred to in Paul F. Casey, "Images of Birds in Arnim's 'Majoratsherren'", German Life and Letters, 33 (1979-80), p. 191.

the reader's ability to perceive the levels of narration and their inter-relationships. The discussion here is in agreement with Lokke's assertion that "...[the] richness of [Arnim's] imagination is clearly too much for most people, who instead of looking for the order behind the apparent chaos of Arnim's work, simply declare it excessive and undisciplined."²³ Arnim's principal and subordinate themes are not excessive nor irrelevant. They hasten rather than slow down the pace of the narratives and are interwoven in such a way that perception of their purposes as threads making up the fabrics of the narratives results only from a close and open-minded study of all features of the stories.

The unity of each individual story is of utmost significance to Arnim. The concept of unity, literary or philosophical, is obscure and it is the poet's role to clarify it. "Die Einheit der Welt ist für Arnim fraglos und wirklich, aber sie ist tief verborgen unter der kontrastierenden Vielfalt der Erscheinungen, hinter der verwirrenden Lineatur der Geschicke: so tief verbogen, wie die innere Einheit seiner Erzählungen. Gerade damit sind [die Erzählungen] ein dichterischer Versuch, die Wahrheit zu spiegeln."²⁴

²³ Lokke, p. 21.

²⁴ Rasch, p. 55.

CHAPTER FOUR
THE CHARACTERS -
PEOPLE OR PUPPETS?

Arnim's stories are often criticized for narrative weakness because of his supposedly limited portraiture skills. He has also been accused by some critics, among them Tymms, of jerking "...his personages about as if they were puppets, as if there were in fact no particular reason or impelling motive for their actions."¹ This kind of criticism is based on the premise that Arnim's characters lack any evidence of psychological plausibility, but, indeed what is to say that they should have this kind of plausibility in order to be successful narrative personages?

It is true that the characters in Arnim's stories are not developed throughout the narrative events as intrinsically deep, emotionally stirring personae; however, because of the superior skills that Arnim displays in the manipulation and interweaving of the principal and subordinate themes and of figure- and theme-related motifs and leitmotifs, as discussed in Chapters Three and Five of the thesis, it is asserted here that there is indeed no need for the characters in the stories to be more than what they actually are - puppets. They are puppets which as

¹ Tymms, p. 285.

characters are intrinsically defined by their narrative roles, professions and actions. Arnim adds a token touch of character to their personae in some instances with quite pragmatic descriptions of their mode of dress, their gestures and cursory comments on their facial features. In none of the stories does Arnim waste precious narrative space on a lengthy and deliberate description of any of the characters to render them credible as people.

Before discussing the characters from the point of view whereby their actions and relevant leitmotifs determine their roles as narrative types, this chapter will describe, as briefly as Arnim does, the characters' physical descriptions, their family situations, backgrounds, personal hobbies and leisure activities taken from the various relevant references throughout the texts. The characters will be dealt with in the order in which they make their entrances into the stories and this order bears no relevance to their significance as subordinate or principal characters.

In II, Count Durande, the French commander of the invalids at Marseilles, is an old man with a wooden leg (735), who wears a warm coat and glasses (736) and whose favourite hobby is fireworks (735,742). Rosalie is German (736), is an only child who did not know her father (737) and is a strongly religious character (750). She is married to Francoeur (739) and has a son (740). Her leisure activities include lacemaking (739), doing household duties and looking after her child and husband (743,744). The only reference to her clothes mentions an apron (736,741) and a bonnet (738).

Basset is a countryman and once regimental comrade of Francoeur. He is older than Francoeur (741) and is the commandant's man-servant (735). Rosalie's mother has many men friends at home (737) and when she displays an angry temperament her eyes turn inside out and look completely white (738). Francoeur is a Frenchman, a soldier who was wounded, taken prisoner by the Prussians and released (737). His eyes are described alternately as bright (738) and dark (744) and he has dark hair (753). He has as passionate an interest in fireworks as does the commandant (742). He suffers from a head wound and is twice described wearing a bandage on his head (737,753). The only articles of his clothing referred to in the text are his coat and vest (753). The old clergyman who marries Rosalie and Francoeur is simply described as wearing black clothes (739). No mention is made of the age or physical features of Rosalie's and Francoeur's son and the only reference to his clothing is to the red and white ribbons Rosalie puts on him prior to their departure for the fort on that possibly fatal day (751). Brunet and Tessier, the two other invalids at the fort, Father Phillip, the supposed exorcist, the sailor on the riverboat, the mayor of Marseilles and the members of the city populace are merely described as such with no reference to their physical characteristics.

The German-speaking billeting officers and the girl with the message for the preacher in the first paragraph of EIP are described as just that. The preacher studied in I... (688), took up a post in M... and married there (690,691).

The preacher's wife, Dorothee, is young, beautiful and reserved (689). She was raised as the daughter of a widow (689) but in fact is an illegitimate child (692), and her father is the colonel (693). Although almost bald, the colonel is an imposing, still youthful man (687). He was also educated in I... (688) but gave up his studies to follow a military profession (688) and lives under the name of a maternal relative (692). The preacher's wife's mother, also Dorothee, was raised in I..., and as a girl was considered clever (692). She posed as a widow but was in fact an unmarried mother (689). She is a very ill woman throughout the story and dies towards the end of the tale (694). The daughter Dorothee's prospective bridegrooms, the son of the owner of the manor house and the father, an eccentric old man - the actual owner of the manor house, and the colonel's orderly are described in no further detail than is given here. The grandmother of the feminine family trio was a landlady in I... years before (692) and enters the narrative at the end as a very old woman in travelling clothes. She has weak eyesight and has been deaf for a long time (694). She has been separated from her daughter for many years (695). There are no references at all in the story to the attire of any of the characters except the grandmother and no details at all are given of their facial or physical features.

In the tale FVS, Saverne is a native born French woman, the daughter of a rich silk merchant named Lonny in Lyon. She is a beautiful widow, is a resident of Avignon (699) and

uses her considerable wealth to visit Paris and Versailles (700-701). She spends her leisure time reading books about the history of France and the last war (701). Her clothing is mentioned only once in the story, when she is wrapped in a man's coat and a blindfold covers her eyes as she is carried to her prison (705). Saverne's father confessor is simply described as having a brother, the papal captain (699, 709). The Parisian maid, an ex-children's teacher abroad, the landladies of the inns in Paris and Versailles, the construction workers on the terrace garden, one of whom has a wooden leg, and the police officer are described only as such. The nutcracker is a conceited man (706) with a bird-like face with a huge mouth (702). He is on one occasion garbed in a legal gown (703) and on another in a torn silk wedding outfit (709). His profession is not disclosed in the narrative. The doctor, the people from the streets in Versailles, the strange men posted as sentries in Saverne's room at the inn, the men who forcibly carry Saverne from the inn, the two females with their cheeky faces who are Saverne's fellow inmates in her prison room, the medical students and the monks of the Avignon monastery are described only in terms of their chosen professions. The papal captain is young. He is the brother of the father confessor and at the end of the story becomes Saverne's new husband (709).

There are more descriptive details in the JUV story than in the other three stories under discussion, however, here again these details are minimal. The foster mother is a

recent widow (823) and has been in the same role at the foster home for fifty years (824). The current students in the foster home are of an age to enter university. They try to give themselves a student-like appearance in their dress, in coats with long stemmed pipes in their pockets (823). Juvenis was sent to the foster home at an early age by unknown parents. he is raised in the foster home, is a clever student and graduates from school at an early age. He is very interested in science and art studies. Juvenis is variously garbed in a black suit with a collar in his youth at his graduation (824), in the narrow coloured jacket of the soldier during his brief military career (835), in the disguise of a woman in a black silk dress and travel hat in the escape carriage (840), and again in black as an old man with a gray beard at the end of the story (841). His physical features are defined only in passing references to his eyes and the comparison of his nostrils to a dolphin of a sculpture fountain when he swallows the water from a horn the wrong way (836). The servant who delivers Juvenis' allowance is only fleetingly mentioned in respect to his functional role. The man in the hothouse is known only by his nicknames - the artistic gardener (826) and the green man (827). He is described as wrinkled all over, even his hands and face (826). He is enthusiastic about his plants and his artificial garden in the hothouse (827). The officer in the hothouse and the soldiers of his regiment (later in the story) are described only in terms of their military profession and their military exercises (826,830,

836). The aristocratic woman in the hothouse, who remains nameless throughout the story except for her poetic label as Science (842), is dressed in a black velveteen dress and her head is covered with a winter hat and scarf (826). She is tall, has beautiful white hands with many rings on her fingers (839) and at the end of the story appears adorned with a diamond ornament (842). She is very knowledgeable about botanical species (827) and is interested in instrumentation which clarifies distant objects (827,840). The Tyrolienne, as the young maid in the hothouse is referred to by Juvenis, is dressed in a strange countryside costume like a woman from Tirol, with a green felt hat, a green towelling jacket over a red bodice and a dark blue pleated skirt. She has a pale face, pink cheeks, dark black eyes, mathematically linear eyebrows, a small mouth and brown hair and is tall and slim (828,829). She appears at the end of the story draped with a wreath of flowers (842). The witnesses of Juvenis' altercation with the officer on the drillground and the witnesses of him in his life away from the city are either impersonalized by the use of the passive voice - 'it was said that', by their activity - 'a traveller', or in very general terms - 'others'.

All characters in the narratives are thus simply defined in terms of the above-mentioned details, insignificant as they are in most cases, and can be placed on one of four planes (see chart p. 56-57) which are determined on the basis of the degree of their interaction with and influence upon the major or core characters, the protagonists, namely

Rosalie and Francoeur in TI, the mother Dorothee in EIP, Saverne in FVS and Juvenis in JUV, who are of course on the highest or first plane. The following analysis of the non-core characters in each story groups them according to their appropriate plane (two, three or four) based on their inter-relationships with the core characters in each of the stories.

In TI, the old commandant and Rosalie's mother are fairly ineffectual as characters and are simply representatives of the military and family life realms; however, their decisions and actions bear significantly on Rosalie and Francoeur respectively and on the development of the narrative themes and as such they are delegated a position on the second plane. On the periphery of the narrative plot, on the third plane, are the three characters of Basset, Father Phillip and the child, whose narrative influences function simply as threads binding the narrative fabric together. Furthest out from the core figures of Rosalie and Francoeur and relegated to the fourth plane are the old clergyman, Brunet and Tessier, the invalid soldiers at the fort, and the members of the Marseilles populace, who in fact have little or no influence on the development of the narrative plot but who represent the military, religious and secular divisions of the narrative's society.

Dorothee, the mother, as the core figure in EIP, draws the other characters onto their different functional planes because of the degree of interaction she has with each of them and the subsequent degree of significance she plays in their narrative existences. The character closest to

Dorothee and intrinsically caught within her web of life and death is the colonel, the only character on the second plane in the story. The daughter, Dorothee, the preacher and the old grandmother are intermediary figures on the periphery, on the third plane, of the mother's existence, who draw the colonel and his beloved together and confirm their reunion respectively. The messenger girl, the village officials, the village people and the soldiers of the colonel's regiment are in fact virtually non-persons and simply reflect the geographical and locational factors by which Arnim is able to define the parameters of his narrative setting.

The core character in FVS is Saverne. The other characters in the story fall into three categories linked to planes two, three or four respectively, depending on the degree of direct bearing of their interactions with Saverne and on the development of the narrative plot, as follows: the nutcracker, the doctor and the father confessor are defined by their professional roles, although the career of the nutcracker is ill-defined and only by virtue of his attire does he appear to be linked to a legal or civil service career, and each carries out their representational roles either for or against Saverne as second plane characters. The maid, the police officer, and the individual construction workers in the palace gardens (third plane characters) function as stimuli to elicit responses of either indignation, resolved determination or generosity from Saverne and thus fulfil the peripheral role of inciting Saverne to action in the continuation of the sequence of

narrative events. The roles of the landladies, the sentries guarding Saverne, the members of the Versailles populace, the monks of the monastery at Avignon and the papal captain are basically defined as those of witnesses to the narrative events and as such are at the greatest distance, on the fourth plan, from the core character.

The very title of the JUV story leaves no doubt about the identity of the core figure, Juvenis. The planes onto which the other characters are grouped are again in this narrative dependent upon the degrees of influence they have upon Juvenis' life path. Significant in Juvenis' decisions to direct his life on a changed path are the Tyrolienne, the aristocratic woman and Juvenis' father, who in fact turn out to be Juvenis' mother, sister and father. These personae are categorized as second plane characters. Those characters on the third plane with less bearing on Juvenis' life yet who have a not insignificant role in the weaving of the narrative fabric are the gardener and the officer. The figures on the fourth and most distant plane from Juvenis are the foster-mother, the soldiers in the barracks and the students at the foster home. They are merely witnesses and lend credence to the unfolding of the narrative events.

Arnim presents the reader with characters which can be regarded as types or indeed he presents caricatures of these character types and gives only sufficient detail in each case to render a plausible narrative characterization as discussed earlier in this chapter.

The general populaces of the cities and villages, the

regimental soldiers and sentries, and the student groups mentioned in TI, EIP, FVS and JUV belong to the fourth plane and are character types representing the singularity of groups, communities or nationalities and in themselves manifest the spirit of the Volkgeist in which Arnim had such intense interest. They are indeed the narrative common people for whom Arnim and his colleague Clemens Brentano undertook the writing of Des Knaben Wunderhorn. These characters are embodiments of Arnim's view of the general German populace at his 'present' time; they are merely witnesses, complacent and without a spirit of action. The very fact that they are included as characters in the narratives may have been a conscious decision by Arnim to strengthen his assertion that age-old social communities had broken down and a revived sense of community and national patriotism was necessary for a unified Germany in the future.²

The following chart presents the major and minor characters in each of the stories as they are grouped onto planes one, two or three:

	<u>TI</u>	<u>EIP</u>
First plane (core) characters:	Rosalie Francoeur	Dorothee (the mother)
Second plane characters:	the commandant Rosalie's mother	the colonel
Third plane characters:	Basset Father Phillip the child	Dorothee (the daughter) the preacher the grandmother

² Schenk, p. 159.

	<u>FVS</u>	<u>JUV</u>
First plane (core) characters:	Saverne	Juvenis
Second plane characters:	the nutcracker the doctor the father confessor	the Tyrolienne the aristocratic woman the father
Third plane characters:	the maid the police officer the construction workers	the officer the gardener

Close scrutiny of these characters as categorized on the plane chart allows them to be divided further into character types according to their narrative roles as follows: students, military men, religious men, professional workers, females: domestic workers, mothers and wives, and children. The following discussion examines each of these character types and their functional roles in the narratives.

The student as a character type is "...in contact... with spiritual experience and as yet uncommitted in his destiny, [he] is a plausible representation for the artist disciple...."³ He has the ability to develop into a sage at the opposite pole of the artist's or rather the poet's life span (i.e. Juvenis). He is a symbolic portrayal as the beneficiary of Arnim's concept of 'national education' discussed in Chapter Two.

The soldier as a character type is not much more than

³ Roland William Hoermann, "The Romantic Myth of the Artist's Regeneration and its Expression in the Symbolism of Achim von Arnim's Prose", Diss. Wisconsin, 1956, p. 31.

his close-fitting coloured uniform. His life is an escape from reality into a materialistic realm of convention and order where there is no place for the creativity or originality of perception of the individual (the artist). His military vocation is for the sake of chivalry⁴ and self-indulgence rather than an acceptance of the challenge of existence in the realm of man's aesthetic inner life of truth. The life of the soldier is thus an existence within the realm of Tat, which Arnim sees as a wrong path, instead of the realm of Glaube, the right path in Arnim's view.⁵ The commandant and Basset in TI, the colonel in EIP, the nutcracker and the police officer in professions with similar characteristic order and convention as the army, and the construction workers of the palace garden (returned soldiers) in FVS, and the officer and Juvenis (temporarily) in JUV are all exemplifications of this caricature of the soldier and manifest the characteristics inherent in this character type.

The core character of Francoeur is self-indulgent and exemplifies the characteristics of the soldier-type whilst he is afflicted by mental illness/daemonic possession. Prior to this affliction he is recognized as an exemplary soldier, brave and resourceful. Francoeur's actions draw him into the realm of the devil and link him strongly with the supernatural forces of evil. With his

⁴ Ibid., p. 99.

⁵ Weiss (1968), p. 71.

release from insanity/daemonic possession, he reverts to the realm of love and spiritual strength and the forces of good and thus appears to transcend his life as a soldier and his wider struggle of crazed individual against society.

The man of religion, preacher or missionary, is of significance because of his role as "...a mediator figure as the synthesizing reconciler between the material and ideological poles of reality."⁶ Father Phillip in TI, the preacher in EIP, the father confessor in FVS and Juvenis' father (Faith) the missionary in JUV are representatives of the Christian idealism so popular with the German Romantics. As a fitting feature of his role, the man of religion displays a remarkable gift for practical actions despite adverse circumstances. Father Phillip in TI is an exception to this rule as he cowers in the face of the 'devil', Francoeur, on their first meeting. He does, however, regain his spiritual courage to keep watch (although somewhat reluctantly) over Rosalie's child as she as a 'saint' confronts Francoeur as the 'devil'. The father confessor in FVS and Father Faith in JUV are mediator/redeemer figures who assist in extricating the core characters from their predicaments: Saverne from a coerced marriage to the nutcracker, Juvenis from the possible sin of incest with his mother and sister. The preacher in EIP is in every way a mediator figure in his narrative role which eventuates in the reunion of the Dorothees (mother and

⁶ Roland Hoermann, "Symbolism and Meditation in Arnim's View of Romantic Phantasy", Monatshefte, 54 (1962), p. 201.

daughter) and the colonel.

In the view of the Romantics "...the healing of the sick is...not only a physical restoration, but a return to the original childlike and innocent relationship of man to his creator....In this perspective physician and priest have closely related functions, because sickness and sin contain analogous elements of the destruction of the originally harmonious relationship between man and nature."⁷

The professional worker types in the stories are the doctor in FVS and the gardener in JUV. The doctor in FVS is portrayed by Arnim as a representative of "...the physical scientist, who avails himself of daemonic and magical powers to achieve his aims.... With [his] pretence of knowledge...[and]... the artificiality of the mechanical paraphernalia with which he works...he offers...a rejuvenation by his hand. This rejuvenation is of a technical and not of an idealistic or spiritual nature."⁸ The doctor in this story and his wheel and water treatment are of no significance in the curing of Saverne's insanity, as the insanity in fact does not exist. The non-existence of the mental illness in itself negates any possible capacity to cure it by the doctor or his equipment. The introduction of this character and the subordinate theme of Saverne's 'insanity' and 'cure treatment' are an expression

⁷ Helene M. Riley, "Scientist, Sorcerer or Servant of Humanity: The Many Faces of Faust in the Work of Achim von Arnim", Seminar 13(1) (1977), p. 6.

⁸ Ibid., p. 2.

of Arnim's own astonishment at the methods used to deal with mental illness at the time. Arnim considered these methods to be barbaric even satanic.⁹

The gardener in JUV is yet another representative of a professional worker - the scientist type (the natural scientist). He is an intensification of the character of Juvenis at one stage of life seen as a plowman. The gardener, by "...the very nature of his uprooting activity, his cultivating through the earth's surface shell, and his sowing task...symbolizes admirably the activity of the poet."¹⁰ As the guardian of the hothouse garden, the symbolic paradise of the golden age, he is responsible for the upkeep of his miniaturized world as a manifestation of the springtime of human existence.

The female characters fall into the subdivisions of domestic worker, mothers and wives. The maid in the FVS tale is a simple character type and is representative of the materialistic world and its inherent superficiality and greed. The other female characters, Rosalie and her mother in TI, the mother Dorothee and the elderly grandmother in EIP, Saverne in FVS, and the Tyrolienne and the aristocratic woman in JUV can be paralleled as character types only from the aspect of their domestic functions and feminine roles within the family unit, as in the narrative realities they are very diversified as character types.

⁹ Migge (ref. footnote 4, Chapter One), p. 911.

¹⁰ Hoermann (1956), pp. 53-54.

Rosalie in TI is a redeemer figure. She is a personification of what can be regarded as positive personal characteristics: love, courage, fortitude and selflessness. She is also linked to the realm of spirituality by the strong faith she displays in her prayers before she risks her own life to save that of her husband. She is a representative of the past, in Arnim's view, with all its noble qualities and virtues. Rosalie's mother is an indirect characterization; her frenzied curse upon her daughter and the torment it causes are symbolic of the 'present' era. The symbolic 'present' and 'past' conflict in the narrative and in keeping with Arnim's own historical philosophy the influence of the 'past' is able to overcome that of the 'present'. Rosalie is further typified in the image of her as displaying the grace of the heavenly mother to overcome sin (Francoeur's insanity/daemonic possession) as is stated in the couplet at the end of the story,

"Gnade löst den Fluch der Sünde,
Liebe treibt den Teufel aus." (755)

The mother Dorothee in EIP and Saverne in FVS display many of the same characteristics as Rosalie. Dorothee and Saverne are linked strongly with the world of spiritual salvation; however, Saverne's reentry into this realm comes only after she has overcome the obstructions of the materialistic world of the city, the realm of 'present' reality. Both women have strong faith, Saverne in her inevitable freedom and Dorothee in her reunion with the colonel before her death; they are thus also representatives

of Arnim's vision of the golden age of the past.

The Tyrolienne and the aristocratic woman in JUV are both redeemer and mediatory figures and assist Juvenis in his process of regeneration. The Tyrolienne (Art) is "...elusive, volatile, and spritely....She...[is] a gay spirit of phantasy in art."¹¹ The aristocratic woman (Science) is another natural scientist who indulges in both botanical and astronomical activities. She "...is, in effect, the 'real' extension of [the] greenhouse gardener, for she transplants strange and exotic varieties from his artificial soil into the macrocosmic soil of her garden, i.e. the universe."¹²

The characters of the child in TI, Dorothee, the daughter in EIP, and Juvenis in JUV are grouped together here as child/orphan character types. Arnim's motives behind his delineation of the child/orphan character type are obvious. "[His] idealization of the past is clear; he wants to go beyond his own childhood, beyond the childhood of his people to an absolute childhood, an absolute purity and unity of being."¹³ For the Romantics, Arnim included, "[t]he child becomes...in effect the symbol of paradise or the golden age. The Romantic artist identified his creative faculty with the child's approach to life, since both their views of the world are an imaginative perception. Similar to the child's

¹¹ Ibid., p. 51.

¹² Ibid., p. 61.

¹³ Lokke, p. 24.

spontaneous response to the universe, the Romantic artist felt that reflection and deliberation would impair the validity and genuineness of his creative response."¹⁴ All three children (the term 'child' is used here with reference to Dorothee and Juvenis in view of their functional roles as children in their respective family units) are narrative representatives of the above philosophical concepts. Juvenis and Dorothee, who have lived and continue to live their lives until the ends of the stories as orphan and illegitimate child respectively, are as such further typified as characters. The orphan or illegitimate child is recognized as "...one of Romanticism's emblems for the outsider whose destiny transcends the rationale of bourgeois normalcy."¹⁵ Juvenis as a child character type passes through a number of life phases from the world of the student, to that of the soldier, and on to that of the artist. He wears the disguise of a woman in his escape trip from the materialistic world of the soldier to the world of ideological reality. Hoermann maintains that "[t]he feminine component in the human personality represented for him [Juvenis] the spiritual and mediatory ideal....The feminine mask symbolizes his escape into spiritual reality...he thereby dedicates himself to the community of the two women (art and intellect) who control his destiny."¹⁶ Juvenis' spiritual fulfilment in its final

¹⁴ Hoermann (1956), p. 46.

¹⁵ Hoermann (1962), p. 206.

¹⁶ Hoermann (1956), p. 87.

phase is effected by the arrival of his father into his life and his subsequent reunion with his mother and his sister.

In this discussion of the characters as types in the selected stories, little reference has been made to their narrative thematic roles as these are discussed in detail in Chapter Three. Close scrutiny of the characters from the aspects covered in the discussion in this chapter does indeed confirm that Arnim pays minimal attention to character description; however, the interweaving of both major and minor characters into and around the principal and subordinate themes indicates Arnim's ability to define, delineate and clarify the personae with reasonable economy of effort. The reader becomes acquainted with the characters neither in terms of their names nor in terms of lengthy exposés on their isolated individuality but in terms of their functional roles as character types. These functional roles are merely masks behind which Arnim develops the framework of an identity for each of the characters. For many of the narrative personae these masks are indeed labels linked to the characters' professions, activities or sociologically defined roles, for example, the gardener, the officer, the father confessor, the mother and so on.

Arnim's characters need no further identification. They are developed further than their labels and masks by the author's skilful manipulation of their actions and his interweaving of their personae within the fabric of the narrative frameworks. They are indeed puppets but Arnim's

skilful movement of their strings allows him to control their narrative roles in both the principal and subordinate themes of each of the stories. The actions and interactions of the characters are, to Arnim, of far greater narrative significance than an exhaustive portrait-like description of their personae simply to allow a justification of their narrative existences in psychological terms.

CHAPTER FIVE
THE LEITMOTIFS -
THEIR NARRATIVE PURPOSE

The feature of the short stories chosen for study in this chapter, which has not been covered to any depth and which has gone virtually unnoticed in the literature, with the exception of the TI tale, is the leitmotif. Weiss's definition of the term 'leitmotifs' as stock phrases, symbols, key words and concepts, whose significance is apparent in the development of the figures and themes throughout the sequence of narrative events,¹ is the definition on which the following discussion focuses. Arnim's recurrent leitmotifs are manipulated and delineated to further enhance his narratives and are used by him to give credibility to what the reader would otherwise only be able to surmise from the themes and characters.

Tymms notes that "...Arnim is fond of symbolism of a simple moralizing sort;"² however, it is asserted in the following discussion that the symbolism in Arnim's stories performs a variety of functions. "It contributes to the unity of each individual story....The symbolism also enhances the subtlety of the narrative technique. It never obtrudes but is simply there for the perceptive reader to discover.

¹ Weiss, p. 95.

² Tymms, p. 95.

The symbolism is not simply decorative but rather an integral part of the narrative."³

For the purpose of discussion of the inherent meanings, significance and interpretations of the leitmotifs at both the levels of narrative realism and narrative idealism, they will be dealt with under the following headings: The Carriage and the Wagon; The Boat; The Stairs, the Ladder, the Corridor and the Path; The City and its Streets; The Room; The Garden, the Hothouse, the Island and the Fort; Plants, Flowers, Trees and Fruit; The Window, the Veil, the Blindfold and the Eyes; The Dream and the Vision; The Seasons, the Periods of the Day, the Ages of Human Life and Western Cultural Epochs; Colours; Fire and Water; and Birds.

The Carriage and the Wagon

The carriage or wagon "...combines the attributes of the imagery of secluded enclosure and of physical access."⁴ It is the vehicle which carries the characters from one location to another in the sense of physical transportation but also in the sense of movement from one narrative event to another or from one phase to another in the development of the characters' personae.

In TI Rosalie is lured from her restricted domestic lifestyle by the sight of Francoeur lying wounded on the

³ Weiss, p. 95.

⁴ Hoermann (1956), p. 90.

passing wagon (737). She and her family are taken to their new refuge at Fort Ratonneau in a wagon, a trip which is referred to as imprisonment for her son and is paralleled to the child's freedom in the fort's garden (743). Francoeur is again laid on a wagon after he is cured of his insanity/daemonic possession. This wagon ride is likened to a triumphal march into the city he has previously besieged (754) and is symbolic of movement into the final stage of the harmony/disharmony/harmony cycle of the family's life as covered in the story.

The carriages in EIP deliver the colonel to his billet in the preacher's house and to the reunion of the mother, father, daughter and grandmother (694). The colonel's departure at the end of the story, whereby he again relinquishes the life of domesticity and spirituality he had previously forfeited, allows him to break with the momentary influence of the revelations of his past. His departure carries him back into the military life and its symbolic materialism, back to the situation he was in before the carriage trip into M...(695).

Saverne in FVS travels by carriage to Paris (700) and to Versailles (701) and in so doing isolates herself from her protected life in Avignon. During the carriage trip from Paris to Versailles Saverne appears to be inaccessible to the nutcracker who accompanies her carriage, in an unobtrusive yet obviously threatening way as his face stays in Saverne's mind (701). She is forcibly detained and carried away to her prison by carriage (705) and this time

the vehicle carries her into a situation of danger and torment. The final carriage ride of the story (707) is a retrograde step for the nutcracker and the doctor but a step towards salvation for Saverne. It leads to the breaking of the hold of her captors over Saverne and allows her to return to her existence prior to her trip to Paris.

The carriage is mentioned twice in the JUV story and both times it is linked to Juvenis' future, first in the sense of possibility, and later in the sense of probability. In the first instance, Juvenis contemplates the variety of career options open to him after his graduation and the sight of the carriages bearing insignia leads him to consider a career as a government official, which he immediately rejects (825). In the second, Juvenis leaves the city in a carriage (840) "...disguised as a woman and seated between Science and Art, in the morning light, [and thus] escapes from the garrison city of material reality."⁵

The Boat

The boat fulfils a role similar to that of the carriage by carrying the characters from one phase to another in their narrative development. For Rosalie in TI both the punt and the large riverboat carry her and her child from the world of insanity at the fort to the world of security and protection in the commandant's house (748,749). In JUV the ships on the river offer yet another possibility for Juvenis

⁵ Ibid., p. 90.

in his contemplation of career choices. Their link to foreign continents is a lure. It is rejected initially (825), but is obviously accepted at a later point in the narrative, when rumours tell of Juvenis in a remote country, toiling as a plowman.

The Stairs, the Ladder, the Corridor and the Path

All four leitmotifs function in a similar manner and lead the characters into or away from one phase of their narrative life or from one realm into another.

The scene of the commandant lighting Rosalie's descent of the stairs from his apartment (741) in TI, after the minor fire in which the commandant's wooden leg is burnt, presages the next time Rosalie will descend these stairs to make her way to the fort amidst the 'hellfire and brimstone' inflicted on the city of Marseilles by the insane/devil-possessed Francoeur (751). After the final take-over of Francoeur by his illness/daemonic possession, the lives of Rosalie and her child are saved from Francoeur's threats by her taking of the 'wrong path' (746), which in fact becomes the path to their salvation. When Rosalie makes the conscious decision to offer her life in sacrifice to her deranged husband, their confrontation takes place along a narrow rock corridor, which is likened to the extended barrels of two loaded canons (752). The bravery of Rosalie in this confrontation elicits such a violent reaction in Francoeur that his recovery results and the family returns to its state of happiness prior to Francoeur's illness/daemonic possession.

There is no direct mention of these leitmotifs in the EIP story, but the location and narrative structure of the story is so precisely delineated that it resembles the confined space of a corridor or stairway and the location of the narrative moves along the path from the preacher's house, where the sequence of events originates, to the mother's home, where the narrative terminates.

The only mention of the stairs leitmotif in FVS comes at the significant mid-point in the story where Saverne is carried up the steps to her prison room at the 'court' (705). This ascent of stairs for Saverne spells out a crossing into the realm of degradation and torture linked to her supposed insanity, the realm of the 'present' in the evil city.

Not long after joining the army, Juvenis sees the error of his ways, which his foster parents have earlier called his taking of a wrong path (834). In the JUV story, a rope ladder is the means by which Juvenis is rescued from the prison. "Juvenis climbs from the high vantage of his prison cell... down to the safety of the golden age garden of the two women,"⁶ the Tyrolienne and the aristocratic woman. The ladder to him seems like a ladder to heaven (839) and in fact allows him access to the dark entry corridor of another realm, that of existence with Art (the Tyrolienne) and Science (the aristocratic woman) (839).

⁶ Ibid., p. 89.

The City and its Streets

The city as the primary example of man's influence on nature is "...filled with unresolved tensions..."⁷ and within its confines are found the characters and incidents which coexist in virtual obscurity. "The city is really a labyrinth - an ordering of darkness."⁸ It is the framework which delineates a web of existences and which encompasses the threads of its inhabitants and their interactions. As a discrete unit of location it screens "...the obscurities emanating from [its] labyrinthine recesses."⁹ In the streets of the city, the threads of the web, the problems and tensions of the characters and their interactions are found.

In TI, the city of Marseilles and its streets carry the people who turn their backs on Rosalie twice during the course of narrative events. When Rosalie relinquishes her relationship with her mother to enter into one with Francoeur, the acquaintances of her youth in the city no longer want to know her (738,739). As Rosalie walks the streets towards the fort in an attempt to save the city and Francoeur, she is sworn at by the people, the general representatives of the city's populace (751). However, at the end of the story, the people of the city's streets give commendation to Rosalie's courage and grace which enable her to save the city from destruction (754).

⁷ Thalmann, p. 7.

⁸ Ibid., p. 9.

⁹ Ibid., p. 25.

The university city of I... in EIP is the scene where the mother Dorothee is beguiled by the mass migration of students living there temporarily during the course of their studies and for whom contact with such a student population results in a secret illness (693), the illness of seduction which itself is an example of the degradation of the city.

It is fitting that compensation for this incident of seduction and subsequent abandonment of the core character after her death occurs not in the city but in a country area where the influences of the city are dissipated.

The city is defined by the father confessor in FVS as a place where no one could go with good intentions without being deceived. He calls the city the playroom for those with something wicked in mind (700). Arnim uses this definition to provide justification for the sequence of events, involving torment, incarceration and deception, which happen to Saverne during her sojourn in Versailles. Once again in this story, the resolution of Saverne's problems in the city occurs outside the city environs in Avignon.

For Juvenis the city is indeed a labyrinth. The events which lead to his incarceration are brought about by his chance meetings with both the Tyrolienne and the aristocratic woman when he enters the hothouse, after he comes to no decision as to his future career while wandering the streets of the city (825,826). His attempts to find and to get the Tyrolienne to describe the directions to the aristocratic woman's house are examples of the obscurity of the

labyrinthine city. The location of the house is in fact simply described as a series of left and right turns (837). Juvenis' own drill exercises as a soldier are also only described in terms of left and right movements and lead him further into the labyrinth of confusion and indecision. It is only by escape from the city and its streets that Juvenis is able to find fulfilment in his reunion with the members of his family.

The Room

The isolated, secluded or lockable room is in itself an expression of "...the symbolic value of seclusion and meditation..."¹⁰ and represents withdrawal from the present to the atmosphere of isolation which is conducive to contemplation of the character's inner or deeper perception.¹¹ The room in a domestic establishment is for self-imposed incarceration yet basically has the same function as the prison cell or prison room where incarceration is imposed by an outside agent. The room and its level of light or darkness determine the degree of inspiration, clarity of thought or degree of resolution achieved regarding the predicament facing the incarcerated character.

The most significant room which functions as a central leitmotif in TI is the powder tower of the fort. Francoeur's control of the fireworks and incendiaries stored in the

¹⁰ Hoermann (1956), p. 82.

¹¹ Ibid., p. 81.

powder tower is presaged on the first page of the story where the commandant in his drawing room daydreams about the fireworks display he will present to the people of Marseilles for the king's birthday (735). His apartment room is the powder tower of his mind. Francoeur in his state of insanity locks himself in the powder tower and puts the fireworks spectacular into effect (746) in his threat to destroy the fort and the city. The powder tower is Francoeur's self-imposed prison; it is his secluded prison cell for the period of heightened insanity/daemonic possession before he is cured/exorcised.

In EIP Dorothee, the preacher's wife, was happy to stay with the colonel in his room. She felt protected there against the officiousness of the other soldiers (688). The innate bond which develops immediately between these two characters in this room is a clue to the blood-bond which in actuality binds them but which is not revealed until later in the story. As the colonel enters the small, tidy room of the dying mother at the nearby farm, the atmosphere of death momentarily disappears with the rays of sunset and the reunion of father, mother and daughter. The resolution of the past takes place within such narrow confines as if the very walls of the room are pushing the family personae together (694); but the colonel rejects the world of this small room, which to him is like a grave which is burying him alive, and he chooses to seek whatever ends the way of the soldier (695).

Saverne keeps to her room at the inn in Versailles, reading and contemplating, except for her daily afternoon

sorties to the palace garden where she hopes to catch sight of the king. She uses her room and routine to protect herself from the city and its corrupt and deceitful people (701). She is, however, wrenched from the security of her room by the entrance of the nutcracker and the doctor into her life with its simple desires, to be generous and to see the king. She is forcibly taken from her room, bound and transported to a prison room at the 'court', where she is tortured in the rotating wheel (705,706). As the story comes to an end, Saverne's prison room is juxtaposed with the confined spaces of the dark confessional box and the treadwheel of the oil mill at the monastery where the nutcracker and the doctor undergo similar treatment.

In JUV the guardroom at the army barracks gives Juvenis the time to contemplate the series of events, like a bad dream, which have led to his punishment (838). In fact this temporary period of incarceration in the guardroom allows Juvenis to be reunited with the Tyrolienne and the aristocratic woman. After his escape from the guardroom, Juvenis enters the lovely room lit by a crown and decorated in red silk where he finally enters the realm of and places himself under the guidance of Science and Art, thus relinquishing his soldierly and inherently materialistic existence for that of a higher destiny.

The Garden, the Hothouse,
the Island and the Fort

The garden and the hothouse "...both symbolize

protective solitude...and also idealize nature."¹² The gardens in all the stories are artificial, are man-made, but they are in fact a model of the garden of paradise, and as such are representative of the golden age of the past. The garden thus "...is a world in idealized miniature, a golden age paradise."¹³ The hothouse "...has somewhat the same intensifying suggestion of artificiality as described for the...garden, except that the tropical quality of the hot humid air is perhaps a more realistic allusion to the garden of Eden."¹⁴ Hoermann states that the garden "...refers to the isolated literary circle to which ...[Arnim belongs] for this circle keeps alive the poetic spirit in a Germany occupied by Napoleon's winter."¹⁵

The island and the fort leitmotifs are also images which Arnim associated "...with his idea of a rebirth of art and with the poet's mediatory role as a prophet of this age of salvation [the past]...[These] revelatory images of seclusion and inaccessibility are more often found dispersed, singly or in clusters, at critical points in the hero's experiences so as to reveal his mission or to remind the hero and the reader of it."¹⁶

In TI the fort, at the beginning of Rosalie's family's

¹² Ibid., p. 31.

¹³ Ibid., p. 80.

¹⁴ Ibid., p. 81.

¹⁵ Hoermann (1958), p. 28.

¹⁶ Ibid., pp. 26-27.

life there, brings protection and isolation from the city and the higher atmosphere of the island fort, Rosalie believes, lessens the devil's power over Francoeur (743). The island fort is like another world to Rosalie and there appears to be another life before the family (743), a life which by virtue of its seclusion has reverted to that of the past before Francoeur's illness/daemonic possession. At the fort the little closed-in garden affords Rosalie's son happiness and freedom after his so-called imprisonment in wagons and inns (743). However, it is at this very fort and in this very garden, during Basset's visit, that insanity/the devil overpower Francoeur completely and lead him to evict his family and comrades from the fort. Francoeur's subsequent outbreaks of destructive actions from the confines of the fort in no way prove to be destructive in actuality, merely threatening. Indeed the fort and its impregnable battlements protect Francoeur from outside attack and in his seclusion, confronted by the selfless courage of Rosalie, he is freed from his insanity/daemonic possession.

In the privacy of the garden of the preacher's house in EIP, the colonel confesses his past liaison with Dorothee, the mother (689). It is because of the protective solitude of the garden that this confession, which results in the family's reunion, is able to be made. In fact the colonel's seduction and desertion of Dorothee so many years before this confession in the preacher's garden was foretold in visions to Dorothee in a garden-like environment in her hometown of

I..., while the colonel played with flowers at her feet (693).

Saverne's search for a glimpse of her beloved Ludwig XVI in FVS takes place on a daily basis in Versailles in the castle gardens. Because of his indisposition, the king only seldom visits the gardens and it is here in the refuge of the gardens, away from the discomfiting atmosphere of the city, that Saverne gives tokens of gratitude in the name of the king to the construction workers who are returned soldiers (701) and unknowingly provides the initial evidence which leads to her incarceration on the grounds of insanity. On the evening of the king's long awaited visit to the gardens, Saverne waits at the garden gates from which the king will step, however, the glimpse of the king is missed as she is dragged back by the nutcracker (703). It is as if the gardens are protecting Saverne from the sight of the king so that the sequence of narrative events can proceed and eventually lead Saverne back to the realm of the monastery, to the realm of the golden age.

In JUV the initial mention of the garden is paralleled to Juvenis' state of mind in his search for a suitable profession (825) and is further enhanced in part of his graduation speech in which he compares his school to a hothouse, which allows his thoughts and ideas to blossom in spite of the obstructive influences of the concrete city (826). To Juvenis the hothouse in reality is like a holy island (826), an artificial springtime in the middle of a real winter and although the incidents which occur inside the hothouse lead to his mistaken decision to undertake a career as a soldier,

his encounters with the Tyrolienne and the aristocratic woman in the hothouse transcend this decision and finally lead him from the barracks to a state of protection and freedom via the spring garden surrounding the guardroom (838,839).

Plants, Flowers, Trees and Fruit

"All plants...and all parts of individual plants, are so many permutations of the one primal figure, the leaf ...[T]hey are symbols of the universal motions of nature."¹⁷ Plants are seen "...as the messengers of the good, either because of their general growth of roots that reach down into the inner world or because of their phantastic, arabesque value."¹⁸ The different types of foliage as leitmotifs are symbolized because of their uniqueness or because of their conceptual associations.

Rosalie in TI by virtue of her very name is strongly linked with two flowers and their traditional symbolic concepts: the rose as symbol of love and the symbol of the Virgin Mary, the ultimate personification of the mother figure, and the lily as the symbol of innocence, chastity and purity. Rosalie's character is thus personified and defined by the traditional interpretations of her two-fold name. The half-burning, half-green foliage in the commandant's fireplace, like hearts in love (736), is here symbolic of the Rosalie/

¹⁷ Cardinal, p. 34.

¹⁸ Hoermann (1956), p. 68.

Francoeur relationship in its state of flux and presages the green leaves carried in the beaks of the doves, the peace bringers (754). The green leaves and flowers as the symbol of new life are reinforced again with the presentation of floral wreaths to Rosalie and Francoeur on the reentry of the family into the city of Marseilles (745). "...[T]he leaves at the close of the story represent the triumph of life over destruction, of love and faith over the devil and his fiery powers."¹⁹

In the story EIP, the daughter Dorothee is thrust in front of the marriage altar without a prospective husband, because of her mother's mistaken idea that the ceremony was a 'rose' festival (690). This mistaken 'rose' festival leads in fact to the bond of love between the preacher and Dorothee, and their eventual union after Dorothee stands deserted yet a second time at the altar. Dorothee with her innocence and seemingly uncharacteristic strength of conviction extricates herself from the predicament of an enforced marriage to the old owner of the manor house by declaring that she allowed herself to step up to the altar only in order to be close to the preacher. The only other time the leitmotifs of flowers or fruit are mentioned in the story they are linked to the seduction of the mother by the colonel (692 'strawberries' and 693 'flowers'). The fruit and flowers are here no more than symbolic aids to the seduction and subsequent desertion of Dorothee. The bond of love between the mother Dorothee

¹⁹ Lawrence, p. 504.

and the colonel, however, lives on throughout the rest of the story and culminates in their brief and piteous reunion.

The bust of Ludwig XVI in FVS and its floral decorations dedicatedly carried out by Saverne (700,702) are in fact the symbol of Saverne's misguided veneration of the king as the ultimate representative of the French nation for which Arnim, as discussed in Chapter Three, has little respect. With her escape from her predicament in the city, Saverne leaves the bust of the king behind. Never again will she decorate it with nature's gift of flowers, the symbol of the supernatural world of spiritual peace, as the bust in fact is symbolic of the perversion of the 'present' society.

Foliage of all kinds, trees, flowers, and fruits play significant roles as leitmotifs in JUV and are in fact the organic messengers of nature drawing Juvenis each time from one realm into another. Green trees and bright flowers are to Juvenis the signs of the springtime of his mind (825). The officer describes the floral displays of the hothouse as a big parade and the feather bushes and hyacinths are seen by him as perfectly sewn army garments (826). The entrance of the aristocratic woman into the hothouse and her botanical knowledge enhance her later nomenclature as Mother Science and draw Juvenis closer to her. "Certain fruits have messenger value in the artist's myth by bearing the message of the golden age. As nature's gift to man, they represent an ideal form of sustenance, aesthetically and sensuously

appealing and easily accessible."²⁰ The cherry tree in the hothouse is likened by Juvenis to the forbidden tree in paradise (827) and by asserting that it was he himself who ate the cherries, to save the Tyrolienne's honour, Juvenis "...is suddenly propelled from his previous academic seclusion into a real world compounded of external and eternal reality. Juvenis escapes from the false perception of reality (the military prison) at the moment the Tyrolienne pays him back with the finer cherries of her outdoor garden, which is now blooming in a real spring..."²¹, not a false spring as existed in the hothouse.

The Window, the Veil, the Blindfold and the Eyes

The window is indeed the leitmotif symbolic of the eyes of the soul. It represents the chasm between the world within and without. The square confines of the window allow light in and out and symbolically facilitate vision into and out of an estranged world.²² The window glass in its game with sunlight and shadow reflects the light and darkness of reality in the images it duplicates in its reflections. The veil and the blindfold in fact obscure the vision of the eyes and symbolically "...permit the wearer to withdraw into the perceptive state of semi-blindness. In this way the veiled person allows the inner light to control [his/her] perception

²⁰ Hoermann (1956), p. 70.

²¹ Ibid., p. 70.

²² Thalmann, p. 112.

of the world."²³

Francoeur's eyes in TI in their first sight of Rosalie "...symbolize poetic phantasy as they mediate for him the spiritualization of rational, everyday objects..."²⁴, by perceiving that Rosalie is wearing a halo around her head and in fact he states that the halo comes from her eyes (738).

This symbolic interpretation of the brim of Rosalie's bonnet, of the surface reality, acknowledged Rosalie's eyes as the mirror of her soul, of her inner and essential goodness. The eyes function as a major leitmotif throughout the story and are associated with a variety of concepts and events: with the transparent wings of a bat which obscure the gleam in Rosalie's eyes when her mother's curse condemns her relationship with francoeur (738); with the black figure of the mother with flaming eyes in Rosalie's repeated visions of her mother's curse (739); with Francoeur's developing detestation of religious preachers in his visions of them as black threatening creatures (739,745); with Francoeur's own flaming dark eyes as his insanity/daemonic possession takes over completely (744); indirectly with Francoeur's recovery when he says light again streams into his head (753) and with the unburdening of Rosalie's mother from the effects of the curse when she gains peace from 'a stream of inner light' and peacefully joins her eternal saviour (755). These windows to the souls of Rosalie, Francoeur and Rosalie's mother are

²³ Hoermann (1956), p. 85.

²⁴ Hoermann (1962), p. 202.

related to degrees of light or darkness which are in themselves symbols of the invisible forces of evil and good as linked to the innate personae of these characters.

In the only explicit mention of the leitmotif of the window in the TI story, it reveals the spectacular sight of Francoeur's fireworks display and its fiery vengeance (748). The window here defines the chasm between the supernatural realm of Francoeur's evil activities and the supernatural realm of Rosalie's goodness.

The leitmotif of eyes and the function of eyesight, or lack thereof, introduce the character of the grandmother to the EIP story and results in her mistaken identity of her granddaughter as her daughter (694). This subordinate structural theme and its implications are discussed in Chapter Three.

The veil or blindfold placed over Saverne's eyes as she is led to imprisonment in FVS "...represents a threshold of revelation...[and]...conceals the truth."²⁵ It isolates Saverne further from the golden age, her home and the monastery in Avignon, and with the removal of the blindfold the previously withheld nature of her crime is revealed as insanity, originating in sedentary lifestyle, political fanaticism and discontented love (705). The veil/blindfold "...symbolizes that which must be discovered and recognized, or perceived, when the moment for the hero's self-dedication arrives."²⁶ Saverne must now rely on her own ingenuity to

²⁵ Hoermann (1956), p. 158.

²⁶ Ibid., p. 85.

extricate herself from her predicament.

The aristocratic woman in the hothouse in JUV uses a magnifying glass to examine the flora (827). This instrument intensifies her eyesight and in fact brings her closer to the symbols of this artificial springtime, to the symbols of this ideological reality. It is as if the dedicated intensity of her actions infuses her very being, via her eyes, with an aura of rebirth as the artificial springtime of the hothouse elicits new growth from the plants. The dark eyes of the Tyrolienne regard the contents of the hothouse in excitement (828), as an artificial paradise in the midst of a wintry reality. This idealized miniaturization appeals to the eyes of Art and as tears later drop from her eyes in shame for having denied her theft of the cherries from the tree of paradise, her eyes show in their glance at Juvenis her gratitude for his having saved her from conviction as the despoiler of the tree in the garden of Eden (830). This glance contains a hint of seduction and Juvenis feels himself drawn to her. The sight of the Tyrolienne as he peers into her black eyes across the drill ground of the barracks is likened to peering into two gun barrels and it is with this eye contact that the error of his ways is revealed to Juvenis. This final act of seduction arouses such strong feelings in Juvenis that he unconsciously and consciously renounces his military career by showing a lack of concentration on the regimental drill exercises and by his altercation with the officer, respectively (837). His ensuing incarceration allows him once again the opportunity to look

upon a springtime garden, this time in reality rather than in artificiality, through the narrow grating of the guardroom window, which again allows an insight into the eyes of his soul and their inner longing for the ideological world of the artist as is represented by his perception of the flora in the garden as richer and more shining than in the hothouse (838). This very window eventually grants him access to the inner domain of spiritual reality in the Tyrolienne's house and an existence outside the materialistic world of the city (839,840).

The Dream and the Vision

The dream or vision allows an association between the realms of that which is real and inherently objective and that which is envisioned and inherently subjective. The dream or vision in fact foretells future reality or enhances the present reality in the narratives.

Rosalie's repeated vision of her mother uttering the curse damning Rosalie to the devil (738,739,748,755) is the primary vision in TI. The fire and flames of these visions draw the mother closer to the realm of Francoeur's daemonic actions. Francoeur's own vision and resultant increasing abhorrence of black-clothed preacher (739), draws him closer to the daemonic role he plays in the latter half of the story. During the moments of transition from the state of insanity/daemonic possession to the state of reacquired sanity, Francoeur sees himself as a chimney-sweep and a black miner. The miner is linked to "...the subterranean reaches...[and

as such is] a favourite Romantic figure for the deeper world of inner meaning....The Romantic miner...is also in search of the wonders and riches of the inner realm of truth and history."²⁷ Francoeur's reference to the chimney-sweep is discussed later in this Chapter in the subdivision dealing with the colour leitmotifs.

The strange visions of Dorothee, the mother, in EIP referred to in the confession of the colonel are a foreboding of what is indeed to eventuate. Her predictions are cursed and denied by the colonel but in fact come to pass and foretell the future of their relationship (693) until their reunion shortly before her death at the end of the story.

Juvenis' daydreams of a highly varied life with the Tyrolienne and the aristocratic woman become in effect an obsessive illness from which he feels he cannot recover (835). The daydreams are indeed a premonition of his life wandering with the two women. While listening to the Tyrolienne's song after his escape from the guardroom, Juvenis envisages himself sometimes as a sleep-walker on mountain tops, sometimes like a dreaming miner (840). The miner's subterranean activity in the so-called depths of the earth symbolizes for Juvenis his search for inner truth as mentioned above in reference to Francoeur's similar vision, and the sleep-walker atop the mountains is symbolic of a higher state of awareness. The leitmotifs here counter-balance each other as symbols of surface and inner truth.

²⁷ Ibid., pp. 52-53.

The Seasons, the Periods of the Day,
the Ages of Human Life and Western Cultural Epochs

As Hoermann concisely expresses, Romantics in general, and Arnim as a committed Romantic writer, paralleled the seasons, periods of the day and the ages of human life in the following way:

Phase 1	night -----	winter ---	childhood ----	the 'Urzeit'
Phase 2	morning ---	spring ---	youth -----	the Middle Ages
Phase 3	noon -----	summer ---	middle age ---	the present age
Phase 4	evening ---	autumn ---	old age -----	the mature period of the future

He further asserts that the Romantic writer associates the negative features of complacency and stagnation with the third phase of each level, i.e. noon, summer, man's middle age and Arnim's present historical era.²⁸

The morning/noon/evening/night parallel can be carried further at an interpretative level, as Tymms points out, "...as phases in the birth, death and rebirth of nature, as if to emphasize the part played by human and non-human, natural and supernatural creation alike in the great cosmic system of continuing development."²⁹

Night, and its parallel concepts in the above chart, can be seen as a positive symbol of death or dormancy. As

²⁸ Ibid., p. 75.

²⁹ Tymms, p. 44.

such it "...represents the higher spiritual potentiality of life, freed from all the restrictions of temporal and physical causality and filled instead with the divine spirit."³⁰ It is in fact conceptually the "...gateway to the supreme voluptuous experience of death."³¹ Night and its realm of darkness is in juxtaposition to the other three diurnal phases. "It is on the other side from daily life, and its association with dreams and unconscious activity makes it a mythical alternative to rationalism...Night is the privileged realm of uncertainty rendered absolute...[and as a]...mask becomes a revelatory symbol of the disruption of the established order."³² The darkness of night "...exposes the inner reality by observing the external material world of daytime and is thus the perceptual counterpart of revelatory blindness....Thus Romantic nighttime...symbolizes a prefigurative realization of an ideal world, followed in theory by the full-blown springtime morning of a golden age."³³

Morning and evening are the transition periods between night and day. Morning and its counterpart spring, herald a phase or period of rebirth and regeneration. They are representative of the link between the golden age of the past and the possible revival of the enlightened past as a period

³⁰ Ibid., p. 166.

³¹ Ibid., p. 168.

³² Cardinal, p. 20.

³³ Hoermann (1956), p. 76.

of the future in Arnim's view of history as discussed in Chapter Two. The human life counterparts of morning and evening, that is youth and old age, are periods of enthusiastic discovery and conscious reflection respectively and as such are regarded by Arnim as significant and positive phases.

The present, as discussed in depth in Chapter Two, is for Arnim a period of chaos, fragmentation and lack of meaning. All aspects of this third phase are linked to stagnation and complacency, as mentioned previously, characteristics which Arnim, to his distress, is forced to apply to the German populace in general and characteristics whose constraints and restrictions compel him to call upon the German people as a unified nation to break away from the present and instigate a revival of the past.

In TI the events of the narrative past and present occur predominantly in phases one, two and four of the time chart as follows: Rosalie's initial meeting with Francoeur occurs in the morning prior to lunch (737); her return to her home to get her possessions whereby she breaks with her previous way of life takes place in the evening (738); Rosalie's visit to the commandant's apartment is on a cold stormy evening in October (735); the commandant's divulgence of the reasons for Rosalie's visit occurs in the evening as he thinks through the events of the day aloud (741); Rosalie joyously informs Francoeur of her visit to the commandant and Francoeur immediately visits the commandant, where he is informed of an impending transfer to Fort Ratonneau, in the

morning (741,742); the rescue of Rosalie and her child by a riverboat happens at night and their placement in the secure refuge of the commandant's house happen in the same time phase (749); the magnificent yet threatening fireworks displays by Francoeur take place on three successive evenings and because of his previous promise to Rosalie to thrice pardon Francoeur, the commandant allows himself to be dissuaded from attempting to forcibly take control of the fort (751); Rosalie's saving of Francoeur from his illness/daemonic possession, of the city and the fort from destruction and of her mother from the flames of the curse all occur in the morning phase (753,755).

The narrative events both leading up to and during the story which occur in phase three of the time chart are linked to the chaotic present: Rosalie's berating and condemnation by her mother (738); the first days at the fort appear as a new summer for the family, but the arrival of Basset for lunch on the first Sunday leads to the outbreak of Francoeur's crazed actions (744); Rosalie's frantic departure with her child from the fort (745); Francoeur's self-imposed incarceration in the powder tower and his self-expressed decision to declare war on the commandant to the soldiers who return late for lunch (747).

The narrative events of EIP all take place within the framework of one day, within phases two, three and four of the time chart. The events leading up to the climactic family reunion and subordinate events revealed by both the preacher and the colonel through flashbacks happen

predominantly within the same phases as follows: the colonel and his regiment arrive at the courtyard of M... in the morning (688); Dorothee, the daughter, stands for the first time before the altar during the spring rose festival in the morning (690); the time phase of Dorothee's second and third trips to the altar are not specifically mentioned, however, it can be presumed that since both events lead to a sense of regeneration in the lives of both Dorothee and the preacher (691), then these events most probably took place during phase two, in the morning, the springtime of their lives; Dorothee, the mother, lies on her deathbed bathed in the red evening beams of light, but only dies after receiving the joyous message she has so long awaited, her reunion with the colonel (694); in the same evening light, the colonel greets his daughter for the first time and the grandmother in the autumn of her life, replaces her dead daughter as the mother symbol in the family trinity (694, 695); the colonel leaves his long lost family and rides into the night (695), into his phase of death, not in the physical sense but in the sense of his rejection of a rational domestic happiness, for a continued search for meaning in the materialistic world of military life (695).

The only phase three event of the story is when during the lunchtime meal, in the midst of the confusion and chaos of this day at the preacher's home, the colonel reveals his weaknesses and how his preference for the life of a soldier led him to abandon Dorothee, his beloved, and unknowingly, Dorothee, his daughter.

The fact that Saverne in FVS travels from Avignon to Paris, settles into her accommodation there and travels on to Versailles in one day, indicates that she set out on this trip in the morning, in phase two of the time chart, to seek a new phase in her life in close proximity to the king (700,701). During her first days in Versailles, Saverne spends her mornings reading books (701). In the afternoons (evening phase) Saverne visits the castle gardens where she awaits a glimpse of the king (701), which she naively believes will bring fulfilment to her existence (699). On the morning after the announcement that the king will visit the garden, Saverne, in childlike naiveté, decorates the bust of the king and in the afternoon she goes to the garden (702). The afternoon (evening phase) disallows Saverne the yearned for sight of the king (703) so that Saverne's actual return to her life before the trip can eventually occur. The disturbing and disruptive visit by the nutcracker and the doctor to Saverne's rooms takes place in the noon phase, shortly before her lunch (704). Saverne is refused access to the gardens in the afternoon and is restricted to the confines of her room that night during which time her uncertainty about her predicament is confirmed by the presence of guards at her door (704). The same night, Saverne is forcibly incarcerated at the 'court' where she contemplates her predicament and calmly tries to come to grips with her temporary 'death' (705). The next morning Saverne spends in reflection (705). Within the noon phase again the nutcracker, the doctor and the medical students compel her to undergo the so-called innovative

treatment of the rotating wheel and immersion in water. This cruel treatment and Saverne's resultant misery are symbolic of the present (705,706). Saverne's cunning acceptance of the nutcracker's offer of marriage to obtain her freedom and subsequent departure for Avignon presumably occur in the morning phase as the carrying out of her deceptive plans do in fact lead to her 'rebirth' and reunion with the past in Avignon (706,707). The reciprocal punishment of the nutcracker and the doctor in the monastery tread-wheel presumably take place within the noon phase as shortly after this treatment for their incurable stupidity and wickedness is completed, they take the roles of coerced witnesses to the marriage of Saverne and the papal captain in the evening phase (706,707).

In JUV the foster mother's telling of Juvenis' story takes place at night at Easter time and the actual tale of the beginning of Juvenis' regeneration also took place at an early and cold Easter time thirty years earlier (823,824,825) in the traditional winter/spring phase. On the first afternoon after his graduation Juvenis wanders the streets in loneliness noticing the swelling buds in the gardens in the cold winter air - the phase of awakening from dormancy in the gardens is a parallel to Juvenis' own stage of development (825). Juvenis enters the artificial reality of the springtime greenhouse in the afternoon which enables him to make the acquaintances of the Tyrolienne and the aristocratic woman and leads him temporarily into his artificially materialistic real world as a soldier (826-834),

the noon phase of his life, in spite of the warnings of his foster parents on the morning of his departure that he was taking a wrong path (834). Juvenis describes his period of weeks in the army as being in vain and states that he is now thinking of unreal things as reality - the false reality of his noon phase (835). The incidents in the drill yard lead to Juvenis' incarceration in the guardroom, to his vision of springtime on the other side of the prison window (838) and to his eventual reunion with the Tyrolienne and the aristocratic woman during the evening and night phases (838,839). The Tyrolienne indicates to Juvenis the hour of the night when she will help him to escape by changing the position of the sundial pointer (839), the sundial signifying "...'natural' time as distinct from 'mechanical' time, and the silent, meaningful sweep of its shadow gives this object special significance as the bearer of a message."³⁴ Juvenis escapes from the guardroom during the night phase which obscures the material world of his life as a soldier and allows him access to an inner reality and regenerative springtime in the house and garden of Science and Art (839,840). He begins his new life seated in a coach between Science and Art in a morning coach ride to an undetermined destination (840). The return at the end of the story of Juvenis to the confines of the foster mother's drawing room on this Easter night brings the narrative back to the night phase, to an exposé of inner reality and the rebirth of Juvenis as an old man, whose life

³⁴ Ibid., p. 64.

in fact was partially fulfilled by his liaison with Science and Art but only gained total fulfilment when his father, Faith, reenters the family's lives (842).

Colours

The predominant colours throughout the stories are green, red, black and white. In fact, only in the JUV story are any other colours mentioned and these colours, dark blue and pink, are linked to the Tyrolienne and on the colour wheel are in close proximity to the black and red colour leitmotifs.

Green, as symbolic of spring, regenerative growth and hope plays a significant role in the stories. It is linked to the foliage burning in the commandant's hearth (735), the foliage carried in the doves' beaks (753) and to the laurel wreaths thrown to Rosalie and Francoeur (754) at the beginning and end of the TI story. It is inherently linked to the symbolic garden settings in both EIP and FVS and their power of regeneration. Green is, in fact, the major colour of the JUV story in its association with the symbolic hothouse and the Tyrolienne's garden, with the gardener by virtue of his nicknames, with the Tyrolienne's green hat and jacket (828) and with the aristocratic woman by virtue of her comprehensive botanical knowledge (827).

Red is the symbolic colour of life blood, passion and love. It is a colour traditionally renowned for its suggestions of intensity and strength. The repetitive leitmotifs of fire and flames which underlie the entire TI

story are intrinsically bound with the colour red and the ferocity and intensity of the flames of the curse and the fireworks throughout the story give the narrative an overriding aura of redness, of passion and love. The first part of Rosalie's dual-fold name, the (red) rose, is the universal emblem of love and it is significant that in order to approach the fort, Rosalie dresses her child in red and white ribbons (751); red, as symbolic of the life blood Rosalie is risking and that which she is trying to keep flowing by attempting to save Francoeur, and white, as a symbolic declaration of the child's innocence in the situation confronting those around him. Francoeur's self-inflicted blows to his head in his frenzied struggle with insanity/daemonic possession dislodge the embedded bone splinter and the resultant tears and blood extinguish not only the burning wick but also cleanse Francoeur's mind and body of its physical/metaphysical possession (753).

In EIP the only colour mentioned is red in the red evening beams of light in the room of the dying mother at the time of her reunion with the colonel shortly before her death (694). "The ruddy glow of the sunset now seems to symbolize the end of [the colonel's relationship with Dorothee] and yet to promise a consolatory revival with another day's rising sun...They [Dorothee and the colonel] are reconciled."³⁵ The colour and its traditional interpretations symbolically are linked to the rose festival

³⁵ Tymms, pp. 97-98.

by its very nomenclature (690). The strawberries with their sensuously appealing red colour, which are offered by Dorothee to the colonel during their courtship, are symbolic of the passion of their affair (690).

There is no mention, overt or covert, of the colour red in the FVS story.

The prize book presented to Juvenis at his graduation is red (825) and proves to be the pivot point around which a conversation between Juvenis and Mother Science revolves (827). The red cherries, symbolically representative of the forbidden fruit in the garden of Eden, are tasted and devoured by the predominantly red and green clothed Tyrolienne. The Tyrolienne's glance and the cherries seduce Juvenis into taking the blame for the theft and lead indirectly to his meeting with the officer and to his short life as a soldier. The walls of the room at Mother Science's house, where Juvenis is wooed by both women, are decorated in red silk (839), not only the colour but also the fabric are here symbolically linked to a realm of sensuality.

The colours white and black indicate the total presence and total absence of colour respectively. In traditional symbolism the colour white is linked to innocence, chastity, purity and the realm of spiritual goodness. Black on the contrary is linked to guilt, sensuality, the sinister realm of daemonic forces and sin.

The second part of Rosalie's two-fold name, the lily, as the motif on the flag flying over the fort when the family first moves there (743) is indeed reflective of Rosalie's

character and her hopes for their life at the fort. In direct contrast, Francoeur later replaces the lily flag by a large white flag painted with an image of the devil in black, depicting the sinister atmosphere present in the fort under Francoeur's control (751). Rosalie's 'whiteness' first comes into contrast with the colour black in its association with her mother's appearance when uttering her curse on Rosalie and the black bat's transparent wings are seemingly placed over Rosalie's eyes as a result of the curse (738,739). Francoeur's behaviour and Rosalie's interpretation of his actions are linked to the devil and his visions of the wedding preacher as a threatening figure dressed in black drag him further into the clutches of the daemonic world and its inherent darkness (739). The constant references to the presence of the devil within Francoeur by Rosalie, the commandant and Francoeur himself, permeate the narrative with an atmosphere of 'blackness' and its inherent sinister and diabolic features. Francoeur's insanity/daemonic possession is cleaned away by the characteristically yet only superficially black chimney sweep and the black miner (753). The symbolic meaning of the miner is discussed in the previous section on dreams and visions. The image of the chimney sweep may be seen as "...the devil himself beating a hasty retreat in the face of the forces of good, or it may represent the cleansing of the spirit after the devil's fire has been extinguished, just as a chimney is cleaned after the fire at the base is put

out."³⁶

Neither the colour white nor the colour black are mentioned in EIP or FVS where the narratives depend to a great extent on quick interchanges of story frames with little extraneous description necessary to the development of the story lines.

Juvenis first dresses in black for his graduation to indicate his having achieved the age of maturity (824) which leads via the realm of sensuality to spiritual fulfilment. Mother Science is dressed in black velveteen which enhances her power of seduction over Juvenis (826). The Tyrolienne on the other hand is dressed mainly in red and green, with a dark blue skirt, indicating that as yet she has not reached the level of sensuality or maturity of Mother Science (829). Juvenis in the disguise of a woman dresses in a black silk dress and a black hat for his journey from the city in the escape carriage. This mode of dress emulates that of Mother Science, who now plays the role of his mentor and determines his new life path (840). He is again dressed in black, the blackness of night and old age, when he reappears at the foster home with his reunited family at the end of the story (841).

Fire and Water

The leitmotifs of fire and water are multifarious in their symbolic associations and are used by Arnim to show the

³⁶ Lawrence, p. 504.

invisible forces of nature and supernature. Fire is one of the traditionally acceptable symbolic manifestations of supernatural and natural evil, the personae and world of the daemonic. "Fire is an unusually complex motif because it is so rich in connotative associations...its positive creative potentialities...[and] its destructive powers... represent symbolically things as various as home, love, heavenly grace, and on the other hand, war, hatred and eternal damnation."³⁷ Water is the symbol of the continuum of human existence; it is highly vulnerable and easily influenced by the vagaries of the elements. It can vary from a state of calmness in which it mirrors the surface reality to a state of turbulence where its uncontrolled movement reveals its inordinate strength. "Water...[is] a continuously changing element of movement away from the tension of formless energies that can assume every form... Water is a mirror, the reflection of which is more real than is reality."³⁸

In the opening narrative events of TI, "...fire play[s] a multiple role...Its activity is concentrated on a natural plane...[as] a physical and psychological comforter, but at the same time dangerous as a seductive fascinator and potential destroyer when out of control. Fire in its physical manifestation is opposed by a natural enemy, water,

³⁷ Ibid., p. 498.

³⁸ Thalmann, p. 35.

which extinguishes it..."³⁹, when water is used to extinguish the burning stump of the commandant's wooden leg. At the end of the story the symbolic meaning of water is intensified where "...the mixture of [Francoeur's] blood and tears which puts out the smouldering fuse is a long step from the simple bucket of water used to extinguish the fire in Rosalie's apron and Durande's wooden leg and accompanies an increased depth and complexity in the *Novelle*"⁴⁰ (736,753). The flames of fire continue as a significant leitmotif throughout the story in their constant symbolic associations with the mother's curse, with the devil and with Francoeur's diabolical, pyromaniacal activities. At only two stages of the story are the references to fire disassociated from the realm of the supernatural. In one of these references Rosalie brings the lunch food to the table during Basset's visit, hot from the fire (745) but "...this 'Feuer' is not a destructive or supernatural, but a natural and desirable kind, the flame of the home hearth."⁴¹ In the other reference, for a brief moment "...the usual roles of fire and water are reversed: water is the threatening element, fire the saving..."⁴² as the light from Francoeur's fireworks fortuitously allows Rosalie and her child to be sighted and saved by the riverboat (749).

³⁹ Lawrence, p. 499.

⁴⁰ *Ibid.*, p. 503.

⁴¹ *Ibid.*, p. 502.

⁴² *Ibid.*, p. 502.

There is no reference to fire in EIP but in the image of Dorothee on the sea cliffs, the students entering the university each year are likened to waves, which knock Dorothee down (692). The students are only superficially symbolic of education and are themselves figures moving like waves on the tide of intellectual development.

There is no mention of fire in FVS, however, one of the forms of treatment to cure Saverne's 'insanity' is to plunge her repeatedly into water (706). By this use of water treatment, it is anticipated by the doctor that the inherent threat of the danger of water will be turned to a 'positive' force and will lead to the complete curing of Saverne's 'insanity'.

In JUV Juvenis' face is described as flowing from the fire of his graduation speech (824); here the fire reference is linked to the intensity of the words and concepts of the speech and the passion with which Juvenis delivers it. The flow of the river which Juvenis watches in wistful contemplation of his choices of career is the ultimate symbol of travel to foreign continents (825). The foster mother advises Juvenis to drink from the spring to rid himself of the illness (the ever-present image of the cherry thief, the Tyrolienne) which disturbs his mind (825). The Tyrolienne in fact makes contact with Juvenis while he is drinking at the fountain at the army barracks and his love for her gives him courage to stand up against the officer who had originally been set against both women. The "...fountain...symbolize[s] the flow of revelation from

the subterranean world of truth up to man's surface reality."⁴³

Birds

Birds as symbolic harbingers or message bringers are a popular motif of Romantic writers and of Arnim in no lesser way.⁴⁴

Rosalie takes a pair of doves among their other chattels to the fort (742). These doves, later in the story, play charmingly with Rosalie's child as she confronts Francoeur and are referred to by Rosalie as her son's good angels (753,754) and according to Casey are a premonition of fate bordering on religious significance and symbolic of peace.⁴⁵ They later circle the family with green leaves in their beaks reminiscent of the biblical reference in which the doves indicated the end of the flood to Noah. Francoeur himself refers to them as the peace bringers (754).

The canary and the tame cockatoo in JUV are placed as sentries above and below the cherry tree and with their loud crying alert the gardener to the theft of the cherries by the Tyrolienne (828,829). The gardener refers to the cockatoo in almost tender words as a kind of spy who always tells him about such things occurring in the hothouse (829). In keeping with her having been incriminated by birds, the

⁴³ Hoermann (1956), p. 72.

⁴⁴ Casey, p. 191.

⁴⁵ Ibid., p. 196.

Tyrolienne sinks into deep shame and tries to hide herself under her green hat in an action reminiscent of an ostrich burying its head in the sand (830).

The above discussion of the major leitmotifs in TI, EIP, FVS and JUV shows that in fact these leitmotifs function as intricate threads of coherence within the narrative frameworks of each of the stories. Arnim uses the leitmotifs as unifying devices which "...go beyond the range of an improvising narrator, because they imply a considerable amount of deliberation and planning."⁴⁶ The leitmotifs range from single, significant references to a symbol to figure- and theme-related leitmotifs which help to define and clarify the characters and narrative events linked to them in the structural themes of the stories. They are thus evidence of the obvious dedication and precision paid by Arnim to the use of the leitmotifs to add greater depth and narrative credulity to his stories. This observation adds even further weight to the assertion that Arnim indeed manifests skills which allow him to be classified as a master story-teller.

⁴⁶ Weiss, p. 95.

CHAPTER SIX

CONCLUSIONS

The investigation and discussion in the thesis of the stories TI, EIP, FVS and JUV show that Arnim does indeed use the stories as rostrums from which he expresses his views of Germany in the historical past, present and envisaged future. "Die Geschichte gab ihm 'Trost und Zutrauen'; sie erschien ihm als Garant, dass die Anstrengung der menschlichen Kräfte einen Sinn habe....Arnim befiel sich, um seinem Gegensatz zur Zeit und seiner Übereinstimmung mit dem Gesetz der Geschichte Grund zu geben, auf die Poesie als eine überraionale, mythische, in der Welt objektivierte Kraft."¹ The discussion in Chapter Two is an exposé of Arnim's strong sense of history as related to the principal and subordinate themes and characters of each of the stories.

Arnim's view of himself as an historical mediator and his sense of literary responsibility in this role are evident in the stories. "Arnims Forderung nach einer geschichtlich wirksamen Aktivität des einzelnen, sein dichterisches Hinarbeiten auf dieses Ziel, gründeten sich auf sein Ideal freier Selbsttätigkeit, politischer Öffentlichkeit, sozialer Verantwortlichkeit aller Bevölkerungsgruppen, und dieses Ideal machte den Dichter...zum Fürsprecher sozial

¹ Hans-Georg Werner, "Zur Wirkungsfunktion des Phantastischen in Erzählungen Ludwig Achim von Arnims", Weimarer Beiträge, 25(1) (1979), p. 23.

progressiver Reformen."² The stories in themselves are not historical narratives; they were not written for the specific purpose of presenting a picture of the reality of the German 'present' at the time but as a means of exemplifying the contrast of the 'present' with the virtues of the golden age of the historical 'past' as Arnim visualized it.

The study of the stories in the thesis shows that Arnim "...had...considerable powers of prose narrative, a fertile imagination...a sense of the grotesque...powers of realistic observation...almost boundless powers of imaginative invention - a gift of fantasy which in Arnim's case contrasts effectively with his realistic detail, and provides a foil..."³, and more. His manipulation and interweaving of the principal and subordinate themes in each of the stories is a conscious and deliberate manoeuvre to develop the narratives as self-contained 'whole' units. This feature of narrative 'wholeness' is not disrupted by what may, at first glance, seem to be an inordinate number of themes within the confines of each of the short stories. The thematic structures of the stories are not convoluted; indeed, the thematic narrative structures follow clearly defined patterns over which Arnim has and manifests conscious control. This control is evident in the way in which he leads the principal and subordinate themes to cross

² Ibid., p. 37.

³ Tymms, p. 216.

over one another in backwards and forwards narrative movement and demonstrates Arnim's ability to draw together the threads of series of visual effects into well-woven narrative fabrics.

The characters of the stories chosen for study in the thesis are, it is true, superficially weak personifications from the viewpoint of psychological plausibility, however, it is argued that it is in fact not necessary for them to have this kind of plausibility to render them successful narrative characters. The characters are puppets but Arnim holds their strings firmly in his hands and controls their actions and interactions by movement of the strings in such a way that their identities and functional roles become evident with a minimum of character detail and they are defined by their level of significance and proximity to one another in the narrative themes.

The leitmotifs, their interpretations and the variety of their figure- and theme-related functions are not isolated symbols or concepts but are complex systems of symbols and concepts which are intrinsically bound to the stories as narrative 'whole' units, to the principal and subordinate themes and to the major and minor characters. Arnim's use and manipulation of the leitmotifs in the stories add yet another dimension of intricate cohesion to the stories. "Klarheit in der Überordnung und Unterordnung der Motive, die rechte Proportion, in der das Bedeutende zum Beiläufigen steht - all diese Werte und Formprinzipien einer klassischen Kunstgesinnung haben sich auch in der

erzählenden Dichtung realisiert."⁴

Close scrutiny of, inquiry into and the reader's capacity to perceive and appreciate Arnim's story-telling skills from both behind and within the confines of the narrative frameworks are necessary to dispel the doubts cast by literary critics on Arnim's literary accomplishments.

Arnim was misunderstood by his literary colleagues and their opinions of his literary skills, unfortunately, formed the basis for the 'Arnim myth' of "...a serious Protestant-Prussian, a typical Junker...a strangely sober, 'healthy' kind of aristocratic dilettante...[and] rests on an inordinate reverence for the criteria of both Classicism and Realism and on insufficient understanding for Arnim's originality within the broad style conventionally labelled Romantic."⁵ It is unfortunate and unjust that this myth has been perpetuated over the years through the criticism which has been levelled at Arnim in the literature. Holt maintains, and the writer strongly agrees, that Arnim and his works have been the subject of "...undeserved neglect, by literary historians, biographers, and critics alike.... The lack of a complete critical edition of his works has tended to result in the acceptance of ready-made judgments, transmitted in the main by his contemporaries....Arnim has not received due attention from literary scholarship."⁶

⁴ Rasch, p. 38.

⁵ Holt, p. 143.

⁶ Ibid., p. 143.

The investigation carried out in the thesis and the discussions of the various aspects of Arnim's story-telling skills in the stories Der tolle Invalide auf dem Fort Ratonneau, Die Einquartierung im Pfarrhause, Frau von Saverne and Juvenis conclude without reservation that for far too long both Arnim and his creative and imaginative story-telling skills have been regarded as insignificant and inconsequential and are indeed deserving of a higher level of praise than has been afforded them in the literature in general.

Arnim is indeed a master story-teller. He is a master weaver who throws his characters as shuttles backwards and forwards on his loom of narrative creativity to weave with his warps: the principal and subordinate themes, and his wefts: the figure- and theme-related leitmotifs, a narrative fabric of unquestionably fine quality in each of the stories.

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