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**Word and picture: A study of the double talent in Alfred Kubin
and Fritz von Herzmanovsky-Orlando**

van Zon, Gabriele, Ph.D.

City University of New York, 1988

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**WORD AND PICTURE:
A STUDY OF THE DOUBLE TALENT
IN ALFRED KUBIN AND FRITZ VON HERZMANOVSKY-ORLANDO
by
GABRIELE VAN ZON**

**A dissertation submitted to the Graduate Faculty in
Germanic Languages and Literatures in partial
fulfillment of the requirements for the degree of
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1988

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Sept. 29, 1988
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Abstract

WORD AND PICTURE:

A STUDY OF THE DOUBLE TALENT

IN ALFRED KUBIN AND FRITZ VON HERZMANOVSKY-ORLANDO

by

Gabriele van Zon

Adviser: Professor Allen McCormick

The interaction of literature and visual art is most obvious when both stem from the same creative mind. Such double-talented activity as practiced by Alfred Kubin and Fritz von Herzmanovsky-Orlando both raises and answers questions as to the kind of interaction that takes place between the two media. Interaction occurs on three levels: physical, formal and personal. Part I of this study explains how relationships on the physical level involve the writer's and graphic artist's implements, such as pen and pencil, paper and ink. Relationships of aesthetic form are explored in Part II to determine how they link both line and word in complementary structural patterns. Part III offers an analysis of Kubin's and Herzmanovsky's communication with each other through their correspondence and less directly through their works of art. In Part IV the final chapter discusses personal myth and touches upon the secret world of the artistic persona.

The significant conclusions that can be derived from reading this study include the following: 1) Private signs and private symbols, presented by double-talented artists have meaning not just as isolated instances, but as referents within a system of meaning made manifest in aesthetic forms. 2) The symbiosis of multiple meanings in both Kubin's and Herzmanovsky's work is summed up in the collective idiom of Kubinesque and Herzmanovskian myths. 3) Kubin and Herzmanovsky's pictorial and verbal languages reinforce each other's idiomatic power by creating syntagmatic relationships between the two media. Resonances from one can always be found in the other medium, resulting in a mutually beneficial experience.

This analysis specifically relates Kubin's novel *Die andere Seite* to his graphic work, and Herzmanovky's Austrian Trilogy (*Der Gaulschreck im Rosennetz*, *Rout am Fliegenden Holländer*, *Maskenspiel der Genien*) to his drawings.

Their Austrian heritage played a major role in Kubin's and Herzmanovsky's work. As members of the generation born in the 1870's, Kubin and Herzmanovsky partook in the ambivalence of an era coming to an end on the one hand and a feeling of renewal on the other. Kubin and Herzmanovsky also shared the Austrian predilection for a second reality, an inclination that tends to magnify when primary reality is in question. In choosing two media they reinforce their aim to create order in the fragmented chaos of life.

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 Source: Fritz von Herzmanovsky-Orlando, *Sämtliche Werke Band VII
 Der Briefwechsel mit Alfred Kubin 1903 bis 1952*
 Hrsg. Michael Klein, Residenz Verlag, Salzburg 1983, p. 109
99. Herzmanovsky, Illustration
 Source: Fritz von Herzmanovsky-Orlando, *Sämtliche Werke Band VII
 Der Briefwechsel mit Alfred Kubin 1903 bis 1952*
 Hrsg. Michael Klein, Residenz Verlag, Salzburg 1983, p. 147

100. Herzmanovsky, Illustration
 Source: Fritz von Herzmanovsky-Orlando, *Sämtliche Werke Band VII Der Briefwechsel mit Alfred Kubin 1903 bis 1952*
 Hrsg. Michael Klein, Residenz Verlag, Salzburg 1983, p. 168
101. Herzmanovsky, Illustration
 Source: Fritz von Herzmanovsky-Orlando, *Sämtliche Werke Band VII Der Briefwechsel mit Alfred Kubin 1903 bis 1952*
 Hrsg. Michael Klein, Residenz Verlag, Salzburg 1983, p. 64J
102. Herzmanovsky, Illustration
 Source: Fritz von Herzmanovsky-Orlando, *Sämtliche Werke Band VII Der Briefwechsel mit Alfred Kubin 1903 bis 1952*
 Hrsg. Michael Klein, Residenz Verlag, Salzburg 1983, p. 245
103. Kubin, *Einladungsblatt zur Hamburger Kubin-Ausstellung*
 Lithograph
 Source: *Alfred Kubin: Leben Werk Wirkung*
 Paul Raabe, Rowohlt Verlag, Hamburg 1957, p. 213
104. Kubin, Illustration
 Source: Fritz von Herzmanovsky-Orlando, *Sämtliche Werke Band VII Der Briefwechsel mit Alfred Kubin 1903 bis 1952*
 Hrsg. Michael Klein, Residenz Verlag, Salzburg 1983, p. 30
105. Kubin, Illustration
 Source: Fritz von Herzmanovsky-Orlando, *Sämtliche Werke Band VII Der Briefwechsel mit Alfred Kubin 1903 bis 1952*
 Hrsg. Michael Klein, Residenz Verlag, Salzburg 1983, p. 31
106. Kubin, Illustration
 Source: Fritz von Herzmanovsky-Orlando, *Sämtliche Werke Band VII Der Briefwechsel mit Alfred Kubin 1903 bis 1952*
 Hrsg. Michael Klein, Residenz Verlag, Salzburg 1983, p. 41
107. Kubin, Illustration
 Source: Fritz von Herzmanovsky-Orlando, *Sämtliche Werke Band VII Der Briefwechsel mit Alfred Kubin 1903 bis 1952*
 Hrsg. Michael Klein, Residenz Verlag, Salzburg 1983, p. 251
108. Kubin, Illustration
 Source: Fritz von Herzmanovsky-Orlando, *Sämtliche Werke Band VII Der Briefwechsel mit Alfred Kubin 1903 bis 1952*
 Hrsg. Michael Klein, Residenz Verlag, Salzburg 1983, p. 39
109. Kubin, letter to Hans von Müller, facsimile
 Source: *Alfred Kubin: Leben Werk Wirkung*
 Paul Raabe, Rowohlt Verlag, Hamburg 1957, p. 209
110. Kubin, postcard at the occasion of his 65. birthday
 Source: *Alfred Kubin: Leben Werk Wirkung*
 Paul Raabe, Rowohlt Verlag, Hamburg 1957, p. 229

111. Kubin, Illustration
Source: *Alfred Kubin: Leben Werk Wirkung*
Paul Raabe, Rowohlt Verlag, Hamburg 1957, p. 67
112. Kubin, *Der achtzigste Geburtstag* (1957)
Source: Fritz von Herzmanovsky-Orlando, *Sämtliche Werke Band VII
Der Briefwechsel mit Alfred Kubin 1903 bis 1952*
Hrsg. Michael Klein, Residenz Verlag, Salzburg 1983, p. 311
113. Kubin, *Die Stunde der Geburt* (about 1901/02)
pen and ink, wash and sprayed, 194 x 254 mm
Source: *Alfred Kubin: Das zeichnerische Frühwerk bis 1904*
Hrsg. Hans Albert Peters, Kunsthalle Baden-Baden 1977, p. 183
114. Kubin, Sketch
Source: *Alfred Kubin: Das zeichnerische Frühwerk bis 1904*
Hrsg. Hans Albert Peters, Kunsthalle Baden-Baden 1977, p. 182
115. Kubin, Sketch
Source: *Alfred Kubin: Das zeichnerische Frühwerk bis 1904*
Hrsg. Hans Albert Peters, Kunsthalle Baden-Baden 1977, p. 182
116. Kubin, Illustration
Source: "Alfred Kubin," P. F. Schmidt, *Jahrbuch der Jungen Kunst* 1924,
p. 79
117. Kubin, Illustration
Source: "Besuch beim Magier von Zwickledt," Peter Sager, *Zeit Magazin* 3,
1986, p. 30
118. Kubin, Illustration
Source: Fritz von Herzmanovsky-Orlando, *Sämtliche Werke Band VII
Der Briefwechsel mit Alfred Kubin 1903 bis 1952*
Hrsg. Michael Klein, Residenz Verlag, Salzburg 1983, p. 139
119. Kubin, *Meine Arche*
Source: *Alfred Kubin: Abenteuer einer Zeichenfeder*
Einführung von Max Unold, Piper Verlag, München 1941, Abb. 38
120. Kubin, Postcard (1916)
Source: Fritz von Herzmanovsky-Orlando, *Sämtliche Werke Band VII
Der Briefwechsel mit Alfred Kubin 1903 bis 1952*
Hrsg. Michael Klein, Residenz Verlag, Salzburg 1983, p. 154
121. Kubin, *Ich habe meinen Garten gepflegt* (1937)
Source: *Alfred Kubin: Leben Werk Wirkung*
Paul Raabe, Rowohlt Verlag, Hamburg 1957, p. 190
122. Kubin, *Widmungsblatt für Reinhard Piper* (1924)
Source: *Alfred Kubin: Leben Werk Wirkung*
Paul Raabe, Rowohlt Verlag, Hamburg 1957, p. 210

123. Kubin, Illustration for Paul Scheerbart's *Lesabéndio* 1913
Source: *Alfred Kubin: Leben Werk Wirkung*
Paul Raabe, Rowohlt Verlag, Hamburg 1957, p. 84
124. Kubin, Illustration
Source: *Alfred Kubin, Vom Schreibtisch eines Zeichners*,
Ulrich Riemerschmidt Verlag, Berlin 1939, p. 188
125. Kubin, *Der Zeichner bei der Arbeit*
Source: *Alfred Kubin: Abenteuer einer Zeichenfeder*
Einführung von Max Unold, Piper Verlag, München 1941, Abb. 60
126. Kubin, *Der Katzenmensch* (1915-1920)
Source: *Alfred Kubin und Fritz von Herzmanovsky-Orlando: Perle und Tarockanien*, Hrsg. Peter Bloch, Edition Spangenberg im Ellermann Verlag, München 1980, p. 45
127. Kubin, *Schlange im Bett* (1915-1920)
Source: *Alfred Kubin und Fritz von Herzmanovsky-Orlando: Perle und Tarockanien*, Hrsg. Peter Bloch, Edition Spangenberg im Ellermann Verlag, München 1980, p. 47
128. Kubin, *Der Schwächling* (about 1901/02)
pencil and ink, wash and sprayed, 198 x 255 mm
Source: *Alfred Kubin: Das zeichnerische Frühwerk bis 1904*
Hrsg. Hans Albert Peters, Kunsthalle Baden-Baden 1977, p. 85
129. Herzmanovsky, *Zwei Welten* (1920)
Source: *Alfred Kubin und Fritz von Herzmanovsky-Orlando: Perle und Tarockanien*, Hrsg. Peter Bloch, Edition Spangenberg im Ellermann Verlag, München 1980, p. 113
130. Herzmanovsky, *Eurhythmie I*
Source: *Fritz von Herzmanovsky-Orlando: Tarockanische Geheimnisse*
text: Paul Flora and Kosmas Ziegler, Edition Tusch, Wien 1974, p. 49
131. Kubin, *Das malayische Varieté* (1920-1925)
Source: *Alfred Kubin und Fritz von Herzmanovsky-Orlando: Perle und Tarockanien*, Hrsg. Peter Bloch, Edition Spangenberg im Ellermann Verlag, München 1980, p. 53
132. Kubin, Map of Perle
Source: *Alfred Kubin, Die andere Seite: Ein phantastischer Roman*
Edition Spangenberg im Ellermann Verlag, München 1975, pp. 278-79
133. Herzmanovsky, Map of Greece for *Maskenspiel der Genien*
Source: Manuscript Notes, Kassette IV/1, Brenner Archive, Innsbruck
134. Herzmanovsky, *Trapezunt* (1919)
Source: *Fritz von Herzmanovsky-Orlando: Tarockanische Geheimnisse*
text: Paul Flora and Kosmas Ziegler, Edition Tusch, Wien 1974, p. 39

135. Herzmanovsky, *Unter und über der Brücke* (1919)
Source: *Fritz von Herzmanovsky-Orlando: Tarockanische Geheimnisse*
text: Paul Flora and Kosmas Ziegler, Edition Tusch, Wien 1974, p. 37
136. Herzmanovsky, *Forscher im Zwischenreich* (1919)
Source: *Fritz von Herzmanovsky-Orlando: Tarockanische Geheimnisse*
text: Paul Flora and Kosmas Ziegler, Edition Tusch, Wien 1974, p. 103
137. Herzmanovsky, *Unheimliche Durchfahrt* (1919)
pencil and colored pencil, Grete Steinbock, Wien
Source: Graphik Katalog I, Brenner Archiv, Innsbruck
138. Kubin, *Nach der Schlacht* (about 1901/02)
pen and ink, wash and spray, cartographer's paper, 142 x 209 mm
Source: *Alfred Kubin: Das zeichnerische Frühwerk bis 1904*
Hrsg. Hans Albert Peters, Kunsthalle Baden-Baden 1977, p. 243
139. Kubin, *Mondlicht* (about 1902)
pen and ink, wash and spray, cartographer's paper, 171 x 173 mm
Source: *Alfred Kubin: Das zeichnerische Frühwerk bis 1904*
Hrsg. Hans Albert Peters, Kunsthalle Baden-Baden 1977, p. 203
140. Herzmanovsky, *Feticisti dell'olfatto* (1919)
Source: *Il disegno erotico di Fritz von Herzmanovsky-Orlando.*
Mostra organizzata ed ordinata da Giuliana Olcese, Katalog zur
Ausstellung vom 13.3 bis 8.4 in der Galeria dei Bibliofili, Milan
1972, Abb. 72
141. Kubin, *Adoration* (about 1901/02)
pen and ink, wash and spray, cartographer's paper, 189 x 189 mm
Source: *Alfred Kubin: Das zeichnerische Frühwerk bis 1904*
Hrsg. Hans Albert Peters, Kunsthalle Baden-Baden 1977, p. 207
142. Kubin, Sketch
Source: *Alfred Kubin: Das zeichnerische Frühwerk bis 1904*
Hrsg. Hans Albert Peters, Kunsthalle Baden-Baden 1977, p. 206
143. Kubin, Sketch
Source: *Alfred Kubin: Das zeichnerische Frühwerk bis 1904*
Hrsg. Hans Albert Peters, Kunsthalle Baden-Baden 1977, p. 206
144. Kubin, Illustration
Source: *Alfred Kubin, Die andere Seite: Ein phantastischer Roman*
Edition Spangenberg im Ellerman Verlag, München 1975, p. 81
145. Kubin, *Hyäne* (1920 *Wilde Tiere*)
Source: *Alfred Kubin: Leben Werk Wirkung*
Paul Raabe, Rowohlt Verlag, Hamburg 1957, p. 94
146. Kubin, *Argwohn* (1899)
pen and ink, wash, cartographer's paper, 110 x 158 mm
Graphische Sammlung Albertina Wien, Inv. Nr. 33195
Source: *Alfred Kubin: Das zeichnerische Frühwerk bis 1904*
Hrsg. Hans Albert Peters, Kunsthalle Baden-Baden 1977, p. 255

147. Kubin, Selections from diary
Source: Alfred Kubin, Tagebuch 30.V.1921 - 17.VIII.1922
Kubin Archiv, Städtische Galerie im Lenbachhaus, München
148. Kubin, *Die Todesstunde* ((about 1901/02)
pen and ink, wash and spray, cartographer's paper, 284 x 152
Kubin Archiv, Städtische Galerie im Lenbachhaus, München
Source: *Alfred Kubin: Das zeichnerische Frühwerk bis 1904*
Hrsg. Hans Albert Peters, Kunsthalle Baden-Baden 1977, p. 125
149. Kubin, *Aus dem Turme grüßend* (1928)
Source: *Alfred Kubin: Zeichner, Schriftsteller und Philosoph*
Hans Bisanz, Residenz Verlag, Salzburg 1977, p. 17
150. Kubin, *Der Maibaum* (about 1900)
Source: Wolfgang K. Müller-Thalheim, *Erotik und Dämonie im Werk Alfred Kubins*, VMA-Verlag, Wiesbaden 1970, p. 31
151. Kubin, Letter to Fritz and Illustration
Source: Alfred Kubin, *Die andere Seite: Ein phantastischer Roman*
Edition Spangenberg im Ellerman Verlag, München 1975, 74-78
152. Kubin, *Der Todessprung* (1901/02)
pen and ink, wash and spray, cartographer's paper, 302 x 227 mm
Source: *Alfred Kubin: Das zeichnerische Frühwerk bis 1904*
Hrsg. Hans Albert Peters, Kunsthalle Baden-Baden 1977, p. 151
153. Herzmanovsky, Illustration
Source: Fritz von Herzmanovsky-Orlando, *Sämtliche Werke Band VII
Der Briefwechsel mit Alfred Kubin 1903 bis 1952*
Hrsg. Michael Klein, Residenz Verlag, Salzburg 1983, p. 122
154. Herzmanovsky, Titles under consideration
Source: Fritz von Herzmanovsky-Orlando, *Der Gaulschreck im Rosennetz
Österreichische Trilogie 1, SW Band I*, Hrsg. Susanna Kirschl-
Goldberg, Residenz Verlag, Salzburg 1983, pp. 192-93
155. Herzmanovsky, Cover Illustration
Source: Fritz von Herzmanovsky-Orlando, *Der Gaulschreck im Rosennetz
Österreichische Trilogie 1, SW Band I*, Hrsg. Susanna Kirschl-
Goldberg, Residenz Verlag, Salzburg 1983, p. 181
156. Herzmanovsky, Illustration
Source: Fritz von Herzmanovsky-Orlando, *Der Gaulschreck im Rosennetz
Österreichische Trilogie 1, SW Band I*, Hrsg. Susanna Kirschl-
Goldberg, Residenz Verlag, Salzburg 1983, p. 13
157. Herzmanovsky, Illustration
Source: Fritz von Herzmanovsky-Orlando, *Der Gaulschreck im Rosennetz
Österreichische Trilogie 1, SW Band I*, Hrsg. Susanna Kirschl-
Goldberg, Residenz Verlag, Salzburg 1983, p. 57

158. Herzmanovsky, Illustration
 Source: Fritz von Herzmanovsky-Orlando, *Der Gaulschreck im Rosennetz*
 Österreichische Trilogie 1, SW Band I, Hrsg. Susanna Kirschl-
 Goldberg, Residenz Verlag, Salzburg 1983, p. 23
159. Herzmanovsky, Illustration
 Source: Fritz von Herzmanovsky-Orlando, *Der Gaulschreck im Rosennetz*
 Österreichische Trilogie 1, SW Band I, Hrsg. Susanna Kirschl-
 Goldberg, Residenz Verlag, Salzburg 1983, p. 125
160. Herzmanovsky, Illustration
 Source: Fritz von Herzmanovsky-Orlando, *Der Gaulschreck im Rosennetz*
 Österreichische Trilogie 1, SW Band I, Hrsg. Susanna Kirschl-
 Goldberg, Residenz Verlag, Salzburg 1983, p. 9
161. Herzmanovsky, *Sacrificio*
 pen and colored pencil, 25 x 20 cm
 Source: *Il disegno erotico di Fritz von Herzmanovsky-Orlando.*
 Mostra organizzata ed ordinata da Giuliana Olcese, Katalog zur
 Ausstellung vom 13.3 bis 8.4 in der Galeria dei Bibliofili, Milan
 1972, Abb. 13
162. Herzmanovsky, *Der gute Onkel* (1919)
 pencil and colored pencil, 20 x 25 cm
 Source: *Alfred Kubin und Fritz von Herzmanovsky-Orlando: Perle und*
Tarockanien, Hrsg. Peter Bloch, Edition Spangenberg im
 Ellermann Verlag, München 1980, p. 103
163. Herzmanovsky, *Er gewann das Rennen nicht* (1919)
 Source: *Fritz von Herzmanovsky-Orlando: Tarockanische Geheimnisse*
 text: Paul Flora and Kosmas Ziegler, Edition Tusch, Wien 1974, p. 91
164. Herzmanovsky, *Evolution*
 Source: *Fritz von Herzmanovsky-Orlando: Tarockanische Geheimnisse*
 text: Paul Flora and Kosmas Ziegler, Edition Tusch, Wien 1974, p. 45
165. Tarot, *The World*
 Source: Paul Foster Case, *The Tarot: A Key to the Wisdom of the Ages*
 Macoy Publishing Company, Richmond, Virginia 1975, p. 194

Introduction

The interaction of literature and the visual arts has long been one of my major interests. In my research I found that the pairing of the sister arts, either as rivals or equals, often seems arbitrary and superficial. I was searching for a link between literature and visual art that made their interaction obvious, a linkage that would result in a deeper understanding of how words and images relate to each other. I believe that such a relationship is closest when word and image stem from the same creative mind.

My search in German literature and art was for an artist whose verbal and visual creativity was more than incidental, someone who had the inclination and the skill to express himself in two media. I found not just one double talent, but two double-talented friends, Alfred Kubin and Fritz von Herzmanovsky-Orlando. Kubin saw his graphic work as primary, and his literary work as the secondary medium. Herzmanovsky emphasized his literary work although drawing seemed truly to be second nature to him. When seen in unison, the writing and graphic art of Kubin and Herzmanovsky reveals relationships on three levels -- physical, formal and personal. Attention to all of these relationships shows how experience with both media can be mutually beneficial.

Physical relationships involve implements that serve the dual role of writer and graphic artist, such as pens and pencils, paper and ink. The chapters on implements show how the artist and the work of art translate the physical characteristics of the tool into meaningful participants in the creative process.

My look at aesthetic form, involving separate chapters on line, word and structure, shows how the meaning of words is affected by characteristics of line and structure and vice versa. By examining the interaction of word and image, I found that relationships of line, word and structure form patterns that reveal the artist's attitudes toward life and art.

Pictures are as significant as words in Kubin's and Herzmanovsky's communication with each other. They communicate directly in their extensive correspondence and indirectly through their work. Their ways of projecting the self onto the other are reinforced through the interaction of the two media. Kubin's interaction with other writers through illustration involves passive (feminine) and active (masculine) phases of relating words to images and images to words.

The chapter on personal myth explores the secret world of the artistic persona. Neither Kubin nor Herzmanovsky intended a full disclosure of meaning in their work. Both have

a strong sense of collective and personal myth which indicates that they respect the unknowable or unconscious side of life as well as the hidden components of mythology. Since the internal logic of myth is formulated in structural patterns of signs and symbols, it stands to reason that the relationship between private signs and symbols delineates the artist's personal myth. Like dreams and fantasies, myths possess unknown depths. Meanings, hidden in the art work's secret worlds of myth, dreams and fantasy are illuminated with the help of the other medium. The symbiosis of multiple and hidden meanings in Kubin's and Herzmanovsky's work is best summed up in the collective idiom of the Kubinesque or Herzmanovskian myth.

I believe that categorization in each medium should be the first step in a study of the double talent. Further steps should reveal how the various categories touch upon each other. For it is through the affect of one upon the other that the uniqueness of the individual double talent can be discovered. This unique and individual means of speaking through two media is summarized in the artist's personal myth.

It is my hope that the discovery of taxonomic relationships in the multi-creative work of Kubin and Herzmanovsky will result in similar investigations in the future both by myself and others. Long lists of double-talented artists are found in *Dichter als Maler*, a study, as the name indicates, of poets as painters by Kurt Böttcher and Johannes Mittenzwei. The introduction to this important book traces the interaction of literature and the visual arts throughout history. Herbert Günther suggests in *Künstlerische Doppelbegabungen* that artistic double talents are predominantly a German phenomena (7). He describes the double-talented artists as solitary and unaffiliated with any artistic school or movement. While this may not be true for some of the figures mentioned in the two publications, it is true that Kubin and Herzmanovsky are unique and independent figures who did not embrace any of the movements of their time. Nevertheless, Impressionism, Symbolism, Art Nouveau, Expressionism and Surrealism all left their mark on their work. Kubin's and Herzmanovsky's artistic environment is at once regional and distant. Kubin felt rooted in the Upper Austrian tradition of the sixteenth-century Donaumeister, while he also looks north to the historical distance of Bosch and Breughel. The hub of Herzmanovsky's work is in turn-of-the-century Vienna, while he looks south to the golden age of Byzantine antiquity. The regional geography of their art is thus expanded by accretions from historical and geographical distances. I aim not to determine their indebtedness to other movements but to find the premises for a symbiosis of their double talents.

My thesis is that resonances from experience with one medium of a double-talented artist can always be found in the other. A synchronic analysis of the two media uncovers

these resonances, and a system of syntagmatic relationships can be established. I propose that the same aesthetic formula is a fundamental aspect of the double talent's expressive means in both media. Therefore the single work of art in one medium is not an independent object to be interpreted autonomously but an instance of meaning within a system of meaning made manifest in aesthetic form.

The aesthetic formula, or code, provides access to the creative persona of the artist. It represents the universality of expression relating each instance of meaning to the totality of the artist's work. In Kubin, for example, the interaction of tool, medium and paper causes him to have a sensitivity to texture and contrast which is reflected in the form and content of both his verbal and visual art. Herzmanovsky's sense of humor takes on concrete form in the "commedic" line (s.p. 71). It acts as a unifying factor in the complexities of his fiction and graphic art.

To demonstrate how pivotal the publication of Kubin's first and only novel, *Die andere Seite*, was for his work, I have examined Kubin's drawings from before and after. A change in aesthetic forms is the concrete evidence of an underlying shift in attitude. Although writing is Kubin's secondary medium, the sudden event of his becoming a novelist in 1909 marks a turning point in his graphic work. Herzmanovsky experienced a similar and sudden burst of creativity when his secondary medium, graphic art, claimed full attention and the bulk of his work in this field was produced in 1919-20.

Kubin's work has won wide acclaim in the German speaking world, where he is known primarily as *Zeichner* and illustrator. As his first illustrated book, *Die andere Seite* marks the beginning of his career as illustrator. Well received at the time and translated into many languages, the novel *Die andere Seite* was understood as an apocalyptic prophecy. However, this book is more than that. Kubin hoped that the full extent of its meaning would never be known. According to his brother-in-law it is among other things a spoof for painters, "das Ganze sollte ja gar keine Litteratur, gar kein gutes Buch sein, nur mehr so ein Spass für Maler." According to Gabriele Brandstetter, in an essay in *Phantastik in Literatur und Kunst*, the novel reflects all phases of Kubin's artistic development:

Er selbst betrachtete seinen schriftstellerischen Erstling als "klärendes Zwischenspiel" am "Wendepunkt einer seelischen Entwicklung" und räumte ihm einen Sonderstatus innerhalb seines Werkes ein. Vielleicht bündelt gerade deshalb dieser Roman die wichtigsten Facetten des Künstlers Kubin wie in einem Brennglas - den Zeichner, Literaten und Illustrator, den apolitischen Zeitkritiker und den Amateurphilosophen. (257)

The novel also draws Kubin's earlier work into focus, and it foreshadows his search for new forms of expression. Late in life Kubin felt compelled to issue a new set of illustrations for this work, exemplifying his shift in style.*

Although he continued to write stories and essays, *Die andere Seite* remains the only novel in Kubin's literary work. After returning from a trip to Venice with Herzmanovsky in 1908, Kubin felt that his vision of the world had changed. In spite of a powerful urge to express this new vision graphically he was not able to draw. The overflow of ideas thus was channelled into what became his secondary medium. Since *Die andere Seite* is truly a purging of the spirit and comes from the artist's depth, it offers the infinite possibilities of an inner universe. A surface reading represents merely the tip of the iceberg in a multilayered structure of meaning. Every artistic device utilized by Kubin suggests that he intended reality to be only a minor facet in this multifaceted artistic venture. On the surface he narrates what appear to be the facts in simple prose. When facts do not coincide with reality, however, meaning loses ground. Reality is invoked when the narrator is placed outside of the phantasmagoric events of the novel, first as a traveller, then as voyeur, and finally as a patient under psychiatric care. Counteracting this reality are devices for gaining distance. The narrator, an artist like Kubin, accepts the invitation of a former school friend and travels to a mysterious land in the Far East. He enters through a gate of darkness and is caught in the web of an invisible power emanating from Patera, his friend, who lives in a castle above the town of Perle. Patera, as the name suggests, is the father figure or demiurge whose spirit is made visible through the eyes of both feminine and masculine figures. He has collected and transplanted remnants of European culture, preferably of abnormal origin, into his dream State. The population (Traummenschen) of Perle all suffer from idiosyncracies and fall under the synaesthetic spell of Patera's magic powers. When this power is polarized by the arrival of Hercules Bell, who represents the vitality of a modern world compared to the fatigue of Patera's decadent old world, a power struggle ensues, culminating in the death of Patera. The apocalyptic collapse of the dream State involves a barrage of horror scenes, a total chaos that the narrator narrowly escapes enabling him to give his "eyewitness account." *Die andere Seite* was seen as prophetic for the political and cultural collapse of old Europe after World War I. As the title suggests, *Die andere Seite* is typical of the Austrian predilection for a second reality, which represents the mysterious and the unknown. Kubin's novel had a direct influence on Kafka, in whose novel *Das Schloß*, an invisible power exercises a paralyzing control over its subjects.

* Heinz Lippuner researched the fundamental differences between the illustrations of 1909 and 1952 (Lippuner)

In Herzmanovsky's work, the second reality is not as terrifying as in Kubin's. He hides reality under a multifaceted spectacle of ornamentally portrayed folly.

Of Herzmanovsky's Austrian Trilogy only *Der Gaulschreck im Rosennetz* was published during his lifetime. An abridged version of his fiction was published in four volumes by Friedrich Torberg between 1957-63. His complete works are now being published in ten volumes, containing his correspondence, graphics, stories, plays, and unabridged versions of the Austrian Trilogy (*Der Gaulschreck im Rosennetz*, *Rout am Fliegenden Holländer*, and *Maskenspiel der Genien*). My aesthetic analysis concentrates on these three novels for comparison with Herzmanovsky's graphic work.

Der Gaulschreck im Rosennetz, illustrated by the author with pen-and-ink drawings, was first published in 1928. The novel is set in the Biedermeier period during the first half of the nineteenth century. As in all of Herzmanovsky's narratives, the triviality of the plot makes it almost irrelevant as compared to the phantasmagoria in which it takes place. In this work, Jaromir Edler von Eynhuf, an official in the bureaucratic machine of the Austro-Hungarian empire, wants to present his emperor with a collection of a certain number of milk-teeth from celebrated Austrian beauties, representing the number of years of his reign. After experiencing one dilemma after another during this quest he loads a gun with the milk-teeth intended for the emperor and shoots himself. What matters here is not the story but how it is told. All the folly and absurdity of a k. and k. (royal and imperial) constituency in decline is satirized with the knowledge and loving empathy only an insider can muster. In a literary magazine of this period, Karl Wolfskehl describes Herzmanovsky as the strangest man he ever met and the novel, *Der Gaulschreck im Rosennetz*, as a mythology "des donaugroßstädtischen Kleinstädtertums" and as "rührende Heroisierung der Altwiener Beamtenphilisterei aus Tragant, goldgepreßtem Buntpapier, geblütem Porzellangeschirr und sehr besonderen Alkovengeräten nebst Inlagen -"

In *Rout am Fliegenden Holländer*, the second volume of his Austrian Trilogy, Herzmanovsky sends his k. and k. constituents to the island of Scoglio Pomo where they can indulge in their favorite fantasies and fetishes. The "rout" of the title is a social gathering that brings all of them together for a ball on board the ship Flying Dutchman, only to be blown up by a bombardment of the British Navy. In this work Herzmanovsky intended to simulate the last gasp of a spectacularly decadent society, "einen Roman, der das letzte Verglühen des märchenhaften Österreichertums um 1913 enthält (287)," as he wrote to Kubin.

A second and masked reality is the prominent theme in *Maskenspiel der Genien*, the third volume of the Austrian Trilogy. Cyriak Pizzicolli, the protagonist, in search of an elusive feminine myth, travels into a dream State which is populated by figures from the

tarot and the *Commedia dell'Arte*. Farce and artifice hide the serious myth of feminine strength behind a theatrical façade. In the end, Cyriak's quest is not realized when he is metamorphosed into a stag and devoured by dogs.

Herzmanovsky's second reality foretells a future myth of utopian bliss in the form of androgyny which advances to an angel-like state of being called "Angolatrie (s.p. 151)." This surreal world of a higher form of existence is constantly undermined by scenes from the lower forms of life in every day Austrian culture. It is a mixture of myth and comic relief.

Their Austrian heritage (*Österreichertum*) is an important aspect of Kubin's and Herzmanovsky's work. They were each born in 1877 in the Austro-Hungarian empire, Kubin in Leitmeritz, Bohemia, and Herzmanovsky in Vienna. Both of their fathers held governmental positions. Their experience with authoritarian power is expressed in both verbal and visual form. The women in their lives, mothers and wives specifically, shape their attitude toward the other sex. Women's role in male relationships is expressed through aesthetic forms. Kubin's and Herzmanovsky's friendship is documented in their correspondence. Directly or indirectly, it is also embedded in their work. They each led isolated existences, Kubin in Schloß Zwickledt in Upper Austria, and Herzmanovsky in Merano, formerly Meran in the province of South Tyrol. The presumption is that the two men met in Munich, where Kubin studied art, some time between 1898 and 1903. During the same period Herzmanovsky completed his architectural studies in Vienna. Their first trip together to Dalmatia, is documented in a letter of 1903. Although both Kubin and Herzmanovsky experienced unstable health, they lived to be 82 and 77 respectively, with Kubin dying in 1959, and Herzmanovsky in 1954. Kubin suffered from nervous hypochondria and Herzmanovsky from a chronic kidney condition. Their correspondence from 1903 through 1952 contains a wealth of personal data, perhaps because after the early years of a youthful friendship they saw each other only infrequently and not at all in the last 25 years they both lived. They corresponded about literature, philosophy and art and encouraged each other's creative endeavors in a second medium.

Kubin's childhood was marred by the death of his mother in 1887, a strained relationship with his father, and various failures as a student. His sexual experience with a pregnant older woman at age eleven changed his attitude about women from a positive, idealized image (his mother's) to a negative and demonized, mostly threatening image (Schmitz 141). The death of his expected bride in 1903 brought about what was a second suicide attempt. His later marriage to Hedwig Gründler, a young widow he met in Munich, helped stabilize his life, and his move to Zwickledt in Upper Austria in 1906 coincided with a reconciliation with his father. As a member of *Der blaue Reiter* and the

Preußischen Akademie der Künste, as well as the *Bayrische Akademie der Schönen Künste*, Kubin collected many honors, including the honorary degree of professor in 1937.

Herzmanovsky was an architect in Vienna until his health forced him to give up this work resulting in his move to Meran in 1916. After his marriage to Carmen* in 1911, the couple travelled extensively, and together they devoted themselves to the research of their many joint interests. As an active practitioner of the occult, Carmen deepened Herzmanovsky's involvement in mysticism that initially had been sparked by Kubin. In 1916 he changed his name by adding the Orlando, his mother's surname, to Herzmanovsky. Through his mother's family which originated in southern Europe, he felt a personal affinity to the Byzantine heritage he thought was related to Austrian history (von Gagern 13).

For Kubin and Herzmanovsky, two Austrian artists, who had an interest in the occult and mysticism, engaging in a second medium to create a second reality may have been a necessity for the sake of aesthetic form, not just as a means of depicting the duality of life but to prove that this duality is inherent in all matter.

Although I offer here an exclusive study of the interaction and relationship of word and image in Kubin and Herzmanovsky's work, my research includes a vast amount of aesthetic and interpretive material from secondary sources. Rudolf Arnheim, E. H. Gombrich and Jürgen Weber, scholars in the psychology of art, have contributed to my understanding of visual thinking and visual perception. My search for systems of interaction in the verbal and visual has been greatly facilitated by the insights gained from writings on structuralism, deconstruction and semiotics. Therefore I have to rely to some extent on terminology from these disciplines to express thoughts made possible by modern criticism. For my research on Kubin, the expertise in art and literature of Cristoph Brockhaus and Gabriele Brandstetter has provided invaluable information, and for Herzmanovsky I rely to a great extent on the German and Austrian literary scholars, Monika Freiin von Gagern and Susanna Kirschl-Goldberg. Hans H. Hofstätter and Wolf-Dietrich Rasch, art and literary historians respectively, have helped me to recognize symbolic aspects of early twentieth-century literature and art.

In the literature directly related to the double talent, I have found that it exists mostly in the form of monographs in which the two media of poet/painters are discussed separately. Some, however, do relate the themes of verbal and visual works to each other. An integration of the two media on principles of form, rarely attempted heretofore, has now

* von Gagern notes that her name was Elisabeth Maria Schubista (21).

been achieved by Kent Hooper, author of *Ernst Barlach's Literary and Visual Art : The Issues of Multiple Talent*. "Such a comparative strategy," Hooper states, "demonstrates conclusively that, at least with respect to the intermediary figure, Barlach's works of literature bear a resemblance to his works in the visual arts (95)."

"Life is very nice, but it lacks form," Jean Anouilh once observed, "It's the aim of art to give it some (Kakutani)." Life can only be presented in segments, though, and the artist, at best, can give his intellectual and emotional response to such segments. The work of art therefore, is but a fragment with respect to the totality of life. A second medium adds to any given segment and brings the work of art closer toward completing the re-creation of life. Although the content is merely one fragment of life, the form-giving capacity of art is complete and universal. Aesthetic form correlates the art works in the two or more media of the multi-talented artist; it therefore adds to the recognition of the totality and universality of life as it appears to the mind of the artist.

PART I
IMPLEMENTS

Pen

Kubin's drawings *Die Feder* (fig. 1) and *Glückwunsch der beschwingten Zeichenfeder* (fig.2) exemplify the complexities of the artist's relationship to his tool. In *Die Feder*, done around 1900-01, the pen, a quill in this instance, is depicted as a flying object. Its ascent cuts the high horizon line of a barren landscape at a 45-degree angle. Both landscape and sky are held in darker and lighter values of a gray wash and spray. The downward sloping landscape as opposed to the upward angle of the pen creates an open triangle suggesting movement towards the right side where it meets the frame line. In comparison to the other details of the image, the pen is of enormous proportion, cutting almost the entire picture plane from bottom left to top right. Its barrel and feathery tail are characteristic of a quill pen, but the pointed tail could also be that of an arrow. About midway a pair of wings are attached to the barrel. The head, described by Brockhaus (s.p. 18) as that of an old man, has an animal-like beak and a feathery beard. Head and wings transform the pen into an animated, anthropomorphized object. Under it, a dark spattering could be some spilled ink, or the flying creature's defecating act of disdain for the earth underneath. Imbedded in this earth are two faces and an arm. Together they form an imaginary triangle whose longest segment is equal to the length of the pen above it. The arm, with a desperate gesture, reaches out of a hole near the right frame line toward the flying object. Amidst sparse vegetation the two faces, one a female on the left, the other a male, cutting the bottom margin on the right, send upward glances toward the flying pen. A lighter wash and spray creates a halo effect on both faces, making them look like flowers or celestial objects. Similarity to photographs and self-portraits suggests that the male face can be read as Kubin, who expresses the desire to possess the flying pen. His earthbound existence, of being stuck in the ground, as it were, keeps him from realizing his wish.

This problem seems to have been solved 50 years later in the drawing *Glückwunsch der beschwingten Zeichenfeder* (fig. 2), a line drawing that depicts the earth as a globe, suggesting cosmic existence. As the title points out, the pen is again a flying object, only this time in the reins of the artist as rider. In the light strokes of a sunlit image the pen and rider diagonally cross the upper third of the picture plane, mocking perhaps, or at any event unencumbered by, terrestrial existence. Represented as part of this existence are Kubinesque symbols such as the watchful eye, the spider and the crow. Separating globe and rider is a bolt of lightning whose upper extension parallels the path of the pen.

This and the sun rays from above suggest a highly charged movement, which is emphasized by the backward leaning posture of the rider, the flying belt and hat. The pair seems to be riding on cosmic energy. In comparison to the earlier depiction, the pen has lost its anthropomorphized features and its arrow-like tail. It has also lost its independent status as a self-propelled flying object and becomes now an implement in the hands of its master.

The progression from early desire for possession to eventual mastery and control suggests a confrontation between master as subject and tool as object. This antagonistic relationship looks for a reconciliation which in Kubin's case can be found in his writing. When Kubin says "man zeichnet, man schreibt aber auch mit der Feder (*Werkstatt* 66)," he is showing his awareness of the function of the tool. This function undergoes transmutations according to the demands imposed upon it by the artist. The goose quill in Kubin's drawing has already undergone a transmutation from its original function as goose feather to that of a tool, which in the hands of the artist becomes an implement to express his artistic intent (*Kunstwollen*). The hand in the drawing *Die Feder*, however, cannot reach the implement. The relationship is no longer that of the artist controlling the function of the tool.

Why, one must ask, has the quill taken on a life of its own? It has become an animated object, has been given wings in order to fly, and has been anthropomorphized, suggesting human faculties. Its arrow-like tail suggests weaponry and aggression. Because of these attributes the object now becomes metaphor. It has come full circle from its original function as a part-object in flying animals to representing the artist's flights of fantasy in word or picture. Its original function thus coincides with its function as metaphor.

That Kubin's creative thinking should extend the implement's physical function to the metaphysical is not so unusual if one considers his heritage. He sees himself as a descendant of a long tradition of northern European art. A partial explanation, at least for Kubin's predilection for anthropomorphizing and animating the object, may be found in Lotte Eisner's comments on Wilhelm Worringer's study, *Abstraktion und Einfühlung*. Speaking of "Nordic man," Worringer finds that this type

is constantly aware of the presence of a 'veil between himself and nature'; this is why he aspires after abstraction in art. Inwardly discordant, always striving for the unattainable, he needs that spiritual unrest which is an incentive to the 'animation of the inorganic'. (13)

In contrast he sees Mediterranean man as a harmonious creature who can never know this ecstasy of 'expressive abstraction'. Worringer also offers an explanation for the artist's desire to make the object 'absolute'. "Abstraction," he declares,

stems from the great anxiety which man experiences when terrorized by the phenomena he perceives around him, the relationships and mysterious polarities of which he is unable to decipher. This primordial anguish which man feels when confronted with unlimited space make him want to detach the objects of the exterior world from their natural context, or other objects, to make it 'absolute'. (Eisner 13)

The animation of the object in the artist's imagination makes a reciprocal relationship possible. The otherness he perceives in the absolute object frightens him. The desire to possess and dominate this object is the equivalent of conquering his fear. This is how Kubin's many remarks about implements and their function must be understood.

The quill, and by extension the artwork, takes on a life of its own. For the self-conscious artist this notion creates a constant dialectic between himself as subject and the status of the object. The battlefield for this dialectic is the work of art, in which the struggle between the encoding and the decoding message takes place, often in metaphoric disguise. Multimedia creativity is a possible means to resolve the struggle. In his essays, correspondence and conversations, Kubin gives abundant evidence of such internal dialectics.

When Reinhard Piper, the publisher, visits Kubin in his studio in Zwickledt he gives an eyewitness account of tools and materials: "Der Zeichentisch am Fenster ist vollgehäuft mit Papieren, Federn und sonstigen Zeicheninstrumenten." To Kubin he says: "Da haben Sie aber Federn genug!" "Lauter verschiedne!" explains Kubin,

Ich zeichne mit Rabenfedern, Gänsefedern, Truthahnfedern, Rohrfedern und allen Arten Zeichenfedern. Ich habe mir angewöhnt, mit den Federn immer wieder zu wechseln, so vermeid' ich jede Routine. Ich möchte keine Phrasen in meinem Strich haben, er soll immer von neuem errungen werden! (Piper 202)

Kubin's comments on this variety in an otherwise restricted range of materials reveals his sensitivity to the subtle differences between them. In their broadest definition they are all in the category of pens to be used for writing or drawing. As a collective term the German word *Feder* defines the same category, but it also signifies "feather," a pun that Kubin exploits in his drawing *Die Feder*, where metaphor coincides with the original function. The fact that biological function plays a role in the choice of tool proves that Kubin's metaphor is grounded in the very real and organic. Watrous explains that the most satisfactory pens are made from the feathers which rest toward the leading edge of the wing. The large, primary flight feathers of a goose, particularly the second to the fourth or fifth, provide quills whose pointed nibs hold their shape well and have less tendency to splay. However, they are less flexible than those from farther back on the wing, whose barrels have thinner walls. (48)

A transmutation of function from the biological to the intellectual is apparent from Watrous' explanation: "Quills are denominated from the order in which they are fixed in the wing; the second and third quills being best for writing, as they have the largest and roundest barrels." (157)

In a very physical sense, writing and drawing partake of the natural attributes of the tool. For Kubin this may have been one of the attractions for using a tool that could be considered obsolete at a time when many other graphic means had been developed and made available. Historically, the goose quill goes back to the middle ages, when it was first substituted for the older reed pen. The aesthetic beauty of quills from various fowl and birds may be held in high esteem, but beyond that a distinct difference in the way they handle is a factor in their choice. According to Watrous,

the goose quill seems to have been the pen commonly used and was the type depicted again and again in paintings representing artists in their studios. The swan quill was considered an excellent substitute for the goose quill, but pens cut from the quills of ravens or crows were chosen when the finest and most delicate strokes were required. (47)

Referring to the domestic kind, Watrous also notes that turkey quills are inferior. One surmises therefore that Kubin's selection of goose, raven, turkey, etc., quills is no longer mere idiosyncrasy but necessity.

Aside from the specific functions of writing and drawing, a change of implement could, in psychological terms, represent an extension of the artist's self-image. A new tool could have the same effect of self-renewal as a change of clothes or a new toy. The self is perceived in new ways, in new relationships, and can therefore give of itself with a renewed flow of energy. Kubin's answer to his publisher's question may also have hidden meaning, since specifically the craft of illustrating would require the kind of routine that Kubin wanted to avoid.

Although he experimented with and often rejected other tools and materials, Kubin primarily thought of himself as *Zeichner* and praises the virtues he attributes to the pen. In a letter to Herzmanovsky he expresses his concern with the basic characteristics of the material when he describes the pen as a pristine instrument:

Gegenwärtig beschränke ich mich *nur* auf Feder! (Stahl, Gänse, Rohr) ich halte es für das edelste als Zeichnung, ein leiser Ton, oder gar laviert und koloriert oder in weicherem Material (Kreide, Kohle) und schon ist das Werk wohl obenhin *wirksamer* aber dem verwöhnten scheint es doch als wäre das Feinste verloren gegangen als man die strengste Einfachheit des Materials aufgab. (Herzmanovsky, S.W., Band VII, 12)

Within the self-imposed restriction to one type of implement, Kubin exploits the range of possible functions. Max Unold points out that for Kubin a wide variety of emotional needs can be served by implements that run the gamut from the soft and dull to the weapon-like pointed edge:

Gänse- und Adlerkiele, die stumpfe, die feinste Stahlspitze, das kantig geschärfte Ende eines Schilfrohrs, eines Getreidehalmes - diese unterschiedlichen Instrumente zieht er heran je nach Absicht und Bedürfnis. (12)

Kubin again creates a tension by claiming the exclusivity of the tool for drawing while at the same time extending its range into writing. Writing essays about the pen thus becomes a metaphoric act of recapturing the implement he reaches for in the drawing *Die Feder*. Paradoxically, he grants the pen drawing a peculiar independence which he constantly withdraws by anchoring it in his writing. "Im grossen Gebiet des Zeichnens," he writes,

bewahrt sich die Spezialität der Federzeichnung eine ganz besondere Selbständigkeit. Ihr Trumpf ist die Improvisation, die Skizze. Unbeschwert vom Kampf mit dem zähen Stoff zeigt die Feder in der Meisterhand mit wenigen Strichen, was sie kann. (*Werkstatt* 65)

Here again is an allusion to the struggle between the otherness of the object (the material) and the subject (the artist). An independent lightness of being, exclusivity and spontaneity, in Kubin's words, are the attributes of pen drawing, but dependence on the master hand would cancel this kind of existence.

Kubin himself suggests a synthesis for his polarities in the foreword to his published essays: "Ich hoffe, daß meine schriftliche Gestaltung die innere Wahrheit ebenso erkennen läßt wie meine Zeichnungen." As to synthesis, he explains, "... es spiegele sich in dieser Reihe von Erlebnissen und Betrachtungen so etwas wie eine Synthese des Wesens ihres Schreibers!" (*Schreibtisch* Vorwort)

This synthesis was necessary since Kubin was constantly struggling to achieve a balance between the polarities of a divided self. The two drawings, when linked to his writings, bring out Kubin's internal division between the physical and spiritual relationship to his tool. To know that Kubin equates sexual and creative powers is the premise for understanding his musings on the function of the tool. "Ich halte es für wahrscheinlich, daß es *eine* Quelle ist, ob diese Kräfte nun entweder geschlechtlich oder in der schöpferischen (*weit* befriedigenden) Weise vertan werden (*Werkstatt* 46)." This notion of sexual equivalence figures prominently in Kubin's interpretations of his own creativity. "Die Feder," he writes,

ist mir seit vielen Jahren das wichtigste Werkzeug. Ist man erst ein wenig mit ihrer Behandlung vertraut, und man kommt ja da nie an eine Grenze der Beherrschung, so freut man sich der Unerschöpflichkeit der Wirkungen. Sie sichert uns durch ihre elastische Schmiegsamkeit die unmittelbare Übertragung nicht nur der Vorstellung, sondern auch der sie begleitenden unsagbar intimen Erregung. (*Schreibtisch* 183)

Kubin proposes the pen as vehicle for the direct transmission of the artist's imagination while emphasizing its physical and erotic qualities. Since Kubin was just quoted as equating creative and sexual powers, it no longer surprises that he should use erotic terminology in describing his relationship with tools. The image of the pen as an animated and anthropomorphized object further enhances the sexual dimension of these references. "Jeder Zeichner," Kubin says,

wird sich bemühen, seine Mittel bis aufs letzte auszunutzen. Der riesenhaft anschwellende, gewaltige Schwung einzelner Federzüge, die wie ein jähes Stenogramm des Geistes wirken, wird ihm ebenso zur Verfügung stehen wie die abgehackten Striche, die die Formen sicher im Gelenk packen, oder das scheinbar ganz unbestimmte haardünne Gerinsel, zart nervös-spielerischer Stimmung entspringend. (*Schreibtisch* 183)

Kubin sees the pen as a seismographic instrument that will pick up any vibration from the artist's psyche. To make sure that the viewer comprehends this phenomenon from his drawings, Kubin uses words to describe this process, hoping that the viewer may eventually achieve the emotional response he wishes to strike with his graphic image.

In the two passages quoted above, Kubin links the temperament and the emotional state of the artist to the physical characteristics of the tool. Historically, the reed, referred to by Kubin as "das schwanke Rohr" (an aesthetic reference in its own right), was replaced by the more adaptable goose quill -- "schmiegsam," as Kubin calls it. Because of its special qualities, however, the reed was never completely abandoned. It produces a blunter stroke than the quill because of its fibrous structure, the thickness and width of the point, and the inflexibility of the barrel. When the reed pen is cut to a broad point it produces a powerful, sometimes coarse stroke -- in Kubin's words, "der riesenhaft anschwellende, gewaltige Schwung." Preferences for reeds of specific geographic origin, as expressed by van Gogh, Matisse and George Grosz, for example, are based on botanical varieties.

An anonymous German volume of the eighteenth century not only cited the functions of the reed pens in drawing but identified them as having been made from the reeds that grew along the banks of streams and that also were used for thatching the roofs of peasant huts. (Watrous 56)

Since Kubin's descriptions of tools are emotional rather than scientific, the transmutation of the reed from its swampy breeding ground to writer/artist's implement

would surely affect the psychological relationship as much as the quill's organic link to birds. Kubin orchestrates pens like musical instruments when he writes:

den Schimmer äußerster Lebendigkeit finden wir. . . nirgends so wie bei den vibrierenden Zügen der Feder. Wir sehen durch weise Sparsamkeit der Striche des Zeichners wahre Wunder eindruckvollster Andeutung entstehen. Damit werden nun Gestalt, Bewegung, Licht und Luft so dargestellt, daß keinerlei Zerlegung mehr das Geheimnis dieser Kunst ergründen kann. Der so überaus schmiegsame Kiel oder das schwanke Rohr erlauben nämlich in ihre Spitze das Temperament des Zeichners unmittelbar zu übernehmen. Diese Eigenschaft, eine vom Willen ganz unabhängige Beigabe, dürfte wohl der Grund des rätselhaften Lebens bei dieser Kunst sein Beim Beschauen schwingt man gleichsam noch einmal das maßlose Tempo solcher blitzähnlichen Entladungen elementaren Wesens mit. (*Werkstatt* 65)

With the idea of the unrestrained outpouring of an elementary life force through the tip of the instrument, the pen now becomes the carrier of the "id." It responds to a scale of moods from delicate play -- "zart nervös-spielerisch" -- to sexual attack. Irrespective of whether Kubin's words are read metaphorically or psychoanalytically, there is nevertheless a dependence on the organic prerequisite and its preparation in creating a tool of such powers. The reed and the quill can be cut in a similar manner insofar as the sides of the barrel are pared away and a slit made up the back of the point. The nib of the reed, although it may be cut into a square, stublike end or to a somewhat pointed shape, will not retain as fine a point as the quill (Watrous 58). A letter written by Kubin in 1924 -- a time of severe economic and political hardships for Austria and Germany -- demonstrates the difficulty an artist can experience in acquiring the proper tool:

Geschnittene Kiele erhält man nirgends mehr in Deutschland und Österreich. - Ich forschte in verschiedenen Städten, wo man früher zu 4 Pfg das Stück haben konnte. Peter mußte aus London oder (besser) Paris sich solche kommen lassen ich nähme gerne einen tüchtigen Posten, wüßte ich nur woher! Verlag Gurlitt verschaffte mir vor einem Jahre die 5 letzten, die es in Berlin gab, das Stück für 1000 Papiermark - mit dem Selbstschneiden, was so nahe liegen würde, haben wir kein Glück gehabt, zu unregelmäßig, jede wird anders. -- Drum gewöhne ich mir wieder Stahlfedern an.- (*Die Wilde Rast* 28)

Steel pens, more than reeds and quills, relate to physical prowess and aggressive behavior. When Kubin refers to "Zirkel und Radiermesser" as "spitze gefährliche Gegenstände (*Die andere Seite* 11)," he further extends the function of his tool to make it seem an aggressive agent in the hands of its master. For a long time after they were first produced in the eighteenth century, steel pens were thought of exclusively as instruments for writing. They were expected to be more permanent, to keep their points after continuous writing and obviate the need for frequent cutting and mending. According to Watrous, "the mass production of metal pens was not possible until methods for stamping,

bending, and grinding steel blanks were developed in the early nineteenth century," and, "today," he says, "the steel pen is so common. . . that artists rarely consider other types or are unaware of the wider range of resources in pen-and-ink drawing achievable by the additions of quill and reed to their selection of drawing media (60)." Kubin, however, was well aware of these resources, and it was this awareness that made him want to share, by writing about it, what he perceived as emotional powers derived from the natural attributes of the tool.

The instrument as weapon, the act of drawing as an attack, suddenly stands out when Kubin writes:

Den nachhaltigen Eindruck finde ich aber immer da, wo der Zeichner sich förmlich in die Tiefe der Welt einbohrt und da sind die germanischen die problemreichsten, mich am stärksten anziehenden. Die gewaltigen, wie zerhackt aussehenden Zeichnungen van Goghs in Rohrfeder sind seinen Gemälden völlig ebenbürtig; Liebermann, Corinth, Munch, Slevogt, Beckmann, Grossmann, Beech und ähnliche zerwühlen ihre Blätter förmlich, übergehen sie immer wieder, suchen oder toben sich aus. (*Werkstatt* 67)

The sexual and aggressive attributes of the pen seem to bypass, in Kubin's judgment at least, the intent of the artist. With respect to a divided self, this kind of uncontrolled impulse is at one end of the spectrum. If Kubin tries to achieve a balance, then the spiritual aspect of the creative act at the other extreme must be given equal weight.

Kubin's essays in themselves are proof of an intellectualizing process in his relationship with tools. While he sees the pen as the direct applicator of feeling in the act of drawing, his descriptions in words are a transmutation or abstraction of this same process. Kubin is in search of a unity of feeling and intellect when he idealizes the implement and its product:

Die ursprüngliche Leichtigkeit, aus der Einfachheit des Werkzeugs stammend, beweist uns eben in idealer Weise die Einheit von Gefühl und Geist, welche, sich dem Stoffe liebevoll vermählend, zur Seele einer Schöpfung im Kleinen wird. Da liegt es wohl nahe, wenn besonders die grüblerisch veranlagten Köpfe unter den Künstlern sich dieses schönen Instruments gerne bedienen. (*Werkstatt* 66)

With these remarks Kubin moves from the physical to the metaphysical attributes of the implement. It is known, for instance, that rocks had spiritual powers for the Chinese. Therefore they were indispensable to scholars and monks, for whom they would be objects of inspiration and meditation. Scholars saw inkstones and brush rests as anything but indifferent resting places for their pens and brushes. When they put pen and brush down, it was to enable them to re-establish contact with basic sources of energy and knowledge

(Brenson). In *The Chinese Eye*, Chiang Yee suggests that "a man should care for his inkstone as an object capable of feeling and response (205)."

For Kubin, implements have similar metaphysical powers. A belief in the reciprocity between the spiritual attributes of the medium and the artist's creative performance is the basic premise of Kubin's "Bekenntnis" in which he writes:

Alle Rätsel des Ursprungs, alle Magie des Augenblicks erkennt sich so wechselseitig. Beseelung des Werkzeuges und des Stoffes ergibt sich für den Künstler von selbst bei vertrauensvoller Hingabe an die elementare Gewalt, welche ihn ins Dasein rief. (*Werkstatt* 18)

If Kubin's artistic performance depends on his belief in metaphysical powers, then the metaphoric content of his drawing *Die Feder* would indeed encompass what Brockhaus sees as "Verabsolutierung und Ungebundenheit der künstlerischen Phantasie." In his description of the drawing, he too perceives the object as independent of the subject's manipulation of it (s.p. 10):

Die durch einen alten grotesken Kopf und Flügel personifizierte, in ihrem Übermut von Kubin selbstironisch karikierte Feder scheint sich auch hier selbständig zu machen und über den Willen des Künstlers zu erheben, dessen Hand in einem Erdloch gebunden, hoffnungslos und verloren nach ihr greift. (*Frühwerk* 256-58)

Knowledge of the physical and spiritual magic that Kubin attributes to the drawing instrument makes this drawing an even stronger statement of the artist's desire to possess and control it. With time and experience Kubin came closer to that realization. Fifty years later the pen again takes flight in a drawing, but now the artist has captured and controls the tool. In *Glückwunsch der beschwingten Zeichenfeder* the image of horse and rider shows the artist holding the reins. For Kubin, as a member of "Der blaue Reiter," the symbol can have many meanings and associations. In this instance of artist-tool relationships it explains that the formerly unwieldy implement has now been tamed. The implications of such a depiction extend far beyond its immediate impact. One may, for instance, question Kubin's acknowledgement of the independence of the pen and ink drawing as quoted on page 14. Where initially the pen had a symbolic independence due to the artist's lack of skill or mastery, it has now succumbed to the master's hand. The independence of the tool may not, however, be entirely symbolic. Watrous states that "the great maneuverability and gliding movement of the pen often presents a minor hazard for the inexperienced draughtsman, because the freedom and swiftness with which the quill moves often outraces the control of the untrained hand (50)." The flight of the tool in the drawing can therefore be a very real and frightening event. Unold sees the earlier independence of the pen not as lack of mastery but as an expression of demonic forces

eluding the control of the artist. In *Abenteuer einer Zeichenfeder*, he writes: "... er war jetzt nicht mehr heillos ausgeliefertes Spielzeug der dunklen Mächte, er besaß den Zauberstab, mit dem er sie bannen und halten konnte (10)." Although the title would again establish the pen as independent implement, Kubin creates in his diary a firm link to himself and his art by talking about "- Abenteuer die ich nur auf dem Papier haben darf - (14.10.1921)."

In view of the ambivalent stance of granting, and at the same time denying, the implement independent status, the question must be asked whether or not Kubin believes in the ultimate independence of the artifact. In his diary, he talks about a symbol of depth -- "diese innere Liebe wie Verliebtheit -- deren Kinder auch vornehmlich bei mir Werke sind - (22.VII 1930-31)." Metaphor perhaps is Kubin's method of anchoring himself in his work. The relationship with the tool becomes the metaphoric vehicle for the artist to immortalize himself in his work. The pen as multi-dimensional instrument takes Kubin from Eros - "blitzähnliche Entladungen elementaren Wesens" - to giving birth -- "deren Kinder bei mir Werke sind" - to Thanatos, the latter referred to in his comment to Herzmanovsky: "Ein Glück, daß ich nicht jünger bin - die Zeichenkunst wird mir dann nur mehr noch der Stab sein, mich ins Ewige zu schwingen (Herzmanovsky, S.W. Band VII, 86)."

With such dependence on the tool and its product, it would seem difficult indeed for Kubin to grant independence to the work of art. It is possible to argue that he never does and to postulate multimedia creativity as the vehicle for the artist's firm grip on the artifact. Kubin's children -- his works of art -- are reborn in his written work, and his artistic self is anchored in his essays about his methods and beliefs.

Form in art has its own power to carry ideas and thus contribute to the subject matter. The triangular geometry in Kubin's *Die Feder* supports this argument. Man, woman and child constitute a triangle. For Kubin, who says, "der Künstler ist Mann und Weib in einem (*Wilde Rast* 26)," the upward glances of the male and female components in the picture complete the triangle by meeting in the work of art as symbolized by the pen.

Pencil

Unlike Kubin, instead of writing about them, Herzmanovsky hides his tools in his drawings and in his literature (s.p. 36). In the drawing *Weit auseinanderliegende Zeiten* (fig. 3), for example, we imagine a pencil to be penetrating deeply into the eye of the anthropomorphized mountain. Like the pen for Kubin, the pencil is for Herzmanovsky the dominant tool. Most of his drawings are in pencil or a combination of pencil and colored pencil. Kubin used pencil in his sketchbooks and thus relegated it to a preliminary status in his work; but Herzmanovsky's drawing *Das Eindringen in die vegetabile Grenze ist mit einem Kampfstand verbunden* (fig. 4) is wholly executed in pencil and therefore raises questions about how the traits of the tool affect the finished product. In this work, curvilinear pencil lines with light shading represent a multitude of humanoid figures, some grotesque, who are engaged in a strange play with instruments and weapons. Pointed objects carry symbolic meaning, often phallic, aggressive or otherwise. The pencil, as a sharp instrument, suggests such symbolic function as a further dimension in Herzmanovsky's collected works. Attributes of the tool thus contribute to the formal qualities of a work of art.

Pointed objects also contribute to a sense of direction and movement in *Das Eindringen*. Telescopes, horns, swords and other objects suggest movement to the right, airborne females and other objects suggest movement to the left, and the variously directed glances of the figures create a feeling of hectic interaction.

Apart from a faint horizon line in the lower half of the picture plane, this drawing lacks depth and perspective. The figures also fail to give a sense of perspective since their size and proportion are arranged according to some other hierarchical system than that of nearness or distance. There is a certain harmony in the composition in the sense that shapes correspond to content. The harmonica player in the foreground, for instance, seems to produce his music not just with his instrument but also with his pleated and outstretched body. One might ask now how the pencil, as medium, contributes to this overall harmony. Watrous writes that "the modern graphite pencil is such a commonplace instrument of writing and drawing that artists and students of drawings tend to overlook the particular resources which it offers the draughtsman (138)."

For a story teller like Herzmanovsky, one of these resources lies in the pencil's convention as a writing instrument:

In 1565 the German-Swiss naturalist Conrad Gesner first described a writing instrument in which graphite . . . was inserted into a wooden holder The name graphite is from the Greek *graphein* which means "to write" In drawing, the cylindrical graphite pencil because of its usefulness in easily producing linear gray-black strokes, became the successor of the older, metallic drawing stylus, with which later medieval and Renaissance artists and tradesmen sketched or wrote on paper, parchment or wood. ("Pencil")

Herzmanovsky's sensitivity to the formal qualities of the pencil also derives to a great extent from his training as an architect. Simple linearism and limited shading are the formal qualities of architectural scenery when it appears in Herzmanovsky's drawings. Here the pencil functions to produce a simplicity and clarity that is not the desired result in other instances, as in the drawing *Das Eindringen*. There is a contrast between the uninflected architectural pencil line and the inflected pencil line of quick observation or fantasy. It is more difficult to elicit expressive traits from the pencil as a recalcitrant object than it is from the pen. Depending on the manufacturing process, pencils have a narrow range of being either fine or coarse, dark or light, hard or soft. Their diversity is further restricted by the fact that they are tool and medium in one. The pencil, more than the pen, is an unwilling instrument that needs a strong impulse to produce the flamboyant and often unbridled lines required by Herzmanovsky's fantasy. On the other hand, once it is set into motion it lends itself to a continuity of line that seems to conform rather well to Herzmanovsky's curvilinear technique. There is a temptation to go on and on without the need to dip for ink. The pencil as medium is friable and smudgy. It can be erased, which is another reason for its being subordinated in a preliminary role to the permanent medium. These are traits which, while sacrificing permanence, can create an illusory effect. Light shading of a diaphanous quality can be achieved by rubbing with a piece of cloth or a stump. Some of the shading and smudginess in *Das Eindringen* may have been done that way. The wire-like delineations of the figures in this drawing give it transparency like Calder's *Circus*. All of these -- the diaphanous shading, the wire-like figures and the lack of depth perspective -- bring the composition to the surface and create a screen-like, see-through illusion. Its surface quality and continuity of line also conform to the ornamental and decorative qualities in art. All are important factors in Herzmanovsky's drawing and writing. Clearly, the pencil conforms naturally to this drawing if it is thought of as a pointed weapon-like tool on the one hand and as the medium of linear continuity on the other.

Because of its restricted range as medium the pencil has been commonly used, historically as well as today, for preliminary sketching. The use of graphite as an acceptable medium for finishing drawings first occurred in the seventeenth century. Albert Cuyp was the first to reveal this new function of the pencil. In his *View of a Walled Town*, he introduced gray strokes of graphite to suggest the distant portions of landscape in drawings where other media produced the elements of the foreground (Watrous 144). Because of its subordination to other media, the pencil in this case does not produce a transparent surface illusion, but rather the diaphanous appearance of objects in the distance. Because of its impermanence and its function as preliminary medium, the pencil can be thought of as medium in a state of flux -- an added attraction for the Herzmanovskian episodic mode of expression. The pencil as tool and medium of easy transport is always available for a quick record of thought and visual experience. This rapid mode of assessment has specific meaning when it no longer serves as preliminary preparation but as the finished product. The pencil thus serves a mind that may be bombarded with an overwhelming rush of ideas. Toulouse-Lautrec could well be speaking for Herzmanovsky when he says, "I am a pencil." To be a pencil means to preserve your first impression as the only one worthwhile (Kempton).

The pencil is already a compression of tool and medium into one and to say "I am a pencil" is a further compression as a concept of unity between artist and medium. For Herzmanovsky, whose work is often seen in connection with Surrealism, the artist as medium, as pencil, would be a plausible metaphor for a certain amount of automatism in the continuity of line made possible by a pencil.

Even more than the pen, the pencil's function in drawing coincides with writing when it is seen in the light of note taking. Ever since 1800, Meder notes, "the pencil has been the standard instrument for drawing away from the studio." He remarks that "Delacroix's pencil notes on his famous North African journey were drawn on the spot and probably given their color washes in the evenings (119)."

The idea of combining the pristine pencil line with a medium of greater permanence may explain Herzmanovsky's use of colored pencils. It is also a way of staying with the same tool while extending its medium. Colored pencil lines or rubbings take over where otherwise the pencil would be used for shading or modelling. Since colored pencils do not blend or mix like paints and watercolors, an interesting study could be done on the range of colors available to Herzmanovsky and their pattern of application in the enormous number of drawings done by him in that medium.

Professoren oder: Europäische Zollschranken (fig. 5) is a curvilinear drawing done with inflected pencil lines. Details such as the professors' faces, glasses and hands are

distinctly outlined either without or with very little color application. On the fantasy animal, pencil lines are worked over with colored lines, which emphasize its whimsical ornamental presentation. The female, perched on the animal's rear pedestal, has a fully modelled head, hair and hat, done in pencil and color overlay, while her body appears totally diaphanous because of very faint strokes of colored pencil. She holds the reins, a pair of barely visible colored lines. The only fully colored shapes and planes are the professors' clothes. Here the colors are combined to produce smudged versions of mixed greens, browns, blues, purples and grays. Red handkerchiefs, on the far left and on the far right in the professors' coat pockets, mark the boundaries of the picture plane. Patches of greens in the foreground are the only visible support to anchor the scene. There is no indication of background or perspective. The composition thus suggests a staged theatricality with a transparency that could make it vanish like a mirage. Drawings like this evoke an illusion which closely parallels the suggested impermanence of the fleeting images in Herzmanovsky's writing.

Another token of impermanence is the preliminary pencil sketch. The sketch-like characteristic, however, can also make its way into the finished product. In that case the pencil lines take on the appearance of a labyrinthine search for form. They undulate and inflect in a rapid succession of dionysian frenzy as they lose their distinct linearity of a beginning and an end. Herzmanovsky's drawing *That is Venice* (fig. 6) is an example of this technique. A certain clarity remains in the distant architecture of a Venetian landscape but the figures in the foreground lose themselves in a maze of pencil lines. The female figure still resides in simple outline, but the gondolier and dog-eating fish virtually disappear in their own network of line.

For Herzmanovsky, the pencil line is symbolic of the search for gestalt in a labyrinth of fantasy. When seen in the overall context of Herzmanovsky's work, the unwieldiness of the line per se becomes form and symbol of a unique mode of expression. Herzmanovsky's desire to express how he feels about Venice can be traced from early impressions as a young "Gymnasiast" to his latest novel. A page from his early diary shows how Herzmanovsky wanted to capture his visit in word and picture (fig. 7).

The excitement and confusion he felt then eventually make their way into his artistic multimedia expression. In his drawing, the inflection of a pencil line produces a deviation from the norm, often reflecting a very personal bias or distortion. Fantastic narration inflected with Herzmanovsky's personal humor is a verbal equivalent. Venice, "phantastisch, unwirklich" and "märchenversponnen," is in Herzmanovsky's *Maskenspiel der Genien* a labyrinth of hopeless confusion:

Denn welche Stadt ist phantastischer und unwirklicher, kaum mehr von dieser Welt - schöner und dabei am wenigsten wirklich bekannt als diese märchenversponnene Königin der Adria und dadurch für den Übergang in ein Traumreich wie geboren!

Rein äußerlich ... wer kennt sich dort aus?

Ich, der ich einige Jahre dort das Gymnasium - oder wenigstens das, was man dort für ein Gymnasium zu halten geneigt ist, besuchte, habe zum väterlichen Palazzo, der keine drei Minuten vom Markusplatz entfernt ist, oft nur mit Mühe und nach stundenlangem Umherirren, heimgefunden. Wie oft erschien kein Professor! Wie oft traf ich meine arme Mutter mit einer irrblickenden Magd - sie hatten sich beim Einkaufen verirrt! Oder sah meinen Vater irgendwo düster zu Boden blicken, am ergrauten Schnurrbart kauend und bisweilen heftig mit dem Stock auf das Pflaster schlagen. "Geh nur nach Haus" pflegte er mir da zu sagen, "ich lasse Mama grüßen und sie möchte die Suppe auftragen lassen... ich komme in längstens fünf Minuten ..." Aber oft wurde es Abend, ja tiefe Nacht, ehe der Übermüdete sich zur Mittagstafel setzen konnte.

Soviel vermag die väterliche Autorität, keine Schwäche zu zeigen. Dasselbe auch ein sonderbarer, jedem in Venedig Selbsthaften angeflogener Komplex, lieber obdachlos umherzuirren, als nach dem Weg zu fragen oder gar, sich führen zu lassen. Es würde übrigens auch gar nichts nützen.

Wir waren ja bloß Fremde - keine geborenen Venetianer. Aber, wie oft habe ich auch Eingeborne der Lagunenstadt vor Madonnenbildern wehklagend gefunden, darunter sogar Briefträger und Polizisten, selbst städtische Ingenieure mit Meßlatten. Falsche Scham verbot diesen Unglücklichen, Auskünfte über den Weg einzuholen. Sie wendeten sich lieber an die höheren Mächte, und die Kirche strich schmunzelnd manch schönes Geld für Gelübde ein. Ich habe auch bemerkt, daß man dort konform den im Preis herabgesetzten weil fehlerhaften Kursbüchern um ein wahres Spottgeld falsche Stadtpläne bekommt - da es ja doch alles eins ist - und man wirt hinlithographiert was einem gerade einfällt. (I, 9-10)

In this passage the narrative voice suddenly inflects upon itself by departing from its linear and omniscient narrative course. Compared to the errant pencil line in the drawing, there is a correspondence of form in the narrative mode which, in this instance of meaning, also coincides with its content. "Umherirren, irrblickend, verirrt, wirt, Verirrte" repeatedly signify a state of affairs which is covered up by a false front, a pretense like the Herzmanovskian mask (s.pp. 100-09). Under the humorous mode of anecdotal rendering, one discovers formal devices which are unique to Herzmanovsky's personal myth, as for example, the recycling of maps and old sewing patterns. The roundabout ways of getting from point A to point B, "anstatt der drei Minuten zum väterlichen Palazzo," the five minutes from noon to midnight, are spatial and temporal distortions of kafkaesque stratagems. While the narrative takes a turn to the subjective, its personal references to paternal, institutional and municipal authority are distanced in a cloak of humor.

Drawing and writing thus correspond in patterns of aesthetic forms. These forms, perhaps inconclusive as a single instance of meaning, can, as a collective, provide a subtext of valuable interpretative material. Aesthetic forms can serve as guidelines for any method of interpretation, whether psychological, philosophical or structural.

These forms are also the central point of contact between the content and the artist's relationship to the tool. In a description of Antonin Artaud's (1886-1948) drawings, one reads:

Artaud bekämpfte Subjectile [the drawing surface] mit der Bleistiftwaffe, die er wie ein Messer auf dem Rücken versteckt hielt Sein Bleistift strich hundertmal über die gleiche Stelle des Papiers, peinigte Subjectile, löschte ihn [his support] aus. (Isler)

The passage clearly states a causal relationship between the content of the work of art and the way the artist perceives his tool. The form, in this case the repeated attack, is the interim stratum between the function of the tool and the final product. The passage also draws attention to the interaction of the tool and the support, that is the pencil and paper.

The nature of the surface upon which the artist draws determines the result no less than does the medium he uses. It is hardly surprising therefore that Kubin's and Herzmanovsky's relationship to implements should include a preoccupation with paper.

Paper

Like tools, the surface or support harbors a long history of conventions that may or may not complicate an artist's personal feeling towards it. Meder found that paper can be traced back to the eleventh century for writing and (possibly) to the fourteenth century for drawing (138). Other surfaces such as wooden tablets, referred to as writing tablets on which one can sketch, and parchment also underwent transitions from writing to drawing. The availability of good paper with durability is always of concern to artists. In the nineteenth century machine-made paper offered a tremendous variety, but much of it was of inferior quality. War and inflation were partly responsible for Kubin's and Herzmanovsky's anxiety about paper, but there were other causes as well. Creative urges may be curtailed or stimulated by certain kinds of paper, leaving a long trail of psychological speculations in their wake. Kubin and Herzmanovsky's correspondence shows just how critical an artist's relationship to paper can be.

On May 28, 1919 Herzmanovsky writes to Kubin:

Auch meine künstlerische Ader wurde stark angeregt, ich habe seit November nicht weniger als 450 ausgeführte fantastische Blätter ausgeliefert, alle vielfigurig, die meisten in Farben, alle vom Format dieses Briefbogens. Ein Bombardement der sonderbarsten Ideen ist über mich niedergegangen - anders kann ich es nicht nennen. Geöffnet wurde die Schleuse dieses Kunstergusses lediglich durch ein bestimmtes Papierformat das mir Carmen verschaffte. Der Mensch, wenn er meschugge, ist doch den sonderbarsten Zufällen ausgesetzt. (206)

Not only pencil and quills but evidently paper too was difficult to find in postwar Austria and Germany. It was therefore a happy circumstance that Hermanovsky's wife, Carmen, was able to find some. This has a significance for Herzmanovsky's entire artistic production. Paper has two functions here, one of causing his production to grow, "450 Blätter seit November," a bombardement of ideas, "vielfigurig," and then one of compression into the small format, 20 x 25 cm to be exact. Herzmanovsky compares it to stationery. Other than stating the size, this reference links drawing to the intimacy of letter writing. Drawing on small format facilitates exchanges among intimate circles of connoisseurs, "Eingeweihte" as Herzmanovsky liked to call them. "Künstlerische Ader" and "Kunsterguß" point to a deeper source of creative powers. With these references, paper is linked to the elementary powers of creativity that Kubin connects to sexual powers and procreation. At a later date Herzmanovsky writes to Torberg: "Aber sonst bin ich mit

einer ganzen Anzahl von Arbeiten knapp am Geborenwerden! nach den ersten Wehen hört es stets auf (23.XI.35)." In a series of psychological observations, paper, like pen and pencil, becomes a personification of the artist's self. Artaud called his drawing surface "le subjectile." The word means support (Malgrund), thus canvas, paper or wall. In French, a certain danger is signified in the combination of "sujet" and "projectile." For Artaud, with his pencil as weapon, this "subjectile" became the opponent (Gegenspieler) of the creative artist (Isler). This is not to draw a direct analogy between Artaud's and Herzmanovsky's work but to show the depth of meaning that can be uncovered if one examines how paper influences the artistic impulse.

Because Herzmanovsky mentions the small format twice in his letters, one might perceive a challenge in the act of pouring as much as possible, a bombardment of ideas, into a small receptacle. In his drawings, this often results in a crowding of figures and filling the surface to the very edge. An effusive outpouring to crowd the page is also evident in Herzmanovsky's manuscripts (figs. 8,9,10,11). Drawings and words crowd each other for space and symbolic expression. The small format, with the power to restrict, is conducive to a certain intimacy of expression, and by crowding it with figures and color, "vielfigurig, die meisten in Farben," it becomes the playground for Herzmanovsky's fantastic urges.

Paper thus became the catalyst for the creative process that might otherwise have been channelled elsewhere. André Breton spoke of the "talent" of the medium and how it affects the artist by making him the receptacle of its echoes (264). For Kubin this echo reverberates, and the paper becomes a receptacle for the "talents" of the pen. Paper is therefore the feminine component in a relationship with the masculine power of the tool. This feminine quality, as can be gathered from Kubin's remarks about illustration, is not necessarily fixed, but can surface in any situation where a polarity of power exists.

Herzmanovsky's "Kunsterguß," triggered by paper, is echoed by Kubin's explicit discourse on what it is that makes the artist hunt for paper and how it can stimulate the kind of excitement he equates with sexual encounters:

Zeichnet nun der Maler, der Radierer, der Illustrator, so denkt er schon an das Gemälde, die Platte, den Druck oder das Buch, und jede Unterlage, jedes beliebige Papier, Pappe, Metall, Holz ist ihm dienlich und recht. Anders der Zeichner, wie ich ihn im Auge habe, dessen Kunst mit Absicht auf die Zeichnung beschränkt ist, sich in ihr vollenden will. Eine besondere, vom Maler ganz verschiedene Feinfühligkeit für sein Material beseelt ihn. Er ist Papierkundiger, und die Erfahrung hat ihn für den Reiz des Materials ungewöhnlich empfindlich gemacht, er ist auf steter Jagd hinter edlen Papiersorten. Es ginge ihm arg gegen den Strich, ja wäre ihm wohl überhaupt unmöglich, auf dem nächstbesten, kalkigweißen Maschinenpapier sein Bestes zu geben, während die unregelmäßige Körnung, der

graue oder bräunliche Ton alten Papiers ihm die Finger heiß macht. (*Schreibtisch* 182)

The physical attributes of paper reverberate in the psyche of the artist. Kubin is looking for excitement, "Abenteuer, die ich nur auf dem Papier haben darf (s.p. 19)." Texture, "die unregelmäßige Körnung," and color, "der graue oder bräunliche Ton," arouse inspiration and associations. It is a known fact that a passionate faith in materials has been a feature of German art as far back as the Middle Ages. Historically, Meder points out, the Dutch and the Germans have had a preference for blue paper. The brownish tone may have a warmth for Kubin that has as much to do with psychological associations as with formal devices. The need for a middle ground for modelling can of course be a crucial consideration in the choice of paper. Between the lines paper becomes the illusory equivalent of things. For the draughtsman, who doesn't cover his entire support, the surface left blank sends its own message modelled progressively from a virgin white glow to a burnished resonance. Negative space in drawing is as meaningful as the unwritten word in literature's "Unbestimmtheitsstellen." Like tools, paper can be an instant gauge for the artist's disposition. In Kubin's words, "Ein paar Striche leicht hingeworfen auf ein Stückchen vergilbtes Papier," have different feelings of time and associations than "Papierreste aus einer zugrunde gegangenen Fabrik, nicht so ideal strapazierfähig, hingegen die Tusche so saugend, daß die Zeichnung mit der Unterlage förmlich verwuchs (*Werkstatt* 56)."

As deduced from the above, erotic play, from light fondling to deeply felt fusion, may alternate with previously described attacks on paper - "zerhackte Zeichnungen, durchwühlte Blätter" - and much of it depends on the physical attributes of paper. "Das Papier muß mir Hemmnisse entgegensetzen," confessed Kubin to Reinhold Piper (221). This is paper as opponent - Artaud's "Gegenspieler" - to be conquered and possessed by the artist.

Obstacles thus have their own way of influencing artistic creativity, a certain format for Herzmanovsky and a certain texture for Kubin. But the greatest obstacle can be a lack of paper. While Herzmanovsky's paper crisis was alleviated by his wife, Kubin had grown dependent upon a substantial supply from his father:

Mir wurde von meinem Vater, einem K.K. Geometer, der manches Archiv kannte, vor über 40 Jahren ein ganzer Ballen aufgelassener österreichischer Katastermappen gegeben; die freie Rückseite der Pläne war mehr als ein Menschenalter die beinahe einzige Unterlage, auf der ich arbeitete. Dieses Papier ist jetzt über 100 Jahre alt, von unverwüstlicher, pergamentartiger Beschaffenheit, und als es dann endlich zur Neige ging und ich sparen mußte, war das eine schwere Klippe für mich, denn ich war gänzlich an seine Eigentümlichkeiten gewöhnt. (*Werkstatt* 56)

In this passage Kubin describes a set of characteristics whose echo is felt throughout his work as artist and writer. The parchment-like quality of this paper is one of permanence and indestructibility. The quality of parchment, produced from goats, sheep and calves, used to be a serious consideration for the miniaturist who desired durability and thorough execution (Meder 137). For Kubin, whom we suspect of wanting to hold on to his works, his "children", parchment-like quality would provide a feeling of security, perhaps even immortality. Rebirth, companionship and tradition are feelings possibly to be derived from paper that has been used before. Its original purpose may provide a hidden code to the new work. The map of "Perle" (fig. 12, s.p. 132) in Kubin's *Die andere Seite* might be seen as a transformation of the iconic message from abandoned cadastral maps (fig. 13). The secondhand paper also might have served as a reminder to Kubin about his complex relationship with his father, just as Herzmanovsky's paper may speak to him about his wife. In fact, Herzmanovsky must have shared Kubin's special rapport to used paper, as one gathers from Paul Flora's comments:

All das notiert er - nicht allzu sorgsam - und zeichnet und malt er für sich auf. Dazu hat er allerlei bei sich: einen Aquarellkasten, Buntstifte, Kanzleipapier, Briefumschläge von Sheperd's Hotel in Cairo, Abrechnungen der Bodencreditbank in Wien über verschollene ungarische Actien, deren Rückseite er richtigerweise mit chimärischen Szenen schmückt, dann ernste Geschäftsbriefe von Leipziger Häusermaklern, die er mit erotischen Szenen entweiht. (7)

The idea of desecrating official papers with erotic play has a special appeal similar to that of the forbidden work of the graffiti artist.

The imposition of new art onto old material is probably related to the use of scraps of old material - tickets, newspaper clippings etc. - as practiced by the Dadaists, Cubists and Surrealists. The urge to re-use, reorder and remount existing material is a pleasure that eventually flourishes in the art of montage. Superimposing the work of art onto used materials, such as print, writing or decorative patterns is an expressive mode among modern artists, for example Sigmar Polke and David Salle.

Dependence upon certain kinds of paper is a highly critical matter. Kubin experienced a serious paper crisis which is documented in his letters to Herzmanovsky. In August, 1914, he writes: "Ich habe nur noch für ein Jahr vielleicht mein herrliches altes Papier (80) !" As his anxiety mounts Kubin laments in a letter to Herzmanovsky in November, 1914 :

Privat beschäftigt mich jetzt das *rapide* zu-ende-gehen meines hundertjährigen herrlichen Zeichenpapiers. (Noch 23 Halbbogen dieses K.K. mährischen Bütten habe ich noch; - diese staatliche Papierfabrik ist längst niedergebrannt, existiert nicht mehr) - das gibt eine einschneidende Änderung für mich - die Zeichenkunst

wird mir dann nur mehr noch der Stab sein mich ins Ewige zu schwingen, das ich jetzt oft schon preise, wachend wie träumend. Meine Glossen kritzle ich dann auf ordinäres Briefpapier - sie bleiben Schlacken. (86)

The artistic relationship with paper here is mixed with nostalgia, national pride and fatalistic resignation.

Before the year was up it really happened:

Mein herrliches Zeichenpapier ist nun zu Ende gegangen und ich überlege wie ich - nach 16 Jahren - meine Kunst weitergestalten werde. - So ist in meinem Innern zur Zeit schöpferische Revolution, wahrscheinlich werde ich *kleine* Formate mit zeichnerischen Aphorismen auf glattem Papier (Briefpapier?) bedecken. - Kurz das Gepäck immer mehr vergeistigen, erleichtern, bis der gewisse Knacks kommt. (93-4)

It is fascinating to note what our investigation of the relationship to paper has turned up. Kubin and Herzmanovsky seem to be at opposite ends of the spectrum in their feelings toward paper. What Kubin considers fatal, namely "Handglossen," ordinary stationery, small format and aphorisms, is exactly what kindles the fire of Herzmanovsky's artistic impulse. In spite of that, Kubin's turmoil elicits a quick response and friendly advice from Herzmanovsky:

Zeichne um Gottes Willen nicht mehr auf zerfallendem Papier - ich lege Dir eine Probe bei. Probiere doch einmal folgendes: nimm Fließpapier (man bekommt es in Form von Blütenpapier mit Drahtzügen) und leime es Dir mit leichter Lösung selber. Dann glätte es etwas durch Walzen mit einer Stearinkerze. Zeichnet sich famos! Das Ende deines Papiers ist geradezu tragisch. Ob nicht auch das plötzliche Ende A. Dürers ähnliche Ursache hatte? (96)

Herzmanovsky's easy-going, workshop attitude in making paper and his note on Dürer somehow deflate the seriousness of Kubin's crisis. Nevertheless, a pacified Kubin writes back:

Ich bin Dir sehr dankbar für Dein volles Verständnis der 'Papierkrise' die ich eben durchmache. - Die beigelegte Probe gefällt mir übrigens so gut daß ich gerne von Deiner Papierhandlung für 10 Kr. derartiges Papier hätte. (98)

Two more quick exchanges confirm that, with mundane matters out of the way, Kubin can once again look forward to renewed creative impulse.

Herzmanovsky:

Das Papier besorge ich ehebaldigst d.h. so bald ich ausgehen kann, da ich permanent das Zimmer hüten muß. Es ist auch noch sehr billig. (100)

Kubin:

Das Papier habe ich umgehend erhalten - ich bin *sehr* froh darüber und danke Dir herzlich für die Besorgung, die Dir hoffentlich nicht zu viel Schererei verursachte. - Meinem alten Originalpapier kommt das Büttchen immerhin noch *am nächsten*. So stark wie früher strapazierte ich mein Papier ja auch nicht mehr - kurzum ich bin mit diesem neuen sehr zufrieden das ja auch nicht teuer ist. (101)

In a footnote he adds: "Ich versuchte zwei Sachen auf *ganz rauhem* Whatman und *tönte* sie nachher, auch auf glattem Carton. Dein Papier ist mir aber *weitaus* angenehmer." In the same letter Kubin expresses hope: "...doch wäre ein Ausschlag ins Schaffensfrohe denkbar, - denn die *Papiersendung* bedeutet *gutes* (102)." Slowly Kubin develops a new relationship with his paper and in February 1915 he writes to Herzmanovsky:

An das neue Papier das Du mir senden ließest, gewöhne ich mich nun immer mehr und mehr. - Die *wahrhafte Pracht des alten* hat's ja natürlich nicht - aber andere *kühlere* Reize. (107)

This exchange of letters during the paper crisis shows a mutual understanding of each other's needs that underlines the significance of their attachment to paper.

In our age of floppy disks we may be losing some of the emotional ties to paper*. But for the draughtsman, who transforms the negative space of his surface into the positive space of his object, paper has a formal value equal to that of the medium.

* That the relationship to paper has deeply-felt repercussions for creative activity was recently described by Eleanor Blau in the New York Times. "In the age of floppy disks, the yellow legal pad holds its own," she writes; "they are selling better than ever, even lavender and baby blue legal pads are being manufactured." "Can a word processor draw squiggles?" she quotes from Richard Heffner, who cannot create on a machine. He says: "When you look at a pad of yellow paper, the juices flow. I squeeze a little word in here, a little word in there. It's tactile - holding the pencil to pad occasionally turning the pencil around and erasing." In addition to the tactile contact with paper there is the visual impact of the page, as described by Campbell Geeslin, who writes fiction by starting longhand on a long yellow pad. "Then I go miserably enough to the typewriter," he is quoted as saying, "and I edit with tiny little pen scribbles until you can't read it anymore. And *then*, I put it into a word processor. Every time I see the material on the page, in a different typeface or on the screen in a different color it looks fresh."

Ink (& Color)

Physical sensations transmitted by tools and paper are further enhanced by the specific traits of the medium. Kubin's "stumpfe Instrumente, aus denen die Tusche leicht und reichlich fließt (Unold 14)," remind us of the compatibility between tool and medium. He betrays a sensitivity to the physical characteristics of ink in his essay "Der Zeichner":

Ebensoviel Aufmerksamkeit verlangt die Tusche. Es gibt verschiedene Sorten, besonders die so köstlich duftende chinesische, die man selbst anreiben, aber auch flüßig kaufen kann. (*Schreibtisch* 183)

From the four basic types of inks traditionally available to the old masters, black carbon, iron-gall, bistre and sepia, Kubin evidently chose the first. Visually, it must have been its blackness that gave him the values he desired.

Like pen and paper, ink suggests a traditional interdependence of drawing and writing. The difficulty in finding distinct historic references to one or the other is pointed out by Watrous:

There is no certainty as to when iron-gall inks became an important medium of writing or drawing in western Europe. That they had been used for both purposes long before the art of drawing studies and sketches became a significant and even independent artistic activity may be seen in the manuscript and ornamentations of medieval manuscripts. The fact that they were primarily writing inks probably explains why the treatises on the arts and crafts of the late fourteenth and fifteenth centuries contained recipes for their preparation but neglected to identify them specifically as inks which were to be used for drawing. (69-70)

Ink has its own tyranny of behavior, which could result in a struggle in which the medium has to be conquered by the artist. It has to flow evenly and cannot be granular so as not to clog the pen points. Ink can also cause transformations beyond the control of the artist. Iron-gall ink, for example, changes from black to brown with age, depending on the recipe used in preparation. This is how strokes in van Gogh and Corot drawings are observed as being still in the process of changing from black to brown.

Ink, like Kubin's pen, has a secret life of its own. It flows to create the artist's "Siegelabdruck der Seele" (the pen drawing) in Kubin's spiritual interpretation (*Schreibtisch* 180). The metaphysics of Kubin's graphic language is that of the Chinese who "dare not deny the object life if it has the deeper life flowing from the artist's mind down to the brush's tip and mingling with the ink as if it were his own life-blood (Yee 105)." Kubin

expresses these ideas graphically in hatching a bird from an inkwell (fig. 14). Ink could be running away literally or giving birth to the artifact, his children as it were.

Without pen strokes, ink made from Chinese ink sticks can be used as a wash. The process of preparing Chinese ink explains why Kubin prefers the homemade product:

Black carbon inks were prepared in liquid form for immediate use although the advantage of having the basic materials in a solid state, which minimized both thickening and souring, undoubtedly led to the preferences for the Chinese ink sticks The stick was rubbed with a little water or spittle on a stone, shell, or similar vessel in the same way that we rub up modern ink sticks in porcelain dishes or in the ink saucers of slate made expressly for the purpose. The intensity of the black for pen or brush lines, or the gray of washes, was controlled by the amount of rubbing and the relative proportions of water. (Watrous 69)

Watrous' claim that artists always demonstrated a preference for monochromatic pen and wash drawings in either black or brown speaks for Kubin but not for Herzmanovsky. Herzmanovsky's manuscripts and letters reveal that he used a variety of chromatic inks. Color changes as rapidly as word and image on his page and the pen has to wander from ink well to ink well. Herzmanovsky's preference for the ornamental arts shows in his application of the medium. Building up figures from loose, continuous pen curlicues mimics his pencil lines as it recalls a long tradition of pen designs that Meder calls *Schnörkelstil* (49).

Inks were industrialized in the nineteenth century and an incredible variety of liquids became available. For Herzmanovsky the chromatic scale not only provided visual variety for drawings and manuscripts but also for his correspondence, where he gives vent to his concerns. A letter to Karl Eidlitz was started in a brown-purplish ink (iron-gall perhaps) and then suddenly continued in pencil. He explains:

Verzeihe, daß ich mit Bleistift fortsetze. Die Skizziertusche fleckt so furchtbar daß es ein Skandal ist und mit Füllfedertinte kann ich nicht schreiben. Diese Lüden färben nicht. (26.12.34)

This reveals that Herzmanovsky intentionally used drawing ink for writing. He seems to desire the strength of color for greater visual sensation in the written page. He is also interested in the power of color as a decorative medium, a fact documented in his correspondence with Kubin. He draws on various periods to create the decorative overlay for his work. Overlay, because he does not hesitate to juxtapose the decor and style of one period onto another as long as they were of historical significance for him. In the same letter to Eidlitz he adds: "Jetzt habe ich eben ein [sic] Kaiser Franz Joseph Komödie mit reicher [sic] Rococco-rustikalem Prunk ganz beendet (26.12.34)."

In addition to being a stylistic feature, decor has symbolic meaning. Herzmanovsky uses a variety of sources for his color symbolism. Color has symbolic meaning in the tarot and it has been systemized and ritualized in the heraldic tradition. Herzmanovsky was interested in both. To Felix Wolff he writes:

Durch Zufall finde ich in: Reg. R. Bernh. Koerner: Die Heraldik S.46 folgendes: Runen wurden in ältest. Zeit m. rot. Farbe ausgefüllt. (daher noch Rote Anfangsbuchstaben alter Bücher.) In magischen Fällen wohl auch mit Blut. (n.d.)

Letters he exchanged with Kubin treat color in a lighter vein, "ich grundiere Eichenholzbretter schwarz und male darauf die zartesten Farbenscheier (217)." Color as medium also seems to support a very peculiar bent of Herzmanovsky. In a letter to Kubin of 1908 he mentions: "Zum Christkindl bekomme ich Temperafarben und werde im Neujahr lustig drauf los fälschen (19)." The correspondence of this period gives further insights to Herzmaonvsky's interest in color as a decorative medium and for his preference for old masters:

Ich muß ein altes Tryptichon für eine bekannte Dame fälschen! Grundieren kann ich schon großartig, wie die ganz alten Malermeister, sogar Sprünge bekommen meine Bolusgründe nach 4 Stunden und nach 2 Tagen entstehen eine Art von Wurmstichen. (22)

Kubin, obviously well informed, writes back: "Vermute, daß du falsche Behams, Burkmaiers, Kranach, fabrizierst (26)." Herzmanovsky confirms: "Ich selbst bin jetzt wieder unter die Maler gegangen und fabriciere decorative alte 'Meister' mit viel Gold . . . (63)," and somewhat later he adds:

Ich bin jetzt in 'pittura' sehr fließig und male für unser Speisezimmer einen Triumph des Caesar von Mantegna in dunkelblau, spangrün und altgold sintemalen man anständige dekorative Gemälde schwer, selten und theuer bekommt. (67)

Kubin abandons color as a medium after early experiments and sends his paints to Herzmanovsky with a letter:

Nun Ihr gut untergebracht seid, ist's ja ausgezeichnet daß Du wieder malen willst, und schon daran denkst Dir Temperafarben zu bestellen! damit Du nicht wieder darauf vergißt, erlaube ich mir Dir meinen Vorrat an Solchen zu verehren, ich brauche ihn ja ohnehin nicht. (140)

This was written in 1916, when Kubin had already overcome his early fascination with color: "In Wien hatte mir Kolo Moser eine Technik gezeigt, bei der man mit Kleister vermischte Aquarellfarben zu eigentümlichen, sehr schönen farbigen Wirkungen verwenden konnte (*Leben* 79)," he writes in his autobiography and then goes on to

explain how color had served him well in creating a series of exotic paintings. Kubin had ambiguous feelings about color and its suitability for his work. "Ganz, ganz heimlich zeichnete ich auch hin und wieder einmal etwas Groteskes zur Erleichterung und weil es unbedingt festgehalten werden mußte," he remembers during his struggle with color (*Leben* 79). On a visit to the "Farbenkünstler" in Paris he was definitely awed by the Impressionists but found that they had no meaning for his truly personal and secretive type of work, "für mein eigentliches Geheimfach." Nevertheless, he had lost his fear of color and brush, he turned to tempera and he went through an intensive period of painting.

It was during this period that Kubin and Herzmanovsky exchanged frequent commentaries on color and evinced a fascination for the ornamental, the decorative and the excessiveness of the baroque. While Herzmanovsky retained these stylistic devices in his later drawings and writings, Kubin recognized that he had more of a feeling for tone and value than for color: "Es machte sich eher ein ausgesprochenes Tongefühl wieder geltend (*Leben* 79)." Unold poignantly describes the role of color for Kubin:

In einer Epoche, die eigentlich nur das Ölgemälde als hohe Leistung gelten ließ, wählte Kubin die Zeichnung; instinktiv, mit sicherem Gefühl für das ihm entsprechende Material und Werkzeug. Er hat zwischendurch auch dies oder jenes andere technische Verfahren ausprobiert; die Experimente regten ihn an, führten ihn jedoch immer wieder darauf zurück: Grau, beginnend bei der leichtesten Trübung des Lichtes, gesteigert bis zum absoluten Dunkel - diese Skala mit all ihren Nuancen war dem am meisten gemäß, was er zu sagen hatte. (12)

Even the complete absence of color is significant for Unold when he comments: "doch, kaum zu begreifen, das blasse Grau stuft sich in einer ganzen Reihe unterschiedlicher Tonwerte; obwohl lediglich aus Schwarz und Weiß gemischt, suggeriert es opaleszierende Farben (20)." Unold asks: "Sind es die Augen Kubins, die durch seine Beschäftigung mit der Natur so differenziert sehen gelernt haben? Ist es seine Hand, der im Lauf der Jahre solche Fertigkeit zuwuchs, solche Technik? (20)" Color for Kubin is not form but attribute. Color is filtered into his work, drawing as well as writing, but it does not constitute its structure. Reinhard Piper explains: "Farbe ist ihm nicht Aufbau, sondern immer nur Duft und Schimmer, aber die Farbe verleiht vielen seiner Blätter einen phantastischen Reiz (206)." This is equally true for Herzmanovsky, although for different reasons. For him the use of color is strictly decorative, and when we see the color fields in his pencil drawings we are reminded of the fact that architects, too, draw first and then fill in with color.

For Kubin and Herzmanovsky color has no formal value of its own. In the drawings it is subservient to line, and in writing it is a sign of symbolic meaning.

My study of pens, pencils, paper and ink has revealed a great variety of functions for artistic implements from physical to metaphysical purport. In the drawing *Die Feder*, Kubin's pen represents the implement's incarnation as anthropomorphized object to become content in the work of art. Herzmanovsky's Streyschand von Hasenpfot undergoes a similar transmutation from implements, sand and blotter, to content. As a character in the novel *Maskenspiel der Genien* (I,70 ff.) he has abandoned his very prosaic functions on Herzmanovsky's desk to lead an independent existence in the fantasy of creation. *Streusand*, an antiquated implement, was sprinkled on documents to absorb excess ink and the rabbit's foot was blotter and broom to accomplish the same task and remove the sand. Streyschand von Hasenpfot thus exemplifies a kind of double entendre which is the intermediate step on the ultimate and very Germanic trait of amplifying the metaphysical meaning of words. Likewise, Expressionists sought to include the everyday object in the artifact to give it metapictorial significance. Herzmanovsky's royal ink and 144 rabbit feet are afloat and weather the stormy sea in figure 15 in order to preserve the very existence of writing and drawing. Kubin and Herzmanovsky, although not labelled as Expressionists, nevertheless, partook in the spirit of the time. Fact and objects for the Expressionists were nothing in themselves and it was up to the artist to discover and to grasp what is behind them. This is the reason why a relationship to implements cannot be overlooked in the multimedia creativity of both artists.

PART II
FORM

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Line - Kubin

Alfred Kubin's *Die Spinne* (1902) (fig. 16) and *Selbstbildnis* (1949) (fig. 17) raise a question about lines and strokes in his pen drawings: How did the disciplined contoured line of *Die Spinne* gain the linear freedom of the late work? The answer can be found in the transmutation from motif to metaphor to style, as documented by Kubin in his written work. The gradual shift in artistic expression, as it occurred during his lifetime, has been condensed by Kubin into a statement which is not merely 'central' to his novel, *Die andere Seite*, but is located precisely in the center of the work:

Es überfiel mich ein Arbeitsdelirium; im nächsten halben Jahre produzierte ich unter dem Drucke des Schmerzes meine besten Sachen. Ich betäubte mich im Schaffen. Meine Blätter, in der düsteren und fahlen Stimmung des Traumreiches gehalten, sprachen auf verborgene Weise mein Weh aus. Fleißig studierte ich die Poesie der dumpfigen Höfe, der verborgenen Dachkammern, der schattigen Hinterzimmer, staubigen Wendeltreppen, verwilderten, nesselbestandenen Gärten, die blassen Farben der Ziegel- und Holzpflaster, die schwarzen Schlotte und die Gesellschaft der bizarren Kamine. Immer wieder auf neue Art variierte ich den einen melancholischen Grundton, das Elend der Verlassenheit und den Kampf mit dem Unverständlichen. Außer diesen vielen Blättern, die ich unter die Leute und zum 'Traumspiegel' brachte, machte ich aber auch anderes. Ein paar kleine Serien Arbeiten entstanden, nur für wenige bestimmt. Hier versuchte ich unmittelbar neue Formgebilde nach geheimen, mir bewußtgewordenen Rhythmen zu schaffen; sie ringelten, knäulten sich und platzten gegeneinander. Ich ging noch weiter. Ich verzichtete auf alles bis auf den Strich und entwickelte in diesen Monaten ein seltsames Liniensystem. Ein fragmentarischer Stil, mehr geschrieben als gezeichnet, drückte es wie ein empfindliches meteorologisches Instrument die geringsten Schwankungen meiner Lebensstimmung aus. - "Psychographik" nannte ich dieses Verfahren und wollte später Erläuterungen dazu verfassen. Im Bezirke neuen Schaffens fand ich die Entlastung, die mir so not tat. Doch weit entfernt, mit dem Schicksal ausgesöhnt zu sein, führte ich im Grund ein Zwitterleben. (140)

The documentary echo to the time compression, as it appears in the novel, can be found in Kubin's essay "Der Zeichner:"

Meine Technik entwickelte sich langsam aus all den sorgfältig abgetönten Arbeiten in Tusche mit Pinsel und etwas Wasserfarben meiner ersten Schaffensjahre. Mit Klärung der innern Anschauung verlor sich die Lust am Anfertigen solcher nebelhaft verwaschener Blätter, und streng wie nach einem ökonomischen System wurde die Vision in ein Liniengefüge umgesetzt. (*Schreibtisch* 183-84)

The passage in the novel speaks of a creative process similar to surrealist techniques. "Arbeitsdelirium," "betäubtes Schaffen" and "Psychographik" suggest a dionysian ecstasy

that delves into the unconscious. In condensed format, Kubin gives evidence of the larger framework. "Im Bann" is the title of the chapter in which the compelling artistic production takes place. The artist's "Zwitterleben" echoes the novel's epigrammatic closing statement, "Der Demiurg ist ein Zwitter (277)," as well as Kubin's remarks on the male and female components of artistic production (s.pp. 124-25). Autobiographical evidence from Kubin's sketchbooks correlates the creative delirium of author and narrator:

das Traumreich ist da, hier, überall. Bald fühlte ich ein System hinter allem (. . .) In meinem Kopfe wirbelte es (. . .) Traum, er ist zähe und schwer, und furchtbar. Das sogenannte Wachen und der sogenannte Traum fließen schließlich in eines zusammen. - 'Perle' die Hauptstadt. - Liste der heiligen Dinge. - Der Gipfelpunkt war das Geschlechtliche, hier versagt mir die Feder (. . .) Niemand weiß, was eigentlich los ist. - (Brockhaus 273)

Once again the pen must be captured in order to express what takes flight in the artist's imagination. For Kubin the net is a metaphor for capture, equivalent to "Liniengefüge" and "Liniensystem." In his efforts to achieve fragmentation and the visual analogy of writing (mehr geschrieben als gezeichnet) Kubin had to shorten his line to where it becomes stroke (ich verzichtete auf alles bis auf den Strich).

This rather sudden shift in the novel is a condensation of the transmutation from motif to personal style, a development that took many years in Kubin's work. Concrete examples illustrate how metaphor undergoes a metamorphosis from content to form. The cobweb of a spider fills the format of Kubin's early drawing *Die Spinne* (fig. 16). In the web's center, normally occupied by the spider, lies a female creature (anthropomorphized spider) in the nude, her legs spread in a foreshortened position. She has long flowing hair, a "Jugendstil" motif of the period, and skeletal arms and hands whose oversized proportions span the picture plane. Captured in the web is an orgy of copulating couples in various position. The pair of flying genitals, in the upper left, represents a winged phallus, with a snake-like head, pursuing an airborne version of a vulva.

Symbolically, this image speaks many languages. The spider runs the gamut from benign to evil conventions. In classic Greek society spinning was symbolic of marital sex (Keuls 252). The spider also has creative powers as exemplified in the weaving of its web (Cirlot 304). Kubin confirms this aspect of the spider in a drawing made for the dustcover of the book *Mynona, der Schöpfer* (fig. 18). The symbolic aspect of creative power translates into creative line and thus becomes the form-giving gestalt of Kubin's "Liniengefüge" or system ("Liniensystem" because of its spiral net converging towards a central point). Metaphorically, Kubin's *Spinne* is the equivalent of capture. Formally, it

sets a psychological pattern into motion that goes beyond its immediate purport for the drawing.

Paul Klee explains the dot (point) as cosmic or as "Urelement." Every seed is cosmic, and every dot is cosmic, as central to a crossing of lines. The pencil sets the dot into motion to become line (19). When the line becomes spiral, a centrifugal force goes into effect which, according to Klee, raises the following psychological question: "Löse ich mich vom Zentrum in immer freier werdender Bewegung los? Oder: Werden meine Bewegungen vom einem Zentrum immer mehr gebunden, bis es mich schließlich ganz verschlingt (399)?" Klee's centrifugal force has to change into centripetal force to create both possibilities. Direction is the deciding factor in the ever-increasing freedom of movement away from the center on the one hand or in the intensifying subjection toward an annihilating center. This, for Klee, becomes a matter of life and death: "Radiusbewegung vom Zentrum aus: progressiv 'zum Leben', regressiv 'zum Tod' (400)." In Kubin's drawing *Die Spinne* the progressive, life-giving force is represented in the act of copulation, possibly ending in the freedom of the flying genitals. The spider, acting out the regressive force leading to death, has already cocooned one of the human figures while it reaches for others with its skeletal arms and hands. The criss cross lines under each couple represent the ominous act of weaving a web around each ("Einspinnen").

Other drawings by Kubin also depict the aggressive nature of the spider, which is described by Brockhaus "als riesengroßes, aus grauer Urzeit herstammendes Tier, als Leben aussaugendes Ungeheuer (*Frühwerk* 154)." The drawing *Die Spinne* represents both, the ritual of the dionysian orgy and the ritual of the dance of death. Its themes of passion, capture, and enclosure undergo a transmutation from content to form through the manifestation of both in the novel. The latter represents a turning point and a purging of his passions. Enclosure, when defined as format, operates with formal devices, as for example the frame line in individual drawings (Einzelblätter). The vignette of an illustration lacks this formal device by opening up toward the text. In a letter to Herzmanovsky, Kubin refers to the text of his novel as frame for the illustrations (21). But it frames and encloses a much larger portion of Kubin's work than just its illustrations. The concept of format, when transposed into writing, becomes a narrative device. The narrator's position outside of "Perle" at the beginning and end of *Die andere Seite* serves to frame the event (framework story). Within this format Patera's dream has been captured. Captured and enclosed also are the traditions and the heritage (spatial and temporal events) of an old world now in decay. This decay, however, starts to ferment and burst at the seams under the capturing power of Patera. The interior force, thus unleashed, causes rebellion against the enclosure and the unreleased pressure finally results in ritualistic orgies

and apocalyptic turmoil. The artist has spent his passions, he has captured and contained them, he survives. Just as motifs and ideas surface in dreams, one re-encounters Kubin's earlier works in the novel. The flying genitals of *Die Spinne* evoke the flying pen as object of absolute power. Therefore the barber in *Die andere Seite* could provide the fitting caption: "Die Liebe des Fleisches ist nichts als der Wille des Dings an sich, in die Zeitlichkeit einzudringen" So sprach der Friseur angesichts der Saturnalien auf den Tomassevicfeldern (236)." As irrefutable stratagem of aesthetic distance the artist watches his own motif turn to linguistic medium:

Durch ein kleines Loch in der Mauer sah ich etwas Schreckliches.

Stöhnen und Ächzen war ringsumher, dazwischen schnitten schrille Schreie und vereinzelte tiefe Seufzer; ein Meer von nacktem Fleisch wallte und zitterte. Kühl und unbeteiligt empfand ich das sinnlos Mechanische des grassen Vorgangs. Ich konnte nicht umhin, etwas insektenhaftes Groteskes in dem konvulsivischen Schauspiel zu finden. Ein Blutdunst durchdrang die ganze Gegend; der Schein der Lagerfeuer zuckte über den Fleischtaumel hin, einzelne Gruppen besonders hervorhebend. (208)

The dionysian orgy is aestheticized in Kubin's strokes when he proposes his system of lines: ". . . sie ringelten, knäulten sich und platzten gegeneinander (s.p. 38). Kubin's stylistic message, announced in his novel, continues over a wide spectrum of drawings from 1910 on. (*Das Irrenhaus* about 1910, fig. 19, *Pferd und Sonne* 1933, fig. 20, *Böhmerwaldstrasse* 1935, fig. 21, *Tiger an der Tränke* 1937 fig. 22, *Sprengungfall* 1940 fig. 23)

Although Kubin, as mentioned earlier, experimented with other media and styles, it is the pen drawing that by far outnumbers any of the other art forms. Its significance is summed up best by Meder: "In pen drawings, differences between epochs, countries, and individuals are especially clear: comparisons of two masters cannot be better made than in this most personal, autobiographic mode of expression (30)." Meder also points out that composition is the pen drawing's true field, and he describes historic changes in techniques from continuous lines, threadlike contours and sculptural silhouettes to a building up of form and composition with loose, overlapping, slashing strokes of the pen (31). The impressionistic technique in which, according to Meder, contour and shadow have been resolved into discontinuous strokes and patches seems to have been a point of contention for Kubin. In 1914 he writes to Herzmanovsky:

Ich bin bestrebt auch noch den letzten Rest impressionistischer Schulung auszumerzen um eine womöglich ganz primitive Form zu erreichen; und siehe da! dieser Impressionismus kommt immer wieder in meine Blätter und immer noch mehr sublimierter und vertiefter. - (79)

In his struggle for a new style Kubin looked back to Breughel and Bosch.* Herzmanovsky perceives other influences and writes in 1915:

Deinen Caesarenkopf im 6ten Heft stelle ich neben das Großartigste in Graphik das ich kenne, ich gratuliere; eine Kreuzung von Daumier und römischem Münzmeister hätte es auch nicht besser zustande gebracht. Ebendasselbe gilt von Deiner Kriegsfurie, in der Du die Reihe der phantastischen "Donaumeister" würdig begipfelst. Es ist doch merkwürdig, daß von Altdorfer bis zu Dir (die Donaumeister) ein eigener, gemeinsamer Zug geht, der es mir immer klarer macht daß Du gerade in Zwickledt haust. Nicht in die Tiefe Dringende könnten eher behaupten daß Dein Wohnsitz in Mecheln oder Antwerpen sein mußte, vielleicht sogar in Pepinster - aber das ist grundfalsch. Deine "Breughelnote" ist gar keine "Breughelnote." (103-04)

Kubin recognizes himself in Herzmanovsky's percepts and welcomes the analogy to Albrecht Altdorfer (1485-1538), who represents the Donaueschule:

- Deine Betrachtung über meine künstlerische Art, verblüfft mich einfach -- ich sah mir gleich nach Deinem Brief Altdorfer und Wolf Huber an (sonst kenne ich leider keine Meister des Donaustiles, oder rechnest Du den Protegé des Pachinger, den Aschauer Franz Hiermann auch zu "uns"?) - aber Du hast recht, bei diesen Leuten ist im Grunde dieselbe knorrige, krause, vibrierende deformierte *barocke* Gotik vorhanden die auch mich seit der Mutterbrust, molestiert. Wahrhaft *hier* sind die *nächsten* im Ausdruck und nicht in Breughel - sonderbar daß ich nicht selbst schon früher dahinterkam. Du hast einen fabelhaften Schnüffler für Zusammenhänge in der Graphik vom kunstgeschichtlichen und mystischen Gesichtspunkt.- (105-06)

Given the fact that all artists carry the burden of convention and influence, the question one must ask is: What makes Kubin different from rather than similar to those other artists. Here again his personal comments illuminate the unique configuration he sought so passionately. At the time his novel was written he writes to Herzmanovsky:

Ich bin der Organisator des Ungewissen, Zwitterhaften, Dämmerigen, Traumartigen. - Angestrebt wird von mir dieses tief in meiner Menschlichkeit wurzelnde geheimnisvolle Reich, zu leben und in feste künstlerische Formen zu gießen. -

Eben diese *Form* ist's nun, welche ich ununterbrochen suche, - ich mußte zunächst beinahe alles bedeutsame durchkosten was von andern Künstlern als Ausdrucksmittel entdeckt wurde, nur ganz *allmählich* entwickelt sich *mein* ureigenstes Mittel. (10)

What Kubin calls "Psychographik (s.p. 38)" and what Meder calls autographic mode of expression (s.p. 41) becomes a personal grammar of form: "ein fragmentarischer Stil, mehr geschrieben als gezeichnet (s.p. 38)." Like the written symbol on the page Kubin wants his "penmanship" to be the abstraction of an inner vision, as he explains in his autobiography:

* This aspect of his work has been researched by Brockhaus and Lippuner.

"Das einfachste Mittel, Striche, Flecken und Punkte, soll den ganzen imaginären Bau der Zeichnung tragen (*Leben* 83).

A postcard mailed to Herzmanovsky on May 26, 1916 (fig. 120) is a vivid example of intertextual relationships. The written part seems to flow from the drawing in such a way that it is merely a loosening up of the more densely patterned image in the center of the page. The simple means that Kubin prescribes for himself are channelled into a powerful code, one of a seemingly chaotic but well-choreographed ritual. Strokes, spots and dots, in relationship to each other, conceal as much as they reveal. Such is the strange interplay of strokes in *Böhmerwaldstrasse* (fig. 21) and *Tiger an der Tränke* (fig. 22) and many other drawings which seem to leave the delineation of positive and negative space unresolved.

As Kubin nears his 50th birthday, he reflects on his development as an artist in his introduction to *Heimliche Welt* (1926) (fig. 24). The word "heimlich," as signifier for anything hidden or secret, has special meaning for Kubin. The title expresses what Kubin's introduction elaborates on, namely that he has moved from the more passionate expression of "unheimlich" to the more subtle expression of "heimlich." Earlier, his good friend, the poet Max Dauthendey (1867-1918), comments on Kubin's illustrations to Hauff's Märchen:

Sie sind sehr unheimlich, so wie nur Sie die Unheimlichkeit schildern können mit ihrem Federstrich, der so kraus und verhext wirkt, als wäre jedes Bild von einem Mondsüchtigen in einer hellen Nacht auf einer Dachkante gezeichnet worden, so wirkt Ihr Zeichenwesen auch in diesem Buch. (1911)

Kubin reflects on the shift from "unheimlich" to "heimlich" with a series of synaesthetic metaphors:

Wie blaß erschien mir jetzt im 50. Lebensjahr das Heute, verglichen mit der Glut und dem Schimmer des Einst! Und wenn ich mir auch vorredete, ich sei jetzt reif und im Gleichgewicht meiner Kräfte, so war ich doch noch nie so durchdrungen vom Gefühl ihrer Vergänglichkeit. Ich mußte an meine vielen älteren Blätter denken, welche dieses lautlose Hinschwinden der Erscheinung darstellten und gleich jenen krächzenden Vögeln über das Land nach allen Richtungen geflattert waren, sich auf ihre Art dabei laut und oft schrill vernehmbar machend. Daß ich doch so kraß sein und so wild in meinen Werken schreien konnte! Wäre es nicht schicklicher, zumindest geschmackvoller gewesen, wenn ich meine Stimme mehr zurückgehalten hätte? Dem älter, scheuer, einsamer Gewordenen erschien so vieles unbegreiflich, was da geschehen. (Fig. 24)

It seems that with age Kubin is looking for distance by converting the dionysian power of his early fantasy into a hidden frenzy of stylistic equivalence:

Die besonnene, eigenartige Stimmung dieses Wintertages kam dann in der nächsten Zeit immer wieder über mich, ihren künstlerischen Niederschlag bilden die hier vorliegenden Zeichnungen. Ich will keine Hinweise auf die einzelnen geben. Man wird kein anderer, und es sind natürlich immer dieselben oder doch ähnliche Vorwürfe, welche mich auch hier wieder beschäftigen. Nur sind sie diesmal gedämpfter und mit verborgener Leidenschaft vorgetragen; meine Schaffenslust war ja vermischt mit jener melancholischen Abschiedswonne des Niewiederkehrenden. Ich schaute auch die Bilder, obgleich ich sie in mir und ganze nahe spürte, weit weg und scharf wie durch ein umgekehrtes Fernrohr. So ergab sich wie von selbst das kleine Format, und den Titel fand ein mir befreundeter Dichter, als ich ihm die Blätter brachte. (Fig. 24)

Kubin pretends to have mellowed. The small format is now containment for hidden passions. He describes "diese heimliche Welt" as a quieter descent compared to the thunderous ascent of his earlier world. Kubin is always aware of "the other side" of life, "unheimlich" as counterpoint to "heimlich":

Diese 'heimliche Welt', die Welt des Abstiegs, der Talwanderung, ist in sich nicht ärmer wie die rauschende, drohende des Heraufkommens. Sie ist nur leiser. Wo es dem feinen Netze meiner Striche gelungen ist, den Beschauer so weit einzufangen, daß auch er den stillen Zauber entschwindener Gestalten fühlt, kann ich vom Gelingen meiner Zeichnungen sprechen. (Fig. 24)

With the silent capture of hidden passions into the network of his lines and into the containment of his format, Kubin converted the violent ups and downs of his early life into a balanced vision of his work. He has drawn the web of a personal gestalt around the polarities of the former divided self. Therefore Kubin's words point to gestalt rather than metaphor when he writes: "... [es] gelang ... mir den Arbeitsfaden dort anzuspinnen, wo er gerissen war. - Die Eindrücke sind verborgen wie eingewebt, nicht handgreiflich sichtbar aber durchspürend in mein Vorstellungsleben übergegangen ... (Wilde Rast 18)."

Parallel to the gestalt of the web and its capturing of impressions runs Kubin's stylistic fragmentation (ein fragmentarischer Stil). To Herzmanovsky he writes:

- ich glaube ich bin der erste der Träume - besser Fetzen von Träumen wirklich gezeichnet und verwertet hat. - Der Zweck dieser Studien ist eine größere Stilfestigung, ein Gegengewicht zur atmosphärischen Auflösung und Einbeziehung die die letzten Jahre mich so stark beschäftigte. (65-6)

While this early comment still indicates a struggle with impressionistic form, Kubin looks for different analogies in his later work: "- ich stelle wohl eine immer bemerkbarere Breite meines späteren Stiles fest - der mir wie eine Art modernes zeichnerisches Barock vorkommt ... (249)." In the earlier comment Kubin again reveals his effort to transform motif into style. "Fetzen," at first fragments of motifs, later appear as fragments of line and

composition. *Sprengunfall* (1940) (fig. 23)) is an example of the freedom of expression Kubin describes in a letter of 1941:

- Mir ist's z. Bsp. gänzlich gleichgültig ob meine Arbeiten die da hie und da noch entstehen auch fertig sind oder als Fragmente bleiben - ich kratze drauflos struppig mit dicksten Linien, Strich und Flecken - von Pinseln und Rohrfedern - . . . und recht bald ist da das Auge . . . erschöpft, . . . (285)

Kubin's *Selbstbildnis* of 1949 (fig. 17) sums up his comments. Lines, dots and spots capture an aging artist in a web that disguises and hides as much as it reveals. Bat and owl are the guardians of early motifs. The symbol of eyesight, the spectacles, has been removed to echo the caption's proclamation of an inner vision. Kubin's friend Dauthendey seems to understand the spider's extended meaning as motif, symbol and form when he writes:

Daß sich unter Ihren Augen das Moderne in ein Chaos verwandelt ist ein Genuß zu sehen, riechen und schmecken. Das Zeitalter der exakten Wissenschaft, der Statistik, der Schulzuchthäuser und der Gottesleere wird von Ihren genialen Einfällen in eine wohltuende Wildniss verwandelt, und die Mystik die große Riesenspinne, die man tottrat, steigt als ein unfäßbarer Schatten von den Wänden herab auf den Seciertisch zwischen Pincette und Mikroskop . . .
(13 Juni 1909)

As metaphor the spider captures the other side of life. In its web lie hidden passions which can only be overcome by aesthetic distance. Metaphor thus becomes form.

In his late drawings Kubin's line has been liberated as the centrifugal force moves outward and away from the spider's centripetal power. According to Klee, the straight line is self-propelled, it is dynamically free: it has in Klee's word, "Eigenkraft (395)." Hofstätter quotes Gauguin in a similar statement: "Die gerade Linie führt ins Unendliche, . . . (43)."

Word - Kubin

The word "frei", underlined or with a string of hyphens, appears with the hypnotic reiteration of a mantra in numerous entries in Kubin's diary. It is the auto-suggestive equivalent to the dynamic freedom of the straight line. Through the power of the word Kubin personally hopes to achieve the freedom he prescribes for his line. The meaning of the word and the idiosyncratic forms of the line coincide and are signs or abstractions of a state of mind looking for symbolic expression.

Kubin's desire to produce a style more written than drawn is an ambivalent one. It means that he is searching for an abstraction in art, derived from a turn-of-the-century concept of the graphological symbol. Hofstätter explains the "Graphologischer Symbolbegriff," this way:

Noch weiter ins Abstrakte, jedoch immer noch im Bereich des Anschaulichen, führt die Graphologie den Symbolbegriff. Sie versteht die Handschrift bzw. die individuellen Abweichungen von der schulgerechten Schreibvorlage als den symbolischen Ausdruck des Schreibenden; die Seele zeichnet gewissermaßen durch die Hand ihre Schwingungen in ähnlicher Weise graphisch auf, wie z.B. das EKG die Tätigkeit des Herzmuskels in eine graphische Kurve übersetzt. (43)

Kubin's "Psychographik," expressing through the tip of the instrument, "die geringsten Schwankungen seiner Lebenstimmung," belongs to the same school of thought. Hofstätter further echoes Kubin in saying:

Die entscheidende Erkenntnis aus dem graphologischen Symbolbegriff war für die Kunst die Einsicht, daß im Verlauf einer Linie oder eines Liniengefüges sich ein seelischer Zustand (état d'âme) reiner ausdrückt als bei der Verwendung von herkömmlichen Symbolfiguren; damit war die notwendige Entsprechung zur Goetheschen Farbenlehre gefunden! (43)

Ernst Jünger also perceives the interrelatedness of the graphological symbol in writing and drawing, when he writes to Kubin: "Inzwischen habe ich auch Ihr freundliches Schreiben vom 10. erhalten - ich freue mich jedesmal, wenn ich Ihre Buchstaben sehe, die für mich eine ähnlich physiognomische Bedeutung besitzen wie Ihre Zeichnungen (29)."

The turn-of-the-century search for an abstract symbolic concept, although still physiognomically bound, became very important because it opened the way toward emblem-free symbolism (Hofstätter 44). Kubin failed to achieve total abstraction. Instead, his efforts were channelled into another medium. By transposing the emblematic symbol

of his early work into the linguistic and abstract symbol of the word, Kubin gained new insights and consequently changed his attitude toward life:

Die andere Seite steht im Wendepunkt einer seelischen Entwicklung und deutet das versteckt und offen an vielen Stellen an. Ich gewann während ihrer Verfassung die gereifte Erkenntnis, daß nicht nur in den bizarren, erhabenen und komischen Augenblicken des Daseins höchste Werte liegen, sondern daß das Peinliche, Gleichgültige und Alltäglich-Nebensächliche dieselben Geheimnisse enthält. (*Leben* 82)

Kubin does not want to be a writer, "mir ist das Schreiben selbst eine unsympathische Tätigkeit," he says (*Leben* 82). He fears the possible repercussions: "Ich fürchtete, meinen Ruf durch Herausgabe der *andere Seite* zu gefährden, um so mehr, da man früher schon in meinen Zeichnungen literarische Neigungen erkennen wollte (*Leben* 82)." When he turns back to drawing, he finds that personal passions have been purged to make room for a larger, more subtle network of visual expression:

Meine neuen Probleme, die mich aufs äußerste fesselten, waren beim rechten Licht betrachtet wieder die alten, aber - durch ein rein künstlerisches Medium gegangen. Eine weitere bemerkenswerte Änderung im Stofflichen war, daß das Darstellen absurd kombinierender Phantastik . . . nun nicht mehr diesen starken Reiz wie einst auf mich ausübte . . . Jetzt waren es nicht mehr die rein persönlichen Herzensnöte, die aus mir schrien und auf sonderbare, ruckartige Weise in Visionen sich auslösten. Jetzt ergriff mich mehr das allgemeine Leben, das so mysteriös in den Menschen, Tieren und Pflanzen, in jedem Stein, in jedem geschaffenen oder ungeschaffenen Ding webt. (*Leben* 83)

Kubin sought changes within the representational mode of expression and did not break away from the emblematic image. Instead, he translated the abstraction of the graphological symbol, the stroke, into different sets of emblematic codes. The slashing of the image with the stroke of the pen, almost to the point of obliteration, may betray a secret desire to destroy the emblematic convention. It is a technique that strives toward formal abstraction on the one hand while seeking to mystify the image by shrouding it with a veil of symbolic ambiguity on the other. This may be concrete evidence of a more general metaphor described by Kubin:

Das ist ja wohl der letzte, eigentliche Sinn des Künstlers, daß er dem Unsinn des Lebens einen Schleier in seiner Schöpfung überwirft, einen dünnen, deckenden Schleier über den Abgrund chaotischer Kräfte, die für uns buchstäblich nichts sind gegenüber jener vorgespiegelten Welt, die unsere Wahrheit vorstellt, und sei es auch eine Illusion in der verrinnenden Zeit. (*Leben* 101-02)

In Kubin's structures and metaphors of webs and veils, the graphological symbol appears as fragmented line to create a feeling of ambiguous illusion. A less ambiguous but significant juxtaposition of pictorial and graphological symbols are Kubin's ideographs

(figs. 25,26). Since Kubin lays claim to baroque elements in his drawing, it is not surprising that he should also adopt the hieroglyphics of the pictorial initial, so popular during the seventeenth century. In journals such as George Philipp Harsdörffer's *Frauenzimmer Gesprächspiele*, the ideographic alphabet was disguised to be a reading help, e.g. the "Aal" (eel) curling up to be an "A," the "Uhr" (clock) opened up to be a "U," etc. (figs. 27,28). Harsdörffer supports the double-talented practice: "Es sol der Mahler ein Poet, oder Poet ein Mahler seyn, wo nicht mit dem Pinsel, jedoch mit der Feder: Stehet aber beides wol beysammen, dieses hilft jenem, jenes diesem (quoted by Herzog 69)."

In Kubin's ideograms the pictorial elements often diffuse the graphological symbol (figs. 29,30), which is a reversal of the above process in which the pictorial supports the graphological symbol. The theory of emblems defines the practice as "geheimnisvolle Hochzeit von Text und Bild, von Vermählung, Empfängnis und Geburt - des Emblems (Herzog 69)." To Kubin this unison of text and picture was meaningful enough to produce a separate work which he mentions in a letter to Herzmanovsky: "Zur Zeit habe ich ein Alphabet in Bilderbuchstaben in einer komischen persönlichen barocken Gotik unter den Händen (268)."

The ideogram of the general alphabet becomes a monogram in a process of individuation. A strong desire for personal identification has always prompted the use of monograms. Greek and Roman coins bear the monograms of rulers. The most significant sign of personal identity were heraldic emblems. Merchants who did not have the right to use heraldic emblems developed their own merchant's marks, usually in the form of monograms. Related devices are colophons and logos. All of these devices are private signs to express ownership and personal identification.

Emblematic devices are also Kubin's way to achieve personal identification. Already in his musings on the pen it became clear that Kubin's strong sense of a divided self was looking for a second medium to reconcile his polarities. Writing for him identifies the self as a balanced entity of a higher order. The ideogram at the beginning of "Fragment eines Weltbildes" (fig. 25) integrates these ideas into a formal device. It represents the letter "A" in a sentence that reads, "Als philosophisch interessierter reiner Liebhaber . . . (Werkstatt 35). The cosmic eye in, and within, the form of a globe is a variation of the private sign in *Glückwunsch* (fig. 2). The pictorial symbol or private sign is a subtext identifying the artistic self. The more direct means of identification is the coincidence of the initial "A" with Alfred and its crossbar in the form of a crown. The essay confirms the fact that Kubin needs the two media to achieve a synthesis of an identifiable self:

Für mich ist es allmählich Gewißheit geworden, daß der Mensch aus einer rätselhaften Verbindung zweier anonymer Wesenheiten besteht, dem Chaos und

dem Selbst. Ich nenne Chaos den Abgrund des stofflichen Seins, die Grundlage des Lebens, werde mich aber hüten, anders als in Bildern von ihm zu berichten. Für uns ist dieser Abgrund unpersönlich und sinnlos, doch die Erfahrung zeigt uns, daß wir aus ihm organisch entstehen, durch das andere Prinzip, das Selbst, ihn auf Lebensdauer gleichsam durchschauend binden und in ihm wieder vergehen.

Das Selbst ist einsam und übernahm, vor allem ist es der Träger des Bewußtseins. Es ist ein Ereignis von größter Tragweite, wenn der Mensch zum erstenmal das Selbst deutlich fühlt. (*Werkstatt* 35)

Kubin perceives a world of utter chaos. His visual art is an attempt to create order in this chaos. But for the self to rise above this created world of illusion, Kubin resorts to a second medium. In his novel, which in many ways is a parody of his early art work, Kubin lets the narrator/artist survive the chaos of apocalyptic events, symbolizing the artist's access to an existence of a higher order. The artist succeeds in separating himself from the chaos, but his private symbols tie him inextricably to his fictional world. In "Fragment eines Weltbildes" Kubin elaborates on these ideas:

Teilhabend an der Substanz des Chaos ebenso wie an dem rätselhaften Selbst sehe ich den Menschen vor allem begabt, seine unfaßbare, schwankende Wirklichkeit umzuschaffen in ein Unwirkliches, das wir Welt nennen, und in seine zahllosen, bedeutsamen Beziehungen zu ihr. Der Mensch ist ein Abenteurer der Unendlichkeit jener ihm bedingenden unbekannten Mächte. Sein Sinngabe ist eigentlich sein Tun, und in allen Bildern, in allen Dichtungen, in aller Musik zeigt sich dieses Tun noch um die Fähigkeit, ein dunkles Gefühl klar und zusammenhängend nach außen zu stellen, vermehrt. Es sind die Künstler . . . welche das Hervorragendste, weil gesteigert Unwirkliche schaffen. Sie sind die wunderbarsten Früchte jener geheimnisvollen, fruchtbaren Verbindung von Chaos und Selbst. (*Werkstatt* 35-36)

A significant piece of evidence for Kubin's desire to create the link between the fictional world of the work of art and the self is *Ali, der Schimmelhengst* (fig. 31). "Ali" combines ideogram, anagram and monogram. The latter two consist of initials taken from Kubin's first names, Alfred, Leopold, Isidor. It is also ideogram because it combines Kubin's personal relationship to horses with a parable of his metaphysical beliefs about art and life. Ali is portrayed as alienated from the crowd, as a freedom-loving creature of a magic world that chooses death over restrictions. Kubin's many references to this cyclical work reveal the intensity he felt in creating this fictional monument to himself. To Ernst Jünger he writes:

Ich habe z. Zt. viel Arbeit mit einem Zyklus "Ali, der Schimmelhengst", Schicksale eines Tartarenpferdes in zwölf Tafeln (und einem Titel) das mich intermittierend schon drei Jahre beschäftigt - Ich habe hier nochmals ein Fazit gezogen, künstlerisch! Pferde (aber nicht Sporttiere) sondern diese mythischen Wesen waren seit früh auf meine Lieblinge - ich wuchs ja in der Nähe von Gestüten (der Pinzgauerrasse) auf - die obengenannte Folge ist mir aber symbolisch! Es ist mehr die eigne 'Triebnatur' ins 'Pferdehafte' übersetzt. (31-32)

A more immediate and effective way to present horses as mythical or symbolic creatures was found by Franz Marc, Kubin's friend and co-founder of the *Blauer Reiter*. He painted his horses blue. Kubin's preoccupation with Ali and the many references one finds are like variations on a theme. In a letter to Waldhäuser he writes:

Ich war in einem geradezu dämonischen Schaffensrausche - machte eine Folge von 12 Blättern - "Ali der Schimmelhengst, Schicksale eines Tartarpferdes" fertig - Du weißt ja, ich schwärme seit Kindheit und habe auch wieder Angst zugleich - von Pferden. - Als Naturwesen hat der edle Hengst das Herrlichste an Männlichkeit, das ich mir vorstellen kann in seinem Äußeren.- (*Wilde Rast* 82)

Personal identification with Ali has two sides. There is masculine strength, so much admired by Kubin, but in the artist's role as "Zwitter" there is the feminine component of conceiving and giving birth to the work of art. Three weeks later Kubin writes again to Waldhäuser: "Ich bin erschöpft von einer wilden Schaffensperiode, welche die Folge Ali ... zeitigte. - Aber wenn man mit einem Roß niederkommt, darf man schon etwas länger Wochenbetteconvalescenz haben wie bei normalen Fällen (*Wilde Rast* 83)."

Kubin's fear of horses comes to powerful artistic fruition, first in the drawing *Hungersnot* (fig. 32) and then in a surrealistic episode in *Die andere Seite*. In the drawing the disembodied head of the rider, pierced by the lance, makes a desperate attempt to outrace death, which has already turned the rear of the horse into a skeleton. The conjunction of life and death is shrouded in the windblown cloak of the rider and the saddle. The horse represents both the speed and strength of life and the power of death catching up with life. The rider's self, in the form of his head, is trying to get beyond these interdependent forces. The same forces operate in the novel:

Auf einmal stolperte ich über ein paar glitschige Stufen und stand nun gänzlich im Dunkeln. Tiefe Nacht und eisige Kellerluft - oben hörte ich irgendwo eine Tür zufallen! Gottlob - ich hatte ein paar Wachsstreich-hölzer bei mir. - Da vernahm ich mit einem Male von weit, weit her ein Geräusch. Es klang wie entferntes Hämmern, wurde aber mit unheimlicher Schnelligkeit immer deutlicher. Beim Schein eines Streichholzes sah ich, daß ich mich in einem Gang befand. Mich packte tödliche Angst. 'Fort von hier - nur fort von hier!' war mein einziger Gedanke. Ich rannte und stieß manches Mal mit dem Schädel an tiefende Wände. Hinter mir jedoch schwoll das Tösen - ein furchtbares, taktmäßiges Dröhnen wie ein Galopp. Meine Lichtchen wurden immer weniger, die feuchte Luft ließ keine Flamme aufkommen. Der Schall kam näher, ich wurde augenscheinlich verfolgt. Jetzt konnte ich deutlich ein Ächzen und Blasen unterscheiden. Das schnitt mir derartig ins Mark, daß ich glaubte wahnsinnig zu werden. Wie gepeitscht stürzte ich weiter, doch da verließ mich die Kraft, und der Ohnmacht nahe fiel ich auf die Knie. Hilflos hielt ich meine Hände der anstürmenden Gefahr entgegen, auf dem Boden flackerten meine letzten Streichhölzer. Da tobte es auch schon heran - ein kalter Wind erfaßte mich - ich erblickte ein weißes, abgemagertes Pferd, obwohl ich es nur unscharf sah, bemerkte ich doch seinen entsetzlichen Zustand. Die große

Mähre war fast verhungert und schleuderte mit verzweifelter Kraft ihre riesigen Hufe. Den knöchigen Schädel weit vorgestreckt, die Ohren rückwärts gelegt, so jagte dieses Tier an mir vorüber. Sein trübes glanzloses Auge traf mich - es war blind. Ich hörte das Knirschen seiner Zähne, und als ich ihm aufschauend nachblickte, sah ich sein zerschundenes, blutiges Hinterteil glänzen. Der rasende Galopp dieses lebenden Skeletts kannte kein Einhalten. Ich tastete mich weiter, während das Dröhnen verhallte, gequält von dem Anblick dieser schrecklichen Knochen. (97-98)

What turns this episode into a narrative version of the earlier drawing are the equivalent forces of fear, the symbols of death grafted onto the symbols of life. It represents a surrealistic world, completely defined and minutely depicted, but without rational explanation.

With the suddenness of surrealistic disparity this scene shifts into the rational comfort of the "Kaffeehaus":

Bald erblickte ich in der Ferne eine rettende Gasflamme. Nur verschwommen konnte ich sie sehen, denn ein Nervenschock packte mich. Meine Zunge wurde starr und mein Körper wie Stein. Als der Anfall vorüber war, schleppte ich mich dem Lichte entgegen. - Eine Stiege tauchte auf - noch ein Licht -. Dann hörte ich Menschen und betrat einen bekannten Raum. - Ich befand mich im Kaffeehaus. (98)

While Kubin's visual images are surrealistic in relationship to each other and in context, his narrative style fails to achieve the same surreal disparity. In writing, Kubin talks about his works and about himself. He describes the visual image, and he reports feelings. While the fascination in writing usually lies not in the description but in the discovery of feeling, it lies for Kubin in those hidden instances of ekphrasis. One such instance brings back the earthbound faces in the drawing *Die Feder* (fig. 1). The narrator reports, "Da gewahrte ich mit Schrecken ein dickes, rundes Gesicht in dem Sande zu meinen Füßen (142)." As with the horse, the myth is dispelled with a prosaic turn of events: "Ich fürchtete schon wieder einen Teufelsspuk, aber es erklärte sich bald auf natürliche Weise: ein Kriminal hatte sich hier eingegraben und belauschte den Müller. - Ich war erleichtert (142)."

Kubin's ekphrasis mimics content and form; therefore the word not only signifies what it finds in the other medium but also reflects the structure of the medium, including its own. As an abstract symbol, the word can carry any meaning imposed upon it by invention or convention. Words are fragments that carry inflated meaning. They are intrinsic signs for Kubin and his works on the one hand and extrinsic signs for Kubin and his time on the other. From the many instances of intertextual referentiality, structural references on a larger scale can be deduced. One such instance is the illustration that accompanies the

episode with the horse (fig. 33). Kubin has reduced the representational image to the chiaroscuro of densely-hatched black strokes bringing to light the horse from the negative space of the white surface. Given the relationship to implements and the many examples in his drawings, one learns that the chiaroscuro is a structural device of symbolic implications. The total interdependence of negative and positive space, black and white in this case, is equivalent to the interdependence of life and death. Therefore the structure repeats what the horse symbolizes for Kubin. Perceiving such structures creates a new context for the meaning of words. Visual structures reinforce what words suggest in one of the last paragraphs of Kubin's novel. In black and white he presents the dialectic of opposites, life and death, day and night. After his survival from the apocalypse of the dream State, Kubin's narrator embraces death as a new god to be worshipped. While he thought he was encountering a whole and perfect relationship in this worship, he suddenly has to discover its fragmentary nature in its partnership with life:

Als ich mich dann wieder ins Leben wagte, entdeckte ich, daß mein Gott nur eine Halbherrschaft hatte. Im Größten und im Geringsten teilte er mit einem Widersacher, der Leben wollte. Die abstoßenden und anziehenden Kräfte, die Pole der Erde mit ihren Strömungen, die Wechsel der Jahreszeiten, Tag und Nacht, schwarz und weiß - das sind Kämpfe. (277)

Kubin's structures of opposites, his chiaroscuro of negative and positive space, gives form to the meaning of the word. In this form a major theme of the turn of the century has been preserved. Perhaps it is a privilege of the double talent to contribute to the history of themes by reinforcing the formal qualities of language with those of graphic structures. In *Aspekte der deutschen Literatur um 1900*, Wolfdietrich Rasch claims that much of what was written and printed at the time will be forgotten, "nur die Kraft der geprägten Form schützt das sprachliche Gebilde von dem Versinken, sobald seine Thematik nicht mehr aktuell ist (5)." Although Rasch is speaking about an intrinsic quality pertaining to literature, there can be no doubt that this quality can be enhanced by equivalent formal devices from another medium.

The specific meaning of the word "life" as a theme at the turn of the century has been given visual form in Kubin's graphics. "Life" has taken on a secular meaning brought about by Nietzsche and the "death of God." With the loss of tradition and a demiurge, every object is an isolated fact in and of itself. Artists and poets want to counteract the diffusion of the whole into fragmented facts and therefore look for new meaning in the individual object. Everyday life, for Kubin "das Alltäglich-Nebensächliche" and "das allgemeine Leben" (s.p. 47) transcends its immediate meaning to take part in the mysterious

and cosmic existence of all things. This interrelatedness of pantheistic proportions is explained by Rasch:

Die Einzelercheinung transcendiert ins Diesseits, d.h. sie verweist auf den großen Zusammenhang der Welt, in den sie eingefügt ist, sie symbolisiert das Ganze des Seins, das All, den von ewigen Kräften durchwalteten Kosmos. Dieses Gefühl der großen Einheit, des flutenden Allebens wird grundlegend für die Dichtung um 1900, gleichzeitig mit der Erfahrung, daß der Mensch in gesteigerten Momenten eins wird mit den Dingen und dadurch mit dem Ganzen. Es ist die Erfahrung der unmittelbaren Kommunikation mit der Welt, der Teilhabe am Gesamtleben. (12-13)

This totality and interconnectedness is surely what Kubin has in mind when he talks about "Halbherrschaft im Größten und im Geringsten" (s.p. 52). Death is no longer something beyond life but part of life, which means that the total concept of life has to include not just the sublime, but negative and destructive forces as well. According to Rasch, this life pathos is not a glorification of vitality but rather a "dionysian" equation of life and death:

Das Gesamtleben, dessen Einheit in gesteigerten Augenblicken erfahren wird, ist immer zugleich Werden und Vergehen, Schaffen und Zerstören. Es enthält den Tod in jedem Augenblick in sich, es besteht als Einheit von Leben und Tod. Immer wieder sprechen es die Dichter aus, daß das Leben zugleich auch Tod sei. Die Paradoxie solcher Aussagen löst sich auf in der Erkenntnis, daß nur die Individuen sterben, daß das Gesamtleben als solches keinen Tod kennt. Da es aber in den individuellen Erscheinungen sich manifestiert und in diesen stirbt, so sind Leben und Tod eines. Deshalb sind in der Literatur um 1900 alle Lebenssymbole gleichzeitig auch Todessymbole. (24)

Kubin's *Totentanz* series fully expresses this theme of death as the silent partner of life's moments of greatest vitality. Where the theme is no longer prominent as content it has been sublimated into formal devices of interdependent opposites, such as the chiaroscuro of black and white, negative and positive space.

From the position of life as the all-encompassing power of this world the poet/painter sees himself as the demiurge. Kubin has already been quoted about his role as life-giving creator (s.p. 14). The peculiar concept of being part of, and yet transcending the object (the work of art) manifests itself in the need for self-interpretation. As quoted earlier, Kubin wishes to express the chaos of the world in pictures. He resorts to writing when he wishes to express the artistic self. Ever since Nietzsche, Rasch perceives an increasing trend toward self-interpretation among artists (6). Kubin's collection of essays *Vom Schreibtisch eines Zeichners* is an example of this need. In the essays he depicts all aspects of his creative genius, including his philosophy of life. The need to express this personal philosophy may also be the reason why he felt compelled to write his novel. In it

Kubin takes the awkward step of autotelic intrusion to explain what at the same time he refutes as being his own philosophy: "Hier unterbreche ich den Fluß der Erzählung und Schilderung, um dem Leser die Philosophie der Blauäugigen, so wie ich sie erfaßte, nicht ganz vorzuenthalten (146)." In the two-and-one-half pages that follow, he explains his relationship to a world of synaesthetic correspondences. He moves from the monadic existence of Leibniz to Schopenhauer's world as power of the imagination, from a Pythagorean system of numbers to Nietzsche's eternal recurrence, but he centers this discourse around the figure of Patera. An infinite layering of perceptions is proposed by the narrator:

Da fand ich zu meinem Schrecken, daß mein Ich aus unzähligen 'Ichs' zusammengesetzt war, von denen immer einer hinter dem andern auf der Lauer stand. Jedes folgende erschien mir größer und verschlossener; die letzten verschwanden meinem Begreifen im Schatten. (148)

This layering repeats itself in the idea that the dream State exists in the imagination of Patera, Patera in the imagination of the narrator, the narrator in the imagination of the author, and so forth. The mirror effect of an encapsulated "I" explains Kubin's position in his essay "Bekenntnis," where he describes the artist as "Schöpfer und Geschöpf zugleich (*Werkstatt* 18)."

The word "Patera" itself is a paradigm of Kubin's structures and ideas. "Pater" as signifier for the paternal male has been given the feminine ending "a," reflecting Kubin's notions of the male and female components in creative activity. "Patera" is also a condensed signifier for the statement "Der Demiurg ist ein Zwitter (277)."

From all of the above one realizes the great extent to which words are tools. Solely as implements they bring their conventions and extrinsic meanings to the creative act. They can be manipulated to conform to intrinsic structures, and in this context their meaning is either reinforced or altered.

As an ekphrasis of his art, *Die andere Seite* is for Kubin a vehicle to preserve himself, his work and his vision in a medium that can reach beyond its immediate impact as an individual work of art. Ernst Jünger proposed *Die andere Seite* to be both, a symbol of what is and a prophesy of what was to come:

Die Vorstimmung der großen Katastrophen gleicht einer Krankheit, die in den Gliedern liegt, ehe sie sichtbare Symptome zeitigt, und oft ist ein Traum ihr warnendes Vorzeichen. Leicht wird es überhört; wir sollten es ernst nehmen, denn in den Träumen empfinden wir feiner und sicherer als sonst. Hier wird eher geflüstert als gesprochen, und die Gestalten, die auftauchen, sind eher zu ahnen und vorzuahnen, als daß sie zu erkennen und zu benennen sind. - Ebenso wenig sonderbar ist es, daß solche Ahnungen gerade dem Künstler zukommen, denn das Reich der Träume, das Aufwachsen von Gestalten aus dem Unbewußten, die

rätselhaften Zeichen, die in die Dinge geritzt sind und zu tieferer Erforschung locken - das alles ist ihm vertraut. Ja man kann sagen, daß gerade er mit seinen Wurzeln jenem Grunde verflochten ist, in dem das Zukünftige, das Notwendige sich vorbereitet, und daß dieses, möge es nun ein Anfang oder ein Untergang sein, in seinem Werk zum Ausdruck kommen muß. Hier braucht man nicht mehr nach einzelnen Prophezeihungen zu suchen, das ganze Werk enthüllt dem kundigen Auge seine prophetische Natur . . . (96-97)

Prophecy has always been in the realm of language. Words and ideas in their abstract existence harbor the potential of an eventual reality. The prophetic voice of this novel is a first person narrator who professes to describe all events with the matter-of-factness of an eyewitness account. On the first page, however, this truthful narrator confesses a strange omniscience that gives him both the perspective of the voyeur and that of the imagination. These various narrative positions are exploited throughout the novel in a playful manipulation of time and space:

Dabei ist mir etwas Eigentümliches passiert: während ich gewissenhaft meine Erlebnisse niederschrieb, ist mir unmerklich die Schilderung einiger Szenen untergelaufen, denen ich unmöglich beigewohnt und die ich von keinem Menschen erfahren haben kann. Man wird hören, welcherlei seltsame Phänomene der Einbildungskraft die Nähe Pateras in einem ganzen Gemeinwesen hervorbrachte. Diesem Einfluß muß ich meine rätselhafte Hellsichtigkeit zuschreiben. Wer eine Erklärung sucht, halte sich an die Werke unserer so geistvollen Seelenforscher. (7)

With playful irony Kubin thus turns the pattern of conventional narration into a surreal juxtaposition of unconventional events. One such event is the narrator's futile attempt to confront Patera. As it does for Kafka's "K," the way to the castle turns into an obstacle course of anger, fear and ridicule. After three pages of nightmarish pursuits, the sudden turn-around ends in a time compression of 15 minutes and in an episode of comic relief. The temporal disorientation produced by words is the equivalent of the spatial disorientation in a Magritte painting. The shocking aspect of both is relieved with the irony of its presentation.

When language is used in a simple narrative style as it is in Kubin's novel, other devices are needed to create an aura of unique presentation. These devices are for Kubin the contextual references of the words to his drawings and the repetitive, accumulative effect of words to build an atmosphere of ambiguity. The relentless recurrence of the leitmotif, "Traumland, Traumreich, Traumstädter, Traummenschen" and its suggested non-world is a constant reminder that the matter-of-factness of the language and the reality it depicts, should be questioned. Since the written word constitutes merely an abstract symbol in content and form, it is a tool for building context. When this context is perceived as structure, or should we say gestalt, it lives on as a work of art.

Structure - Kubin

Kubin's aim to express himself in a fragmentary style (s.p. 38) affects the composition of his graphic line. Fragmentation was to symbolize his feeling about the nature of the message. Inherent in the fragment, however, is the notion of the whole. If turn-of-the-century poets and artists bemoan the fragmentation of the world and postulate a new structure of interrelatedness through the concept of "life," then the individual fragment cries out for reunification with its context. Rasch explains how in the fragment one perceives the structure of the whole:

Und wie der Mathematiker, wenn man ihm nur das kleinste Fragment eines Kreises gibt, unverzüglich den ganzen Kreis und den Mittelpunkt desselben angeben kann: so auch der Dichter, wenn seiner Anschauung nur das kleinste Bruchstück der Erscheinungswelt von außen geboten wird, offenbart sich ihm gleich der ganze universelle Zusammenhang dieses Bruchstücks. (35)

When fragments of a structure are seemingly unrelated, then a central idea has to be found, such as the pantheistic notion that unites all things in the universal web of life. Anxiety over the disjuncture of the fragment is replaced with the comfort of totality and unison. Structurally, Kubin's line is fragmentary because it is intended to express something that is not visible. It has to complete itself in the invisible. Kubin's short stroke, the slashed diagonal, has the power to reach beyond the limits of immediate depiction. For Hofstätter this is the special significance of the line in graphic Symbolism:

Die Linie definiert nicht - oder nicht nur - das Volumen, den Umriss, die Stoffqualität, die Proportionen eines Gegenstandes, sondern sie drückt gleichzeitig die seelische Beziehung aus, die der Künstler zu diesem Gegenstand hat und die er auch dem Betrachter mitteilen will. Die Linie beschreibt nicht nur das Sichtbare, sondern sie umschreibt auch zugleich das Unbeschreibliche. (116)

For the line to have an invisible counterpoint it must remain fragmentary and ambiguous. Kubin incorporates this characteristic into structures such as black and white and the veil of a spidery web. Restricting oneself to black and white grants greater freedom to fantasy, claims Hofstätter (118). He also quotes Klinger, an artist of major influence on Kubin, for insights into the specifics of graphic expression:

Klinger . . . stellt fest, "daß es Phantasiebilder gibt, die durch die Malerei nicht, oder nur bedingterweise, künstlerisch darstellbar sind, daß dieselben jedoch der Dastellung durch Zeichnung zugänglich sind", und er führt weiter aus, daß die

Vorstellungswelt, die sich in der Zeichnung ausdrückt, "der Weltanschauung, ich möchte sagen, dem Weltgefühl" entspringt, während die Vorstellungswelt "der Malerei dem Formgefühl" entspringt. Die Malerei ist - nach Klinger - hervorragend dazu geeignet, Gesehenes wiederzugeben, während die Zeichnung Gedachtes veranschaulichen kann. "Wie der Dichter kann der Zeichner das Leben und die Form noch da zeigen, wo er sie nicht mehr würde sehen können." (119-120).

With the possibility of an idea, a Weltanschauung, as an extrinsic reference point, the cyclical structure is an ideal means to unite fragments into an imaginary whole. Kubin's *Orbis Pictus* (figs. 34,35) is a fine example of the cyclical mode. It expresses a sequence of unrelated images which are reunited in the simultaneity of the artist's imaginary world. It gives him the option of spatial representation in a temporal mode.

Historically, the *orbis pictus* (painted world) belongs to the tradition of the emblem book. Derived from the medieval allegory and bestiary, the emblem book developed as a pictorial-literary genre in sixteenth-century Italy and became popular throughout western Europe in the seventeenth century. The first such emblem book, Alciato's *Emblemata* was printed in various editions, some of which were used as pattern books for decorative artists and engravers ("emblem book"). Kubin's introductory remarks to the publication of his *Orbis Pictus* reveal an awareness of the didactic purpose of emblem books:

Zwischen Traum und Leben zogen zahllose Gestalten und Bilder an mir vorbei, die während meines ganzen Daseins immer wieder mich beschäftigten. Viele dieser Gesichter sind nie zu sogenannten abgeschlossenen Zeichnungen ausgereift, sondern haben ihre eigene spukhafte Existenz in meiner Seele getrieben, unheimlich, freundlich - beides zusammen. Von diesem schäumenden Überfluß des nie zu erschöpfenden Lebens wollte ich in den hier vorliegenden Arbeiten etwas festhalten. Dabei entstand ein Bilderbuch, das wie eine jener sonderbaren Zeichenschulen aus nicht ferner Vergangenheit anmutet. Nur ist es unsystematischer in der Anordnung, da früheste und späteste Erlebnisse sich durchkreuzen. Dies gerade ist die Eigenart dieser Sammlung, und deshalb möge sie so bleiben. (*Werkstatt* 189-90)

The title, more than Kubin's reference to "Zeichenschulen," evokes the historical model. One of the most popular emblem books in seventeenth- and eighteenth-century Europe was Comenius' (1592-1670) *Orbis Pictus*, published in 1658. Oskar Kokoschka, deeply influenced by this work, hails the didactic power of visual consciousness in his lectures and essays (1912-1920), culminating in his play *The Spark of Light, Comenius* (1936-1972). Similar to Kubin's musings on early childhood impressions in "Aus halbvergessenem Lande" (*Schreibtisch* 171-79), Kokoschka remembers:

My first book has influenced my entire life: it was the *Orbis Pictus* of the seventeenth century bishop of the Moravian Brethren, Jan Amos Comenius. In this book he set out in pictures, for the young, everything that he knew to exist. You could read the explanations of each picture in four languages. I kept to the pictures

at first, for this was the real world that lay in wait for me Comenius was a humanist, and from the *Orbis Pictus* I learned not only what the world is, but how it should be in order to become fit for human beings to live in. (Schvey 118)

The purpose of these books was to present an orderly world of sequential relationships. For Kubin the structure of the cyclical work carries philosophical and psychological meaning. It has a disconnected connectedness manifest in spatial separation and temporal simultaneity. Ernst Jünger perceives this underlying principle when he writes to Kubin:

An Ihrer Komposition [beschäftigt mich] . . . eine kleine Eigentümlichkeit, die mir bislang noch nicht so aufgefallen war. Ich möchte sie die beziehungslose Gleichzeitigkeit nennen - die stumpfe Abgeschlossenheit der Individuen, die in einer Welt wie in einer Reihe von Kerkerzellen nebeneinander tätig sind Ähnliches findet sich sehr häufig in der *Anderen Seite* und natürlich auch in ihren Zeichnungen. (41)

Jünger perceives in this kind of composition a symbolic structure. The artist takes note of the loss of harmony, "die sich aus der Welt zurückgezogen hat und den blinden, ausgespaltenen Willen hinterläßt (41)."

What Jünger describes as unrelated simultaneity was a structural device of early Expressionists, as for example in Jakob van Hoddis' *Weltende*. Eventually it became a prominent device for montage in the works of Brecht, Döblin and many other artists in the period of Neue Sachlichkeit. As to unrelated simultaneity, Jünger mentions Trakl to Kubin as "Ihr nächster Verwandter" (41). Kubin's reaction is noteworthy: "Gewiß der Vergleich mit Trakl-Kubin, hat sehr viel für sich -- Meine Kunst hat ja die Notwendigkeit, zum Glück an's Handwerk geknüpft zu sein, sonst wäre es mir am Ende auch wie dem armen Trakl gegangen - (42-43)." In the physical reality of his craft, Kubin evidently establishes a relationship to his implement, that ties him to the interrelatedness of all things.

The seeming unrelatedness of Kubin's drawings in cyclical works such as *Orbis Pictus* - "Spukhaftes und Alltägliche" (fig. 36) represents an orbiting of a central idea. While the individual drawings are surface fragments of a totality that includes the other side of life, the central thought expresses the theme of the unseen, unknown and unexpected. The "Unheimlichkeit" of *Heimliche Welt* and the invisible force in Kubin's *Totentanz* cycles are further examples of his philosophical premise (s.p. 57). Hofstätter similarly explains the tendency toward cyclical expression in turn-of-the century art and symbolism:

Da der Symbolismus jedoch keine eindeutigen Symbolzeichen mit fixierbarer Bedeutung setzt, weicht er dem Einzelbild mit seiner notwendigen Festlegung aus. Entweder er umkreist das gleiche Motiv in mehreren Einzelbildern, oder er konzipiert von Anfang an eine zyklische Folge. (121)

According to Hofstätter, the concept of a symbolic circumscribing of a central idea creates new relationships between literature and graphic art:

Die Buchillustration macht nicht mehr nur sichtbar, was der Text beschreibt, sondern sie begleitet ihn mit eigenen, selbständigen Paraphrasen, umkreist ihrerseits das Thema. Die Illustration kann im 19. Jahrhundert deshalb erstmals auf den literarischen Text verzichten, ohne an Sinn einzubüßen, eben weil sie nicht illustriert im herkömmlichen Sinne, sondern eine Idee umkreist, wie es seinerseits der Text tut. (121)

Kubin's motifs circle around the concept of life and death either structurally in repetitive patterns of the temporal mode, as in *Die andere Seite*, or in the spatial simultaneity of a drawing. As the motif moves from the spatial to the temporal mode, it undergoes transmutations, often in the form of animation. As variations on a theme or leitmotif, it gathers and radiates shades of meaning that result in the aura of the private sign. A simple example of a complex process is the last page of the *Orbis Pictus*. *Finis Orbis picti* (fig. 35) is the symbolic equivalent of a cosmic circle which in its details expresses the cycle of life, such as the caterpillar's metamorphosis into butterfly, or the various stages of the tadpole. Life is threatened by death; the lizard is catching a fly, the spider, having cast its net, is awaiting its prey. This page is the counterpart to the first page where a sleeping draughtsman, quill in hand, is encircled by the various motifs of his "orbis pictus."

For Kubin, who believes that the world is "Einbildungskraft," the *Orbis Pictus* is a structural symbol for the cyclical reiteration of a theme. The title page is just one version of a great number of variations on the theme of a passive consciousness versus an active unconscious mind. An earlier variation is the drawing *Die Geister des Weins* (fig. 37). Here the cyclical parade of visions is born from the dionysian intoxication brought on by alcohol. It represents the double nature of the artist as creator on the one hand and as receptacle for visionary input from an imaginary world on the other. The duality of passive and active participation in the creative process is structurally represented in the motif of the artist as voyeur. The narrator in *Die andere Seite* is participant and voyeur in one. He plays the simultaneous role of figuring in and observing Patera's dream. The drawing *Groteske* (fig. 38) dating from the time of the novel, confirms this structure. Patera, encircled by his creations, is seen as a double vision of saturnian strength and emaciated fatigue while the artist as voyeur looks on.

The structure of cyclical relatedness in an unrelated world conforms to content and structure of the dream. Kubin incorporates these structures into his graphic and written work. The written dream, however, is somewhat of a paradox, since Freud believed that in the dream all of the linguistic instruments of subtle thought are dropped and abstract terms

are taken back to the concrete.* As to cyclical structure, Hofstätter explains Freud's discovery that the dream reveals its symbolic content in a hierarchical structure of several phases: "Freud spricht von Traumreihen einer Nacht, in welcher das somatische Bedürfnis sich einen fortschreitend deutlicheren Ausdruck erzwingt, und er weist vor allem auf das häufige Vorkommen einer Kombination von Vortraum und Haupttraum hin (124)." Kubin reflects on his relationship to the dream in his essay "Über mein Traumerleben" (*Werkstatt* 7). When he says, "viele meiner Zeichnungen versuchen, meine Träume festzuhalten," he is talking about a direct presentation of his visual dream experience. This attempt was not entirely gratifying, as he explains:

Beim Erwachen bleiben oft Spuren davon im Gedächtnis haften; diese Trümmer und Fetzen sind dann alles, woran man sich halten kann. Betrachten wir den Traum als Bild; so wie er komponiert, so wollte ich wissend als Künstler zeichnen und fand erst größere Befriedigung, als ich mich entschloß, die zart auftauchenden Fragmente so zusammenzufügen, daß sie ein Ganzes ergaben. Die kaum bestimmbareren Gesetze wurden nun meiner dem Tag abgewandten vertieften Sinnlichkeit immer fühlbarer und faßbarer und endlich Mittel zur Darstellung. (7)

Kubin is searching for methods and structures to signify the equivalence of the dream. He comes to the conclusion that the dream is inherent in all of reality and in all of life. In Kubin's *Frühwerk*, Brockhaus discusses Kubin's early attempt to recreate the symbolic content of the dream in *Jede Nacht besucht uns ein Traum* (fig. 39):

Kubin interpretiert das Traumbild als eine besondere Form der psychischen Bedrohung: in der weiblichen Figur symbolisiert er erotische Traum Inhalte, in dem verbundenen Kopf die Ausschaltung des Verstandes beim Träumen, durch die Schattengestalt der Wolke die Unheimlichkeit und durch die Gliedmaßen, die wie Sensen über die Grashalme "mähen", den Alptraum als Bedrohung. (278)

The veiling of the head concretely demonstrates the Freudian position on the abolition of thought and linguistic function in the dream. In the drawing *Nachtmotten* (fig. 40), Avenarius perceives Kubin's desire to represent the composition of the dream, "so wie er komponiert":

Keiner von uns hat dergleichen je im Wachen gesehn. Aber wohl ein jeder hat Ähnliches schon geträumt - und trotzdem: gemalt oder gezeichnet worden ist es schwerlich schon je. Das Wegflöschchen der Ferne, wie oft im Traum; das Hinschweben, das oft ein Hinfließen ist, wie oft im Traum; alles verschwommen, wie oft im Traum; *eine* Einzelheit aber scharf und grausig unheimlich, wie gleichfalls oft im Traum: die krallige Knochenhand; dazu der eulenartige Vogel, dessen Flügel so groß und so teuflischmächtig sind. Ja, das zeigt einer jener

* This thought is quoted under "dreams," *Encyclopedia Britannica: Macropaedia*. 1981.

Beängstigungs-Träume, in denen wir rings Entsetzliches fühlen, ohne es recht zu sehn. (*Frühwerk* 39)

Kubin recognizes that the visuality of the dream is a personal experience that cannot be duplicated in a picture. Calling his dream novel "ein phantastischer Roman" means that the abstractions of the fantastic are to be shared while the visions remain private.

If Kubin wanted to purge himself of his early work, he could hardly find a better device to do so, than to frame, and thus contain, his early visions in the form of a dream and thereby draw the dividing line between a conscious and an unconscious self. Moreover, where Kubin was evidently dissatisfied with his personal presentation of the dream, he now achieves a separation of subject and object by placing the narrator into someone else's dream. Kubin's brother-in-law, O.A.H. Schmitz declares this perspective to be the key to an understanding of *Die andere Seite*:

So offenbart sich allmählich das Traumreich, das nichts anderes ist als der Traum Pateras, der schlafend als "der Herr" in seinem Palast mitten in der Hauptstadt des Landes, Perle, liegt. Alle Bürger sind daher *seine* Traumgestalten, unter denen er selbst bisweilen in Verummung, z.B. als Laternenanzünder oder als alte Bettlerin auftaucht. Nun aber wird dies alles geschildert aus dem Gesichtswinkel einer dieser Traumfiguren, des in den Traum eines andern, Allmächtigen geratenen Erzählers. (122-23)

It was O.A.H. Schmitz who gave Kubin's novel its title. He understood Kubin's creative genius as one torn between a world of appearances and a world of the unknown. *Die andere Seite* stands at the threshold of these two worlds. Where they meet, in the dream, is where ambiguities arise, where everyday life becomes suspicious of its surreal counterpart. Neither word nor picture can become the full measure of this unconscious side of life. Only the incongruity or ambiguity between word and image, or image and idea, can approximate the uncertainties and the elusive quality of a dream or unconscious world. The clipped language of reportage used by Kubin, and later Kafka, to narrate the most absurd and incomprehensible events creates the necessary distance to assess the work as object of inquiry rather than object of empathy, and to assimilate it into personal experience.

"Das Traumreich ist da (s.p. 39)," announces Kubin in an early sketchbook. A preliminary fragment of *Die andere Seite* refers to the specific date of 1899, the same year that Freud's *Traumdeutung* was published. Gabriele Brandstetter recognizes that there was a general tendency at the time to turn to the darker unconscious side of life and that Kubin specifically was fascinated by the psychic sensations. She is, however, less interested in *what* the motifs are that Kubin gains from his dreams than *how* he uses the inherent laws of the dream for his creative work. This effort she sees as an anticipation of Surrealism. She explains her theory as follows:

Als begriffliches Instrumentarium zur Untersuchung dieser Kompositionsprinzipien bieten sich die Termini aus Freuds Traumdeutung (die Kubin kannte) an, d. h. "Verschiebung" und "Verdichtung" als die zentralen Elemente der "Traumarbeit", die (im Traum) den Zweck haben, durch Umformung des latenten in den manifesten Traum-Inhalt diesen die Zensur (des Bewußtseins) passieren zu lassen. Auf Literatur übertragen hieße das: Der Autor übernimmt die Rolle der schöpferischen Traumarbeit, indem er mittels Bedeutungs-Verschiebung und sprachlicher Verdichtung - also einer rhetorischen und ästhetischen Technik - seinen Stoff in einem poetischen Verfahren bearbeitet. Die Frage für den Interpreten lautet dabei: Wie sieht Kubins Hieroglyphik des Unbewußten aus, welcher Mittel kompositorischer De- und Re-Montage bedient er sich bei seiner Untergangsdramaturgie in der *Anderen Seite*? (258)

The terms Brandstetter uses to describe the defense mechanisms of the unconscious mind, namely displacement and condensation, have been appropriated for literature by modern critical methods:

The linguist Roman Jakobson has . . . felt justified in correlating the unconscious mechanisms described by Freud and the rhetorical procedures of metaphor and metonymy, which he holds to be the two fundamental poles of all language; he thus brings displacement together with metonymy, in which association is based upon contiguity, while he sees symbolism as corresponding to the metaphoric dimension which is governed by the law of association by similarity. Jacques Lacan has taken up these suggestions and developed them, assimilating displacement to metonymy and condensation to metaphor; for Lacan, human desire is structured fundamentally by the laws of the unconscious, and its nature is metonymic *par excellence*. (Laplanche 123)

Kubin's novel contains an excellent example of dream composition in the chapter, "Die Verwirrung des Traumes" (fig. 41). Central in and to the work, it is a dream encapsuled in a dream. Its illustration and narration are a metonym to Kubin's work as a whole. The dynamics of pictorial and verbal languages interpenetrate in exemplary fashion in this dream passage. The narrator sees himself in the dream picture: "Ich sah mich selbst am Flusse stehen" From this comment and from the frontispiece of the book (fig. 42), we recognize Kubin. Lippuner explains the conventions:

Die äußere Erscheinung des Erzählers bleibt durch den ganzen Roman hindurch erhalten. Dies belegen die Illustrationen, die ihn im Kaffeehaus und in der Traumdarstellung zeigen. Zylinder und schwarzer Gehrock sowie Spazierstock gehören zum Künstler der 60er Jahre des 19. Jahrhunderts, wie etwa noch Porträts von Edouard Manet bezeugen. Diese Tracht ist also wiederum ein bildkünstlerisches Motiv. (101)

The narrator, here as voyeur, looks at a scene of natural yet incongruous situations. Naturalistic permutations (s.p. 156) pertain to the catching of fish in the air, the

disappearance of the hogs in the mouse-hole and the clocks congregating on the lawn. These and other such naturalistic permutations are picked up in the narration where they coincide with the transmutations.

The narrator/voyeur is the passive observer of a rapidly-changing series of pictures. The mechanics of the verbal and visual depictions are metonymic. They are contiguous images that relate to each other through stylistic devices. The insensitive and passive reporting of the narrator does not betray any kind of interpretive emotional involvement.

A good example of metonymic interaction between the verbal and the pictorial dream episode is the depiction of the fisherman sitting on a branch of the bare tree. The figure has the characteristics of a grasshopper. Neither metaphor nor simile but a very simple metonymic device of describing his clothes, "ein in grünes weiches Leder gekleideter Mann . . ." suggests this interpretation.

When taken out of context, clearly this passage and its illustration demonstrate the metonymic function of its structure. Because of its powerful faculties in stimulating the fantasy of the reader/viewer towards further dream-like associations, it is an example of the displacement theory in the psychology of dreams.

Its metaphoric function in terms of condensation comes into play with contextual interpretation. Here the dream within a dream becomes the matrix of the Kubinesque. It occupies a central position in the novel, placed at the end of the description of daily life in Perle and before the beginning of the apocalyptic events. That the illustration lacks center as well as vanishing point is Kubin's artistic device to present the dispersive nature of dream images. Seen as a whole, though, this passage gathers upon itself a multitude of Kubinesque inventions and symbols. It is an extract and time compression in the light of the rest of life in Perle, as noted by Brandstetter:

Durch die eminente Dynamik der wie mit dem Zeitraffer aufgenommenen Vorgänge gewinnt dieser Traum den Charakter eines Extraktes gegenüber der Rahmensituation des Lebens im Traumstaat und ist so eine Vorwegnahme des rasenden Tempos seines endgültigen Zusammenbruchs. (258-59)

Structurally, the dream passage thus has the symbolic function of illustrating the concept of condensation. For the dreamer's compression of time and space Kubin borrows a motif from Brentano's "Siebenmeilenstiefel." The left leg of Kubin's narrator stretches so far that he can reach the other shore, a move that changes his role from spectator to participant. The most literal motif of time gathering ("Zeitraffung") is performed by the clocks from all walks of life - now equipped with legs, they congregate like a swarm of turtles on the

lawn. Brandstetter also comments on the metonymic aspect of Kubin's language in relationship to his images:

Was in diesem Traum zunächst als reine Bilder-Addition, als eine Dramatisierung eines gezeichneten Bildes scheinen konnte, führt bei genauerer Betrachtung weit darüber hinaus. Souveräne Komposition, Sparsamkeit und Konzentration der sprachlichen Mittel haben daran einen größeren Anteil als die spezifisch-poetische Evokation einer fiktiven Erzähl-Realität: Kubin entscheidet sich nicht für eine metaphorische Sprechweise. Das bedeutet aber nicht, daß seine Sprache verdichtender Bildkraft entbehre; doch schöpft sie ihre Plastizität nicht daraus, daß sie mittels sprachimmanenter, poetisch-metaphorischer Kombinatorik Traum- und Phantasiewelten konstituiert. Kubins erzählerischer Darstellungsstil trägt nichts von Symbolhaftigkeit an sich; gerade da, wo sie am plastischsten und bildgesättigsten ist, verweist seine Sprache weder auf sich selbst als Medium noch auf anderes, jenseits des Bezeichneten Liegendes. Das scheinbar so selbstverständliche und deckungsgleiche Zusammenfallen von Zeichen und Bezeichnetem ist es gerade, was seiner Traum-Darstellung den phantastischen Charakter gibt. Denn mit größter Selbstverständlichkeit wird ähnlich der verhüllenden Strichtechnik von Kubins zugehöriger Illustration - das Umkippen oder der lautlose Übergang inkompatibler Realitätsbereiche eingeleitet. (261)

Kubin claims that his novel was written at a time when he felt a powerful creative impulse, yet he was unable to draw. One must assume, therefore, that he would have preferred to draw and that the images existed in his mind in the form of pictures. "Ich liebe . . . von den Künstlern eigentlich auch nur die, die aus dem Kopf zeichnen (221)," said Kubin to Piper. What Brandstetter recognizes as simultaneity of the sign and the signified in Kubin's language, therefore, is due to the fact that the sign was already in Kubin's mind and merely had to be described. His novel is also a way of drawing his early work and his private signs, so to speak, into a structural simultaneity which is based on a central theme, namely Patera's dream. Kubin's *Orbis Pictus* and other cyclical works such as *Totentanz*, *Heimliche Welt*, *Sansara*, have similar structures of orbiting a central theme. Since the personal dream is, in Kubin's theory, merely a fragment of a universal dream his cyclical structures have a metonymic relationship to the kind of whole he imagines to be a "Weltentraum":

Ich stelle mir den Weltentraum als allumfassend, als überall verbreitet vor und jedwedes vereinzelte Tun und Erleiden mit einbeziehend. Die unbeschreiblichen seelischen Schauer folgen sich unfassbar und hintergrundsvoll. Es lassen sich stets neue Ähnlichkeiten wie auch magnetische Gegensätze der schlafenden wie wachenden Seite feststellen. Das wichtigste bleibt dabei, daß man das Urgefühl nicht verliert: *alles Erlebbare wird ausschließlich als ein persönliches erlebt.* (Werkstatt 8)

His efforts to duplicate the perception of fragmentation in his work relates to his anxiety over the loss of the whole. The arm, reaching for Kubin's pen (fig. 1), for instance, is a

dismembered fragment representing such a loss. Symbolic meaning is a way of reattaching the part to the whole by connecting it to a universal essence. The personal fragment is connected to a universal structure and therefore is a universal sign in the artist's personal myth. An increasing awareness of the demythologizing process caused by scientific discoveries created fears of a diffusion of reality into meaningless facts. Rasch explains this fear as prevalent among poets around 1900:

Die Dichtung stiftet den verlorenen Zusammenhang zwischen den isolierten Erscheinungen neu, oder anders gesagt: sie macht die realen Einzeldinge zu Symbolen eines Universalen.... Wenn alle Wirklichkeit in neutrale bedeutungslose Einzelheiten zu zerfallen droht, so kann auch jedes Stück dieser Realität dichterisch mit Bedeutung erfüllt werden. Daher gelten jetzt nicht mehr die herkömmlichen, bevorzugten Gegenstände als poetisch, sondern schlechthin alles kann Symbol werden. (11)

By symbolizing the fragment, the artists of around 1900 create a subtext of related wholeness. A perceived simultaneity in the unrelated episodes of an *Orbis Pictus* or a collection of essays proposing to synthesize the fragments of a double talent, are all part of a unity-seeking process. Kubin's idea of "Traumfetzen" as fragments of a "Weltentraum" is symbolized in the figure of Patera, whose mysterious power is felt throughout the collected fragments of a decaying world. The act of collecting fragments and composing them into a whole can hardly find a better paradigm than Kubin's *Die andere Seite*. Dubious fragments of European origin are carried into the symbolic web of a dream State where Patera resides as a central figure, wielding a regressive power tantamount to that of the spider (s.p. 40). Patera captures his prey. Disentanglement from his network of influence is no longer possible. The degenerative process of a hermetic world ends in demise. While this structure of a fictional world is surely meant to symbolize a world view of the period, it is as much an act of artistic irony. Structurally, it demonstrates the artist's license to compose and decompose a fictional world. He can create a system of symbols, which in Kubin's case draws on another system of symbols, that of his early drawings. In his work the artist can demonstrate effectively that fragments from other systems can be assembled to create a fictional order of interrelationships. Perhaps it was this willful act of composing and decomposing a fictional order that attracted Kafka to Kubin's work.

For the double-talented artist, artistic reality consists of an additional layering of structure, similar to the one proposed by Kubin in the search for the "I," where there was always another lurking in the shadow of the one that had been found. In the work of double talents a so-called fictional whole in one medium might turn out to be merely a fragment of something lurking in another medium.

Line - Herzmanovsky

Unlike Kubin, Herzmanovsky did not provide extensive documentation of his artistic intent. Therefore the interaction of word and image in the work itself must serve this purpose. My discussion of implements dealt with some of the characteristics of the pencil and its effect on the line. Pen and ink were found to have a more permanent quality than the pencil. The traits inherent in the pen (as quill, reed or steel pen) allow transmission of a greater range of feeling through the tip of the instrument, as noted by Kubin (s. p. 16). The pencil line, lacking the innate flexibility of the pen stroke, conveys feeling through context rather than by the characteristics of its stroke. In conjunction with the pencil as implement, I pointed out that Herzmanovsky likes to create this context with an inflected pencil line. Inflection is conducive to an uninterrupted flow of creativity and a search for structure. In the sketchy mode of a pencil drawing, ideas and impressions can be quickly recorded.

In general, Herzmanovsky's line is curvilinear. Questions about its meaning arise from a number of aesthetic forms related either to extrinsic or intrinsic reference points. Significant observations about the various forces generated by a line have been made by Paul Klee (fig. 43). He differentiates between the static and the dynamic line. The dynamically-free line is subdivided into one of self-propelled power - the straight and diagonal - and into the curved line that tries to overcome gravity by the power of its sweep (*Schwungkraft*). He associates the first with an otherworldly realm of weightlessness, while the second exercises its dynamic power in spite of a gravity-controlled earthly existence. Theoretically, this analysis applies to both Kubin and Herzmanovsky; to Kubin, because of his desire to have his art capture visions from an inner or otherworldly realm of life and to Herzmanovsky, because his art, for all its abstruse folly, is always a reality based on unreality.

Such intrinsic means of reading the dominant feature of a line co-exist with a number of extrinsic concurrences. Reading the line of the double-talented artist serves to establish an aesthetic relationship between the two media. By extracting prominent elements from them, one hopes to recognize unique traits that can then be read as private signs or codes.

An interesting example of transmutation from extrinsic material to intrinsic symbolic code can be observed in the arabesque. Of Roman origin, the arabesque was perfected in Islamic art which forbade animal and human forms. Therefore it was employed strictly for

decorative purposes. The arabesque made its way through history in contrast to classical art and found its great revival in the serpentine line of Art Nouveau and *Jugendstil*. The history of the arabesque is in direct relationship to that which matters in Herzmanovsky's writing and drawing. He mourns the sunken splendor of his Byzantine heritage and tries to revive it (fig. 44). He imagines the islands on the Dalmatian coast to be the last trace of ancient glory:

Nirgends spürt man das Verglühn Venedigs, ja, des antiken Rom und der Turbanzeit so stark wie hier . . . denn so waren die Schicksale der Zeit zwischen dem Tode von Byzanz und dem wogenden Prunkreigen der barocke, die das sinnverwirrende Märchenschloß ihrer Schönheit fast zu den Göttern emportzuträumen schien. (*Rout* 7)

It is noteworthy that Herzmanovsky's backward glance is directed at exactly those periods when the arabesque had flourished - Hellenism, Roman antiquity, Byzantium, the Gothic, Baroque, Rococo and Biedermeier. Herzmanovsky lived through a period of *Jugendstil*, but he cannot be said to represent it; nevertheless it is useful to examine the influence of *Jugendstil* on him. In this movement, the arabesque is no longer excessive or superfluous decor, but is felt to be a line that connects life in all its manifestations. The ornament thus becomes a symbol of life. Hofstätter sees it as an integral part of a new structure sought by *Jugendstil* and Expressionism:

Ziel der Flächengestaltung ist letztlich das Ornament. Das Ornament will in diesem Sinne aber nicht als decorative Zierform verstanden werden, sondern als Gegenpol zur Nachahmung, als Symbol des seiner Eigenart bewussten Ichs. (108)

The serpentine line is explained by Rasch as a symbol of the stream of life that can be found in all forms of natural existence:

Die bewegte, geschlängelte Linie, in der Fläche schwingend, ist oft von vegetativen Formen, von Stengeln und Ranken hergeleitet, aber sie hat doch einen viel weiteren Geltungsbereich als den "floralen", sie gilt universal für das Organische, das sich als wachstümliches Leben in irregulären, schwellenden und sich biegender, nicht geradlinig- rechtwinkligen Gebilden entfaltet. Das tut es auch im animalischen Bereich, im Tierkörper, im Schwanenhals, im Schlangenleib, im Haar. Doch auch im Anorganisch-Elementaren erscheint die Wellenlinie: im bewegten Meer, vor allem in der Kurve des Ufersaums, in den Konturen der Hügel und Berge, in Gesteinsformen, im Flußlauf. Das Ornament nimmt solche Formen auf, aber nie auf naturalistische Art, sondern stets in prägnanter Umbildung, auf die Fläche projiziert, verwandelt, - "stilisiert", wie man sagte. Das ist entscheidend. Denn es geht dem Jugendstil-künstler nicht darum, nun gerade Tulpenstengel oder Birkenzweige, Haar, Schlangenleiber oder Wellen anzubringen. Vielmehr geht es ihm um das im Tulpenstengel oder im Schlangenleib sich fließend bewegende Leben selbst, um jene Lebensströmung, die in allen Erscheinungen die eine und gleiche ist. (217)

This all-pervasive stream of life was a philosophical concept of the time. Kubin's notion of a world dream as an underlying structure to individual episodes of dreaming is part of the same stream of life. Rasch explains how artists reacted to this concept:

Für die Welterfahrung der um 1860 geborenen Generation war das Einzelding eine Konfiguration, eine Verdichtung des einen und immer gleichen "Lebensstromes", der unsichtbaren Kräfte, die sich in Gegenständen manifestieren. Die Kräfte sind nicht sichtbar, der Lebensstrom selbst ist nicht anschaulich. Die Malerei aber versucht, die Dinge so zu geben, daß dieser Zusammenhang fühlbar, die Sonderung der Einzeldinge zurückgenommen wird. Eines der entscheidenden Mittel dazu ist die Reduktion oder Tilgung der raumverdrängenden Körperlichkeit der Dinge, ihre Transposition in die reine Fläche. (192)

These quotations are not included to categorize Herzmanovsky as a representative of *Jugendstil* art, but (and in spite of other influences still to be noted), the powerful schools of thought during this time should duly be recognized if they appear in his work. For it is precisely in Herzmanovsky's work that one detects that the arabesque is no longer an inactive line of ornament, but an active line of symbolic life. Rasch describes the serpentine line as a cipher of life and thus emphasizes the expressive power of the arabesque in its new function: "Die reine Fläche . . . wird . . . mit expressiven Linien bedeckt, die . . . die Neigung haben, sich von der Funktion der Gegenstandsbezeichnung zu lösen und als Arabesken einen Selbstwert, einen Ausdruckswert gewinnen (213)."

As a line of expressive power, the arabesque transmutes what would ordinarily be merely decorative, namely the ornament or architectural motif. This is another example of the motif becoming a private sign in its transformation from an extrinsic instance of reference to an intrinsic code of cross-references. Architectural motifs reflect Herzmanovsky's professional training. They also refer to historic conventions. As such, they are readily recognizable. However, in juxtaposition with the intrinsic function of line, they belong to the system of aesthetic forms and their symbolic meaning.

As an element of surface structure and motif, the arabesque appears in many drawings in the form of architectural ornament or pedestal. In *Die Fahrt ins Wunderland* (fig. 45), it appears as a maze for frolicking dogs, or perhaps a sculptured garden. In the center of *Evoë* (fig. 46), a lady is sitting on an ornamental pedestal, and in the lower left, the margin is cut by an ornamental fragment of architecture. *Bürgerliches Weltenrad* (fig. 47) has similar architectural constructions.

Repetitions of the same or similar motifs create stratified meanings where the motif no longer stands as an isolated instance of extrinsic reference but becomes part of a system or code. This code constitutes a system of aesthetic forms that symbolize an attitude about

life. Hofstätter suggests the arabesque to symbolize a Weltanschauung: "Die Arabeske wird zu einer Form des Welterlebens (112)." He also explains how this happens:

Im Kontrast zur axialen Bildordnung steht die arabeskenhafte oder 'ondulierende' Rythmisierung der Bildfläche Die biegsamen, schlauchhaften Körper sind Symbole eben der körperlosen Geistkräfte und die Serpentinaen, denen alle Bewegung eingebunden wird, versinnbildlichen den 'Strom des Lebens' oder den 'Wirbelwind der Liebenden'. Die Einzelseele bleibt eingebunden in die grossen Zusammenhänge des Daseins, die wie Kraftlinien den Bildaufbau bestimmen. Der ornamentale Rythmus bedeutet also nicht Dekoration, sondern Durchdringung allen Geschehens mit einer geistigen Ordnung. (112)

It is not my intention to interpret Herzmanovsky's work according to Hofstätter's theories on Symbolism and *Jugendstil*, but they provide valuable insights into the meaning of the line. In the drawing *Himmelserscheinungen* (fig. 48), for instance, hose-like (schlauchhafte) bodies hover above an architectural pedestal, and the undulating or arabesque rhythms of life, as described by Hofstätter, are directly expressed in *Dvorak: Slawische Tänze* (fig. 49).

The arabesque's function as a line representing life can perhaps be best understood in those instances where ornament and life can no longer be clearly delineated, as in Herzmanovsky's drawing *Deutung* (fig. 50). The arabesque is the dominant line in this drawing. Serpentine ribbons encircle the figure on the left. In the center is an enigmatic figure that cannot be named. What at first glance appears to be a sculptural ornament on a pedestal turns out to be a hybrid creature of architectural motif and living phallic symbol. The hat, the eye, and the feather are further clues for an interpretation of symbolic meaning. Ultimately, it is the line, however, that transforms the object from symbol to private sign. The motif carries the signs of extrinsic conventions, but the line creates the forms of intrinsic signification. The animated line transforms the architectural motif to living ornament. Herzmanovsky's fantasy provides the living element to be borrowed from the biosphere of the animal world as in *Professoren* (fig. 5), or from the biosphere of human forms, as for example the statuesque figure in *Kundalini-Feuer* (fig. 51).

The line is functional when it depicts extrinsic motifs such as the architecture in the drawing *Die Cholera 1831* (fig. 52). It is symbolic when objects represent an idea rather than reality. Rasch explains this difference:

Der Verzicht auf Details, auf die Imitatio des Zufällig-Individuellen dient der Entwertung des einzelnen Gegenstandes. Er wird zum Zeichen, indem er entindividualisiert, entwirklicht wird. Im praktischen Leben nehmen wir die Dinge als letzte Wirklichkeit, aber im Zustand der "extase" erfährt der Mensch sich selbst und alle Dinge als Zeichen. (199)

Herzmanovsky achieves this withdrawal from reality in a number of ways. Outside of Herzmanovsky's world the serpentine line, in its ornamental flatness, was a symbol of the interrelatedness and interwovenness of life. For Herzmanovsky, this line becomes a line of gesture, an animated arabesque. He removes it further from reality so that it no longer symbolizes life but merely an illusion of life. The frontality of his compositions produce theatrical, stage-like effects. The transparency of this surface structure suggests illusion.

There are times when reality is too painful to be imitated, as it may have been for Herzmanovsky. History has shown that happy times produce art that imitates reality, and disturbed times produce art that distorts it. Distortions can cover a painful truth. The distorted line stretches and tugs at natural forms to create incongruous representations. Bygone eras can be revived and presented as comedy or farce. They act as a mask to a representation of the present. Instead of expressing his suffering directly, Herzmanovsky removes his art from reality, a world he could no longer identify with, into a world of fantasy. Kubin, who found more direct means to express his anxiety, comments on the fact that Herzmanovsky suffers silently:

Dass Du *sehr* unter den Spannungen der Zeit leidest, das weiß ich ja nicht nur aus Deinen Briefen sondern meine gesamten Kenntnisse des Fritzischen Organismus ließen diesen Schluß kaum vermeiden; Du leidest *mehr wie* ich, entschieden! (179)

When Susanna Kirschl-Goldberg examines the relationship of fiction and reality in Herzmanovsky's work, she finds this note: "Ich habe stets getrachtet, mir einen gesunden Blick für das Irreale zu bewahren," and she assesses the impact on his literary work:

Die Keime zu diesem Aufbrechen des Irrealen im Realen finden sich vielfach schon in den Quellen; sie zu entwickeln, den Wahnsinn im Normalen, das Marionettenhafte - übrigens eine Lieblingsvokabel Herzmanovsky - Orlandos - in Personen und Vorgängen sichtbar zu machen, ist eine durchgehende Tendenz des fiktionalen Anteils seiner schriftstellerischen Arbeit. (61)

Invisible threads connect the unreality of the marionette to a real power behind the scenes. In Herzmanovsky's drawing *Malpertia* (fig. 53), these threads are visible (a direct depiction of the motif). As a transmutation of the motif into aesthetic form, Herzmanovsky's pencil lines are the symbolic form of the illusionistic performance. If the drawings are seen as theater, then invisible threads have to be created by inference for the many instances of a gravity-defying suspension of figures (figs. 4,48). Indeed, it would not be difficult to imagine any one of Herzmanovsky's figures directed by invisible threads. With the suspension of belief in an absolute reality comes a comprehension of

aesthetic form that translates the pencil line into a symbol of the marionette. Such a line also suggests a transparency of form which can be interpreted as a screen that separates the art of fantasy from the real world. The transparency of Herzmanovsky's linear representation reinforces the concept of the object as non-reality. The transparent object has the fleeting quality of the mirage. As explained by Eisenreich (s.p. 91), transparency is an essential quality for Herzmanovsky's historical layering. With the juxtaposition of historical references comes the juxtaposition of aesthetic forms.

Historically, one could also place Herzmanovsky between *Jugendstil* and the later movement of artistic interrelationships named *Cobra*.^{*} Underlying this international movement which centered in northern Europe are the theories of Asger Jorn, a Danish artist. In 1949 he published an article called "Living Ornament." Jorn differentiates between two attitudes towards life which lead to two distinct formal principles, the romantic-spontaneous and the classical-rationalistic. He links these to the differences between Apollo and Dionysus. As a solution to such opposing forces as form and content in art, he offers the arabesque. The arabesque, as natural and spontaneous ornamentation, represents an attitude towards life which he proposes existed during four phases in the history of art, the early Middle Ages, the Gothic, Rococo and *Jugendstil*. (Birtwhistle 102) Herzmanovsky's dithyrambic arabesque is a link between the serpentine line of *Jugendstil* that intertwines life and nature, and the Cobra movement's living ornament. Since it represents neither of these movements, it has a unique life of its own.

The line, representing life, or, in Herzmanovsky's work, the illusion of life, owes much of its characteristic structure to the influence of the theater. The term "commedic" line is justified if one looks at its definition. In the *Triumph of Pierrot*, Martin Green and John Swan suggest that between 1890 and 1930 the modernist imagination in every area of Western culture was captured by the Commedia dell'Arte. They suggest that "commedia moods are characterized by a readiness for reversal, an insecurity about their source, a moral self-doubt - by a sense of artifice of all emotion (xiii)." Historically, they see the commedia as a non-serious means to attack respectable values:

It may have fostered culturally significant entertainment enterprises and inspire in us a genuine aesthetic response. But there remains something nonserious in its intentions, something defiantly frivolous or suddenly crude, which distinguishes it from other forms of protest. (xvi)

^{*} *Cobra* (1948-1951) was an international movement which drew together Danish, Dutch and Belgian artists and writers (Birtwhistle 1)

Green and Swan claim that between 1890 and 1930 the commedia broke away from the world of entertainment and invaded social life as a style. To illustrate this shift from theatrical performance to stylistic penetration of culture, they coined the term "commedic." Green and Swan also point to a parallelism of the "commedic" as expressed in different art forms: literature, painting, dance, music theater and film. Often the "commedic" is merely a subtext to be deduced from remote analogies with the commedia.

In Herzmanovsky the Commedia dell'Arte is so prominent a theme that its transmutation from motif to structural device to stylistic medium could find no better signifier than the adjective "commedic." What, then, does the "commedic" line signify? It means that the arabesque in its function to symbolize life has been removed from this direct relationship with life to the secondary stratification of representing life through artifice and theater. Such a line can depict all of life's fantasies - pageantry, tableaux vivants, the scurrilous and farcical. As a line of gesture, it has a freedom of movement that allows it to break with convention. This freedom is clearly demonstrated in the irreverence for conventional human forms. The drawing *Kundalini-Feuer* (fig. 51) is an example of how aesthetic form rather than imitation dictates the flow of the line. Here we see an arabesque that is being manipulated (das Marionettenhafte) to stage a scene of farcical fantasy. The tall figure on the left is a composite of architectural elements and human features and becomes a living ornament. The torch-bearing figure on the right is the product of the elasticity of line. The mountainous landscape is not so much solid support for the gravity-defying females perched on top, as it is an aesthetic foil to the two figures. In the original drawing, this parallel play of forms is enhanced by color: a red from the figure on the left passing through the flame to the female figures on the right; a mixture of blues and purples echoing the arabesque from the torch carrier to the mountain.

A feeling of joy in its own creative overflow is conveyed by the line of repetitive forms. It is a dithyrambic line of ecstasy that revels in a reflection of itself. This gemini performance of the line becomes a structural element, as in *Eurhythmie II* (fig. 54) where the yellow and green figures on the left dance under one hat while the two center figures share one collar. *Bürgerliches Weltenrad* (fig. 47), *Siziliens Wappen* (fig. 55) and *Dvorak: Slawische Tänze* (fig. 49) all share the idea of an infinite line of gesture. The perpetual movement of the dance is suggested by a three-legged performance. The extra leg creates a carousel of animation suggesting the power of movement. In *Bürgerliches Weltenrad* (fig. 47), three upper bodies share three legs, an incongruity of natural forms. The circularity of the figures is repeated in the architectural forms on the bottom left and in the music-box pedestal of the figurine in the center. Also the green of the architectural platform repeats itself in the circular figure.

Dvorak: Slawische Tänze (fig. 49) is a farcical performance set in a fantasy landscape. The musician's trumpet is a weapon directed at the female's loins, a gesture often to be noted in Herzmanovsky's drawings, while the three legs provide the necessary motion to create the swept-up hair. A pair of hands protruding from the earth in the foreground suggests the number seven (Dvorak's seventh dance?).

The best definition of continuous motion can be found in *Siziliens Wappen* (fig. 55). Instead of creating an upper body, the line creates a third leg. The fragmentation calls for imaginary completion in the sense that each pair of legs represents the potential posture of a female body. A circular pedestal supports the sexual performance of the three torch-bearing buttocks. The imaginary lines of gesture run from the flaming torches to the cigar's quest for light (flaming passion).

The most explicit example of an ideistic representation of perpetual motion, instigated by human passion, is the drawing *Lebensrad* (fig. 56). A torch-carrying female stands between two giant wheels, each propelled by a dozen human legs. The axle's secondary image, a dripping penis, further enhances the idea of life-giving motion.

As a line of suggestive gesture, the "commedic" line has in part liberated itself from extrinsic references to become an intrinsic sign of Herzmanovsky's artistic expression. Aesthetic form thus becomes the carrier of meaning, no longer as an isolated instance but an intertextual reference system to be transmitted from one work to another. The line is life and ornament combined. In an intertextual reading, an ornamental arabesque, as in the figure of the *Hussite* (fig. 57), can be interpreted as the third leg of perpetual motion. In the same drawing the long nose pointed at the kneeling female's back is both arabesque and fragmented mask. (For further details on the mask s. pp. 100-09)

The polymorphism of the Herzmanovskian line is an ideistic mode of expression, derived from a number of extrinsic sources, such as earlier periods of ornamental art. As to Herzmanovsky's own period, Rasch states, "Um 1900 verbindet sich allen Zweckformen ein ornamentales System (216)," and he explains further, "... die räumlichen Dinge werden in der Fläche zu Ornamenten ... aber sie werden gleichzeitig mit dieser Entwicklung und vermöge ihrer zu Symbolen (217)." Rasch also interprets the need for this development:

Die Ornamente sind Symbole der Lebenseinheit. Sich mit ihnen zu umgeben, war das tiefste Bedürfnis einer Epoche, in der sich die Menschen der Aufspaltung der Realität in zweckbestimmte Einzeldinge und zusammenhanglose Fakten gegenübersehen, einer Welt der Maschinen und maschinell hergestellten Gegenstände, die in ihrer zweckhaften Funktion vollständig aufgingen. Um sich des verborgenen und immer schwerer in der Wirklichkeit erkennbaren Zusammenhangs aller Dinge zu versichern, umgaben sich die Menschen mit Gegenständen, die ein ornamentales Symbol des

Lebenszusammenhanges an sich trugen oder selbst als ein solches Ornament geformt waren. (219)

Herzmanovsky's search for symbolic meaning in everyday phenomena is documented in his letters to Kubin. "Symbol über Symbol taucht vor mir auf (214)," he writes in 1920 explaining his interpretation of political upheavals. The effort to withdraw from the scene of political upheaval brings the theater to the foreground. Life turns to farce, reality to unreality. The forms of the "commedic" line express this transformation. To convey symbolic meaning, the line must be a motivated sign of double signification. It can be read literally but it is also an interpretative phenomenon. The line translated into invisible threads, those of the marionette, represents the interconnectedness of all forms of life, including objects. The "commedic" line is the symbolic power that connects the work of art to an invisible reality hiding behind the mask.

Also hidden behind the mask of the artwork is its maker. In seeking to unmask him, we can read the same implications in the "commedic" line as we can in the graphological symbol when reading handwriting. It is a private symbol of unique signification. Departures from the norm are the criteria for graphological interpretation. The unique aspects of its aesthetic forms make the Herzmanovskian line a private symbol. Transmutations of these aesthetic forms from the visual into the written work create the intertextual reference system necessary for a reading of the double-talented artist. With this in mind, the hidden code will have to be found in Herzmanovsky's language and structure.

Word - Herzmanovsky

One of the prominent links between Herzmanovsky's writing and his visual art is the arabesque. This linkage manifests itself in a number of ways and illustrates the power of aesthetic forms. There are on the one hand obvious and direct references to the arabesque and on the other the indirect, sometimes hidden instances of the arabesque in style and structure. Specific references to the arabesque line of objects are the most direct manifestations in writing, whereas the hidden components of the arabesque in style or structure are more difficult to recognize. The decorative elements of the arabesque evoke a feeling of ornamental splendor in references to Baroque and Rococo as "Marmorschnitzereien (*Rout* 7), Amoretten, Spruchband (9), das geschweifte Dach, Verzierungen (45), bebänderte Schrifftafel (51), Rosengeranke (212)," etc. Furthermore, the arabesque is a convention of fin de siècle tropes as in "Schwanenfittich (99)" and "schlangenhaft (98)." This convention reappears in forms of movement to animate the Herzmanovskian gesture: "eine bizarre Cavalcade schlängelt sich (56), die Malfilâtre war aus dem Boden emporgezüngelt (130), die seltsam erregende Linie, die sich von der schlanken Hüfte der pagenhaften Graziösen abwärts zum Amorettennestchen der Kniebeuge zog (139), Graf Oilenhoy, der noch immer nicht aufgehört hatte, die Nase wellenförmig zu verkrampfen (141) und der ganz entsetzlich die Nase wellte (179)."

Rasch suggests that tropes convey a deeper meaning, as he notes with respect to the sea and its constant motion:

Der Anblick des Meeres scheint fast die Anschauung des nicht sinnlich wahrnehmbaren Gesamtleses zu ersetzen. Denn das Meer hat eine unübersehbare, grenzenlos scheinende, ins Ungewisse sich verlierende Weite, eine ständige Bewegtheit und den jähren Wechsel von relativer Ruhe und Sturm. Es ist sowohl einladend und schön wie bedrohlich und vernichtend. Vor allem aber bildet das Verhältnis der Welle zum Meer in unvergleichlicher Genauigkeit das Verhältnis des Individuums zur Lebensganzheit ab. Aus der gewissermaßen amorphen Masse des Wassers bilden sich in jedem Augenblick neue Wellen, die aber sofort wieder sich auflösen, in das Ganze zurücksinken. Dieses aber erzeugt sogleich wieder neue Wellen, wie der schöpferische Urgrund neue individuelle, schnell vergängliche Gestalten hervorbringt. (25)

Herzmanovsky created Pomo in *Rout* as an ocean-dependent world -- its discovery, accessibility and demise. Moods are expressed through the arabesque forms of the sea: "Wie ein Riesenspiegel von Saphir blaute die wogende See, beryllfarbig die Säume an den

Küsten, in langen Zügen von schwanenweißen Schaumkronen durchfurcht, . . . Inseln . . . vom Opalgeäder der Brandung eingefäßt (7)." On their excursions residents see "unter sich das donnernde blaue Meer mit frischweißen Schaumkronen. . . [und] unter ihnen rollte die See, schaumgeädert, wie dunkler Marmor (50)." The arabesque play of the ocean wave is an active participant in the comings and goings of Pomo residents. Giekhase is one of the first victims:

Ein plötzlicher Windstoß schlug ihm das Gummivorhemd gegen den Mund, und die See, die schon beim Stimmen der Leyer einen drohenden Ausdruck angenommen hatte, entsandte unerwartet eine Riesenwoge, die schaumgekrönt herangerollt kam und mit zischendem Gischt die Gummizugschuhe des Sängers umspülte.

Der schofel gekleidete Rhapsode machte einen jähen Bocksprung und stürzte hart nieder.

Die glücklicherweise im selben Moment des Weges daherkommenden Herrn Salvator Pakor und Dr. Sexagesimus Knack - letzterer obendrein ein tüchtiger Arzt und Spezialist in Beinbrüchen - sprangen ihm zu Hilfe und richteten den weinenden Greis auf. Seine Brille war zerschmettert, die Leyer verbogen und das Schrecklichste, sein Gebiß von der wütenden See, die sich bekanntlich vor nichts ekelt, verschlungen worden, so daß der bedauernswerte alte Mann nur undeutlich stammeln konnte. (59-60)

The flowing together of life and the sea is unmistakable in the apocalyptic aftermath when Rabenseifner's act magically transforms Howniak into a rock. Baron Zois (s.p. 78) is witness to the scene:

Als er wieder erwachte, sah er ganz deutlich dort, wo früher Howniak gestanden, ein seltsames Felsbild mit schmerzlich verzerrtem Ausdruck in dem Teil, den man als Gesicht ansprechen konnte.

Und seltsam! Aus dem Auge floß unaufhaltsam gleich einem Thränenstrom, ein Salzquell, um nach einigen Schritten Weges sich plätschernd mit dem Meer zu vermählen. (217)

The arabesque as a living line is more than a mere reference to ornament. It sets a mental image, but also takes part in thought by activating the imagination. When Herzmanovsky says, "Jetzt aber verfinstert sich die rosenumrankte Bühne unserer schlichten Erzählung (195)," he could be alluding to a deeper truth hidden behind the theatricality of his "commedic" line; at the same time he reveals that the premise for his narrative is the decorative illusion of the stage. Unwittingly, Herzmanovsky's thinking has been guided by the power of the arabesque line. Redon has recognized the arabesque as a natural and spontaneous stimulant for the imagination:

Arabesken- und Mäanderlinien sind, ohne daß eine genauere Erklärung gegeben werden könnte, der Reflex eines menschlichen Ausdrucks, den die elastische Einbildungskraft in ein Arabeskenspiel verflochten hat; und die Wirkung, die davon

auf den Geist des Betrachters ausgeht, wird ihn, glaube ich, zu Phantasien anregen, deren Bedeutung steigt und fällt mit seiner Empfindsamkeit und seiner Einbildungskraft. (quoted from Hofstätter 112, who uses the Klaus Berger translation)

In many of Herzmanovsky's manuscript pages the text recedes to make room for a free flow of linear drawing. Often it is just a play of arabesque lines (figs. 58,59). This artistic doodling clearly comes first, since the text is fitted around it on the page. Herzmanovsky thus becomes the viewer who falls under the spell of the arabesque. If one thinks of writer's block and the empty page, the double-talented artist may well benefit from such visual incentives. The artistic freedom derived from this exercise is particularly evident when the drawing itself does not relate to the content of the text.

This aesthetic play with form can be noted in the repetitive patterns of similar motifs (figs. 9,60,61). Just as the arabesque twists and turns to achieve a variety of patterns with the same or similar components, so the word can undergo a transformation of phonemes and syllables. Herzmanovsky's playful mood expresses itself in the twisting of words and syllables, verbal atrocities or "Wortgreuel (*Rout* 124)" as he calls them:

Urpapagrosz - Grasuhrpappo - Uhrgraspopo - Grasuhrpopo-
Uhrengroßgras - Grosgrasuhrpopo - Uhrpopograsgros -

Such word play is intended to signal confusion among the socialites of Pomo. The failure to produce the "Urgroßpapa" corresponds to the failure of language to convey meaning. "Man sah sich mit formversuchenden, tonlos wackelnden Mündern an," writes Herzmanovsky, thus demonstrating his conscious concern with language and its conventions. Herzmanovsky creates an atmosphere of uncertainty by imposing his personal forms of unreality onto the real world of social satire:

Denn es war jener abscheuliche, würdelose Zustand eingetreten, dessen Ursache stets die Anwesenheit moralisch verlotterter, grundböser Menschen ist, die sich mit Vorliebe und mit seltenem Geschick in Leichenbegängnisse und in Konzerte einzuschmuggeln wissen, in denen ernste und langstimmige Passionen zur Darbietung und Erbauung gebracht werden. Besonders wenn da ein gezielter Tenor in selbstgefälliger, vorzugsschülerhafter Würde süß und salbungsvoll und in eitlem Lamento etwas erzählt, daß sich zum Beispiel Moses zum Felsen begibt und den Stab erheben will, um nach Wasser zu klopfen . . . da kann das Malheur losgehen. (*Rout* 124)

It is difficult to determine here just what is being satirized, whether it is "böse Menschen" or "langstimmige Passionen." This is precisely the kind of twist that the arabesque displays in turning back upon itself.

Ultimately reality no longer matters. Its transformation into the comic mode of expression is a process where aesthetic forms start to live a life of their own as they communicate across the media. Boundaries of genre, media and mimesis are thus eliminated. Herzmanovsky's dog, for example, after having been stylized and aestheticized (s.p. 116) can wander across the pages in writing and in drawing in order to exemplify a specific world of dogs that operates as a threat to another, also very specific, world of the male (s.pp. 141-48). That Herzmanovsky's world-making is not in any way limited by genre or medium can be established by the fact that these patterns of expression are not isolated instances, but variations of the same form that migrate throughout his oeuvre. A friendly juxtaposition of female and dog, visually captured in *Maskenspiel's* manuscript (fig. 9), threads its way verbally through *Rout am Fliegenden Holländer*. Under the aegis of the seductive singer, Malfilâtre, the dogs pose a constant threat, particularly to those male figures who congregate on the island of Pomo to indulge in their favorite fetish. All kinds of incongruities come into play since the dogs are not of a size or kind to instill fear. Therefore this may well be a character-splitting device that transposes the feminine power onto the dog who then goes after the male to attack and devour him. Multiple references to the dogs as "Bullys, Zwergbulldogen, Möpse, Edelmöpse, Pfnuseln, Pufferln," are Herzmanovsky's variations on a theme of dogs. Furthermore, the dogs put in a variety of costumed appearances in keeping with the theatrical aspect of the comic mode, for instance "die weitbekragten Bullys" (38) or "[die] mit grünen, wappengeschmückten Schabracken costümierten Bullys, die mit froschartig aufgerissenen Mäulern lechsten (60)." The dogs are decked out with ostrich feathers (54) and fancy collars, "Reiherkrausen für die Herren Hunde . . . aus Florenz [von] Italo Bimbinelli & Pompeo Pomocavallo (177)." This is a typical Herzmanovskian reference to names and places, mapping out a reality which is then called into question with the fictional "cavallo" of "Pomo."

A further verbal parallel to Herzmanovsky's playful multiplication of pictorial forms, as exemplified in the manuscript pages (figs. 60,61), can be found in the repetitive patterns of synecdoches. While the marginal doodle on the manuscript page can be an exercise of molding forms into expressive parts, the verbal equivalent is a more formal literary device that is designed to elicit a psychological response similar to the leitmotif effect. When Herzmanovsky writes, "nervös ging der Vollbart auf und ab (104)," cognition takes over to complete the reference from the part to the whole of "Michelangelo III., Freiherr von Zois, genannt Edelstein," as he was first introduced on page 15. The beard takes over as a synecdoche of the man and ultimately carries the psychological burden of expressive behavior. "Der Düsterbebartete (172), der animierte Vollbart (112), den Bart graziös zum

Fächer entfaltet (145), den kohlpechschwarzen Bart gestäubt (182), den tränenschimmernden Bart (183)," these and many other similar references are the outward signal for the inner disposition of the man until, finally, impending disaster paints its mark onto the chosen fragment of representation:

und wie die Masche eines Seidenstrumpfes herabläuft - nicht anders - wurde ein Barthaar ziemlich rasch von der Wurzel immer weiter hinunter eisgrau. (190)

This particular beard thus represents the Baron Zois of Pomo like a variation on a theme. By extension, however, the beard also represents the male in general, and the consequent accretions make it into one of Herzmanovsky's private signs as explained in his personal myth (s.p. 146).

The part takes on a life of its own in the reordering of a world. Reading the part or fragment as a sign is easier when it has been separated from the whole. As a sign, the fragment is a dynamic power that contributes in new ways to a re-creation of the whole. Herzmanovsky, whose many interests include mysticism and the occult, found particular pleasure in the discovery of new meaning through the analysis of the fragment. Restructuring the fragment in its interaction with the verbal and visual sign served his pseudo-scientific theory of syllable analysis in particular. Typical examples of the part as a sign speaking for the whole are Herzmanovsky's references to feminine powers. To his friend Karl Felix Wolff, he writes:

Die Griechen kannten (erst) blos 3 Nymphen die die Atomzertrümmerinnen sind und so das organische aus dem anorganischen durch das ihnen geheiligte Aggregatwesen erzeugen. Ihr hl. Kultgebäck ist:  der Lebkuchen mit drei Mandeln (= Vulven). . . . (29.M.33)

Since Herzmanovsky adds his personal twist to all his observations, it is not surprising that even the occult becomes the victim of the comic mode. The part exerts a dynamic influence of its own on Herzmanovsky's highly personal and esoteric interpretations. In a letter to Kubin he refers to the apocalyptic state of the world and says:

Natürlich bäumt sich der ganze Sozialismus der Welt auf, um hier "Ordnung" zu schaffen. Nützt nichts! Auf dem "bedeutensten" Staatsakt werden die Genien immer wieder die Unterschriften der "Diktatoreffs" mit diesem Zeichen  unwirksam machen.

Intellektualität ist der öde Tod. Das Mädel! Afrodite lebt aber ewig und heute sehen wir, daß das ganze System der Manneswelt auf der Rutsche ist! Samt seinen tristen Religionen bis auf den faden Stiefel Kants. (263)

I am not questioning the validity of Herzmanovsky's ideas since my concern here is with aesthetic form. Essentially, Herzmanovsky's work has three layers of meaning: one,

a surface meaning; another, the hidden meaning and finally the comic twist of his personal interpretation.

Herzmanovsky's preoccupation with esoteric myths makes the interpretation of his works extremely difficult, particularly where one cannot tell whether he is being serious or facetious. To Kubin he writes:

Ich habe viel Übung in "Symbolik" und habe Versuche mit Traumsprache gemacht die sonderbarerweise dieselbe der eleusinischen Mysterien ist. (Silbenaufösungen; liegt auch der "Kala" der hohen heiml. Acht und der Geheimheraldik zu Grund.) Übrigens ein Gebiet, wo Du vor Staunen Kopf stehen wirst. (237)

"Kala"* is the second, or hidden, meaning of a word, story or object. The powers emanating from these hidden meanings play a major role in Herzmanovsky's thought processes. They speak a language which, if not totally accessible, at least can be accounted for in manifestations of aesthetic forms. When in a letter to Felix Wolff, Herzmanovsky mentions "eine zerstörende, lösende Kraft, genau entsprechend der dynamos-Silbe: *ver* (vernichten etc.)" (n.d.), he sets up a signal that reverberates throughout his work. Herzmanovsky is looking back to sunken empires, including the demise of his own, with a mixture of nostalgia and anguish, and so this morsel of a prefix, *ver*, represents a minimum code that can be picked up at any point to convey this feeling of loss. "Ich fange wieder etwas an zu zeichnen," he writes to Kubin:

barocke Mittelmeerstimmungen aus versunkener Zeit, die vielleicht Dir und Schmitz, die ihr ja den verwehten Duft vom vermoderten Hellas, rotblonder Gotik, verwelktem Seidenprunk Italiens und den eingetrockneten Leibstühlen pestkranker Allongeperückenträger kennt und schätzt. (190)

The decadent spirit of this atmosphere with its synaesthetic sensations is codified in the prefix *ver* and echoes in the poetic prose of "*versunken, verweht, vermodert und verwelkt*." Once the sign has been set up for a certain wave-length of perception, the semiotic echo carries forth into other instances of meaning.

"Verfall" and its bitter-sweet nostalgia is the mis-en-scène in *Rout am Fliegenden Holländer*. "Vertäumtes Küstenland, das Verglügen Venedigs" and "die verarmten Treos

* Michael Klein explains Herzmanovsky's interest in "Kala" which means syllable analysis: "Das in den Nächsten Jahren ständig wachsende Interesse an okkulten Namens- und Ortsnamenforschung, an zahlenmystischen Fragen sowie an Deutungsversuchen zur 'Geheimheraldik', zur 'Heraldik in ihrer apokryphen Lesart' ist ein Hinweis auf die zunehmende Bedeutung solcher Ideen und Vorstellungen für das Ehepaar HO, wie sie von Lanz von Liebenfels und den Neutemplern vertreten wurden. Eine der wichtigsten Quellen, zumal für diese frühe Zeit, dürfte das in der Nachlaßbibliothek FHOs erhaltene 2bändige Werk von Guido von List gewesen sein: *Die Ursprache der Ario germanen und ihre Mysteriensprache*. Wien: Guido-von-List-Gesellschaft 1914 (SW Band VII, 1983, 415).

in einem verfallenen venezianischen Prachtbau (7)" create the slowly disintegrating foil to the mysterious whereabouts of vessels lost at sea (verirrt) and a steamer that sails in "traumhafter Verschollenheit."

In addition to the destructive, yet liberating dynamics suggested by Herzmanovsky, the syllable "ver" has a wide range of meanings, but always implies some form of change. It can transmute (verwandeln), mask (verkleiden) or distort (verzerren) reality, it can intensify (vergrößern, verkleinern) and turn things around or upside down (verkehren). This multiple application suggests that a very large and confusing mass of material can be reduced to a tiny fragment of an essential formula. This formula then becomes the code for the climate of unstable appearances in Herzmanovsky's work.

The stability of the sign can also be called into question by depiction in another medium. Herzmanovsky's drawings *Brennende Leidenschaft* (fig. 62) and *Hier paart harmonisch Kraft mit Milde sich* (fig. 63) are examples of Herzmanovsky's concern with the conventions of the verbal sign. *Brennende Leidenschaft* questions the meaning of language (deconstructive attack on figurative speech) by means of graphic representation. Herzmanovsky uses the "Totentanz" motif, a figurative convention from the visual arts, to depict the idea of consuming passion. A grinning and fiddling skeleton waits for the flames to consume a female figure deprived of its ratio (the head), while the dictates of the senses take over. Since a number of Kubin's drawings also deconstruct figurative speech (*Busenfreund, Armbrust*), one may assume that both, Kubin and Herzmanovsky, and perhaps even the double-talented artist in general, derive enjoyment from the game of pitting one medium against the other in a playful attack on convention. The layering of meaning in terms of social convention, culture and its affect on language is particularly strong in literature. Herzmanovsky calls attention to such signs in *Hier paart harmonisch Kraft und Milde sich* (fig. 63) by depicting the literary statement as the visual replica of an old-fashioned street sign, the hand pointing toward its figurative equivalent. A further reference to the literary and linguistic origin of the concept is the bespectacled professor on the right. The harpsichord player, who, if not for Herzmanovsky at least for the viewer, could be a Hanno Buddenbrook, has atrophied into the decadence of a living ornament as his lower half blends into the arabesques of the instrument's decor. The percussion-playing elephant is a further incongruity in size and weight, thus emphasizing the intellectual abstraction of Herzmanovsky's depiction.

The street sign is also a signature tablet for Herzmanovsky who usually dates and signs his drawings with his initials FHO.* The fact that this insignia very often appears in the

* Herzmanovsky started using these initials in 1916 when he added the Orlando to his name.

form of a "Monogramtäfelchen" (fig. 62 and others) reveals a strong sense of identification as was noted earlier in reference to Kubin's emblemata (s.p. 48). Devising ingenious locations for the signature or monogram is a strong northern European tradition, of which Dürer was a master. Herzmanovsky's emblem lays claim to ownership in a number of ways. When the signature appears as a sculptural effect, superimposed upon but not integrated into the drawing, an extra dimension is added to the relationship between the work of art and its maker. This emblem's resemblance to a tombstone suggests a posthumous existence of the work. As the illusory representation of an indelible engraving onto a stone tablet, it belies the impermanence of a pencil drawing. As an "in memoriam" signet, it preserves the identity of the artist. As a sign of special meaning and personal reference, it serves a similar function to that of the heraldic tradition. All of Herzmanovsky's interests seem to focus on traditions of the superimposed verbal and visual sign such as Heraldry, Tarot, Ario-Germanic Mysticism, "Ort- und Namenforschung" and last, but not least, his very own multimedia production. Incorporating a signature into a personal seal is a form of protection and safeguards against abuse from exterior sources. It can also be a mark of exclusivity to identify an inner circle of knowledge such as Herzmanovsky and Kubin profess to have cultivated.

As a private sign, the Herzmanovskian seal codifies a series of conventional fragments (Bildungsfragmente) under the auspices of the comedic mode. This means that he collects fragments of traditions and conventions in order to transform them through personal experimentation with form and media. Half-creatures of humans and animals, and architectural fragments and objects are the products of these experiments in the visual medium. The modifier and common denominator in this process is the decorative element, the arabesque. This process removes the work of art from its mimetic role and establishes a new premise of an aesthetic interplay of forms. That Herzmanovsky enjoys these games is obvious from all of his graphic works. The meandering line gives free reign to the fantasy of the artist.

Language curbs this fantasy somewhat with its pre-ordained conventions and symbols. Nevertheless, Herzmanovsky also attempts to experiment or break with the bounds of the linguistic medium. "What would happen," he must have wondered, "if I change just one letter?" "Gackere" then becomes Flackere" and demands an entirely new context of associations. Clearly, this is no longer a matter of tailoring language to "Sachverhalt," but a game of inventing "Sachverhalt" to play with language. That the newly created context then serves to pit two kinds of social satire against each other is Herzmanovsky's special form of expression, as for instance the

soignierten Sommergäste . . . mit Entsetzen [sahen], wie ums Eck in Doppelreihen eine Anzahl von Vereinen marschierte, in bestimmten Abständen Fahnen tragend, die mit mesquinen Emblemen und Wahlsprüchen bestückt waren. . . .

Dann kam der Sängerbund der Krematoriumsheizer, meist ehemalige Bäckergehilfen, mit dem Motto: FLACKERE! am Banner, während der mit ihnen cartellierte Gesangsverein der Hühnerbrutofenerzeuger jeden Moment seinen Wahlspruch: GACKERE! zum blauen Äther schmetterte. Den Schluß bildete der Verein "Clotilde" in Ausübung ihres Berufes invalid gewordener Closetfrauen. Der strickte und häkelte, ab und zu laut aufsingend, wollene Bidetmützen oder wattierte Gockelhauben für Kindernachtöpfe. Es war alles in allem ein niederdrückendes Bild. (*Rout* 47)

Language for Herzmanovsky delimits not just plot, character and ideas but takes on a life of its own by playing with its own forms. Like the meandering line that wanders across the manuscript pages in a variety of poses, language partakes in the search for expression by meandering through a number of amorphous possibilities before turning back and settling into the conventional form. To put a young actor into the awkward role of having to wrestle with the language is Herzmanovsky's way of adding the comic twist:

O fürchterliches Durchhaus! O mille Bombardement! ich bitte um Vergiftung! ich verganz Gas ... Nein, nein, nein ... O fürstliche Durchlaucht! o mille pardon! ich bitte um Vergebung! ich vergaß ganz!! jetzt ist's richtig wie fehl ich gung als ich gang ... falsch! a, was läuten mer a bisschen: gong, gang, geng, gung ... ging! Richtig, *ging* heißt das dumme Wort! bitte: Ging! ist das nicht zu blöd? also, als ich ... ging ... einher um anzuschäulein was sie haben. (*Rout* 121)

The frequency with which such passages occur suggests that Herzmanovsky does not tailor medium to stoff but rather stoff to medium. Situations and characters are invented to integrate language games into the novel. Language thus appears to be a superimposed artifice, a substance that questions its own meaning. Language, convention and meaning have been undermined ever since Nietzsche's re-evaluation of all values and up to the latest attempt to abolish meaning by deconstructionists. Language as a mask or screen, rather than a solid entity of stable meaning, was questioned by Hofmannsthal in his Lord Chandos letter of 1902:

Es zerfiel mir alles in Teile, die Teile wieder in Teile, und nichts mehr ließ sich mit einem Begriff umspannen. Die einzelnen Worte schwammen um mich; sie gerannen zu Augen, die mich anstarrten und in die ich wieder hineinstarren muß: Wirbel sind sie, in die hinabzusehen mich schwindelt, die sich unaufhaltsam drehen und durch die hindurch man ins Leere kommt. (437-38)

Paradoxically, Hofmannsthal attempts to escape from language while making creative use of it. The same occurs when Herzmanovsky mutilates language and its conventional forms to create a written work. Through this desperate act of escaping language, Hofmannsthal enters a new state of symbolic experience in visual form:

Jeder dieser Gegenstände und die tausend anderen ähnlichen, über die sonst ein Auge mit selbstverständlicher Gleichgültigkeit hinweggleitet, kann für mich plötzlich in irgend einem Moment, den herbeizuführen auf keine Weise in meiner Gewalt steht, ein erhabenes und rührendes Gepräge annehmen, das auszudrücken mir alle Worte zu arm scheinen. (438-39)

The need for such visual, symbolic experience without words could be what prompts Herzmanovsky to fill his manuscript pages with artistic doodles or to embark on a whole series of graphic productions. With paper and pen or pencil to serve both the verbal and the visual, Herzmanovsky achieves instant gratification from whichever experience gains momentary control. An integrated solution to the conflict between the verbal and the visual medium vying for expression was found by both Hofmannsthal and Herzmanovsky in the language, gestures and visual aspects of the theater.

To the theatricality of Herzmanovsky's visual structures a new dimension can be added in terms of the verbal production. Language seems to pose as a structure that one can either penetrate or abandon. The stance outside language is taken up by those figures who stutter or mispronounce. When Howniak speaks of words that rise "wie fatale Gasblasen aus einer Sumpflacke" one cannot help but think of Hofmannsthal's words, "die ihm im Munde wie moderige Pilze zerfielen (436)." Stuttering or other forms of speech defect put the human being outside language and create the stigma that makes him a social misfit. One such figure is Schionatulander Tatterer von Tattertal, "der noch am selben Nachmittag . . . unter mühsam hervorgestoßenen Verwünschungen unter Schielen und ratternden Schnalzlauten [die Insel verließ] (*Rout* 109)."

The failure to achieve an integrated composition of language, as exemplified by the stutterer who tries to enter language forms, is also suggested by those who abandon their language to find a new one. Giekhase, the typical professorial sign (s.p.144), "trat näher:"

Träumend in die Ferne blickend nestelte der Professor eine kleine, messingene Apollolleyer aus einem Wachstuchfutteral, das er unter dem bereits ins Grünliche verschossenen Gehrock trug, und begann wehenden Bartes mit krächzender Stimme zu singen. Es war eine Reihe außerordentlich misstönender Worte, in Hexameter gepreßt. (59)

His wife explains his ambitions:

Giekhase hat mit unsäglichem Fleiß in zwanzigjähriger ununterbrochener Arbeit die Ilias und die Odyssee in eine etwa in Brobdingnag, das jedermann aus Gullivers Reisen kennt, gesprochen hätte worden sein können. . . .

Einsetzlich schwer ist die Sprache! Giekhase hat mit wahrem Bienenfleiß alles Leichtverständliche ausgemerzt und ein Werk geschaffen, das, sprachlich gemessen, weit schwerer ist als die chinesische Schrift. Denken Sie nur einmal: Mein Mann hat siebenhundertsiebenundsiebzig Geschlechter drin vorgesehen, nur

das männliche und weibliche nicht. Er ist so gegen das Laszive. Und 62 Fälle darunter das Minusquamimperfuturinchoativodefectexactum ... wenn Sie sich das vorstellen, haben Sie den ganzen Vormittag vollauf zu tun (Row 59)

Since excess and distortion, bordering on the irrational, is Herzmanovsky's way of expressing social experience, he may be poking fun at more than just the intellectual climate of the academic profession. Language experimentation has been part of literary ambition since Nietzsche and has a way of reappearing in a variety of forms. One thinks of concrete poetry, or perhaps the "Sprachspielgedicht" of an H.C. Artmann. Historically, language theory and criticism was first introduced by Wittgenstein and Mauthner, an interest that resulted in literary experimentation as practiced by Expressionists, Dadaists and Surrealists. To turn to its own medium at a time when Aestheticism and its credo "l'art pour l'art" were in full swing was a novel way for literature to take a new look at its function. It was also a way to escape a troubled social reality. With the creation of a new language, one can no longer communicate in a social environment. Words have lost their meaning and the solution is to fall silent or to communicate in pictures. The schizophrenic activity of hiding an unbearable reality behind the mask of art and at the same time searching for a way to express life-experience is the curse of many artists from the turn of the century to the present. For Herzmanovsky, half of whose adult life took shape under the auspices of the Austro-Hungarian empire, language was a pluralistic phenomenon. Language was the surface structure of what pulsed underneath. Vienna was the cultural hub of a whole empire of ethnic differences and those very deeply-felt differences reach the surface in a system of signs. "Imagologie," a sub-category of comparative literature investigating how literary images about people from other nations are born and received, would find a wealth of material in its work. Images, born from experiences with foreign elements, circulate as stereotypes, judgments and prejudices and often hide specific ideas and ideologies that result in ridicule or threats. For Herzmanovsky, ethnic imagery is a double-edged sword as his verbal attacks are reinforced through the visual medium. From his central position as a Viennese he pokes fun at satellite nations of the empire. He ridicules their language, their inability to speak proper German and their national pride. The island of Pomo is the microcosm for the mixture of dialects and accents. Herzmanovsky collects them all in the hermetic environment of a resort island. Speech patterns are the distinguishing characteristics to be borne like banners. Individuals like Čwečko and Giekhase are signs of ethnic discredit being transformed into images of stereotypical behavior. Čwečko's heavily drawn accent and his groping for "daas riichtige deutsche Wort (85)," becomes a leitmotif. Distorted language identifies the character. Accumulated references make the image stronger as it culminates in Čwečko's recollection of a dialogue with his daughter:

lich habe im Hooteele meiner Nada gesaget: "Es maachet heiß. Briinge Glass Was-ser." Sie es braachte schweigend. Iich es traanke auss. Es mundete frische äußerst. Nooch nie im Ljäbben hat mir Was-ser so geschmäkket gutt. Iich spreche die Warrheit. Nach einiger Zeit sprach iich: "Aanhörre meiner, Nada. Nooch mir briinge so einen Glass Was-ser." Sie kam schweigender. Iich traank, schnaalzette mit der Zunge und rief: "Beim cheiligen Mirko! daas ist Was-ser gutes. Nooch mir briinge so einen Glass voll jenem." Naach einiger Zeit kamme Nada. Aber Glass war leer. "Ungehorsame Toochter", sprach ich, "waarum hasest du keinen Was-ser?" Sie blickete ernst und schnupfete auf, da sie noch immer chat Shtooockschnupfen und es rinnet ihr ein Ohr. "Erzeiger", sprach sie, "iich nicht kohnte schepfen. Dänn, fremder Fraanke sitzt auf Kwähle." (Rout 200)

Of all the ethnic differences that separated the Austro-Hungarian empire into factions, language was of course the most obvious. "Die Czechen," writes Herzmanovsky,

deren Sprache, ohne gegen dieses Volk im geringsten aggressiv oder ungerecht zu sein, wirklich sehr unschön und recht unverwendbar ist, erheben sie in den Himmel, verbieten, wo immer sie sich einfinden, jedes andere Idiom und massakrieren, wenn sie in die Lage kommen, jeden Andersdenkenden erbarmungslos, wie dies ihre ruhmreichen Legionen bewiesen haben. (Rout 64)

To support this view of the Czechoslovakian obsession with language, Herzmanovsky lets Baron Zois explain Giekhase's pathological affliction with a complicated hereditary system derived from the word "Erbtante":

"Beim wackeren Giekhase sehen Sie die Erscheinung des 'Tantensprunges' besonders schön entwickelt. Auch ist er 'Zweckhemmning.' Sie werden gleich hören wieso. "Seine Tante, die ihm das Studium ermöglichte, und von der er die Leibwäsche erbte - lachen Sie nicht! - war eine gewisse Frau Kniakal, also eine Czechin, wie der schöne Name sagt, und zwar vom Stamme 'Krk', dem vornehmsten der drei Grundelemente, aus welchem sich dieses poetische Volk nach: 'Krk', 'Prd' und 'Smrd'. Ein vierter: 'Prsch', ist leider ausgestorben." (Rout 64)

Herzmanovsky is less concerned with the development of plot than with the invention and development of aesthetic forms. These forms are the subtext of his narrative and have their own way of building up strength. Therefore it is the ethnic image and not the plot that is affected when Čwečko explains,

er habe vorhin bloß das gesetzlich neuerdings vorgeschriebene Wort für Klavier, das er Collega Giekhase bekannt zu geben versprach, bei Baron Zois zu treuen Händen deponieren wollen. Es sei in dieser Lesart von einem Gelehrten namens Skrkarka und zwar unweit von Kladrup ersonnen worden, wofür dieser beneidenswerte Geistesriese, eben jener Skrkarka, auch eine Medaille heimgetragen habe, und laute: Prstočklapacilibobrunčtruhlik. (149)

Czechoslovakia is not an isolated target, however, for Herzmanovsky's ethnic attacks. When a new guest arrives from Hungary and registers himself as the one-hundred-year-old Dr. S.M. Eskelesz, Michelangelo Zois, instead of questioning his age, says: "Laß mer ihm die Freud ... Setz mer ihm dafür einen 10%igen Zuschlag ein! Das Alter muß man ehren!" (87)

Dr. Eskelesz, "der Patriarch aus der Metropole der Paprikahendeln, der Patriarch aus dem Lande, wo der Csardas blüht und die Hunnenvanille - der Knofel - traumhafte Wälder bildet (87)," acts out his fetish on Pomo as a musician of ancient music. Letting him get sidetracked by including some Magyar songs gives Herzmanovsky a chance to include his ethnic imagery:

Ainsz und ainsz ist zwai
Dieszesz und noch mancherlei
Lehrt dasz Lehrer seinen Kindern
Um den Dummheit zu vermindern.

Übergetitelt: Dasz technischer Hoch-Schule.

Doch das stimmungsvollste Liedchen lautet:

Schari fährt am Straßenbahn,
Laczy bietet Platz ihr an
Fensterplatz jetzt hat sie
- Tascherl hat der Laczy.

Übergetitelt: Das guter Erziehung. (89)

A letter to Kubin confirms that the literary, ethnic image is backed by rather profound personal prejudices:

Ich bin sehr froh wieder in einem Culturort weilen zu können und begreife nicht was meine arme Tante noch an Budapest festhält. Es ist wirklich die gräßlichste Carricatur einer Stadt die sich denken läßt, die Bevölkerung ein Hohn auf die Menschheit. Da soll mir noch einer auf Italien schimpfen! Es lebe Africa! (22)

The radius of Herzmanovsky's Vienna-centered ethnic imagology does not stop, by any means, with the borders of the Austro-Hungarian empire. His targets incorporate all of Europe and reach as far as America where he sees the embodiment of all evil, only to swing back eventually to his very own Austrian heritage. Graphically expressed, this imagology once again is like an arabesque, the swinging lasso that lashes out and then retracts to its point of origin. Here is the narrator talking to one of the characters:

Wisse! keine hundert Meter von dir tummelt sich der Nachmittagshai, der Vieruhrfisch, der auf seine Mohrenkopf- und Tortelettenpapiere erpicht ist! Ja, laß

dich von ihm verschlingen! das ist das Beste, was du tun kannst! . . . Ha! Du wirst zur Balustrade wanken, um dich hinabzustürzen! Aber vorher winke Skrabaln heran, dem Fisch zu pfeifen, denn er, wenn er dich sieht, schwimmt weg! Um die Zeit mag er kein Fleisch! Wenn der nicht um viere seinen "umgekehrten" Café hat, nachher rauzt er, ja, er ist ein österreichischer Fisch. (18!)

That Austria and its culture (Österreichertum) are at the heart of Herzmanovsky's artistic experience has to be kept in mind for all interpretive efforts. This aspect is as central to his work as Vienna was central at one time to the Austrian empire. Therefore all external signs are symbols of an inner state of mind. To make that point, Herzmanovsky lets Eschenlohe accuse professional historians of having a simplistic view of the Austrian image: "die glauben immer, Österreich ist ein Gamsbart am Hut. Nnein!! Das ist ganz und gar oberflächlich geurteilt. Wir tragen den Gamsbart *innen* (144)." The Austrian hat thus gains significance in the visual medium and exemplifies Herzmanovsky's use of the sign. In addition to its conventional baggage - crammed under one hat so to speak - of Austrian heritage, Herzmanovsky charges it with personal data and thus stratifies its meaning (figs. 50,90).

This charging of the sign with referential reciprocity makes multimedia expression a powerful tool for the artist. While verbal and visual signs could either complement or deconstruct each other's content, Herzmanovsky has also firmly linked them in stylistic behavior. His comedic mode disarms what would otherwise be a verbal attack. His sense of humor is an all-embracing sensation of experience. Could it be that this humor is a jocular disguise for troubling topics like sex, racism, ethnic preferences or political anxiety? Research has shown that humor, in addition to being a way to spur creativity, is also a way of expressing anxiety. Jokes are usually at someone's expense, but they also have a way of bonding human beings since laughter implies a shared attitude. Herzmanovsky ridicules ethnic idiosyncracies and shortcomings afflicting the inhabitants of Pomo. However, gathering them on one island is a symbol of unification. He resurrects an imperial protectorate based on documented sources of ancient Austrian rights. Shortly before his death Herzmanovsky sums up his interpretation of the second part of his Austrian Trilogy:

im zweiten Teil [ist] im goldenen Abendrot der zum Sterben verurteilten Märchenpracht des unvergleichlichen Traumreiches Österreich schon der Hauch okkulten Vorgehens ganz direct spürbar. (273)

That the apocalyptic ending turns to farce is Herzmanovsky's way of hiding his grief for this unbearable loss. If, as philosophy suggests in Herzmanovsky's time, language can never express reality, the unreality of the comedic mode exposes and distorts a troubled

reality while it stimulates creativity in spite of a bleeding heart. When the word fails, the drawing takes over. Together, they form the peculiar world of Herzmanovskian gesture. When Sir Galahad, referring to *Maskenspiel der Genien*, complains about the length of his prose, he (actually a she) suggests the theater as the solution for a reconciliation of his verbal-pictorial conflicts:

Das Werk hat Längen, gefühlshohe Längen, trotz aller seiner Überstürzungen. Sie schreiben eben *noch alles auf*, was ihnen einfällt und es fällt Ihnen sehr viel ein; da dieses heterogene Bunterlei sich für ausgestaltete Personen des epischen Raumes aber nicht eignet, müssen Sie jeden Einfall durch eine, nur dazu kreierte "Maske": "Persona" (von personare!) sprechen lassen, was beim Durchschnittsleser leicht den Eindruck der Bilder- resp. Gedanken-flucht erweckt.

Das ganze wäre eine entzückende Ballett Idee (Zürich, 17.VIII, 1932)

Dr. Hartwich seems to agree with Sir Galahad when he writes: "Das *Maskenspiel der Genien* kenne - und liebe - ich seit Jahren. Aber es wird vielleicht allerhand Arbeit kosten, es mit weiser Hand so zu jäten, daß es die nun einmal übliche Buchform nicht sprengt (24.12.53)."

Conventional form, subservient to the structure of plot, does not apply when words and pictures are no longer means but message. If Herzmanovsky's verbosity is based on a set of signs undergoing constant improvisation it is no longer convention that matters but the *word*.

Structure - Herzmanovsky

The notion of structure as something rigid with a beginning, middle and an end, or a single point perspective, had long succumbed to the experiments of modernism. If stream of consciousness was the new vehicle to explore unknown depths of the unconscious, the same flow of thought could call forth a "stream of pictures" in the double-talented artist. This is the premise for a structural analysis of Herzmanovsky's work since the same pen and paper record this "stream of pictures" in graphics and/or prose. The glance or thought no longer follows a structural path from point A to point B, nor does it come to rest in a predetermined focal point. Instead, it encounters a rapidly changing succession of images, a recording of internal and external pictorial experience. *Maskenspiel der Genien* is such a recording. Words here do not describe reality but pictures. Landscapes and characters appear in the artificial mold of a picture: "das Bild des Hafens von Cythera (II,71); Griechenland als plastisches Gemälde (IV,93); von Hahn als Bildwerk (III,53); Dejanira wie ein Götterbild (IV,33); Cyriak als Goethebild (IV,46); Lallmaier als Bild (IV,102)." Pictorial techniques are the constant reminders of pictures in action: "die Königin, [die] an alles denke und wie geschickt sie heute den Gemahl wegretouchiert habe (I,127); das ungewöhnliche Bild, das vorüberzog . . . [wie] wenn ein Meister des Pinsels [es] festgehalten hätte (II,14)." The mood of the picture sets the tone: "die Gäste sahen vor sich das reizendste Bild entwickeln (I,123); welch grausames Bild steigt da auf (III,29); weg mit dem düsteren Bild! (IV,91)."

In *Maskenspiel* the pictorial mode unifies form and content. As a structural code it determines form by unreeling picture after picture. As a subjective mode of thinking it guides Cyriak, the protagonist: "Cyriak stürmte dem eben gesehenen Bild nach (IV,138) [um] . . . das Bild einzusaugen, das sich ihm darbot (IV,140)." In typical autotelic fashion -- the text or structure writing about itself -- Cyriak experiences a "stream of pictures": "blitzartig durchzuckten sein Hirn abgerissen Bilderfetzen (II,48)." Fragments of pictures from the hidden depths of a former life disrupt the surface layer of pictorial experience, the tapestry of life, as it were:

Ein brennender Schmerz durchzuckte Cyriak. Was hatte dieser Page der Verkündigung für Worte gesprochen ... Mit zarter Hand den Teppich der bunten Bilder der Täuschungen des realen Lebens für einen Augenblick zerrissen, ihm irgend etwas tief im Grunde des Seins der Seele gezeigt - . (II,19)

Rasch singles out the tapestry motif as a symbol of life in fin-de-siècle literature:

Für diese Verflechtung steht der Teppich als Symbol, gleichsam als Strukturmodell der Lebenseinheit. Er begegnet bei George, bei Hofmannsthal und Rilke, aber überaus häufig auch in der Literatur zweiten und dritten Ranges. (23,24)

For Hofmannsthal, the mystery of life lies in the apparent paradox between fragmentation and interconnectedness. For Herzmanovsky's work the symbolic interconnectedness of what appears to be a fragmentary structure determines the composition. On one level it is a synchronic relationship, connecting his visual to his written work, and on another it is diachronic, drawing on a variety of sources. There are three structural devices that dominate Herzmanovsky's composition, the tableau vivant, ekphrasis and the mask, the last representing the illusory character of life. All these will be dealt with separately. Their isolation must be understood, however, as subordinate to a scheme of polymorphism that Herbert Eisenreich calls Herzmanovsky's "überzeitliche Optik (119)." Polymorphic simultaneity manifests itself in many instances of artistic production where a single point perspective, whether historical, visual or literary, no longer applies. Cubism, Surrealism and Montage have all contributed to make this form of expression acceptable. Eisenreich sets up a metaphor to explain Herzmanovsky's historical polymorphism:

Er stapelt die Schichten des Vergangenen, die so genannten Epochen über einander, wie Teller von Glas. Jede dieser an sich durchsichtigen Schichten trägt gewisse Zeichen und Figuren, in jeder hat sich die klare Materie stellenweise verdickt und undurchsichtig verfärbt: das darstellend, was man die wesentlichen Kriterien und Manifestationen einer Epoche nennt. Was nun an Farben und Formen durch den ganzen Stapel hindurch bis oben, bis in die Gegenwart herein sichtbar bleibt sei's aus einer näheren, sei's aus frühester Vergangenheitsschicht, das behandelt Herzmanovsky so, als liege es in einer Ebene, in der einer idealischen Gegenwart; wir könnten uns auch vorstellen, er habe sämtliche Blätter eines historischen Atlases säuberlich ineinander kopiert. Diese Gleichzeitigkeit und Präsenz alles Bedeutenden - in seinem Falle: all dessen, was Österreich bedeutet - bewirkt eine ungeahnte Verdichtung der Wirklichkeit und ermöglicht dem Autor, ein weitaus vollständigeres Bild von seinem Gegenstand zu geben, als wenn er bloß brav archivarisches oder forsch reporterhaft all die großen und kleinen Merkmale und Ausprägungen einer einzigen Epoche, etwa des Biedermeier, zusammengetragen hätte. (119-20)

The interweaving of events into a simultaneity is a structural method in Herzmanovsky's work, but he also picks up the tapestry or carpet motif directly as a fin-de-siècle trope when he talks about "Blumenteppich (*Rout* 52)" and "blumendurchwebten Grasteppich (97)." The combination of trope and compositional method comes to light in the following passage:

Ein buntwolkiger Abend krönte diesen reichen Tag. Das Bild des Parkes ward zur Paraphrase einer kostbaren chinesischen Stickerei, von zärtlich schönen Details belebt. Voll seidiger Pracht süßroter Azaleen, feuerfarbener Lilien und aller Arten von Blumen in allen erdenklichen Tönen. Voll von triumphierenden Geschmeiden von Rosen und Orchideen und schneeweißen Wogen von Phlox und von Glutpflanzen der Canna. Dort war kupfriger Licht- hauch über geschwungene Marmorbänke gegossen, deren eine ein reizendes Mädchenpaar trug. Die eine der schlanken Precieusen war in milchweiße Seide gehüllt, der das zerstreute Licht aus dem Füllhorn der Abendgöttin Töne von Pfirsichblüten verlieh.

Ein Hauch von Topas tuschte weich die reizvolle Plastik ihres Gesichtes in einer schmeichelnden Gegenbeleuchtung.

Neben ihr die Gefährtin in saphirblauer Bluse, tief-enzianblau in den Schatten. Ihre goldenen Locken wehten im sanften Hauch der Adria um ein statuenhaft regelmäßiges Antlitz, dessen Rosenteint von sanfterm Violett überhaucht war. Sie plauderten und wiesen mit spielerischer Grazie zu einer Marmorexedra, der zur Hälfte der Silberspiegel der See, zur Hälfte edler Taxus eine Kulisse bot, schwarzgrün, mit Karmin überstaubt, goldpunktierten Indigo in den Tiefen.

Die Frührenaissance Ferraras liebte es, in Gemälden zu prunken, wie ein solches sich jetzt darbot. In der Mitte, auf leicht überhöhtem Sitz, Großwächter, den Freunde und Bewunderer in malerischer Staffage umgaben. Denn, ob man wollte oder nicht: hier wurde alles zum Bild, nicht von geschmacklosen Regisseuren gestellt, nein, zum zeitlosen Kunstwerk. (*Rout* 119-20)

In this passage there is a triple layer of image-making: first, the analogue to the Chinese embroidery which Herzmanovsky calls a paraphrase. At the same time, it is a paraphrase of either an actual scene or its visual counterpart in Herzmanovsky's imagination. Perhaps the Chinese embroidery is merely the schema or vehicle to capture atmospheric data such as light, color, sound, air and movement. If there were no Chinese embroidery to set up a mental construct, perhaps there would have to be one of Herzmanovsky's own drawings or some other artifact to serve as his model for paraphrase. It seems that the artifice, the artificial mold, comes first only to be paraphrased in a second medium, a counterpoint or semiotic echo so to speak. This correlative play and replay is the prominent structural technique in Herzmanovsky's work. I prefer the term "echo" since it suggests, more than the term "parallel," for instance, a variable response. The kind of semiotic echo I am referring to can be demonstrated in the first two sentences of the above passage. "Buntwolkiger Abend" is the correlative image of Chinese embroidery. "Reich" and "kostbar" are correlatives and so are "Wolken" and "zärtlich." These correlatives are the elements that create the picture in layers and thus determine design and composition. They come from pools of raw material or media such as light, color, ornament, sculpture, period and style. The very first color adjective "bunt" implicates any further mention of color. And it is the subsequent explosion and profusion of color that gives the original word "bunt" its truly seminal status and characteristics. How does this profusion come about? Again there are layers of locution. A basic semiotic system of intensity speaks

from compound structures such as: "süßrot, feuerfarben, schneeweiß, milchweiß, saphirblau tiefenzianblau and goldpunkiert," and all of them are reflected in "buntwolkig." This system of intensity extends beyond the direct designation of color when associative values are added to identify the spots of color: "Glutlanzen der Canna, Rosenteint, Silberspiegel, Pfirsichblüten, Hauch der Adria" etcetera. These compounds combine linguistic systems of colors and objects. By extension these objects suggest another stratum of meaning and associations in terms of precious material: "Seide, Marmor, Füllhorn, goldene Locken, edler Taxus, Karmin, Gemälde," etcetera. These are all surface layers of identification which could be interpreted with a substratum of symbolic meaning for every color, object and image in this passage. The bouquet of flowers made up of roses, orchids, phlox, canna, enzian, peach blossoms and violets could speak its own symbolic language.

Also to be noted are the plastic or sculptural aspects: "geschwungene Marmorbänke, schlanke Prezieuse, reizvolle Plastik, statuenhaftes regelmäßiges Antlitz, Marmorexedra, Taxus, Kulisse, überhöhter Sitz." These are the fixed points that anchor some of the more elusive elements such as light and color. The latter are the diaphanous overlay which provides the impressionist impetus for retinal fusion: "kupfriger Lichthauch, zerstreutes Licht, Töne von Pfirsichblüten, Hauch von Topas, schmeichelnde Gegenbeleuchtung, Rosenteint von sanftem Violett überhaucht, mit Karmin überstaubt, goldpunktiertes Indigo." All of these attributes are reflected and adumbrated in "buntwolkiger Abend."

Finally, as if to restate or emphasize the concept of paraphrase (or ekphrasis in modern terms), Herzmanovsky associates his scene to early Renaissance painting. He has fixed his image as a tableau vivant in "malerischer Staffage." Could the emphasis on pictorial fixation possibly betray a hidden fear that the pictorial correlative can never be found in the verbal medium? When Herzmanovsky states, "hier wurde alles zum Bild . . . zum zeitlosen Kunstwerk," is he not attempting to graft his pictorial image onto the viewer/reader's mind as if to stem the eternal flux of language? Through his drawings Herzmanovsky conveys a very personal iconography to the mind of the viewer, which is then reactivated in his writing. His graphics are the fixed point between the imagination of the artist and the imagination of the reader. He does not pretend to reproduce nature, an assumption made obvious by the fact that he frames his descriptive passage with the ekphrastic analogue of the Chinese embroidery and a Renaissance work of art. The instability of language is the subject in much of Herzmanovsky's written work. In *Maskenspiel* he demonstrates how words and their associations induce various fabrications of the psyche. Cyriak, whose state of mind is not clear to the reader, arrives in a place called Bischofslak:

"Bischofslak!" brüllte der Kondukteur. Cyriak fuhr wie von der Tarantel gestochen empor und starrte auf den Sitz.

"Sie sind in Bischofslak!" hörte er nunmehr auch noch Herrn Quarrengrüller.

"Was für ein Lack?" brachte er mühsam hervor und starrte auf den Sitz.

"Schrecklich...meine lichte Hose..!"

"Beruhigen Sie sich! Shüt! Shüt!" Krüllenmachers Stimme klang direct liebevoll.

"Sie haben sich in nichts gesetzt .. nein, der Ort heißt bloß so!"

"Seit wann lackiert man Bischöfe oder seit wann sondern diese Art hoher Würdenträger Lack ab??? Welch ein trauriger Unfug" setzte er brummend hinzu, "welch unerfreuliches, bedenkliches, ja widerliches Phänomen. Am Ende gar Wagenschmiere der himmlischen Vehikel!" (I,43).

Periods of sleep and wakefulness seem to blur and therefore play tricks on Cyriak's imagination. After a series of fantastic events in Bischofslak, Cyriak once again questions the name:

Hellstrahlender Mittag war es, als der übermüdet gewesene Cyriak aufwachte. Welch ein behagliches Gemach! Wo war er nur eigentlich ... Richtig ... in Bischofslak! Wie ganz anders - wie blank erschien ihm heute der Name.

Er bekam für ihn fast etwas Altchinesisches, erinnerte ihn an feinen Überzug über Kästchen, unbrauchbar für jeden Inhalt und doch so begehrenswert ... schwarz oder rot, bedeckt mit goldenen Figürchen - traumhaften Tümpeln, dummen Tempelchen, makrocephalen Zwerglein, die sich artig voreinander verneigten. Dann nahmen diese Vorstellungen noch andere, begehrtene Farben an: silberner Formenspuk, auf mattem, fleischfarbenem Rosa, bronzene fantastische Architekturen, auf hellem Spangrün und wieder goldenes Zierwerk auf einem verführerischen dunklen Blau. Da waren Liebesszenen in winzigen Grotten, da waren Rokokoranken voll von stolzierenden Hunden, da waren Papageien mit Sonnenschirmen, horch! was war das! Es klopfte. (I,49)

At the end of the novel the word "Lak" reappears, and the reader learns that it means "Grenzverwaltung." This is a prosaic denouement to the pictorial fancy originally triggered by this word. Herzmanovsky intentionally puts the associative above the lexical meaning of a word. The imaginative flight into a fantasy world of pictorial fancy disrupts the narrative flow of the novel. At the same time, the plot means to disorient the reader with a montage of descriptive narration in order to create a visual equivalent. Once the image has been drawn to set up an idyllic tableau, it is usually interrupted with the banality of some clumsy event. The arabesque play of this kind of imagery turns *Maskenspiel* into a pictorial tapestry, similar to a Hieronymus Bosch's *Garden of Earthly Delights*. Along the way to this "Erosgarten der Schönheit (I,2)," as Herzmanovsky calls it, are obstacles like those encountered in fairytales.

In *Maskenspiel* Herzmanovsky revives utopic periods from the past. In their arcadian splendor these periods are set up to be the antithesis to modern technology. Our modern world is in a state of deterioration, says Herzmanovsky, more and more resembling "einem

Müllhaufen des Satans (I,78)." Herzmanovsky experiences life as theater and the world as a giant stage. We, "die wir immer mit auf der Bühne stehen," cannot understand what is happening. In the changing of costumes and decorations we can, at times, see a reflection of a happier past, distorted of course, as in Rococo:

Wäre die Saturnische Reaktion, die dem Rocailengetriebe dieser Epoche ein jähes Ende setzte, nicht gekommen - weiß Gott in welch chinesisierende Parkerscheinungen sich die Umwelt verwandelt hätte, die heute vom Kohlenstunk und Fortschritt dominiert ist. (I,79)

In *Maskenspiel* the colorful play of the arabesque symbolizes the path from the forgotten splendor of arcadia to the yet unfulfilled promise of elysium:

Hier zu Lande war das anders. Hier sah das staunende Auge Felswände zu Rocailenspiel behauen, sah buntfarbige und vergoldete Marmorgruppen in natürliche Felsnischen verteilt, sah Grottengänge mit reichen Wasserkünsten, überall in die himmelhohen Felsen verteilt, als ob ein übermächtiger Paris Lodron, der Salzburg so viel Schönes geschenkt, der Herr dieses Landes gewesen wäre. (I,79)

When he exclaims, "O, welch ein Val Policinella war dies..." Herzmanovsky immediately adds the "commedic" note needed, to maintain the theatricality of his narration while he anchors the image in the very real splendor of Salzburg. The visual anchors for his fantasy are the drawings. The almost identical drawings, *Venus und Amor* (fig. 64) and *Skizze zum Maskenspiel der Genien* (fig. 65), reveal the general as well as the specific nature of such works.

Herzmanovsky's reference to the eros garden of arcadian splendor as "das Weben der Venus (I,80)," uses the tapestry motif as metaphor. The tapestry motif also serves as a structural device marking the beginning of many chapters. Because of its pictorial structure any such mis-en-scène is a semiotic echo to the passage paraphrasing the Chinese embroidery (s.p. 92). In chapter six of Part I, "jubelnde Chöre bunten Federvolkes weckten den zagen Schläfer. Das Glitzern, die Morgenpracht, das Frühlingsfest der Himmelsfarben ermunterten den Taudurchnäßten vollends (I,62)."

The milieu reflects the moods of the characters but it also reveals the different layers of Herzmanovsky's image-making in its combinations of painterly metaphors, historic and geographical references, and in the use of colorful and precious materials. Chapter four of Part III opens with the arrival of a "buntbemalte Barke," and in chapter two nature's hand is clearly guided by the artist's painterly imagination:

Goldene Abendsonne konturierte mit ihrem Äthergriffel den blumigen Rasen die mannigfachen Formen des südländischen Parkes. Der ganze große Plan war besät von Figuren der elegantesten Staffage. Vor dem Marmorpalast waren Tafeln

gedeckt, schimmernd von Silber und Krystall und überall am Boden waren getriebene und ziselierte Bronzewannen verteilt, eisgefüllt, um die Getränke kühl zu erhalten. (III,15)

The Herzmanovskian sign, woven into a tapestry of image-making, echoes from scene to scene in both the writing and drawing. Chinese lacquer, cylinders, false noses, feathers and dogs are regrouped to create the following scene:

Dann wieder schwebte mit hellem Lachen eine Schar von Nymphen über den dunkelgrünen, kurzen Rasen, Mädchen von der Zartheit chinesischen Lackes - manche einen rosenknospigen Busen entblößt, anmutig schimmernden Mundes und leuchtenden Auges. Ihnen folgte entweder ein zahmer Affe auf altmodischem Hochrad und schwenkte einen zerbeulten Zylinder mit langer Pfauenfeder, oder ein Herkules mit gewaltiger Keule aus der er dann wohl feinste Bonbons oder gar süße Liköre servierte. Satyre lauschten aus dem dunklen Gebüsch und sprangen dann vor, glührote Paprikas als falsche Nasen in den verzerrten, mit Pudelfellresten beklebten Visagen. (III,48)

A final replay of nature's tapestry as a symbol of life opens the last chapter of Cyriak's journey:

Das Krystallicht des nächsten Morgens sah Cyriak auf neuer Wanderschaft. Glänzend und klar standen die schwarzgrünen Pyramiden der turmhohen Zedern und Tannen vor ihm, das bis zum Boden reichende Geäst von bunten Vögeln belebt. Überall schimmerte das schneeverbrämte Hochgebirge in zartesten Pastelltönen durch den duftigen Schleier des Frühlichts. Der Blütenteppich alpiner Herrlichkeit leuchtete zu seinen Füßen. Überall rauschte und troff es nixenklar, blumentumstanden.

Berauscht von all dieser Schönheit schritt unser Held dahin, von innerem Jubel getragen, einer grundlosen Freude, einer Euphorie, vergleichbar der zweideutigen Wonne, die Manche vor dem Sterben befällt. (IV,135)

Speaking in pictures, or making language a pictorial equivalent, appears to be the guiding principle in Herzmanovsky's writing. A character can be made to say, "Der Mann spricht in unverständlichen Bildern (*Rout* 167)," suggesting that pictures are not entirely satisfying either. In the attempt to make them come to life, Herzmanovsky creates the *tableau vivant*.*

In his written work the *tableaux vivants* are the animated versions of his ekphrasis. As a literary device the *tableau* demonstrates the aesthete's notion of life imitating art. Since the island of Pomo was created for those who forego a normal way of life to carry out their favorite fetishes, its milieu was intended to set the stage (die rosenumrankte Bühne der

* *Tableaux vivants*: This form of entertainment became fashionable after Goethe published *Die Wahlverwandtschaften* in 1809. On May 27, 1787 he wrote a letter from Naples about a secret art gallery in a private home of Sir William Hamilton who had his mistress pose in a brightly colored costume in an openfronted box lined with black cloth and having a gold frame big enough to take a person standing upright. -- (McCollough, 7-9)

Erzählung s.p. 76) for a series of tableaux vivants. In addition to being both subject and content, the tableau vivant contributes to form by being the compositional element that builds the novel's structure. The tableau vivant inhibits plot development since it is to be experienced as a series of separately staged events. In this sense, Herzmanovsky's novel follows a cyclical structure, much like Kubin's *Orbis Pictus*, which is woven around a central idea (s.p. 57).

Herzmanovsky sets up his verbal reproductions as living pictures:

Eine junge Dame in zartgefärbter Seide auf präciöseste Weise als Rococoschäferin costümiert, wurde von einem cardinalsrot gekleideten Cavalier geschaukelt. Zu Füßen einer Cupidostatue lag ein anderer junger Cavalier zwischen farbigen Blumen am Boden und freute sich des holden Anblicks der durch die heiße, duftende Luft schwebenden Gespielin.

In dem einfallenden Streifen des Morgenlichtes gaukelten schimmernde Falter. Waren die Herrschaften dieses Spieles müde, ergingen sie sich in anderen Wandlungen ihres Pastorales auf dem blumendurchwebten Grasteppich der nahen Waldlichtung, wo weiße Schafe in Sanftmut grasten. Dort spielte man Haschen. Bekamen sie Appetit, dann klatschten sie in die Hände und ein *déjeuner champêtre* auf köstlichem Porzellan und edlen Silberschalen wurde ihnen wie von Geisterhänden (es waren grasgrüne Kellner und zwei froschähnliche Piccolos) in diese holde Wildernis gezaubert. (*Rout* 51-2)

The pictorial structure is set apart, "in bläulichem Waldesdämmern," and is being observed by a voyeur or two who eavesdrop and comment on the scene:

"Das sind leidenschaftliche Graphiker."

"Was meinst?" fragte Baliol, der nicht recht verstanden hatte.

"Ich meine, begeisterte Kupferstichsammler, die die schönsten und seltensten Blätter alle nach und nach zu erleben gedenken. Jetzt haben sie sich in den schönen: *Fragonard - de Launay sculptit: La bascule* versponnen."

"Das gefällt mir, das gefällt mir", hörte man den entzückten Baliol, "meiner Seel, fast möchte ich auch so leben! Ich glaub, die Leutln sind glücklich." (52)

Herzmanvosky himself was an enthusiastic collector of copper engravings. The inclusion of these pictures in his narrative is his way of experiencing them in life-like situations. However, the idyllic scene of the tableau is usually disturbed by some unexpected interference from outside. Structurally the narrative line thus behaves like the "commedic" line curving back, as it were, into the comic mode and transforming the foreign scene into an Austrian version of social satire:

Max hob die Hände: "Glücklich? absolut glücklich? Glaubst du? An denen ihrem Glück nagt der Schindelarsch."

Brüsk fuhr Leo herum. "Der ... was? Der Schin?..."

"Ja. Das ist was Fürchterliches. Ich wünsche meinem Todfeinde nicht, daß er da dran leidet. In der Heiligen Taufe empfing der Besagte den Namen: 'Escamillo'."

"ja, aber, ... ja ..."

"Gelt da schaut? Das ist ein Unglück. Aber der Michelangelo kann denselbigen nicht abschaffen, beziehungsweise verscheuchen. Offen stellt derjenige ja nichts an. Aber, was er z'sammschmachtet - bsonders wenn er in voller Glut ist und auch noch zu singen anhebt ... ja ... und dazu auch noch der Mond aufgeht ... also, ich sag dir, da kann's einem anders werden. . . ."

Wenn du plötzlich wo im Walde laut aufschimpfen hörst - dann ist richtig wer über ihn gestolpert, weil er eine Spur von seiner Flamme verfolgt hat. Einmal ist er zwischen die Herrschaften von einem Baum heruntergefallen - mitten in die Jause. Das herrliche Sèvres hat er zertrümmert, und die ganzen petits fours hat das Trottel z'sammgeprackt." (52-3)

The disturbance of the "Jause" is the Austrian equivalent of the destruction of the idyll. The cyclical structure thus develops as a parade of tableaux vivants facing their demise by destructive forces. These are microcosmic events foreshadowing the ultimate apocalyptic destruction of the "Rout" on Pomo. Another example of the tableau is "die bekannte reizende Gruppe des Luca Penni 'Diana rittlings auf den Schultern des Orion', als lebendes Bild [aufgeführt]."

War das ein Hallo, wenn unter Kreischen und Gelächter das prächtige Renaissancewerk wieder in Trümmer stürzte und im hochauf-spritzenden Gischtsch verschwand! (57)

Botticelli's (65), Ghirlandajo's (67), Titian's (138) are all pictures of arrested motion, "malerisch hingegossen," then being suddenly revived, sometimes by music (Ravel's Bolero e.g. (140)), and then being directed by some mysterious force that turns the figures into marionettes (s.p. 70): "Zwei große Falter gaukelten vorbei und hatten offenbar von den regieführenden Genien des Ortes Befehl erhalten das erstarrte Bild zu lösen (140)."

As in a cinematic sequence of recurring scenes, the tableaux flare up repeatedly until the very end when, "im immer dichter werdenden Rauch," Baron Michelangelo sees "folgendes Szenenbild (216)." As the voyeur of the final tableau, he witnesses Howniak's transformation into a stone (s.p. 76).

Voyeurism is the obvious consequence of a mode of production that attempts to present in pictures. The role of the voyeur is therefore an important aspect of Herzmanovsky's work. He appears in many different guises, as character in the novel, as spectator of the tableaux vivants and as witness to their demise. He is also the educated reader, who is familiar with the art works to be staged and therefore shares the humor of the comedic attack. Voyeurism implies intimacy, complicity and shared laughter. Herzmanovsky's references demand an eclectic audience, one that does not tire of piecing together "Bildungsfragmente" to create a new whole.

The voyeur is also Herzmanovsky himself. Not only does he describe pictures from his own collections, experience or memory, but he also engages in an active ekphrasis of his own work. Ideas, conceived and recorded visually, as in the period of 1919-20, when the "Bombardment der sonderbarsten Ideen (s.p. 26)" occurred, surface, sometimes a decade later, in his novels. Susanna Kirschl-Goldberg suggests that these ideas are concretized in phases:

Eine dritte Stufe der Konkretisierung seiner in den Zeichnungen geborenen Ideen im "Maskenspiel der Genien" kann man in einer Reihe von 'Szenenentwürfen' sehen, die FHO zumindest in ihren tragenden Elementen Jahre später mit den Mitteln der Sprache nachgezeichnet hat. (371)

As Kirschl-Goldberg points out, there is an exact ekphrasis of Herzmanovsky's drawing *Die Geburt der Venus von der Österreichischen Zollbehörde kontrolliert* (fig. 66) in the third part of his Austrian Trilogy:

Der Opal der Dämmerung war der Nacht gewichen. Da flammte unerwartet das dunkle Meer vor ihnen smaragdgrün auf. Eine von schwimmenden Eroten begleitete rosige Muschel schwamm ums Eck von Delphinen gezogen die wiederum kleine, eifrig schwimmende Elfenfiguren an goldenem Zaumzeug führten.

Die Muschel tat sich auf - ein schönes nacktes Mädchen lag halb aufgestützt und Sternendiadem gekrönt auf seidnem Pfühl. Salpinxbläser schmetterten ihre Signale in die Nacht hinaus. Die Tuben sekundierten und die antiken Messinghörner, die in schreiend verzerrte Tierfratzen endeten. Bucinen gellten ihre fremdartigen, altertümlichen Rufe. Dudelsäcke, Zimbeln, Flöte und süß tönende Glockenspiele begrüßten die Göttin, die jetzt ans Land stieg. Aphroditens Geburt - das Fest wurde heute gefeiert.

Ein kleiner, störender Zwischenfall bei der Landung der Göttin war nahezu unbemerkt geblieben. Es hatte sich da - wir wollen es nicht verschweigen - ein früher nicht bemerktes buckliges Männchen in verschossener spinatgrüner Uniform, dunklen Augengläsern, eine österreichische Amtsdienerkappe am Kopf, vorgedrängt und hatte geholfen die heranschwimmende Muschel mittels eines schwarzgelb gestrichenen Enterhackens ans Land zu ziehen.

Streyeshand hatte Cyriak diesen sonderbaren Umstand restlos geklärt. Es sei tatsächlich ein österreichischer Finanzier gewesen! Diese Behörde funktioniert bekanntlich außerordentlich gerne ganz autonom und ihr heißester Wunsch sei es wenn möglich auch in ganz fremden Ländern Zollfunktionen auszuüben. Daß das hierzulande statthaft sei hatte Kobenzel damals durchgesetzt, wenn er auch auf die Österreich rechtmäßig zustehende Anektion Cytheras aus heute klar gewordenen Gründen verzichtet hatte. (Höpfner 372-74)

Herzmanovsky's ekphrasis is a descriptive narration of the drawing. Structurally it follows the pattern of the tableaux vivants by distorting the artifact with the comedic twist. An idealized mythological event, the birth of Venus, is demythologized by the superimposed satirical attack on Austrian bureaucracy and hegemony.

Herzmanovsky's re-creation of the *Birth of Venus*, first as parody, then as ekphrasis, is a partial masking of the original. The mask as a sign suggests duplicity and transformation. It modifies and hides while still remaining the thing that it was; therefore, it must, inevitably, produce ambiguity and disorientation. Like the spider for Kubin, it is a significant element in Herzmanovsky's written and graphic work. In its pervasive presence as object, metaphor and structural device, the mask, like the arabesque, is the external manifestation of a thought process. Thinking "about mask" requires an object, thinking "in mask" is structural and is based on an attitude, one of seeing life as a giant masquerade.

Herzmanovsky's drawing *Wie ich es sehe* (fig. 67) presents the mask as the object that separates one form of life from another. This is a surface reading, equivalent to the lexical meaning of the word "mask" in a text. On a deeper level, the mask in this drawing is a metaphor for unstable appearances or false fronts. The act of seeing, subjectively of course, as suggested by the title, is emphasized by the glasses. Misrepresentations are likely to result from both looking and being looked at.

In the drawing *Für Gmunden außergewöhnliche Ereignisse* (fig. 68), the focus is on the mask as an object of curiosity and disorientation. As such, the mask can be an isolated object that instills fear, disgust or playfulness. The mask can also be a metaphor for the problematic aspect of identity. Herzmanovsky's drawing *Das gespaltene Ich* (fig. 69) illustrates how the mask is part of the human character. A secondary image, the apple-holding head of a serpent, demonstrates that this man has evil intentions. The title, perhaps not Herzmanovsky's initial one, could be replaced with Walter Sorell's *The Other Face*. Sorell comments on the psychological need for the metaphor of the mask:

In life, the mask is man's living disguise, ever-changing in its reason and reasoning, intent and intensity. It tries to hide the real man in us, to give weight and power to externalized fear, to frighten and beautify, to protect and pacify. It can grow into the grotesque image of man's distorted mirror reflection, or be man's visualization of his constant escape from himself in his anxiety as much as in his playfulness. It gives man the imaginary power to be able to manipulate his own identity. Man's masks can be beautiful and ugly, but because of their heightened expression, their dehumanized and often overemphasized humanness, they are also beautiful in their ugliness. (12)

With respect to the second head in Herzmanovsky's drawing, it is interesting to note that devils traditionally have worn animal masks (Sorrell 62). Oscar Wilde suggests that "each of us has Heaven and Hell in him" and that beauty is often the best and subtlest camouflage for an ugly and beastly character (quoted by Sorrell 21).

Herzmanovsky's two drawings *Wie ich es sehe* and *Das gespaltene Ich* demonstrate the transition from thinking *about mask* to thinking "in mask." While *Wie ich es sehe*

still is an example of thinking about the mask, one comes closer to thinking "in mask" when contemplating *Das gespaltene Ich*. The mask is no longer object but metaphor when it illustrates a hidden or masked characteristic. Two or more heads are Herzmanovsky's way of bringing the psyche's invisible depths to the surface, a technique he uses in numerous drawings, such as in *Maskenspieler* (fig. 70) and *Spaltung der Persönlichkeit* (fig. 71). In the verbal medium these depths are explored by an omniscient narrator or the subjective vision of a character. Language, the mask par excellence, puts the burden on the reader's imaging power for the visualization of the double image Puntigam has of Despina:

In dieser Despina Bayazanti steckt doch noch echtes Byzanz. Menschlich fast ein Pensionatsmädel am Sonntag, die man mit einer Portion Schlagsahne kirren kann - und plötzlich starre Maske - hieratisches Götterbild - weihrauchumleuchtet. (IV,26)

When the mask is internalized instead of being superimposed, it alters the meaning of life. The mask is then taken for reality and camouflages an unidentifiable self. Sorrell believes that

the world is full of masks. We have learned to live with them on our own faces and on those of our fellow men without being aware of it. What is more surprising is that we are inclined to take them for real faces. We are all mask-makers, who partly prefer and partly enjoy and mainly cannot help living with a masklike make-believe of reality, a reality we assure ourselves daily that we must learn to face while unfortunately for us, we can keep it masked. (12)

The unknowable "I," hidden behind the mask, was lost in the subjectivity of late nineteenth-century decadence. "Das unrettbare Ich" is a phenomenon, and naming it is merely an illusion (Fischer 71). Hofstätter suggests that in the hands of the artist the mask offers an escape from the bourgeois way of life:

Das Symbol der Maske ist mehrschichtig. Es versinnbildlicht die Aufhebung der Individualität; der Maskenträger ist nicht mehr identifizierbar und gewinnt durch die Maske eine Funktion, die außerhalb der Realität liegt. Auch die Maske ist also ein Symbol der Flucht aus der bürgerlichen Ordnung, gleichzeitig in der Hand des Künstlers ein Instrument der Kritik an dieser Ordnung. (184)

As a symbol the mask has many meanings, some conventional and some related to the period. As a private sign for Herzmanovsky, it can be traced from its specific tradition in the theater to its meaning as an ideological representation. The theme of the mask ranges from the simple form of disguise (von Eynhuf as *Gaulschreck*), to the more complex situation of the twofold existence (Pomo's residents in *Rout*), to the concept of human life as incarnate mask (*Maskenspiel*). By the time Herzmanovsky wrote *Maskenspiel*, the mask in all its ramifications had gathered such strength that it became the central topic. Its

importance to our study lies in the question: how does the mask in writing alter the meaning of the mask in drawing and vice versa? In both cases the symbolic power of the sign expands. Herzmanovsky has set up his novel as a giant puppet play, structurally creating a visible distance between the seriousness of the idea and the comedic mode of its presentation. The characters' playful interaction disguise serious allusions, as for instance when Despina speaks to Puntigam:

Aber, Baron! In ihrer jetzigen Maske! Die Götter haben Ihnen diesmal den Frack und im Sommer den Gamsbart am Hut der österreichischen Gentry verliehen. Ich möchte Ihnen allerdings auf den Kopf zusagen, daß sie früher einmal ein Flötenspieler waren ... hier in Hellas ... wie Sie ihren Zigarrenspitz wutzeln - das ist Erberinnern! Vor zwei Jahrtausenden strömte der holde Genuß heraus - jetzt in Sie hinein - der Pendelschlag der Waage! (IV, 13)

Herzmanovsky's game of demythologizing figures from antiquity and letting them reappear in the Austrian mask turns Cyriak's mystical experience on the Parnass into farce. Among a series of apparitions, one Dr. Joh. Nep. Hofzinsner promises an eventual reunion with Cyparis, the woman of Cyriak's quest:

Ob Sie sie wieder sehen werden? Natürlich. Doch die Vereinigung ... Cyriak ... ist Tod ... oder Wahnsinn ... wie Unkundige die Entücktheit nennen, die Entrücktheit die einem folgen muß, der an den Grenzen seiner Entwicklung in dieser Maske steht. (IV,100)

Hofzinsner's prediction comes true at the end of the novel when Artemis issues the final verdict:

Was wagst du Sterblicher! Du hast das Amazonenmysterium belauscht, das Geheimnis der göttlichen Schönheit ... der ewigen Jugend, belauscht ... belauscht in dieser deiner Maske, du bist des TODES! (IV,144)

The seriousness of Hofzinsner's prediction was mitigated with memories of amusements parks and magic games, all in the Austrian vein of "Backhändel" and "Salami."

The idea of thinking "in mask" has to be transposed from Herzmanovsky's written work into his graphics. Then the mask as object, or the multiple head, is no longer needed to illustrate that any figure can be a mask or marionette of a hidden form of life.

The mask as a psychological symbol of the divided "I" figures strongly in those instances where Herzmanovsky suggests a duplicity in the human character. Herr Kommerzienrat Hagenbeck, with a slight odor of a lion, is a more subtle example of this concept than Cyriak's neighbor in the theater, who sits next to him "als große Ulmerdogge." The magician had changed all the spectators into dogs:

Fröhlich mit den Ohren beutelnd sah der Verwandelte den weiteren Darbietungen entgegen. Seine lechzende Zunge tropfte vor Erregung und neugieriger Spannung als er in das Programm blickte. Cyriak blickte ganz verstört auf den unheimlichen Nachbarn. Der lächelte (die tropfende Zunge verschwand für einen Moment) und sprach: "Famos! was sagen Sie jetzt!" Pizzicolli sprang entsetzt auf. "Sie sind ja ein Hund!"

Rufe um Stille und 'Setzen' erklangen.

"Woos? i a Hund? döös is stark ... gleich nehman's zruuck!" und zähnefletschend knurrte ihn der Sitznachbar an.

Gleich waren erregte Zuschauer um Pizzicolli aufgetaucht. "Na, erlauben Sie ... der Herr Stadtrat Orebespichler ein Hund! Entschuldigen Sie sich aber sofort, mein Herr! Das geht doch zu weit!" (I,30)

Here the disorientation is more powerful because of the questions raised by the mask. Does Cyriak have a vision of his neighbor's true character or is he merely suffering from hallucinations? In Hagenbeck, the mask of the lion is the secondary image linked to his behavior.

Wer trat herein? Herr Kommerzienrat Hagenbeck in Person! Alles stand auf, als der illustre Gast eintrat. War es das Zwingende in seiner Erscheinung, die Sympathie oder bezwingende Macht ausatmete? Oder war es das in jedem Menschenunterbewußtsein schlummernde Tiersubstrat seiner Maske? Wohin du blickst und etwas mit dem Auge der Seele zwinkerst, siehst du die Mitmenschen aus ihrer eigenen mystischen Kusine herumlaufen: Ochsen, Esel, Kaninchen, Katzen, Ziegen, Wildschweine und was weiß ich noch alles! (II,69)

Similarly to Herzmanovsky's language games, the mask is a sign that produces disorientation and instability. Things are not what they appear to be, or they have been playfully manipulated in a hierarchy of controlling powers. This is true for man and beast. Bulldogs, "die lächelnde Götter geschaffen," are the "putzige Maske verwichtelter Bluthunde (IV,23)." Thinking "in mask," as suggested by such a text, increases the comedic awareness one brings to the drawing *Bully Konzert von Elfe dirigiert* (fig. 72) in which a supernatural being directs the anthropomorphized group of musicians in the mask of bulldogs. The idea of dog behind dog can be, but does not have to be, added to the anthropomorphism of the dog as a mask for man. The signal is psychologically more powerful where specific characteristics are expressed in the overlay of the mask, as in *Offizielle Persönlichkeit* (fig. 73), *Oberösterreich* (fig. 74), *Insektenreich ... , ja der Süden* (fig. 75), and in *Was verfolgst du meine Herde?* (fig. 76). In each of these drawings, Herzmanovsky depicts what he proposes to be the animal substrata in the human psyche.

The doodles on the *Maskenspiel* manuscript (fig. 77) show that the transmutability of the human mask plays a major role in Herzmanovsky's imagination. The manipulation of the mask results in the creation of a basic set of signs that undergoes constant improvisation. For his urge to improvise, Herzmanovsky found a model in the techniques

of the *Commedia dell'Arte* all'improvviso. Coincidentally, the written scenario of the *commedia* was called "canovaccio" (canvas). But this written scenario contained only approximate indications of content and merely constituted a framework for an improvised play. The creativity thus lay with the actors. They were the ones to provide variations on the basic theme and structure of the scenario. Herzmanovsky adopted this form of creativity in his writing. He uses basic scenarios of history or culture and improvises upon them. When he lets Metternich create the "Tarockei," he improvises his own ideas onto the established facts of history. By introducing the *Commedia dell'Arte* as the structural model, he forces the content to coincide with technique:

Und da kam nach wochenlangem Grübeln dem großen Staatsmann die rettende Idee: laß das uralte poetische Volksideal Realität werden, laß das geheimnisvolle Maskenreich Wahrheit werden, das wahre, tiefe Ideal des Südens, das bisher nur in den Figuren der *Commedia dell'Arte* den Traum eines Daseins fristen konnte. (I,10)

If we are not sure whether Herzmanovsky is mocking Metternich, the *commedia*, or the ideals of the deep South, the answer lies in the self-parodic nature of the comedic mode. Here parody and irony are not modes of disengagement from an idea, they are modes of engagement. This is the formula for all of Herzmanovsky's work -- a deep and sincere engagement with the object of ridicule.

In Herzmanovsky's work the presentation of the *commedia* and its devices coincide with, and thus produce, his personal style. The structure of his writing is episodic, which corresponds to the mood of playful fragmentation in the *commedia*. Also the sudden shift from the sublime to the banal is a typical carry-over from the *commedia*. Herzmanovsky picked his *commedia* types from Ficoroni's copper engravings and animated them for Metternich's Tarockei:

Wie seinerzeit aus den Drachenzähnen, die Kadmos säte, Geharnischte sich aus den Furchen des Ackers erhoben, tauchten jetzt schnellenklingelnd die Legionen der Harlekinheeres auf. Heere aus dem Boden gestampft! Die ernsten Skaramuzze folgten, krummnasig, mit riesigen schwarzen Nasenlöchern; es folgten Brighella, der Vertreter der Freßer und Prahler, Pulcinella, der Bajazzo mit Höcker und großer Hackennase und der alte Pantalone in dem sich der Ängstliche, viel geprellte, geizige und verliebte Kleinbürger bis zum Krystallhaften ausgebildet sah. Der schwatzhafte Dorsenus der Antike hatte sich in "Dottore" modernisiert, dem Ideal des Rechtsgelehrten, der die Leute beschwätzt und betrügt und mit der Ausbeutung der Gesetzte gehörig schnürt.

Die hohen Stände sahen sich mit befriedigter Eitelkeit im schwadronisierenden Tartaglia geehrt. Das Hohe Militär hatte seinen Napparone Flagrabomba, den Capitano Spavento und die alten Kriegshelden Malagamba und Capitano Cucurucu. Damit Arlechini nicht zu üppig werde, hatte er als Konkurrenten den ebenso tölpelhaften wie dummdreisten Truffeldin von Mezzetin und Gelsomino aufs Redlichste unterstützt. Das schöne Geschlecht sah sich lieblich wiedergespiegelt in

den Figuren der sanften Colombina, der pikanten Zerbinetta, der Pulcella, Spiletta, der Zurlana und Civetta.

Alles Figuren der Ewigkeit, wie sie uns der wackere Ficorno in seinem prachtvollen, aber planlosen Kupferwerke: "de larvis, scenis et figuris comicis, Romae 1754" zeigt. (I,10,11)

The physical presence of the mask in the figures of the commedia is the counterpoint to the spiritual presence that hides behind the metaphorical mask of the other characters. The commedia figures are the surface masquerade of a stylized bureaucracy:

Sie alle wurden in der Tarockei mit offenen Armen aufgenommen und gelangten bald zu hohen Würden in der Gesellschaft und in der Verwaltung der wichtigsten Ämter. Und alle diese leichtbeschwingten Wesen führten in stilvoller Maskerade das ganze öffentliche Leben in viel deutlicherer, abgeklärter, man möchte fast sagen: hieratischer Weise durch.

Sie wirbelten immer bunt durcheinander, umkomplimentierten sich aufs Feierlichste ohne das Geringste zu arbeiten oder zu schaffen, pompöse, ruhmtriefende Erlässe ausgenommen. (I,11)

The superficial and decorous function of the mask in the above is the initial stage in the multilayered meaning of the sign. The commedia as a whole is reactivated (fig. 78). Its standard types are represented in both the pictorial and the verbal media (figs. 79,80). The graphics, however, in typical commedia tenor, depend on the "canovaccio" -- the picture captions or Herzmanovsky's other writing -- to convey their message. The Scarramouches, for instance, a group of pseudo-law enforcement types, carry out their missions with an arsenal of pseudo-weapons (figs. 81,82). What cannot be discerned from the drawings - that the swords are made of wood and the "Klysterspritzen" filled with perfume - can be gleaned from the written score:

Dieses Gesindel trieb sich zu Hunderten im Park herum, nur zum Zweck um mit Pritschen, Holzschwertern und mit den gefürchteten vergoldeten Klysterspritzen Jagd auf Liebespärgen zu machen. Früher - da die Kavaliers zu dem Zwecke Degen trugen (man begreift jetzt warum) war das was anderes, aber heute ... was will selbst ein Preisringer gegen eine Klysterspritze, besonders wenn sie mit dem billigsten Parfum gefüllt ist? (I,125)

The commedia types represent the lower echelon in the social hierarchy of *Maskenspiel*, and their mob scenes are obstacles on Pizzicollis journey:

Aber da stob es heran durch den grünen Mondschein. Einzelne verwirrt laufende Figuren zuerst, dann immer dichtere Knäuel bunter, bizarrer Figuren in der unwahren Tracht eines geträumten Italien, in seiner wahren Gestalt barocker Narrheit und eigenartiger Borniertheit der Figuren der Commedia dell'Arte. Da kamen sie heran, lechzend vor Erregung, in Schweiß gebadet, gackernd wie irre Hühner, die Truffaldin, Scaramuzzi, Girolami und Gelsomini, die Dottores, Pantaloni, Pedrolinos, Trivellinos, Gianduias, Scapini, Brighellas und alle die Schwestern dieser lateinischen Männerblüte; die töricht hirnlosen Colombine,

Zerlinas, Cioppas, Zurlanas und Zerbinetten und wie sie alle heißen und schrien nach der Königin. (I,137)

A reconciliation of lower and higher social strata is suggested during the last episode which fuses form and content. The text proposes a simultaneity similar to Eisenreich's metaphor, that of the intensification of color in the transparent stack of glass plates (s.p. 91):

Schon schimmerte es durch den Wald ... das Spiel war gewonnen! Schlingpflanzen und Jungholz bog unser Held auseinander. Da, ... die Jagdgesellschaft! Aber was für eine wunderliche Jagdgesellschaft! Das waren ja Harlekine, Policinelle, die an einer krystallinen Quelle lagerten und ein Männchen in gotischer Tracht umkomplimentierten. Man hatte nun auch unseren Helden bemerkt. Gar artig wurde er vom grünen Brighella und anderen Pikören eingeholt und einer fürstlichen Erscheinung in kostbarster Policinelltracht, vorgestellt. Bald erfuhr Pizziccoli, daß die Herren aus der ganzen Welt an dieser Stelle zusammen gekommen seien, wo sich die Sage von Kephalos und Prokris zugetragen, zusammen gekommen zu einer wichtigen Beratung ... man müsse doch auch etwas zum Ende der Tage dieser Welt beitragen. Man plane die Durchwebung der antiken Mysterien mit den Figuren der Commedia dell'Arte ... wie es geworden wäre, wenn Venedig wirklich den ganzen byzantinischen Orient für immer beherrscht hätte. (IV,141-42)

When Artemis arrives with the fanfare of the antique hunt, the commedia figures give up their pretense: "Alle die Policinelle von früher rasen dahin. Werfen die Masken weg, die Augen von panischem Schrecken, vor Irrsinn geweitet (IV,143)." In the end it is still the mask that controls the plot and leaves Cyriak's identity to the whimsy of illusion and myth. Cyriak undergoes a double metamorphosis from the ancient huntsman to fleeing stag: "Ein flüchtiger Hirsch rast er dahin ... Seine Hunde zerreißen ihn und alles versinkt (IV,144)." Merely a fragment of a mask, the Panama hat, suggests that there may have been an identity hidden under its façade:

Ein einziger Köter steht noch da, verlegen, einen zerfetzten Panama im Maul. (IV,144)

The commedia's powerful influence reverberates through Herzmanovsky's oeuvre. As a whole, the commedia is a sign that contributes to content, structure and style in many of his works. The stratification of the sign occurs when the original meaning is fragmented and symbolized. Specific elements are selected, impregnated with meaning and then separated from the original context to become signs in their own right. This process happened to noses:

"Das waren Skaramuzze!" erläuterte der liebenswürdige Mentor. "Doch heute bloß halbamtlich tätig, in voller Amtsgala tragen sie noch dazu einen künstlichen Höcker, was den Ernst der Erscheinung unendlich erhöht. Und bei ganz feierlichen Anlässen noch dazu eine schwarze Halbmaske mit einer überlangen krummen

Nase. So erscheinen sie auch im großen Rat und geben ihre Meinung ab. Das ist eine sehr weise Einrichtung, denn niemand erfährt auf diese Art jemals, wer gesprochen hat. Die lange Nase hat noch dazu den Vorteil, daß man so gut wie kein Wort versteht - Sie sehen, auf diese Weise ist das Parlament absolut unschädlich, ohne daß man auf seine dekorative Wirkung zu verzichten braucht. (I,23-24)

Eventually the long nose is no longer just the physical fragment of the mask but the symbolic expression of an internalized substratum of meaning. In the reordering process of becoming a new sign, it still carries some of the weight of its original meaning, but it expands in significance with the addition of other symbolic values (s.p. 137).

With half of his face covered by the mask and its long nose preventing articulate speech, how was the actor of the commedia to express emotional nuances? According to Sorrell, "The play of the body superseded any verbal message (64)." Life had to be brought to the mask by means of action, by means of gestures and posture. Gesture thus becomes the carrier of meaning and speaks a language of its own. Separated from the commedia, specific gestures can be read as a sign. Such a sign evolves through repetition and exaggeration. Gestures often determine movement and direction in the visual work and therefore contribute to the structure of composition. The frequency of the exaggerated gesture is a stylistic feature of Herzmanovsky's drawings. The gesture is a directional signal and points to a noteworthy detail. Often it is extended with pointed objects, the variety of instruments included in *Das Eindringen* (fig. 4), for instance, or the candle in *Das verlassene Kind* (fig. 83). An elongated, pointed finger exaggerates the gesture to underscore attention in *Professoren* (fig. 5) and curiosity in *Gmunden* (fig. 68). The same finger indicates surprise in *Malpertaus* (fig. 53), danger in *Insektenreich* (fig. 75) and a warning in *Nicht einwandfreies Obst* (fig. 84). When the finger is judgmental (*Das verlassene Kind* fig. 83), it can be interpreted as the moral equivalent in art. Structurally, the finger, the pointed object, the nose, and so forth, are used to make strong compositional statements that coincide with meaning, as in *Deutung* (fig. 50). These stylized gestures are paraphrased in Herzmanovsky's writing with remarkable fidelity. The characters on Pomo are gesturing continuously, "deutend, winkend (138), das Hörrohr auf ihn gerichtet (142), in die Weite zeigend (166), mit den irren, knallroten Wurstfingern in die Luft greifend (188), mit großem zitternden Finger (212)." The same gestures animate the tableaux in *Maskenspiel*: "die gichtische verkrümmte Rechte weist von sich (I,170), Steingutzwerge wiesen alle mit krummen Fingern in eine verhängnisvolle Richtung (I,35), Hahn sprach mit stehendem Zeigefinger (I,112), feierlich in der Luft herumtappende Hände (III,41), Naskrückl's erhobener Zeigefinger zitterte (III,37),

ornamentale Handbewegungen (III,41), hochmütige Geste (III,41), Geste sprechen zu wollen (I,133), Geste der Verzweiflung (I,138)."

While the indicative motion of the finger prevails in the drawings, Herzmanovsky adds an aggressive dimension to the verbal interpretation. In the drawing the object still represents a finger. Language turns it into a weapon. At first Čwečko speaks with indignation, "den unmenschlich großen, gelben Zeigefinger lehrhaft erhoben (Rout 188)." The same finger intensifies his wrath: "Er stand auf und stach mit dem vorerwähnten Finger nach dem Erbleichenden (188)." Pointing suddenly becomes the equivalent of fencing in Dodola's encounter:

Damit tappte er gegen das Verwaltungsgebäude, nicht ohne unterwegs grimmig mit dem Stock auf die Herren Dr. Natanael Schimpelzüchter und Dr. Lyons gedroht zu haben, die mit weit zurückgeschobenen Cylindern und stechenden Fingern, wiederholt voreinander auspuckend, am Fuße einer Laokoongruppe stritten. (Rout 161,162)

The act is aggressive and indicates a sudden movement, but the weapon is harmless like the wooden sword of the Scaramouch (s.p. 105). In *Maskenspiel* Cyriak is threatened: "mit einem jähem, unerwarteten Stich des beringten Zeigefingers in die Richtung des Sonnengeflechtes (I,35) . . . denn bald stach ihn sein greises Visavis mit dem knochigen Zeigefinger vor die Brust (I,39)." "Hahn sticht mit dem Zeigefinger auf einige Sylfiden ein (III,23)," and "Doktor Kummerrutscher stach beide neckisch mit dem Zeigefinger in den Bauch (IV,64)."

If Herzmanovsky needs the visual strength of the gesture to support the linguistic statement, it is the verbal ekphrasis, by comparison, that turns the harmless gesture into an act of aggression. The finger's language of gesture has a whole new dimension if it is seen as a disguise or mask for expressing sexual behavior. The drawing *L'albero dei falli* (fig. 85) shows how the finger is among other things a transmutation of the phallus.

The sign, although part of its context, is set apart. The mask exemplifies this double role. It suggests identification and simultaneously creates distance from the object to be masked. I suggest therefore that the mask is the metaphor par excellence for Herzmanovsky's work in general. Herzmanovsky needs distance to identify that which is too close for comfort. *Gaulschreck* camouflages a social order too young to name and thus hides behind a Biedermeier mask. *Rout* transfers this social order to a remote island, thus creating geographical distance. And *Maskenspiel* combines geographical and historical distance to give a portrait of a future utopia. Each time the mask is at once object and metaphor. In *Gaulschreck* the costume party delivers the *raison d'être* for the mask, while the novel per se is masking Viennese society as a roman à clef. *Rout* strips away

one layer of the human mask in order to expose the substratum of repressed desires, and at the same time creates a farcical mask for the demise of the Austro-Hungarian empire. The plot is carried out in a setting structurally removed from the framing device of an introductory section. The latter strips away the historical and geographical mystery of the island to be discovered and populated. The distance created is similar to the utopian dream of colonization that was so widespread at the turn of the century. *Maskenspiel* brings to mind the use of the mask in ancient theater and its revival in the Commedia dell'Arte. At the same time, it proposes a perpetual remaking of the spiritual ego in the guise of an incarnate mask. The plot borrows the form of the quest by taking its protagonist from his point of origin through a series of dream-like or fantastic experiences. Distance is achieved with the twofold and ambiguous structure of a journey through the inner and outer dimensions of the human psyche. A different mask is created in each novel for key figures from a stock of characters -- Herzmanovsky's friend Anton Maximilian Pachinger appears in *Gaulschreck* as Archivdirektor Großkopf, in *Rout* as Rat Großwachter and in *Maskenspiel* as Naskrückl. This character, with his "Erbweier" (s.p. 112) demeanor, represents the real and mundane versus the surreal and spiritual. Like soap bubbles, such characters rise to the surface from a subsystem of signs that Herzmanovsky manipulates like variations on a theme. They hang together in a subtext of meaning and their appearances are fragments of a larger context. An illusion of life is created by their mask and marionette-like connectedness to a hidden reality. In his verbal and graphic presentation, Herzmanovsky denies himself the imitation of reality and replaces it with artifice, theatricality, transparency and frontality. This suggests that there is always another version lurking behind the mask.

PART III
COMMUNICATION

Communication in Words and Pictures

Correspondence: Kubin-Herzmanovsky

For 50 years Kubin and Herzmanovsky communicated in both words and pictures. Their correspondence is the concretization of a double-talented friendship and an intimate encounter of self and the other as the topic of communication. The relationship between a letter and an accompanying drawing is particularly significant. Separately each visual presentation is merely an expanded instance of communication. Collectively, however, the drawings represent an *Orbis Pictus* (s.p. 57) that revolves around the central idea of self-interpretation. In that sense the letters and their visual accouterments are cyclical presentations of the artist's self in communication with the other. Identity projection thus turns into a series of self-referential echoes, as Kubin and Herzmanovsky exchange drawings of themselves and each other. The individual picture adds a fixed point to the verbal message. As a group, moreover, the pictures call attention to the schematic thought structure of the sender. It is the schematic simultaneity, first of the individual picture, then of the compiled data, that complement the linearity of the verbal message. Repetitive forms in the pictorial message echo the tone and lexical structure of the language. These clusters of information are the signs to be labelled Kubinesque and Herzmanovskian.

The self of a picture, which is outside of the self, can be experienced as an aesthetic object. For the receiver, however, the picture in turn reduces the distance between himself and the other by initiating a non-verbal response. An emotionally-engaged sensitivity thus facilitates the search for pictorial meaning. The symbolizing power created by language for the purpose of communicating a portrait is greatly reeinforsed by a schematized pictorial narrative. The picture or its schematized equivalent is also a clarification wherever language threatens to spill over and cloud the idea in verbosity.

A list of names (fig. 86) used when Kubin and Herzmanovsky sign and address each other complements the schemata of the pictorial narrative. Herzmanovsky's linguistic acrobatics stand out in comparison to the sparse forms of address and signature from Kubin's hand. The continuous and embroidered form of address from Herzmanovsky's side call to mind the continuity and decorative forms of the arabesque as well as the comedic twist:

Lieber alter Hexencontroller, Inquisitionscommissarius und Vorstand des landesfürst. Oest. ob d. Enns. Hexenprenamtes Suben! (100)

Kubin's "Mein lieber Fritz" routinely echoes the stark and solitary temperament of "Dein alter Alfred Anachoret (139)." Herzmanovsky as "Erbweiher von Entenbrecht (47)" speaks a private language whose symbolizing power is reinforced with a drawing from Kubin to communicate the iconicity of the sign (fig. 87). "Der Zweiklöder," on the left, stooped under a heavy flag, is a morbid figure compared to "der guote Erbevijer" on the right. He looks like a medieval knight with evil tidings. His cowering horse shuffles over barren ground, accompanied by a bat, the symbol of darkness. "Der guote Erbevijer" rides a fancily-garbed horse with proud posture over a landscape with a few flowers (one of them unmistakably phallic). The swallow, as the omen of good tidings, counteracts the symbolic message of the bat. Titles and pictures are a composite of similar meanings supplemented by the content of Kubin's earlier letter: "Und ich hoffe daß Sie, sobald Sie endlich den versprochenen Besuch auf 'Zwicklöd' einlösen, auch ein bißchen mit mir arbeiten? (15) By replacing the second syllable of Zwickledt with "öd," Kubin projects the isolation he must have felt in his remote residence. The desolate landscape is a theme that Kubin picks up in many of his drawings. Herzmanovsky responds to the theme of "der Zweiklöder" by addressing Kubin as "Mein lieber alter Einsiedler (137)." Kubin's "Erbweiher" designation is substantiated by Herzmanovsky's self-projected image. This image was seriously challenged by the mystical experience reported "vom demolierten Erbweiher (39)." In spite of the shock received by the "Erbweiherum," it remains so strong a theme that an explanation is necessary. On October 6, 1909, Herzmanovsky writes to Kubin:

Ja, das mußte dem armen Erbweiher passieren! Das Erbweiherum mit seiner gemütlichen Ernährungskunst und den biedereren Freuden der Horrack und Pachusatmosphäre, dem fröhlich grunzenden Wühlen in altem Gerümpel hat einen schweren Stoß erlitten. (33)

In another letter on the 24th he adds, "Das behagliche 'Erbweiherum' ist dahin, Stück auf Stück von der wehrhaften Burg des 'Erbweiher' kracht dröhnend in Scherben . . . (35)." Von Gagern interprets the "Erbweiherum" as "sicherer, abgeschirmter Bereich, der durch die problemlose Freude an relativ Nebensächlichem gekennzeichnet ist (40)." Eventually she gives the "Erbweiherum" a negative connotation when she says:

Jedenfalls hindert das Erbweiherum an der Teilnahme am wirklichen Leben und an jeder tieferen Erkenntnis, es ist eine im Unwesentlichen steckengebliebene Haltung, die an einer menschlichen Weiter-entwicklung, wie Herzmanovsky sie versteht, hindert. (40)

It seems however that, on the positive side, the "Erbweihertum" is a basic naiveté, a capacity to trivialize, and, at the same time, a protective mechanism from taking life and the self too seriously. In Herzmanovsky's writing, it is precisely the trivial that brings the fantastic back into the sphere of reality. We have noted this narrative twist in the sudden collapse of the tableaux vivants and in the disturbed idyll (s.p. 98). Thus, in spite of a deep involvement in mysticism and the occult, Herzmanovsky has provided an astute insight into self-analysis by postulating the "Erbweihertum" as the overriding characteristic trait. When the narrative line in Herzmanovsky's work makes an arabesque turn into dialects and Austrian culture, the "Erbweihertum" finds an artistic outlet. The positive influence of the "Erbweihertum" engages the viewer/reader and gives a loving touch to satire, irony, ridicule and the abstruse.

In Herzmanovsky's *Orbis Pictus* of self-interpretation, the "Erbweihertum" is reflected in the sense of well-being radiating from a corpulent figure. The counterpoint to this portliness is the frailty of Kubin's figure. In spite of Herzmanovsky's depiction of Kubin as the seasoned traveller (stickers on his valise), the spindly figure turns a bewildered glance toward the viewer (fig. 88). A more self-directed feeling of travel speaks from the decisive forward stride of the figure in Herzmanovsky's arrival notice (fig. 89). The figure and its attributes -- satchel, dog, hat and umbrella -- are massive and out of proportion to the surroundings. There is an undeniable feeling of power and strength that combines with symbols of technology -- train, tracks, tunnel -- and distant travel. The simultaneity of the drawing is complemented by the linearity of the letter:

(Rindbach) 17. Juli 1908

Verehrter Freund ich komme sehr gern - danke Ihnen bestens für die Karte. Also aller menschlichen Voraussicht nach Montag 20 Julii 1908. Ich fahr von Ebensee um 8²⁹ ab bin 9²⁵ Attnang fahre 10⁰² ab und bin 12²² in Schärding. Vorausgesetzt daß Ihnen Tag und Stunde paßt. Alles Schöne von Haus zu Haus! Freue mich schon sehr aufs Wiedersehen! Ihr getreuer

Fritz H. (15-16)

There is a positive tone in Herzmanovsky's writing -- "geme, schön, freue" -- coupled with a blending into the living network of human endeavor -- "menschlich, Voraussicht" and "vorausgesetzt, daß Ihnen Tag und Stunde paßt." Both letter and drawing are strongly contextual. The small format of the drawing, filled with lines, suggests tightly-knit interrelationships. Herzmanovsky is in touch with himself and his world; all components of the drawing are touching each other -- the hat, tunnel, satchel, dog etcetera. Drawing and text convey similar feelings -- joyous, forward looking and positive -- with attention to coexisting elements. The letter gives temporal data, the postcard received, date and time of

arrival -- linearity extended into the future. Is the drawing merely a point along this trajectory or does it establish linearity between the self and its projected arrival? The letter also talks about friendship, reunion and loyalty -- abstract concepts -- that the picture does not convey without prior knowledge (unless one immediately pegs the dog as a symbol of fidelity). This drawing thus becomes a gesture of reaching out toward the other, a step along the way between idea and realization.

One glance at the drawing completes the message. The proposed travel is to take place in the countryside - there are woods and mountains -- and the time schedule given in the letter is that of a train. While such information is helpful to the viewer/reader, the correspondents themselves would not need it; they know where they are and how they are travelling.

As fellow travellers, Kubin and Herzmanovsky understand each other in words or pictures. For the viewer the pictures complement the text to reduce any number of "Unbestimmtheitsstellen." They also direct and concretize ideas about attitudes and perceptions. Travel bonded Kubin's and Herzmanovsky's friendship and eventually became a powerful theme in their work. After their trip to Dalmatia in 1903, Kubin writes to Herzmanovsky: "Lieber Freund, täglich wahrhaftig seit unserer Trennung in Gravosa wollt ich Ihnen schreiben . . ." (7). On September 28, 1909, he writes to Herzmanovsky from Doboj, Bosnien:

Ich muß sagen die Reise obgleich schön macht doch nicht in allen Punkten der Erwartung Ehre. Ich reise von nun ab nur noch mit Dir, denn Dr. Wolfskehl ist mir etwas zu lebendig und handelt zu viel. Ich denke an die behaglichsten Stunden unserer vorjährigen Tour und führe schmerzliche Vergleiche. (31)

Yugoslavia's coastal region was of major influence on Herzmanovsky's work (s.p. oo), and Kubin, too, was very much affected by its wild beauty. To the painter Anton Steinhart, he writes: "Ich war 3mal am Balkan 1903, 1907, 1909 und hatte den größten nachhaltigsten Eindruck von dort; weitmehr als der italienische Boden sagte mir Dalmatien, Bosnien und die Herzegowina in ihrer Wildheit zu (Kubin, 1964, 39)." In a letter of May 13, 1916, Kubin writes to Herzmanovsky: "- Auf einem Blatt habe ich einen dalmatischen Morlaken festgehalten den ich Dir demnächst senden möchte, nimm es an als Erinnerung an unsere schöne Fahrt 1903 in dieses Land (150)."

Beyond their function as signs of friendship in the form of small and unusual gifts, the drawings also express the *theme* of friendship. "Ich hab Dich *aufrechtig* lieb, wie einen Bruder," writes Herzmanovsky in affirmation of a friendship he solidifies in pictures (figs. 90,92). Herzmanovsky literally "enters the picture" in his letter to Kubin of July 4, 1937. His drawing is a copy of Kubin's "Danksagungskarte anlässlich seines 60. Geburtstages

(fig. 91)." The original drawing shows Kubin sitting on a bench in a humble pose, leaning on his cane, cap next to him on the bench, looking at a burst of light on the horizon. The somewhat mystical experience of the original is masked by Herzmanovsky's new version. His drawing reduces the awe-inspiring image to something like a bush on a hill and the flock of birds to three. He introduces the theme of earthly togetherness and friendship. He adds himself, with his arm affectionately around Kubin's shoulder, as well as a tyrolian hat and a top hat. By including his private symbols, Herzmanovsky takes possession of the scene and adds a touch of humor. Herzmanovsky's copy assures a more worldly interpretation, the spiritual masked by the "Erbweihertum." The spiritual aspect, literally in disguise, is alluded to in the letter: "Hoffentlich sehen wir uns doch noch einmal vor dem jüngsten Gericht in fleischlicher Verkleidung unserer böhmako-bajuwarischen Astralkörper (276)." Letters and pictures form an integrated network of verbal and visual clues for both of these artists. As part of his personal philosophy, Kubin describes an intimate bond to a large sun:

Ich arbeite seit 16 Monaten (und von Woche zu Woche energischer!) an meiner fortgesetzten *Entmenschlichung* und bin vollkommen *geschmeidig glücklich* soweit *mir dies gelingt*. Ein mühevolltes Werk, doch es *muß* gelingen und eher soll der Lehrling draufgehen als die große Sonne der er sich verbunden fühlt. (179)

The idea of "Astralkörper" and "Entmenschlichung" is picked up graphically by Herzmanovsky in a drawing (fig. 92) depicting a prosaic aspect of friendship, namely the drinking theme which reduces global and political concerns to mere trivia:

Es ist einfach schon idiotisch, wie lang der Krieg dauert und ich bin mit dem Schicksal schon seit längerem nicht mehr per "Du," daß es bestimmte, daß gerade wir Zeitgenossen des dümmsten Intermezzos der Geschichte werden mußten. Mir ist nichts verhaßter als große erhabene Zeiten und würde ich das als die erhabenste Epoche der Menschheit bezeichnen in der die Frankfurterwürstel wieder bloß 8 Kr kosten würden. Das ist real und eröffnet dabei Abgründe der Cultur. Wie viel Geistesblitze funkeln aus 2 Kreuzer Wurst! - Panta rei - . . . die Knackwurstmühle. - Rembrande fallen heraus, Goethes, ETA Hoffmänner. Aber so kaut das Volk mit seinem Sägemehl bloß Flüche auf WaterClosettnation ein und leistet außer Tuberkelleiter nichts. Wann werde ich Dich einmal bei mir sehen - beide im kühlen Keller sitzend, jeder eine mächtige Pitsche Röthele neben sich, schönen durchwachsenen Spöck und Vintschgerlaibeln kauend - das gibt eine Darmseife, prima. (177)

Noteworthy in the drawing is the massive, well-rounded stature of Herzmanovsky, like a package with a bow, and the sketchy, almost phantom-like appearance of Kubin, who, to judge by the halo around his head, is more "Astral" than "Körper." What anchors the atomized right half of the twosome is the very sturdy presence of the dog, as the symbol of friendship and fidelity, as the guardian of his master's safety and as creature of extra-

sensory perception. In his efforts to capture the latter as a most elusive of subjects, Herzmanovsky needs words and pictures:

Mir glückt das Loslösen schwerer, obwohl ich den lächerlichen und grauslichen Erdschwindel schon durchschaue. Carmen nennt das Leben ein "kosmisches Schnada-hüpfel" - das deckt sich ja damit. Dafür macht es die mir innewohnende Komik schwerer mich als wogenden Schmetterling der der Olympischen Sonne zustrebt, zu betrachten. Immerhin habe ich die Maskenfreiheit hier so weit zu benützen er-lernt, daß mir gewisse Begegnungen die Schmitz wohl kennt, nicht mehr real, sondern auf der Traumebene - zustoßen.

- Überhaupt das 'Unterbewußtsein'! Ich stelle es grafisch so dar: (Skizze) bloss 23° die dem Gesichtswinkel entsprechen, sind hell - Tagesbewußtsein; der weitaus größere Teil ist dunkel, doch ebenso real. Vielleicht sehen Rosse und Hunde mehr als wie wir Menschen. ---- (181)

The dog, in a stance of awesome wonder, stares at Kubin's lank figure and its aura (fig. 93). In addition to adorning his egg-shaped bald head with glasses - "abends wird Dir die Brille die nötige Strenge verleihen an der die Jodler der Umwelt wie allzudreiste Fliegen abprallen (181)" - Herzmanovsky includes his symbols, cane and top hat, to anchor him in the human sphere.

From the above it is clear that Herzmanovsky makes attempts to communicate his interest in the spiritual and mystical spheres of life graphically and linguistically. The diffused image he proposes for Kubin, in contrast to his own very solid and heavy mass, seems to indicate that he believes in Kubin's spiritual advancement, while his own progress is blocked by trivia (the *Erbweihertum*) and his comedic inclination (die mir innewohnende Komik).

Herzmanovsky's dog is a good example of how personal trivia expand their role to make their way into art as private symbol. "Wwann kommt der Meister?" (fig. 94) is a small drawing that questions the time of Kubin's arrival. The image of the dog is so stylized that it becomes emblematic. The dog's erect ears, the flat skull in between, and the expression of alertness signify a bulldog of the French variety. A large head and stout body are typical features of any bulldog. Once the sign has been created, the visual signal given, so to speak, it never loses its emblematic strength. Therefore, when a letter written in 1949 informs Kubin of postwar upheavals - "Sogar auf unseren Bully 'Tommy' haben sie in Malcesine Scheiben geschossen," - the image from the earlier letter (August 1915) is the target that comes to mind. At first glance the Herzmanovskian sign "bulldog and master" joins Thomas Mann's "Herr und Hund" in the rank of convention. Judging from the letters, the dog is Herzmanovsky's steady companion. Convention, however, gives way to a peculiar development in the literary works where the dog becomes a sign of unusual complexity. It is an accomplice to women (*Malfilâtre* in *Rout*, *Amazones* in

Maskenspiel), and attacks males. Dogs attack the dwarf in *Gaulschreck*, they bite professors in *Rout* and in a climactic exploration of the theme, they devour Cyriak at the end of *Maskenspiel*. As a schematized sign, the bulldog is a steady element in Herzmanovsky's creative work. It carries the burden of the mask, "Jagdhunde mit Augengläsern und maskiert mit Kapuzinerbärten;" it adopts human traits, "gramgebeugter Hund (M, I,54), lebensmüde Möpse (M,I,72), geistesranke Hunde (M,III,27);" and as a character-splitting device it symbolizes the male-bashing female (s.p. 148-51).

Feminine power, a major theme in Herzmanovsky's work, is alluded to in the correspondence. In contrast to Kubin, who writes about his wife but never includes her in a drawing, Herzmanovsky, in addition to populating his graphic self-projections with the dog, adds his wife Carmen. "Wieder einmal Bachen wir Rind," writes Herzmanovsky in a letter from Rindbach: "Wir haben zween Gäste jetzto bei uns: Mägdleine, eines hübscher als das andere; eine eine nordische Schönheit in majestoso, die andere eine Schlankkelei Spaniens braun und hübsch (233)." In the drawing (fig. 95), the "majestoso" of the letter occupies the center -- she is tall and serene, topped by halo, parasol and bird. With Carmen and Roxane at her sides she creates the kind of burden that Herzmanovsky bears facetiously under the heavy armor of a turtle.

Letters and drawings (fig. 96) document the fact that Carmen fits the schematized picture of domesticity, like the dog:

Carmen hat ein Barockboudoir mit gelben Tapeten, weißgoldenen Möbeln, eingelegten Kästchen etc. und sehr schönen Pastellporträts, darunter Liotards. Auch Bulldogg ist zufrieden, er hat bereits eine Ahnengruft des Hauses Fries aufgeschmaust und liegt eben, einen Zahnstocher im Mund, in der Sonne. (185)

Projecting an Austrian version of domestic bliss, Herzmanovsky writes to Kubin from Altaussee: "Ich habe nun auch meinen 75. Geburtstag gefeiert, fühle mich aber jünger denn je." He signs with "Alles Liebe von uns Beiden! Der uralte Fritz (306-07)." In a harmonious blend of man and nature, the couple in the drawing (fig. 97) admires the view. Short pants, perhaps Lederhosen, kneesocks, a very tall version of a top hat and the cane or umbrella on Carmen's arm, speak the pictorial language of Herzmanovsky's self-projection.

Carmen's domestic role takes on a deeper meaning under the theme of "artist and model." In a drawing that he sent while confined to bed in a Sanatorium, Herzmanovsky caricaturizes himself under the critical glance of a female taller than himself that could be either wife or model (fig. 98). Carmen and her affiliations with the occult was an enigma to Herzmanovsky, a fact that he confides to Kubin a year before he married: "Sehr

neugierig bin ich was Du zu Carmen sagen wirst. Sie ist mir im Grunde recht unheimlich und obwohl ich sie schon so intim kenne wird sie mir immer rätselhafter (46-7)."

Carmen moves into Herzmanovsky's work not only as the model of visual depiction in word and picture but also as the prototype of the ideal woman. As a sign of feminine power, she is placed in a position that has been recognized by von Gagern:

Der Frauentyp der höheren Sphäre, der Wissen und Macht besitzt und nur durch dessen Mittlerrolle eine Erlösung, eine Erkenntnis und Weiterentwicklung möglich ist, bleibt sich immer gleich und dürfte wohl auf Carmen als Urbild zurückzuführen sein. Er entspricht jedenfalls genau dem Mädchentyp, den man in Herzmanovskys Zeichnungen so häufig trifft und der nach der Aussage von Kosmas Ziegler das Bild Carmens zeigt. Ein knabenhaft-schlanker Körper und ein entzückendes Gesicht, 'mit dunklen Ringellocken, mit üppigen, kußbereiten Rosenlippen und einer frechen Stubbsnase' gehört zu all diesen Figuren. (138)

As a figure from the real world, Carmen is a powerful presence in the correspondence between Kubin and Herzmanovsky. As a symbol of power, she becomes a sign in the second reality of Herzmanovsky's personal myth (s.p. 149).

For the pictorial depiction of strength and weakness one looks to size and proportions. Herzmanovsky's prediction, - "Du bist noch jung, ungerufen von bäuerlicher Gesundheit, das du wohl Zwickledt dankst, wirst noch uralt und klanwunzig (siehe Beilage). . . (146)," is a contradiction to the frail figure he projects in his drawings (figs. 88,93). The drawing to back up his "klanwunzig" (fig. 99) is a further incongruity, since Kubin's health was so unstable that he was declared unfit for military service. Kubin's figure also stands in contrast to Herzmanovsky's portrayal of Anton Pachinger (fig. 100) who, as a collector of anything trivial, is the "Erbweihertum" in personae. In spite of his having a chronic illness, Herzmanovsky's self-image is usually positive. He assures Kubin that he is painting, "Ich selbst bin jetzt wieder unter die Maler gegangen (63) and supports his statement with a drawing (fig. 101). While the letter reads, "Seit Juli leide ich an einer chronischen Nierenbecken-entzündung die mich vollständig lahm legt und noch unberechenbar lang dauern kann (63)," the drawing conveys nothing but positive information -- the forward stride, the oversized "Gamsbart," the large bow and the dog's tail pointing straight up. Herzmanovsky must have endured an abysmally wet summer when he writes, "Was aber unseren Sommer betrifft, kann ich nur wünschen: 'schwimme nicht weg!' (245)." On a small sketch he demonstrates his survival instincts as the artist who continues his metier with the help of a dolphin (fig. 102). Much of the adversity Herzmanovsky communicates in his letters is counteracted by the overall feeling of optimism emanating from the drawings.

An interesting comparison to Herzmanovsky's friendly encounter with the dolphin is Kubin's *Einladungsblatt zur Hamburger Kubin-Ausstellung* (fig. 103) in which he portrays himself as a figure threatened by stormy waters and an enormous fish. In his pictorial communication with Herzmanovsky he displays a similar victim mentality. "Mein gegenwärtiger Zustand ist dieser, (30)" he writes to Herzmanovsky, and sends a drawing to describe what he cannot say in words (fig. 104). The skeletal figure, strangled between an elephant and a rhino, is the victim of uncontrollable forces. The penultimate image of martyrdom is expressed in the graphic depiction of the signature as "dein armer gekreuzigter Alf (31, fig. 105)." More so than the letters, the drawings seem to be carrying the self-analytical theme. As for the Expressionists in general, the Christ figure specifically represents for Kubin the self-projection of a lonely and isolated "I." The sign re-appears in fragmented symbols as in the drawing that serves as signature to Kubin's letter of February 1, 1910 (fig. 106). Kubin's "danke Dir. . . für die feine Lampe. . . (41)" correlates the drawing to the matter-of-factness of the letter. Only the crown of thorns, however, reveals his state of mind. The self-image as the suffering Christ can be a combination of masochism and hubris, but it also brings home the theme of death that Kubin wrestled with throughout his life. In his "Totentanz" cycles, Kubin expresses the inseparable unity of Eros and Thanatos, life and death, as he perceives it. With death lurking in the background, the artist expresses life and its many diversions. Making death visible as the silent partner in life is Kubin's particular aim (s.p. 52). The graphic depiction of death creates the double layer of life that Kubin experiences in the joys of the moment and its inevitable counterpart, the passing of time. Kubin bemoans the process of aging while he rejoices in the attention he gets for his 50th birthday. "Doch im Grunde bin ich ganz auf moll gestimmt (250)," he muses to the accompaniment of *Floetenspieler der Tod* (fig. 107). In Kubin's technique the cross-hatchings of an upward-moving diagonal line create the extended shape, linking death inseparably to the living mask of the double image. A self-projected vision of death is Kubin's way of graphically denoting time. It is a scare tactic with sardonic humor -- the skull with his message to Herzmanovsky on the *Hyperion Almanach* (fig. 108) and the skeleton in his letter to Hans v. Müller (fig. 109). In the graphic medium, Kubin's message is at once humorous and absolute.

Just as grim/humorous is the message on Kubin's *Postkarte zum 65. Geburtstag* (fig. 110). From a drowning Kubin merely the arm is visible, holding a flag. The bat, still flying loose at the time of the "Zwicklöder" drawing (fig. 87), has now been incorporated into the artist's personal myth as the surviving symbol. Kubin's 65th birthday brings him closer to the time when the symbol takes on absolute power. The arm as a fragment has a

symbolic power that we saw in *Die Feder* (fig. 1). The mind's eye completes the fragment and thus the language of symbols speaks for Kubin, the man.

Like rings on a tree, Kubin adds lines as he gets older. The cross-hatchings get denser, the drawings darker. The spidery web of fine lines are a veil he casts over his image (figs. 17,111). In a drawing of 1948, the year his wife died, Kubin shrouds his face in a mask of lines. To Herzmanovsky he writes:

Mir ward am 15. VIII. 48 der stärkste Schlag mit dem Tode meiner lieben Hedwig - nach 44 Jahre wärender Ehe - 14 Monde vermochte ich nicht das Grab in Wrstn. aufzusuchen, vor 12 Tagen vermochte ich es - nada! nichts, *das ist die Antwort* des Grabes - schrieb Goya unter eine seiner Radierungen Ich habe aber als Rettung doch das Schaffen behalten - ist es auch nicht mehr die *Kraft* die mich fast 5 Jahrzehnte beseelte so eine *Feinheit und Freiheit* --- (299).

The self-image Kubin draws in 1957 is a positive one. In his shroud of cross-hatchings the stooped 80-year-old lifts his top hat to greet a world of butterflies. He steps on a crab and pokes the evil creature with his cane. With time the motif has turned into a private sign. More than 50 years earlier Kubin had created the sketches and drawing *Die Stunde der Geburt* (um 1901/02) (figs. 113,114,115). Brockhaus describes the drawing:

Ein Tiermonster, eine Mischung aus Hummer, Spinne und Elefant, uralt - wie aus grauer Vorzeit - und doch mächtig und kraftvoll, blickt mit kleinen knopfrunden Augen, die wie aus den tiefdunklen Höhlen eines Totenschädels hervorstehen, auf das im Wasser treibende neue Leben, packt es mit seiner Schere und schleudert es über die Mauer hinweg ins Ungewisse in eine Zukunft, in der es weder Geborgenheit noch Hoffnung gibt. (184)

In these sketches and drawings Kubin is presenting time (the process of birth) as well as numbers (more than one infant). Stretching the motif over a period of 50 years from a depiction of violence (the birthing crab) to one of control (stepping on the crab) is also an act of temporality. Seen in this light, Kubin's work takes on a temporal and linear course that is cumulative in meaning. All his life he fought against the notion of the literary aspect of his work. The stronger the symbolic expression, however, the more the work needs linear interpretation in either the verbal or the accumulative pictorial mode. Symbolic expression, aside from being linked to the conventions of symbolic representation, evolves also through the process of repetition within a system. The modern artist's personal myth develops from the accumulation of symbolic value. For the double-talented artist, such symbolic value is strengthened through the back-up of a second medium. Anything that is seen a certain way or presented with a certain frequency by the artist eventually intensifies into symbol. It is a sign that stands for something more complex than the immediate signal from a single encounter. Once its significance becomes part of an internalized experience

through verbal or pictorial accretions, the response is again immediate because the symbol is no longer arbitrary but has become fixed in value.

Kubin's residence "Schloß Zwickledt" very quickly intensifies into a symbol of personal myth. On the one hand, the picturesque representation of Zwickledt illustrates letterheads and other paraphernalia (figs. 116,117); on the other hand, Kubin uses Zwickledt to express his state of mind and his sense of survival. He lives in self-imposed isolation. "Die Einsamkeit macht mich allerdings mehr und mehr befangen und unbehilflich -," he writes to Herzmanovsky and signs, "wie immer Dein alter Alfred Anachoret (138). The drawing of himself as a hermit is the pictorial interpretation of the early Christian term "Anachoret" (fig. 118).

While Zwickledt in one instance isolates Kubin, it is at the same time what protects him from the world at large. In Zwickledt he creates himself and his own world:

ich laße mich ausschließlich von hiesigen Motiven *anregen* kam von der Hexe auf die Negerin bis herab, auf die Wernsteiner Weiblein. Aber aus dem eigenen Milieu schaffen ist meiner Weisheit letzter Schluß. (8)

Zwickledt becomes the arch that he needs to weather the storms of life. Kubin understands life as a stormy sea; he sees himself as skipper of the arch (fig. 119) which represents and contains the wealth of personal myth Kubin accumulated in his 50 years aboard it.

On Kubin's illustrated postcard to Herzmanovsky the verbal message is communicated in simple prose (fig. 120). Pictorially, however, Kubin speaks a more comprehensive language. As the master of his domain, he is perched on the roof of his castle, similar in pose to *Der Zeichner bei der Arbeit* (fig. 125, s.p. 125). Graphically he has taken possession "über alles was da kreucht und fleucht"; a snake, crow, cat, toad, insects and worms are all included in the world of his private signs. Throughout Kubin's work these motifs lose their innocence as representations and are charged with symbolic meaning. As if to emphasize his bond with the sun (s.p. 115) Kubin places the sun directly above the tip of Zwickledt's tower.

Structurally and stylistically this postcard is a unit of "lines, spots and dots (s.p. 43)." Where the densely-linear drawing recedes to make room for the writing, it leaves a trail of signs -- the crab, caterpillar, grasshopper, beetle -- and the handwriting itself is merely a more loosely-structured system of the same "lines, spots and dots." Lines and dots, the building blocks of Kubin's psychographics (s.p. 38), prevail in his handwriting in forms of hyphens and ellipses, hyphens meaning that there is more than can be said and ellipses showing a trailing-off into mystery.

The domineering self-reflective pose as master of Zwickledt and surviving skipper of the arch is severely shaken in a drawing of 1937 (fig. 121). Kubin, in a letter of 1934, had already talked to Herzmanovsky about an upheaval -- eine "Weltenwende" since 1914. "Die Last des ungeheuerlich Geschaffenen drückt hin und wieder (237)," and Herzmanovsky writes in 1937, "Die ganze Welt ist ein Hexenbreughel (277)."

In spite of the fact that Kubin was honored with exhibitions and a professorship in 1937, his self-image, according to the drawing, has suffered a blow. We see on the drawing that he, the cat and the rooster flee the chaos, trees snap in the storm, the castle/arch is about to capsize. Even birds are swept away by rain and wind. This is Kubin's inner response to the conditions of 1937, since Zwickledt and its surroundings are intact to this day. In his caption he responds to Voltaire's admonition to always tend your garden by saying, "you see, that I am suffering from a chaotic world in spite of the fact that I have been content with home and garden." It is also a premonition of conditions yet to come, when Zwickledt was indeed severely threatened during the second world war. The arch is easily recognized as a symbol of survival. Superimposing it onto Zwickledt creates a private symbol so that the representation of the castle becomes an expression of Kubin's psyche and state of mind.

My study of their correspondence reveals that Kubin and Herzmanovsky not only communicated with words, but had a special way of presenting the Self to each other by removing it outside of the Self into a picture.

In addition to communicating *in* words and pictures, Kubin and Herzmanovsky communicate *about* words and pictures. Mutual encouragements document the fact that both artists favor multi-media creativity. "Warum illustrierst Du denn Deine Novellen nicht selbst wo Du doch die Gabe hast ????? (236)," wonders Kubin, before the more compelling "Du sollst der Illustrator Deiner Schriften selbst sein, - (249)."

Does visualization concretize desire, we ask, when Herzmanovsky includes a picture (fig. 101) to substantiate his statement, "Ich selbst bin jetzt wieder unter die Maler gegangen (63)." Or is the picture the emphatic answer to Kubin's question, "Sind Sie jetzt endlich Maler? (9)" The letters reveal that each believed in what is generally seen as the other's secondary talent. The counterpoint to Kubin's projection of Herzmanovsky, the artist, onto Herzmanovsky, the writer, is Herzmanovsky's acclaim of Kubin's achievement in writing:

Übrigens komme ich immer wieder auf die andere Seite zurück die ich mit bestem Gewissen als das beste Buch bezeichnen kann das mir je untergekommen ist. Du hast es wirklich nicht nöthig Hauffs und Poe's zu illustrieren. Mach doch wieder einmal ein persönliches Ventil Deines Craniums auf!
(71-2)

While praising Kubin's "other talent," this statement is also a painful reminder that illustration is considered to be a less respected task.* Kubin saw himself at the mercy of publishers and sometimes authors. "Als Illustrator hat man es viel mit Autoren immer mit Verlegern zu tun. Welche Möglichkeit zu Freud und Leid! (*Werkstatt* 76)." The subservient role of illustrators is expressed in a drawing captioned, "Der Kleine Kubin zeigt dem großen Verleger Reinhard Piper seine ersten Zeichnungen (fig. 122)." As to the author/illustrator relationship, Kubin reminisces on his experience with Paul Scheerbarth:

Mit lebenden Autoren hatte ich eigentlich nur gute Erfahrungen Einzig ein Dichter - Paul Scheerbarth - war nicht einverstanden mit meiner künstlerischen Auffassung seiner Eingebungen. Als ich die Blätter für seinen astralen Roman *Lesabéndio* zeichnete . . . schrieb er mir auf meine Frage, wie denn die Bewohner der Sterne Pallas und Quikko aussähen: Mach sie nur genau so wie Molche, mit recht kleinen Augen und einem Schneckenfuß. (Als wenn Molche so aussähen!) Als ich ihm dann die fertigen Blätter sandte, war er bitter enttäuscht [und] tief traurig verstört Ich änderte noch einiges, und auch Scheerbarth war beruhigt. (*Werkstatt* 76, fig. 123)

Illustration - Kubin

Illustration brings us back to the question of how writing and visual art relate to each other. Are they autonomous or are they fragments in search of a whole? I suggest that the work of double-talented artists is a divided sphere which is reunited in an aesthetic synthesis. This aesthetic synthesis is what Kubin aimed for in the strange marriage of the verbal and visual in the illustrated novel. The question: does the picture illustrate the narrative or does the narrative describe the picture?

For the first of the above two questions, there are in general two different schools of thought; one advocates a semi-autonomous status for the picture on the visual level, while the other supports subservience of the illustrations to the textual narrative.

Kubin who illustrated hundreds of books has his own way of extracting an abstract synthesis from both the narrative and the picture. For him, the illustrations in their autonomous state, create vibrations of a similar nature to those found in the text, so that ultimately aesthetic experience correlates the two.

* With respect to illustration Werner Haftmann writes the following: "Illustration? That seems to be a derogatory word. But here I agree with the painters themselves. In the summer of 1914 Franz Marc wrote to August Macke, expressly referring to a similar opinion stated by Paul Klee: 'I am a German and can only plow my own field; what do I care about the 'peinture' of the French? We Germans are and remain born illustrators even as painters.' In fact, we might reduce the difference of formal expression between the French and Germans to this simple pair of concepts: 'décor' versus 'illustration,' provided that we are prepared to restore to these two simple and therefore misused words, 'decorative' and 'illustrative,' their entire spiritual dignity and significance. (20)

As if to verify his ideas on illustration, Kubin adds a picture to his essay "Wie ich illustriere," first published in *Vom Schreibtisch eines Zeichners* (fig. 124). Picture and text communicate initially different, then complementary sets of meaning.

His simple pen-and-ink sketch provides several signals to identify the draughtsman: a jar with pens and quills and an inkwell and blotter. The artist, facing the viewer, bends forward while guiding his pen over an abstract configuration on the sheet in front of him. The glasses he wears, visual aide, are shown without human eyes. It may not be accidental, therefore, that the squiggle on the paper resembles the cosmic or global eye one finds in many of Kubin's drawings (fig. 2). Art, for Kubin, is the product of an inner eye and a "higher nature" (s. caption of fig. 17). In reading the cross-hatchings as a self-effacing quality and the frontal pose as one of surrender, the viewer picks up the meta-pictorial signals that bring him closer to the abstract ideas Kubin wishes to communicate in his essay.

Kubin considered himself fortunate in that he usually was able to choose materials he felt an affinity with. Becoming familiar with the spirit of a work was for him a very powerful emotional experience. In his description of what he calls a spiritual (seelische) experience, he uses sensuous and emotional terms for what is meant to represent an aesthetic experience: "Dieses Bemühen, ganz in das Werk des Dichters einzudringen, reicht weit über die am Zeichentisch verbrachten Stunden hinaus (*Werkstatt* 69). He mentions the table here but leaves it to the drawing to convey the rest of the necessary paraphernalia. In describing sensations, though, the essay becomes the vehicle to present an emotional set of circumstances that Kubin experienced in his role as illustrator:

Die hingebende, etwas feminine Komponente im Illustrator ist bei mir ziemlich betont, und ich fühle mich jedesmal von den sonderbarsten Schauern berührt, wenn ich das Dichtwerk, dem ich einen Leib zu geben habe, vertieft kennenlerne. Bin ich dann durchtränkt von dem Milieu und völlig eingelebt in die Handlung, dann bildet sich so etwas wie eine elektrische Seelenspannung, geladen mit feucht-fruchtbaren Keimen, woraus die Gestalten entstehen. (*Werkstatt* 69-71)

This seems to be a ritual of divine inspiration reminiscent of an immaculate conception, with the very physical and concrete result of actually giving birth, at least in the mind of the creator.

The pose in the drawing is now, indeed, a pose of surrender. The frontal view, that of facing the viewer, signifies an engaging and giving attitude. The viewer can also be an impersonator of the author of the essay communicating in a self-reflective pose. The glasses without eyes act as a mirror with the symbolic function of reflecting how the author

sees himself in the essay. The inward glance, signified by the absence of the eyes, projects itself onto the reciprocative experience of the essay and the drawing.

If semiotic systems signify as much through absences as they do through the visible sign, then the absence of the outwardly physical attributes of the eye signify an inner vision, or the inner process, as described by Kubin. This signal is underscored by the eyeglasses and a magnifier which send the message that there are depictions not discernible to the naked eye. Glasses and magnifier, aside from their prosaic function, are symbols of a need to overcome a certain nearsightedness with respect to metaphysical, or in this case, metapictorial qualities. Furthermore, if seeing, as the Greeks believed, is a masculine function, then the condition of not seeing coincides with Kubin's perception of the feminine aspect he portrays in the work of the illustrator.

Whereas this drawing indicates what Kubin describes as the feminine quality of surrender, his eventual shift to the masculine phase of actual production is best exemplified in another drawing entitled *Der Zeichner bei der Arbeit* (fig. 125). Although this drawing does not coincide with the essay, it nevertheless is a significant document of the self-reflective qualities the artist wishes to convey to the viewer.

The essay prepares us for the shift from the feminine to the masculine perspective:

Der anfängliche Zustand seelischer Empfangsbereitschaft dem Dichterwort gegenüber wechselt gewöhnlich nach der ersten Konzeption in eine sehr männlich-handwerkliche Gefühlslage hinüber. Es handelt sich in diesem Stadium um die Gestaltung in Material, und alle Kraft, Zähigkeit und Nervenfreiheit müssen nun hergegeben werden, bis die ganze Blätterfolge vorliegt. (*Werkstatt* 71)

While Kubin evidently experiences sensations that run the gamut from a feminine-receptive to a masculine-productive *modus operandum* within the illustrative mode, the very same principle applies to the role of the illustrator versus that of the autonomous draughtsman. The two drawings present Kubin's self-image in both the masculine and feminine role.

Der Zeichner bei der Arbeit, in a truly pontifical demeanor, accented by the clerical robe and skullcap, presides over a complex procession of images. He sits at a thronelike podium compared to what in figure 124 was just a simple table. In facing him in the earlier drawing, the viewer engages with him as an accomplice, while, now, by looking over the artist's shoulder, he has the role of outsider looking in. The artist reigns over his "orbis pictus" of imaginary phantoms. During the feminine phase of illustration these phantoms lead a life of their own and threaten their subservient creator:

Es ist gewiß nicht gleichgültig für mein Gesamtfinden, welcher Geist in dem betreffenden Buch herrscht, ob ich mich wochenlang in der wunderreichen Märchenwelt eines Hauff heimisch mache oder ein Doppelgängerschicksal durch Dostojewskis schauerliche Erzählung mehr oder weniger miterlebe. Gerade weil es

Phantome sind, haben sie unkontrollierbare, mitunter fördernde, oft auch gefährliche Rückwirkungen auf das Alltägliche meiner Existenz. (*Werkstatt 71*)

Kubin perceives this lack of control, coupled with the idea of impregnation and coercion upon the susceptible feminine component of his psyche as the same type of painful experience he had while illustrating Strindberg's *Tschandala* :

Der Ort der Handlung ist ein gänzlich verlotterter, altertümlicher Gutshof, und ich war in der Zeit, in der mein Geist in diese verruchte Verfallsatmosphäre *gezwungen* war, *verfolgt* von der Vorstellung, daß mein eigener Wohnsitz, ein altes Landhaus, auch alle schauerlichen Zeichen des Zugrundegehens trage. (Das verschwand rasch als die Arbeit beendet war.) (*Werkstatt 72*)

In the masculine phase of his work, the artist no longer feels threatened. On the contrary, he now presides over a wealth of inner resources. He has, as Coleridge would say, "esemplastic power." Kubin's description, as well as his drawing, denotes a dipping into an inner reserve of images and a selective process to form a Gestalt:

Der große Schatz an im Gedächtnis aufgewahrten Formen, der sich ansammelte durch alles, besonders das in früheren Jahren Gesehene: Landschaften, Gebäude, Innenräume, Menschen und Tiere, vielleicht untermischt noch mit den Eindrücken der zahlreichen Bilder, graphischen Blättern oder Photos, ist jetzt das Reservoir, aus dem die Einbildungskraft sorg fältig auswählend, verwerfend und neu zusammenpassend schafft. (*Werkstatt 71*)

The drawings in this context signal an atmosphere of simplicity on the one hand and one of splendor on the other. That the one corresponds to feminine submissiveness and the other to masculine authority are metapictorial qualities that we can abstract from Kubin's essay. Because of his need to express himself in two media, Kubin's work provides a good example of Kenneth Clark's pattern of looking at a picture -- namely that after an initial distance, one that discerns merely pictorial qualities, verbal articulations provide the necessary critical powers to abstract metapictorial qualities. For Kubin the metapictorial coincides with the metaverbal quality of the text to bring about a distinctive form of aesthetic experience:

Das mich selbst immer wieder Überraschende ist, daß nach diesen langwierigen technischen Zwischenphasen der Ausführung auf mir selbst unbegreifliche Weise eine ganz ähnliche Erregung, wie sie mich bei der ersten Lektüre der Erzählung ergriff, in den Illustrationen nachzittert. (*Werkstatt 71*)

When Kubin reverses the illustrative process by creating a text that narrates his drawings in *Die andere Seite*, he affirms his belief in the androgynous relationship between the two media in his final statement: "Der Demiurg ist ein Zwitter."

PART IV
MYTH

Personal Myth

Definition

In the traditional sense, myth is an anonymous, non-literary and religious expression of the collective mentality of a given age. In more recent literary usage it has been individualized to accommodate the single artist as myth-maker. The mythopoeic poet attempts to return to the role of the prophet/seer by creating a myth that strikes resonances in the minds of readers and proves to have universal responses. Personal myth, in its apparent self-contradiction, thus becomes a microcosmic, modern equivalent of society's urge to give meaning to its perceptions. In its approach to myth as form rather than subject, structuralism makes a secular myth possible. Although the motif of a personal myth may often adhere to traditional signification, a variable meaning can be derived from its relation to other symbolic elements within a personal mythology. The ambiguity resulting from such variable meaning is either intended by the myth-maker, or is the result of a lack of scrutiny on the part of the recipient with respect to the complete work of an artist. Ambiguity, formerly considered a fault, has been turned into a virtue by modern criticism. Personal myth is neither truth nor falsehood, but the projected universality of a private universe.

O. A. H. Schmitz suggests that Kubin's novel is at once private and universal:

Dreierlei ist das Traumreich in Kubins Roman: in tiefster Schicht eine großartige Kosmogonie von der Ursprünglichkeit des Mythos, in mittlerer eine gestaltenreiche Künstlervision, in der obersten Schicht, der die Freudschule allein Realität zuschreiben würde, ein Spiegel des persönlichen Verhältnisses zwischen Sohn und Vater Kubin. Darum nimmt das Kunstwerk Farbe und Gestalt aus dem alten Österreich vor 1866, aber der Sinn ist zeitlos. (128)

The three levels of meaning -- cosmic myth, the artist's vision, and his personal experience -- all contribute to the collective idiom of personal myth.

The term personal myth comes out of Modernism, which developed at a time when the artist resorted to an inner, private life -- the antidote for an increasingly fragmented and incomprehensible world. The routine functionality required by new science and technology had to be compensated for by a retreat into an inner truth. When outside references are not desirable, the multimedia artist can create his own validity with a point of reference in a second system. This validation process, the stamp of approval by a second authority, so to speak, may be at the heart of multimedia activity. Even where the primary

medium takes precedence and finds its way to public acclaim, the secondary system functions as support and as a referential anchor. In this sense the artist has stabilized and enlarged his "aesthetic universe" where he occupies a more central position.

Kubin, who sees himself as an entity in the larger context of universal life, believes that his visual work is the dwelling for universal thought, since it is through pictures that "das allmächtige Weltwesen, das wir selbst auch sind, sich seine Wohnungen formt (Brockhaus 278)." When one medium does not satisfy the creative mind, the dwelling has to be enlarged, since every human being takes his own body [or mind] as the instrument of measurement to construct a space of instinctive geometry that his imagination can then amplify into a greater space in which he can lodge his universe. If, in his imagination, the artist creates a distorted view of the world, multimedia creativity will reinforce his point of view. At the same time he takes more of what there is outside of himself into the inner chambers of his imagination.

The simple exercise of drawing an object -- a mountain, a figure or whatever -- is an act of appropriation. The object becomes part of a private sphere of sensibility. A similar transfer of public domain into private domain occurs in describing a scene. Like the pictorial, verbal articulation is also a process of abstraction dependent on the selective mechanism of private perception. Ownership of imaginary resources thus increases with multimedia appropriations. The reader/viewer no doubt believes himself more secure when his re-creation corresponds from one medium to the other.

Endowing the object with a higher meaning and expropriating it from its prosaic function, a process we witnessed earlier with implements, is a means of appropriation into private myth and facilitates the shift from one medium to the other. The same principle applies to historical and intertextual allusions. As soon as they have been usurped into the private domain of sensibility, they form symbolic relationships within the closed realm of personal myth.

The multimedia artist widens the scope of symbolic action. At the same time he delimits the arbitrariness of his symbol by its recurrence in two systems. If there is doubt as to what it stands for, it can simply define itself as symbol by reference to its counterpart.

Symbolic elements of a work are signs whose representation is no longer merely mimetic. They are charged with meaning from the artist's imagination, and their symbolic expression as well as structural recurrence in the private universe recall the archetypal patterns of ancient myth by stirring up a response to something deep and mysterious. Whereas the depth and mystery of ancient myth was to be shared by all, the privacy of modern myth is upheld by the myth-maker, often in the form of ambiguity, secrecy and the desire to create an image.

Aspects

Secrecy was the secret of Kubin's early success, "mein eigentliches Geheimfach (*Werkstatt* 79)," as he put it. Ambiguity is the natural consequence of such secrecy, and for the cultivation of his image Kubin could count on his patrons, specifically the establishment of the Kubin archive.* That Kubin wanted to create an impenetrable myth with his novel is evident from his comments to Herzmanovsky with respect to psychoanalytical interpretations:

Zum "Geheimnis" selbst kann man so nicht vordringen. Ich bin noch fester in dieser Auffassung bestärkt da ich so viele Psychologen gut kenne darunter eine Reihe "ausübender" Freudianer Auch bei vorliegender Besprechung der andern Seite wirst Du finden daß das *faktisch Wesentliche* unbegreifbar bleibt dem gelehrten Manne der sonst gewiss eine Fülle interessanter Einzelheiten zur Genesis des Werkes gibt. -- (98)

Herzmanovsky's myth-making is as impenetrable as Kubin's, mainly because he draws on a variety of sources which are mysterious by nature: ancient mythology, heraldry, tarot and the Khabala. His material thus lends itself to the creating of the future myth he projects in his *Maskenspiel*.

Into his secret world of myth the artist places his private signs and symbols, sometimes even a camouflaged simulation of his name. Above all, the secret world of myth is a new order of relationships; therefore it can elicit a response which is an equivalence but not a likeness to reality. These then are the aspects we find in the private world of personal myth: secrecy and ambiguity, equivalence, private signs and symbols, and image-making which includes a simulation of the artist's name.

The desire to let the persona participate in the creating of a myth results in an interesting game of hiding one's name in the work of art. Kubin, who wanted a style "mehr geschrieben, als gezeichnet (s.p. 38)," embeds the configuration of the first two letters of his signature in his pen drawings (fig. 126). The checkmarks of his *AK* are interspersed through the networks of his "lines, spots and dots" to such an extent, often overtly in form of a *K* (fig. 127), that a strictly accidental relationship is unlikely. Often the complete signature is meant to blend structurally and stylistically into the composition of the drawing (figs. 121,149). Furthermore, the *-in* of his name, which in German designates the

* The Kubin archive, now in Munich's Städtische Galerie im Lenbachhaus, was founded by Dr. jur. Kurt Otto, Fischmarkt-Apotheke, Hamburg in 1926 (Herzmanovsky SW Band VII, 435)

female, is related, it seems, to the *Zwitternatur* of the demiurge and Patera (in name and nature), and to the transvestite in the self-portrait *Der Schwächling* (fig. 128).

Herzmanovsky, whose more or less secret hobbies were onomastics (Namenforschung) and Kala (Silbenzerlegung), has either overtly or covertly embedded the "heart" of his name in numerous drawings. The most obvious gesture of possessive myth-making is the heart in the face of his dog (fig. 94). The heart, an iconic reflection of his name, is at the same time a closure of two arabesque lines. As such it is a natural composite in the overall scheme of Herzmanovsky's graphic work. Interestingly enough, it is the so-called secondary medium that carries the colophonic signification in both cases - for Kubin the written ductus of the signature and for Herzmanovsky the iconic symbol of the heart. Just as signatures have a way of reducing their formal precision through habit, so the hidden colophon becomes less and less methodical. Kubin's *AK* is merely a check-mark, or two at times, and Herzmanovsky's heart devolves from precise rendering, the bird-face in *Zwei Welten* (fig. 129) and the elephant's ear in *Eurhythmie I* (fig. 130), to a mere squiggle or fragment, as for instance the grassy patch in *Evoë* (fig. 46). Ambiguous but unmistakable are the letters *F* and the hearts in Kubin's drawing *Das malayische Varieté* (fig. 131). If Kubin wanted his farce-like, wiry figures to look like Herzmanovsky's, he underscored this aspect with his colophonic message.

The suggestion of a new order is the artist's way to elicit a response to certain relationships. Gombrich claims that all artistic discoveries are discoveries not of likeness but of equivalences, which enable us to see reality in terms of an image and an image in terms of reality. "And this equivalence," he says, "never rests on the likeness of elements so much as on the identity of responses to certain relationships (345)."

From his diary we know how Kubin relates the image to reality in terms of a secondary reality: "symbolisch sollen die Werke . . . wirken *keine* Rivalität mit der *Natur* (21.9.24)." Secondary image-, or myth-making so to speak, creates a chain reaction in Kubin's work that lets him see reality in terms of his verbal and visual images:

das Leben Zwickledts durch die andere Seite gesehen in Bildern - Vorkommnisse, Groteskes, Unglücke ..., Jagden, Tiere, Bauernleben, Stimmungen, Gewitter, Feste, Raufen, Mord, Brände, Liebeserlebnisse, das alte Haus, die *Zweideutigkeit*, der *Doppelsinn* aller Dinge - Gegenstände, Handlungen, der Krieg, *Wasserleichen*, Krüppel, Blinde etc.. (24.X.1919-4.VII.1920)

This list of images fits his early drawings as much as it does *Die andere Seite* and as such establishes a relationship of responses between the verbal and the visual. The double-talented artist has the means to reinforce these responses with a second medium; in fact he

may draw away from an equivalence between reality and image and establish equivalences between the two media. These aesthetic equivalences are the components of a personal mythology. That the equivalences eventually haunt their creator, as they did Kubin in terms of Zwickledt's reality, proves the strength of their symbolic expression.

When Kubin recreates the fantastic images of his early drawings in lucid, matter-of-fact prose, he establishes an equivalence that did not exist between the drawings and reality. The descriptive, terse prose he uses is also at odds with the fantastic events of the novel, making a response to equivalences in the drawings easier than to life.

Herzmanovsky's Austrian Trilogy moves progressively away from the equivalence of a roman à clèf in *Gaulschreck im Rosennetz* to the visual and verbal fantasies of *Rout am fliegenden Holländer* which are still the equivalences of a costume party. *Maskenspiel*'s fantasy in word and image is the equivalence of Herzmanovsky's visual work more so than of reality. And yet in the fantastic genre, there are always residues of reality or at least pseudo-reality. Kubin's *Die andere Seite*, subtitled "Ein phantastischer Roman," and Herzmanovsky's "phantastisches Genre (SW Band VII, 225)" disprove their proclaimed unreality with a document. Perle's precise street map (fig. 132) and Cyriak's journey across a map of ancient Greece (fig. 133) suggest that the impossible worlds of fictional fantasies are organized, every-day kinds of worlds that can be located on a map.

The same is true for ancient myth. Myth is the noumenal and numenal quality derived from the juxtaposition of real and fictional worlds. In the first paragraph of the novel *Die andere Seite* the narrator promises an eyewitness account and in the second he relies on clairvoyance and his imagination. The response is intended to be personal, otherwise the narrator would not say: "Wer eine Erklärung sucht, halte sich an die Werke unserer so geistvollen Seelenforscher (7)." Kubin did not condone psychoanalytic interpretations (s.p. 130); therefore archetypal patterns, the structures more than the content of the dream, for instance, are the ordering principles of his myth-making. Since the dream or its equivalent in art, Surrealism, presupposes a great deal of automatism in the creative act, myth is the better vehicle to combine the impulse of the dream and fantasy with the control Kubin needed for his art.

In Kubin's vision reality has a surreal and demonized existence that carries the karmic debt from the past. Traditional and decadent European culture, and that includes objects as well as inhabitants, transplanted to Perle, are destroyed in the apocalyptic events at the end of *Die andere Seite*. Herzmanovsky aims to prove the existence of an Austrian myth in *Maskenspiel der Genien* by maintaining the contiguity between the real and unreal. Side by side are the Austrian reality of "k. und k." constituents, their dialects and trivia, and the powerful forces of the "Androgynitätsmysterium (I,1)" foreshadowed on the first page

(s.p. 150). Herzmanovsky's reality derives a better and surreal existence from a futuristic vision. The splendors of ancient cultures to be revived on reclaimed Austrian territory promise the spiritual salvation of the new age.

Application

The application of the aspects discussed above are concretized in signs and symbols of which the male and female are the dominant symbolic forms for both Kubin and Herzmanovsky. The following examples reveal not just the critical importance of myth to both artists but the interlocking relationship of form and medium. Both artists blur the equivalence between reality and the second reality of their art in order to achieve the desired ambiguity and ambivalence. Kubin and Herzmanovsky share an interest in the ambivalence of the *trompe l'oeil* motif -- mountain or man (fig. 3), island or head, the double face (fig. 134), boat or duck (fig. 135). Essentially there is a difference in method. What Kubin presents as the *fait accompli*, the phallic asparagus (s.p. 138) or the sleeping giant as the mountain (s.p. 134), Herzmanovsky often presents as transmutation in progress. With his "commedic" line he produces the indefinable creatures that are in transition and have to be examined. *Forscher im Zwischenreich* (fig. 136) illustrates this ambivalent in-between stage. The extended finger of the creature on the left points to the magnifying glass of the figure in faded blue, which in turn is focused on the mystery of an animal with a trunk that looks like a woman's leg (cf. the elephant's trunk in the drawing *Fahrt ins Wunderland* (fig. 45). Herzmanovsky thus uses line and form to render the object ambiguous. He plays with the object as he does with linguistic forms.

The anthropomorphized landscape occupies both Kubin's and Herzmanovsky's fantasy. One notes however that the anthropomorphic process can be reversed. Herzmanovsky lets life become landscape. *Unheimliche Durchfahrt* (fig. 137) and *Weit auseinanderliegende Zeiten* (fig. 3) are more a matter of arrested motion than landscape taking on human form. Herzmanovsky describes a similar occurrence in Howniak's transformation into a rock (s.p. 76). In the two drawings the flow of life into landscape is trivialized and not demonized, as it is in Kubin. The two Herzmanovsky drawings are Kubinesque at first glance. The motifs are here but they read differently. The cave-like gateway, a Kubinesque symbol (s.p. 140), leads not into mysterious darkness here but into a peaceful landscape (fig. 137). It has the ambiguous function of representing human legs, dismembered from the body, and of being at the same time a mountain on top of which two tiny figures are dancing. Because of its context the crow does not carry its symbolic conventions as well here as it would for Kubin, whose drawings conform better to the primogenial darkness and the demiurgic power the crow is supposed to represent (Cirlot

7). Finally there is the aspect of proportion in Herzmanovsky's drawing. The giant legs and the tiny train winding its way on the curving track through a seemingly miniaturized landscape suggest a toylike, trivialized atmosphere. These are Kubin's motifs filtered through Herzmanovsky's stylizations. Although at first sight the relationship to the Kubinesque is a strong one, as in line, tone, and symbol, closer scrutiny reveals the trivial and humoresque which sets them apart. Herzmanovsky's mountain in *Weit auseinanderliegende Zeiten* (fig. 3) too is Kubinesque on first impression, specifically because of the ominous look in the deeply penetrating eye (the pencil, s.p. 20). However, Herzmanovskian signs are clearly present -- the mask-like protrusion from the natural formation of the rock, the arabesque line of the nose and the comic gesture of the tongue.

Herzmanovsky turns man into mountain, while Kubin turns mountain into man, as in the drawing *Nach der Schlacht* (fig. 138). Anthropomorphism and personalization are devices that individualize the object or type. Traditional Symbolism has "a demiurge or hero asleep inside a mountain, one day to emerge and renew all things sublunar (Cirlot 220). Kubin's demiurge, still asleep in the drawing, comes to life in the novel:

Jetzt kam in einen Gebirgszug, der sich von West nach Ost erstreckte, Bewegung. Ich sah, daß es der schlafende Amerikaner war. Patera warf sich der Länge nach auf diesen Feind; während sie rangen, kochte das Meer in haushohen Wellen auf. Ich aber wußte mich in der Hand meines Schicksals und blieb ruhig. (260)

According to the last sentence the artist/narrator is outside of the events as some form of omniscient consciousness, perhaps deriving a perverse kind of aesthetic pleasure from the creative illusion he goes on to describe:

Patera und der Amerikaner verkrallten sich zu einer unförmigen Masse, der Amerikaner war gänzlich in Patera hineingewachsen. Ein ungeschlachter, nicht übersehbarer Körper wälzte sich nach allen Seiten. Dieses gestaltlose Wesen besaß eine Proteusnatur, Millionen kleiner, wechselnder Gesichter bildeten sich an seiner Oberfläche, schwatzten, sangen und schrien durcheinander und zogen sich wieder zurück. Aber auf einmal kam Ruhe in das Ungeheuer, das sich zu einer gigantischen Kugel drehte, dem Schädel Pateras. Die Augen, groß wie Weltteile, hatten den Blick eines hellsehend gewordenen Adlers. Jetzt bekam er ein Parzengesicht und alterte vor mir um Millionen Jahre. Die Urwälder seiner Haare lösten sich von dem Haupte, die glatte Knochenschale trat zutage. Plötzlich zerstob das Haupt, ich starrte in ein unbestimmtes grelles Nichts . . . (263)

This text simulates not just personification but animation of the mountain and it expands the object to cosmic dimensions, including the global eye we have seen in Kubin's drawings (fig. 2). Technically, it is a microcosmic reflection of the apocalyptic myth the novel presents on a larger scale. Commenting on *Nach der Schlacht* (fig. 138), Brockhaus puts Kubin into the tradition of anthropomorphized landscapes:

Die Personifikation des Berges, die sich bei Kubin auch sonst noch findet, steht in einer Bildtradition, die ungebrochen bis in unsere Tage reicht Vor 1900 können Berge in menschlicher Riesengestalt und umgekehrt Riesen als Berglandschaften erscheinen, weiblich wie männlich (*Frühwerk* 242)

Anthropomorphism made manifest in the drawing, then animated in writing, is a viable example of aesthetic equivalence between the two media. Recreation in the second medium seems to arrest further speculation about extrinsic reference points and seems to satisfy the mind's search for meaning with the simple discovery of its intrinsic referent. The written passage animates the drawing while the drawing for its part creates the necessary distance.

Similarly to the creator of the fantastic, the personal myth-maker needs an atmosphere of uncertainty for his private universe, a smoke screen for his ideas. Herzmanovsky chose the mask (s.p. 100) and the "commedic" line. Kubin chose his nebulous gray. Like a shroud it reveals and hides its content simultaneously. Into its uniform texture Kubin weaves the expressive powers of contrast: light and dark, white and black, life and death, ascent and descent, male and female. Symbolically, these contrasts express the polarized extremes he perceived in the plus and minus side of life.

In his early drawings Kubin prefers a fusion of black and white with its infinite scale of values. These values produce the gradations of gray undertones, overtones and sprays that envelop the early graphics in an atmosphere of mystery, twilight and gloom. The veil of twilight from a light mist to somber darkness is as much the subtext of *Die andere Seite* as it is undertone to the early drawings. The powers of the medium, however, require a reversal in the process of perception. In the drawing *Mondlicht* (fig. 139) the immediate impact is one of ambiguous and tenebrous uncertainty. Slowly the eye adjusts to see the detail of the image (the spider in the cavernous gateway). In the written work, however, the mechanics of the reading process add details to the slowly expanding universe of the fictional world. The author conditions the readers by adding detail upon detail in a pattern of metonymic relationships. The mind's eye is expected to fashion a simultaneity of atmosphere from the repetitive image. With the repetition of a multitude of signifiers and through their cumulative effect, Kubin achieves an atmosphere of gradations and nuances of twilight similar to those of the drawings. In the pictorial mode this process is deductive, whereas it is inductive in the verbal. Linguistic variety is so vast that a bombardment with its signifiers could capture even those readers of poor imaging powers. "Grauer Nebel (42), Mondlicht (41), Dunstschleier (42), matter Schein (45), Öldunst (46), trüber Tag (47), Dämmerung (50), Zwielight (50), Halbdunkel (120), ewig trüber Himmel (49)" -- these and many more signifiers are summed up in the Kubinesque "Traumlandsbeleuchtung

(103)." The absence of sunlight also means absence of color, affirmed by the narrator's "die Buntheit fehlte (50)."

With his change in style, Kubin's atmospheric effects follow the dictates of the new line, "ein seltsames Liniensystem" (s.p. 38), by shrouding the subject-matter into a network of cross-hatchings and spidery lines and by reversing the order of negative and positive space. The earlier process of making visible what appeared to him in inner visions was replaced with making invisible what he chose to depict from the world around him. In both cases his personal code is ambiguity.

The textural aspect of the drawings -- gray undertones and dense cross-hatchings -- are expressed structurally in the novel through repetition and linguistic multiples so that the response to each instance of expression can be apprehended texturally as in the response to the drawings. A sensitivity to texture, induced by the medium, was developed in Kubin's relationship to paper (s.p. 28). Texture connects and camouflages Kubin's opposites and is responsible for much of the ambiguity in his work.

Kubin plants the seed of doubt early in the framing story (Rahmenerzählung) of his novel: "an einem nebligen Novembernachmittag . . . der Besucher war - soweit ich im Dämmerlicht unterscheiden konnte - ein Mann . . . (8)." Shapes and forms are deceptively different in twilight and that puts an added strain on perception:

Das Auge mußte sich erst gewöhnen; was man sehen konnte, war ein grauer Nebel. Nur ein paar Lichter im Dunst teilten ihn. Beim ersten Schritt wäre ich fast an den Wagen gerannt, riesenhaft stand er da. Vor ihm bewegte sich ein Monstrum mit unsicheren Formen: das Kamel! (42)

Lack of light also creates doubt: "Mit der Beleuchtung wurde geknausert, kaum eine Gasflamme an den Straßenecken. Oft hätte ich schwören können: 'Dieses Haus habe ich schon gesehen' (47)." There is a steady progression of perceptual uncertainty:

Unwillkürlich streifte mein Blick die Mühle. Sie zitterte wie lebendig. Unscharf und verwischt in einem Dunstschein, wie aus einer gallertartigen Substanz bestehend, kam sie mir vor, ein unbekanntes Fluidum ging von ihr aus, das mich bis in die Zehenspitzen vibrieren machte. (118)

Words are needed to expropriate the iconic image of its representational character, render it ambiguous and thus charge it with symbolic meaning. Since Kubin wants to present binary opposites -- black and white, terminated straight lines, ups and downs, light and dark -- these distinct opposites can only be rendered mythical and ambiguous by blurring their delineations. All his life Kubin looked for balance between opposing forces of extremes, a philosophical struggle that is well documented in his diary. These forces

affecting an artist's life are reflected in the aesthetic forms of his work whenever they are not directly communicated in words or pictures.

Kubin and Herzmanovsky have a number of artistic devices to create the second reality of surreal existence, one of which is by the use of equivalences in the two media, as the discussion of Herzmanovsky's mask has shown (s.pp. 100-09). The game of equivalence between the two media creates a secondary, if not surreal, dimension for Herzmanovsky's noses, a sign derived from the mask (s.p. 107). The verbal medium tells much about noses: the sniffing of the Scaramouch (*Maskenspiel* I, 24), "Käfermachers spitze Nase im Gesetzbuch (III, 33)," "finstre (II, 5), krumme (I, 11) oder Hackennasen (I, 135)." The drawings, however, provide the necessary details for a new look at noses (figs. 57,140). Once noses have lost their innocence through secondary imaging, words also have new dimensions. *Maskenspiel's* Edl. von Hahn looks toward his "Liebesfrühling" with "fast nur aus Nase bestehendem Römerkopf (I, 101)." An amorous double entendre plagues Schindelarsch: "In seinen Nasenlöchern bläht die Verzweiflung (*Rout*, 146)." Finally, secondary imaging does not fail to produce an identity of response between the dripping noses in *Feticisti dell'olfatto* (fig. 140) and Dr. Eskelesz's "lang herabgezogene Schafsnase, die infolge des leidenschaftlichen Spieles zum Naßwerden neigte (*Rout* 88)." The second medium proves that the emphasis on noses in Herzmanovsky's text is not just an equivalent to reality but to an aesthetic idea or symbol, for the purpose of masking a basic creative impulse. A speculative but interesting observation is the fact that Herzmanovsky seems to emphasize this equivalence technically. In his colored drawings, noses, fingers and phalluses, mostly shown in a neutral light brown, often appear in mere outline. Their relationship to equivalences in the verbal medium supports the notion that they are writerly and not painterly elements. They are transparent and therefore suggest a second reality.

Kubin's phallic symbols also appear in disguise. Preliminary sketches to the drawing *Adoration* (fig. 141) show the gradual transfiguration from penis ("physical" fig. 142) to phallus ("symbolic" fig. 143) to cult figure (fig. 141). In the evolution of the motif the testicles become hindlegs and the snake encircling the penis turns into forelegs. The halo, sanctuary and worship are the metonymic connectives to an episode in Kubin's *Die andere Seite*: "Die Organe der Fruchtbarkeit galten ihm [dem Pöbel] nicht als Symbole geheimnisvoller Wonnen und Kräfte, sondern wurden plump als die Götter verehrt, von denen man jetzt alle Hilfe erwartete (207-8)."

Associations with the pig-like characteristics of the figure in *Adoration* reappear in the illustration to the dream (fig. 41). The harmonica player, who has "zwei lange senkrechte

Reihen von Brustwarzen (150)," holds his hands in a similar position to the snake/forelegs of the cult figure, plays his music and then throws his hands away. The metonymic counterpart is the row of pigs disappearing in a mouse hole. Kubin's techniques are based on "die verblüffende Wandlungsfähigkeit (*Werkstatt* 172)" he has discovered in dreams.* The series of transmutations Kubin presents in his dream passage (fig. 41) are the metonymic equivalents of his visual work on the one hand and a metamorphosed reality on the other. When the chimpanzee plants a fence of asparagus in moist earth, the bizarre growth in *Einsame Orte* (fig. 144) and *Hyäne* (fig. 145) come to mind as reference points for "dicke apfelgrüne Strünke wie Riesenspargel (150)." Without such referents the language does not suggest a symbolic or metaphoric relationship between phallic images and "fleischige Stengel."

Myth, whether formed in the intuitive depth of the human mind or in the collective unconscious -- "Lebenstraum," as Kubin would say -- always seeks an image with which to express itself. Kubin's worm, for instance, interpreted by Brockhaus as a snake in *Argwohn* (fig. 146), is a typical example of variable meaning and personal image-making. In the early drawing the worm or snake stands for suspicion. In Kubin's diary of 1921-22 the worm reappears, this time as an expression of psychological stress, presumably of a sexual nature (fig. 147). Linguistically, the many entries of the worm re-enact the physical structure of the worm and its ability to exist in segments. Iconically, the never-ending agonies of the diary's worm are anticipated in the unknown length of the worm in the drawing. Psychoanalytically, the sexual defeat of the worm in the diary is the equivalent of the overthrow of power symbolized in the *Schlangenzurm* as the last remnant of Hercules Bell in *Die andere Seite*:

gleich einer ungeheuerlichen Schlange kroch das fürchterliche Glied über die Erde, wand sich wie ein Wurm und verschwand, kleiner werdend, in einem der unterirdischen Gänge des Traumstaates. (264)

As real as the private image may be in the psychological depth of an individual, when transferred into art, it is nonetheless a mere illusion. As a symbol it enters a new order or relationship.

Kubin also uses the form of the motif to communicate a universal application of his ideas as in the ascending pattern of the tower versus the descending depth of the cave or portal. Brockhaus observes that Kubin expresses Schopenhauer's ideas in his drawing *Todesstunde* (fig. 148):

* Freud discovered that the transmutation of one thing into another was one of the principle means of representation in the symbolic act of the dream (Hofstätter 183).

Die Menschen "gleichen Uhrwerken, welche aufgezogen werden und gehen, ohne zu wissen warum ... Jedes Individuum, jedes Menschengesicht und dessen Lebenslauf ist nur ein kurzer Traum des unendlichen Naturgeistes ... ist nur ein flüchtiges Gebilde mehr, das er spielend hinzeichnet auf sein unendliches Blatt, Raum und Zeit, und eine gegen diese verschwindend kleine Weile bestehen läßt, dann auslöscht, neuen Platz zu machen." (124)

This is the dream, expressed concretely, and then taken back to become once again idea in the act of description or interpretation. The tower as a symbol of man is anthropomorphized like the mountain. Windows, large and at the topmost level, correspond to the eyes and the mind of man (Cirlot 345). Such anthropomorphic meaning haunts the narrator in Kubin's novel at the sight of Patera's palace when he says, "ich sah den imposanten Palast mit seinem Riesentor, den leeren Fensterhöhlen, wie einen Totenschädel - ich trat in seine Dunkelheit (197)."

The notion of putting the essence of life into the image of a dwelling can be understood abstractly, as in the earlier references to a personal geometry of life (s.p. 129), or concretely, as in Bisanz' interpretation of Kubin's tower motif (fig. 149):

Bei Kubin [findet sich] . . . eine . . . Darstellung des einsamen Ich, das in dem Motiv "Einsamer Turm" verschlüsselt erscheint. Hier geht es nicht um den Ablauf des Lebens, sondern um das temporäre Dasein in der Welt, um das alleinstehende, in sich geschlossene Hinausragen in die kahle Weite des Seins. (17)

The pattern of vertical structures in Kubin's work relates the tower to the phallus (figs. 142,144,150). Seeing the phallus as tower and vice versa is a matter of reciprocating iconic and symbolic signification, one that coincides in the drawing *Der Maibaum* (fig. 150). As a variation on a theme Kubin includes a verbal equivalent to be visualized in his novel:

Dann schmolz dieses Ungeheuer schnell zusammen, nur sein Geschlecht wollte nicht kleiner werden, und schließlich klebte er wie ein unscheinbarer Parasit an einem über alle Möglichkeit großen Phallus. (263-4)

Kubin documents the symbolic significance of the tower in a letter to a character named Fritz (fig. 151). In it Kubin turns all of the tower's symbolic connotations, the spiritual, sexual, philosophical, psychological, self-representational and architectural, into parody. This letter, like the map, is a montage of fiction and reality and a topic for amusement in the actual correspondence between Kubin and Herzmanovsky. The dead-pan manner of reporting the "Uhrbann" and Kubin's disapproval of psychoanalytic methods suggest that Kubin may have written this account specifically to provoke and then amuse himself with

such interpretations. That Kubin laughs at Freudian interpretations of his writing should be taken as a sign that he would not endorse any kind of finite interpretation. By stating that the "secret" can never be penetrated, he supports an open-ended search for meaning.

The letter to Fritz uses language like Kubin's "Strichmanier."^{*} By being descriptive it attempts to reveal, but through techniques of disguise, it hides and leaves the basic impulse unnamed. Like the pictorial, the linguistic disguise explores the power of suggestion. In his "Uhrbann" passage Kubin exemplifies the notion that writing is the endless displacement of meaning which governs language and places it forever beyond the reach of a stable, self-authenticating knowledge (Norris 29). Having two media at his disposal, the double-talented artist can do both -- stabilize or destabilize meaning, depending on whether the relationship between the two is one of support or opposition.

Symbolic relationships allow us to see the "Uhrbann" tower as an expression of Kubin's "Zwitter" motif in the sense that it brings males and females together while maintaining a separation. The open verticality of the tower versus the dark and mysterious interior is the symbolic equivalent of the way Kubin perceives and treats masculine and feminine powers.

In Kubin's novel the portal separates the conscious from the unconscious mind, the real world from the unreal. Through it we enter fantasy, the dream and the unknown. Its significance and its dangers are experienced early on by the narrator:

'Welches Tor, welchen Zug!' dachte ich und tappte mich weiter. "Du, da ist etwas", hörte ich meinen Reisekameraden. Und da erst entdeckte ich im Dunstschleier eine ungeheuerere, grenzenlose Mauer. Ganz plötzlich und unerwartet tauchte sie vor mir auf. Irgend jemand schritt uns mit einem Licht voran auf ein gewaltiges, schwarzes Loch zu: *das war das Tor des Traumreiches*. - Beim Näherkommen bemerkte ich erst seine kolossalen Dimensionen. Wir traten in einen Tunnel und hielten uns möglichst nahe an den Führer. Da ereignete sich aber etwas Eigentümliches: als ich schon eine Weile in diesem Gewölbe gegangen war, überkam mich wie auf einen Schlag ein ganz unbekanntes, gräßliches Gefühl. Es ging vom Hinterkopf aus und fuhr das Rückgrat entlang, mein Atem stockte, und der Herzschlag setzte aus. Hilflos sah ich mich nach meiner Frau um, aber die war selbst leichenblaß, Todesangst spiegelte sich auf ihrem Antlitz, und mit zitternder Stimme flüsterte sie: "Nie mehr komme ich da heraus." (42)

From Kubin's notes we know that the fear his narrator experiences at the portal of darkness is among other things sexual (s.p. 39). If the portal is part of Kubin's iconography of feminine evil, then the combination of portal and spider (fig. 139) demonstrates how the confluence of private symbols increases the message embedded in a

^{*} The term was used by Kandinsky on the back of Kubin's drawing *Der Fischer*: "Bl. R. Strichmanier! Sehr vorsichtig behandeln!" (1974)

private myth. Brockhaus explains that Kubin's early drawing *Todessprung* (fig. 152) directly expresses the influences of his time:

Wie kein anderer Künstler seiner Zeit identifiziert Kubin . . . Sexualität ausschließlich mit unlösbaren Konflikten, die mit der triebhaften Natur beider Geschlechter begründet werden. Indem er ihnen animalische und mythische Züge verleiht, stützt er sich auf Gedanken und Vorstellungen, die ihm durch Bachofen, Weininger und Klages, vielleicht auch durch Freud - vermittelt durch O.A.H. Schmitz - vertraut waren. Bei ihrer Umsetzung in das Bild vergrößerte er - seinem Vorstellungs- und Darstellungsprinzip folgend - die dämonischen Mächte ins Überdimensionale.

Dementsprechend wird die Frau im "Todessprung" in riesenhafter Übersteigerung gegeben und durch Ansicht und Ausschnitt in eine lebensfeindliche Gebirgslandschaft verwandelt, in der dem Mann nur der Sprung in den Tod übrig bleibt. Die Frau nimmt dadurch die mythische Bedeutung des chthonischen Urweibes an, als das sie in der zeitgenössischen Literatur bezeichnet wird. (*Frühwerk* 150)

In a study of relationships within the personal myth of Kubin and Herzmanovsky one notes primarily the proportion of the tiny male versus the giant female. Expressing danger through exaggerated dimensions is typical of Kubin, and in the twilight of *Die andere Seite* we have seen that objects loom large and instill fear. Human size and what it means in relation to others preoccupies Kubin and even more so Herzmanovsky. Both have an interest in the deformities and frailties of the human race. That Herzmanovsky views this interest from his comic perspective reveals a significant and progressively complex pattern of male-female relationships in his personal myth. Smallness as a physical deformity leads to symbolic smallness through the interplay of signs.

In a letter to Kubin, Herzmanovsky discusses their interest in the kind of creature he shows in the accompanying drawing (fig. 153):

Deine geistigen Anregungen haben Früchte getragen, die der Herbst der Erkenntnis reifen läßt und zwar haben wir die Kielkropfforschung bedeutend erweitert, der neueste Bericht geht dahin:

Die Kielkröpfe . . . sind eingewandert . . .

Sie stellten die letzte Entartungsstufe der Kaufmännischen Angestellten dar, da man sie als total verkümmerte Börsengalloppiers erkannt hat.

Durch weise Sparsamkeit ist der gesamte Körper verkümmert, bloß ein blödes Maul und Plattfüße blieben übrig. (SW Band VII, 121-3)*

One has to see through the masking embroideries of Herzmanovsky's narratives to get to the significant pattern of the diminished role of the male. Details from the drawing,

* Superstition had it that "Kielkröpfe" or "Wechselbalg," as they were called, are misformed children that had been exchanged by evil spirits. (SW Band VII, 384)

in this case the leash and the sniffing dogs, contribute to the general meaning. From his correspondence we also know that Herzmanovsky identifies to some extent with the subordinate role of the male (figs. 95,98). Under all the jest, however, we detect a loving relationship to the role Herzmanovsky has cast for the male.

The list of titles Herzmanovsky considered as alternates to *Gaulschreck im Rosennetz* (figs. 154,155) shows that he weighed the possibility of emphasizing the theme of the dwarf. Historically, there is a long tradition of dwarfs as household fools or court jesters. The drawings in *Gaulschreck* illustrate this general role of the dwarf. There is also a certain amount of abuse. He is stepped on (fig. 156), beaten (figs. 157,158) and looked down upon (fig. 159). All of this is conventional enough. What makes the dwarf a private sign in Herzmanovsky's personal myth is the verbal elaboration and the eventual extension of meaning to see the male as "dwarfed" by the role of the female. The visual work gives us the type, the verbal, the individualized Zefises Zumpi, "der kaiserliche Hofzwerg," who is introduced on the first page. In spite of all the ridicule, he is a very lovable figure because he is so humanly vulnerable: "Der pensionierte Hofzwerg kämpfte schnaubend gegen den spannenhohen Schnee und war sichtlich übler Laune, zumal er seiner ungleich großen Füße wegen etwas schwer ging (9)." His vulnerability due to his smallness is exaggerated in comparison to his wife, "seiner baumlangen, dünnen Gattin (fig. 160)." Her power is emphasized in the protective role she has to play to maintain the honorable position of her husband as a government official:

Die Gattin lugte affenartig schnell mit den tiefliegenden Äuglein sorgsam nach Hunden aus, mit denen sie des Gemahles wegen in bitterer, nicht endenwollender Fehde lebte.

Wie häufig war es doch vorgekommen, daß der quieszierte würdige Beamte von einem solchen Untier gebeutel, jeder Würde bar, schmutz-bekruset, gackernd vor Wut, von mitleidigen Passanten zu Hause abgegeben wurde. (9)

As the Zumpis and their two daughters walk home from the ballet they have to say good night to Hofsekretär Jaromir Edler von Eynhuf because the dwarf is ill-disposed: "'Gute Nacht, hab Bauchweg' murrte der alte Herr, der winzig zusammengeduckt im Schnee stand und mit seinem Stocke wüthend die Schelle zu erreichen trachtete (11)."

Von Eynhuf, who is toying with the idea of marrying one of the daughters but cannot decide on which one, reflects on the deterioration of the honorable position of dwarfs in general and his own predicament, specifically, of becoming the son-in-law of a dwarf, "Na, mich kränken sie nicht, wenn's auch immer hinter mir heißt: "Hofzwergs künftiger Schwiegersohn (11)." Seeing the significant role of the dwarf through the eyes of Eynhuf is a technique Herzmanovsky uses to poke fun at the bureaucratic system of the Austrian

empire from within. Physical disfigurement, the sign of the dwarf, so to speak, is a premise for Herzmanovsky's name and language games. "Ganze Reihen glanzvoller Namen!" says Eynhuf and counts the historically significant on his fingers:

Einöhr! Wimhölzl, die Zirps, der Tschwertschkarsch, . . . der Hirnwimmerl, der Domhopf, der Kipfeldanz, der Balthasar Würmsieder, . . . der Zitterzipf, der Krschiwoprd, der Schuschniak, vom unvergeßlichen Krschisch gar nicht zu reden - er soll der Erfinder der böhmischen Sprache gewesen sein - . . . (12)

When we read Eynhuf's long reflections we can separate the schema "dwarf" from the function "Hofzwerg" and therefore forget its physical equivalent. This is when the drawings remind us of the physical evidence of a dwarf. The illustration, however, while supplying immediate physical proximity, does not tell us anything about the history or the verbal transmutation of names in the text about the dwarf. When it becomes symbol or private sign, the motif of the dwarf supplies diachronic information from the verbal and synchronic information from the pictorial depictions. Diachronic, because Herzmanovsky knows something about the historical developments of the dwarf, although the lines between historical fact and Herzmanovskian profusion are always blurred. Diachronic is also the personal history of Zumpi as "Hofzwerg," fictitious but nevertheless representing contemporary cultural references as to social rank, income, relatives and geography.

Synchronically, the dwarf as Herzmanovskian symbol has an influence on the context of the work. The stature of a dwarf has meaning in relationship to other human beings, physically and figuratively. His repetitive appearances drag along accretions from other instances so that as a gestalt he resonates onto other figures his specific features as a symbol. This gestalt can then be read no longer as "dwarf" but "dwarfed figure."

What we are really looking at in Herzmanovsky's system of relationships is a "dwarfing" of the male (*Sacrificio*, fig. 161). In Kubin's work we have encountered a male-oriented world, threatened by female sexuality, which remains unresolved in the "Zwittermotif." The "Zitter-Demiurg" of *Die andere Seite* suggests an irreconcilable duality. With Herzmanovsky we are in a female-oriented world. The male is also threatened by female sexuality, not so much by the spiritually dark side of Kubin's cavernous symbols, but more by a physical power and beauty that seeks to control and subjugate the male. The conflict is minimized by comic gestures and the resolution lies in the ultimate idealization of the androgynous being. Herzmanovsky shares his thoughts with Kubin: "Intellektualität ist der öde Tod. Das Mädel Afrodite lebt aber ewig und heute sehen wir, daß das ganze System der Manneswelt auf der Rutsche ist (263)!" Similar thoughts trouble the male characters in *Maskenspiel*: "Man war irgendwo doch Mann und

als solcher Mitglied einer der angesehensten kosmischen Vereinigungen, über der das Verhängnis brütete als ganze Einrichtung irgendwie auf die Rutsche zu kommen (II,35)."

We see in Herzmanovsky's correspondence and self-illustrations that he is able to laugh at himself. From this vantage point he draws the rest of the male world into his orbit. The threat comes not so much from the otherness of the female as it does from within the male system in terms of a degenerative process. The collapse of the Habsburg empire can be felt as the undoing of a patriarchal system. These events would have to result in a very deep disillusionment for the insider no matter how one might rationalize the demise. The attack on his own species must therefore be read with compassion and love for its self-deprecating insinuations.

Since all of Herzmanovsky's writings and drawings is overdetermined with multiple meaning, the sign is difficult to isolate. Detailed verbal descriptions disguise the type through individuation. Repetition of the motif, however, in both the same and a second medium suggests the schema or typification. When Cyriak, the protagonist of Herzmanovsky's *Maskenspiel*, encounters Prof. Amarus Aasklepper, the confluence of signs -- the nose, his clothes, the colors, the glasses -- signifies the type and not the individual,

einen wortkargen krummnasigen saturnartigen alten Burschen, in einem dürrtigen Gehrock, der durch das Alter eine unendlich traurige, am ehesten noch als eine Art von widerwärtigen Grün anzusprechende Farbe gewonnen hatte. Zwei Stahlbrillen mit winzigen Gläsern bedeckten entzündete Augenrudimente, die vertrockneten Hühnerbüßeln erschreckend ähnlich sahen. Was blieb so einem Erdenbürger auch anders übrig als die trostlose Doktrin der Philosophie? Er schrieb sich Dr. Amarus Aasklepper und murmelte den ganzen Tag düster vor sich hin: Quis? quid? ubi? quibus auxiliis? cur? quomodo? quando? . . . (IV,64-65)

In an isolated instance of meaning one does not recognize that all the schemata are given here by which to categorize the professor in a system of private symbols. With repetition, however, the *déjà vu* of characterization evolves. In *Rout am fliegenden Holländer*, Herzmanovsky gathers them in his "Gelehrtenrepublik (83)" which seems to be a world specifically created for signs and symbols such as noses, beards, drab colors, pointed fingers and speech defects.

Professoren oder: Europäische Zollschranken (fig. 5) is a pictorial referent to Herzmanovsky's "Gelehrtenrepublik." Earlier this drawing was discussed in terms of medium-related characteristics; now we see it in terms of Herzmanovsky's personal myth. We note, for instance, the heart on the pocket of the professor on the far left. The noses are long and inquisitive, if not full of lust. Elongated and pointed fingers focus concentration on the object to be examined. The professors have advanced to the age of

"Wackelgreis" in Herzmanovsky's age groups for males (s.p. 148) and they are dressed in typical drab and faded blues, greens, grays and browns. Glasses underscore the theme of vision. Herzmanovsky's men do not interact; they peer into the mystery of a feminine or dionysian world. Visual aids in the text simply demonstrate the desire to penetrate the unknown and can thus be read as symbol, rather than physical objects. In the picture the physical reality asserts itself immediately, and with this physical reality the artist endorses the imaging process. In fact, he schematizes the imaging process by proposing this and no other signified physical reality in a reciprocal relationship.

Symbolic action increases with the multitude of signifiers within the text. That the professors are often seen with telescopes and binoculars has a special significance according to von Gagem:

Das falsche Herangehen an die Objekte verdeutlicht Herzmanovsky dadurch, daß er seine Professoren ständig mit einem Fernrohr vor den Augen herumlaufen läßt, wobei sie dann das Naheliegende nicht mehr sehen und darüber stolpern. (127)

This is how it happens that Professor Harnapf, "ein Zeißglas vor den trüben Augen," falls overboard (*Rout*, 76). In a general atrophy of the senses, not only seeing, but also hearing, speaking, smelling and touching have been stunted, and need to be helped along with instruments. Therefore the professors carry horns as hearing aids which can at the same time be used to blow into for amplification of sound.

Synaesthetic interaction, more difficult to read from the pictorial medium, builds its strength of statement with referents from the verbal medium made obvious by a paragraph from *Maskenspiel*:

Mit großen Lupen wurden die Billets wiederholt untersucht, ja, einmal sogar mit einem Mikrometer gemessen und die Resultate einer Kommission diktiert. Das Oberhaupt derselben, ein eigensinniger Greis mit Watte in den Ohren, schien aber absolut nicht zufrieden gestellt zu sein. Schließlich riß man ein Stückchen von Cyriaks Karte ab und verbrannte es. Alles schnüffelte an dem Rauch und schien jetzt endlich beruhigt. (I,24)

With repetition the motif of glasses becomes so powerful that it threatens to consume its context. Ironically, Herzmanovsky himself provides the fitting metaphor for the fragment or motif taking on a life of its own if we note how "Borromäus' Einglas wie ein Riesenkäfer phosphoreszierend davonschwirrte (*Rout* 99)." As an aesthetic idea the fragment thus looms larger than the whole.

Throughout *Maskenspiel* the male appears in diminutives: as dwarf, "kostümierter Zwerg (I,48)," emasculated - he is missing his sword and living in a doghouse, "im

hundehüttenähnlichen Diminutiv einer Portierloge (I,53)," in verbal diminutives as "Männchen in grauer Uniform (I, 54), Waldmänner auf allen Vieren (I,65), zitterbeiniges Männchen (III,24), steinaltes, kleinwunziges Manderl (III,24), gelbgesichtiges, leicht verzweigtes Männchen (IV,71)," and as "quäckendes Männchen mit drei Brillen (IV,109)."

This gradual shrinking in stature is climactic in the story of Käfermacher's stateless existence, in which a character becomes a male non-entity, "tot vor dem Gesetz (II,44)," who in a metonym of his name is merely a verbal reference as "lebender Leichnam und weinender Toter (II,44)." Herzmanovsky drives the image to its maximum signification and then lets language take control to erase the image. The visual strength bows to the game of words.

From the plight of dwarfs and professors we infer that the diminished role of the male is a prominent theme in Herzmanovsky's work. Since we noted earlier the revival of the *Commedia dell'Arte* and its significance in Herzmanovsky's time (s.p. 72), we add at this point that the denial of manliness is a trend in "commedic" thinking:

This human type, socially elusive, psychologically eccentric, intellectually oblique, with abysses of metaphysical melancholy within, and lifelines of frail humor, hypersensitive and hypersubtle, is perhaps the characteristic type behind *commedia* art. And one way to diagnose it is as 'unmanly'; that is, those broad, warm, genial gestures and opinions by which a man asserts his membership of the club of men are so alien to individuals of this type that they go about the world masked and muffled, denying even their gender identity And since the cult of manliness was an essential part of the public art of the nineteenth century, the denial of manliness was an essential part of *commedia* modernism. (Green 27)

Males need help in Herzmanovsky's work. They are at a disadvantage, either because of size or some other deficiency. Having discovered this principle, the translation process between sign and meaning becomes easier. Attributes now render their meaning more readily. Males crawling (fig. 162) or on vehicles such as bikes or carts (fig. 163) need help in transporting themselves. Even beards signify problems as the text explains: "Männer mit Vollbärten sind in der Regel von eigenartiger, stets etwas verbohrteter Mentalität, wie ein durch ein Gebüsch an der Aussicht gehinderter Wanderer (I, 25)." Von Gagern finds a whole list of protective gadgets which in her interpretation alienate men from nature:

Die Entfernung der Männerwelt von der Natur und dem Natürlichen, ja ihr Bemühen, sich möglichst gegen die Natur abzusichern, läßt sie ein ganzes Arsenal von Schutzkleidern benutzen. Gummivorhemden, die ständig herausrutschen oder die Röllchen verlieren, Galoschen, Pulswärmer und Regenschirm sind das Zubehör aller Professoren oder sonstiger Vertreter der Manneswelt. (131)

If all these meanings are translated into energy, then it becomes clear that the constant reinforcement of the motif either by repetition -- often more than one pair of glasses and magnifying glasses on top of glasses -- or by a metonym -- telescopes and binoculars -- causes them to embed themselves in our memory like a leitmotif. Energy is released every time we encounter a metonymic equivalent, verbal or visual, resulting in a pan-determinism whose natural consequence is pan-signification. For the pictorial experience, the cognitive response has been energized and for the verbal experience, the imaging capacity has been energized. With this energizing process a small piece of narrative is impregnated and swells with signification from all its referents:

Eben trat ein verfallen ausschendes Männchen herein, beschnüffelte den Stuhl, betrachtete den Sitz lange misstrauisch mit großer Lupe, hielt dann eine Hühnerfeder in die Höhe ob es nicht etwas zöge, und setzte sich dann ächzend nieder, die Tischplatte mit beiden seidenpapierumwickelten Händen anfassend. (*Maskenspiel*, I,84-5)

When *Maskenspiel's* Harnapf puts a second "Zwicker über die Brille" at the sight of an androgynous female it means that there is a feminine mystery waiting to be explored. This can be very confusing for the male intellectual if he fails in spite of his tools:

Die Unfähigkeit, auf rationalem Weg etwas Lebendes erkennen zu können, soll ausgedrückt werden, wenn Herzmanovsky seine Professoren mit Greifzirkeln hantieren läßt. Meist wollen sie irgendwelche Statuen messen, die dann aber umfallen und von lebendigen Mädchen ersetzt werden, die die Gelehrten dann verwirren. (von Gagern, 127)

Confusion in the light of feminine myth is Herzmanovsky's favorite ploy. His ambiguity does not hide the object but confronts the reader with its ambivalence. "Bist du nun Bub oder Mädchen? (I, 29)" is the question asked over and over again in *Maskenspiel*. Gender confusion is the order of the day. How does the narrator, the reader, the protagonist and the other characters perceive the female? This is the "Optik mit vielen Facetten (SW Band V 347)," helped along by the glasses, binoculars and other paraphernalia. Through the mind's eye, "schöne, anmutige, junge Mädchen (I, 1)" have the "Ephebenherrlichkeit eines schlanken Mädchenkörpers (III,34)" for Cyriak while they have "hint nix und vorn nix (III, 8)" in a general sense of being "z'mocher und gar nicht recht entwickelt (III, 40)" for Naskrückl. The biological evidence is in the drawings. The ephebe, hermaphrodite and androgyny are one. Herzmanovsky's adds a tiny penis to indicate the type. Has the phallic power of the male been transferred onto the female? *Der*

gute Onkel (fig. 162), crawling on all fours, is held on a leash by a young girl whose see-through skirt reveals her androgyny. Does Herzmanovsky identify with this male role of the underdog? We note the heart-shaped nose of the uncle.

The transsexual configuration Herzmanovsky achieves in the visual by shifting around male and female elements is reflected in the verbal by adding or changing syllables as in "Ganymedessa (SW Band V 423)" and "Ursulör (*Maskenspiel* I, 110). What often appears as overdetermined in the visual is largely indeterminate in the verbal mode:

Madl-Bub (I, 32), Bubenmädchen (I, 61), hermaphroditische, halbwüchsige Hetäre (I, 34), Cambiatio sexus incerti (I, 36), jung, wohl ein Mädchen (I, 43), die geschlechtslose Grazie (I, 59), weiblich-sächlicher Dingsrich (I, 111), Wesen mit Dekollté, das Cyriak . . . als Jungen konstatieren konnte (I, 123).

With the emphasis on the young androgynous figure Herzmanovsky's "Facettenoptik" focuses on gender development of all ages. Gender confusion is already apparent in the embryonic forms of *Evolution* (fig. 164). Under the spiritual guidance of a higher being, Herzmanovsky's line plays with male and female reproductive organs. As they develop, males are subject to any number of physical and mental deformities and transformations while females achieve a rare state of beauty and perfection. In the course of the Austrian Trilogy, we note that on average the females grow younger, more elusive and androgynous while males fade and get older.

The initial gender confusion of "bubenhafte junge Mädchen" and "mädchenreizenden Buben" is eventually divided. The young boy grows up to be the bearded man (der ernste bärtige Mann) and ends as the feeble old man (Wackelgreis). The androgynous females are vestals from age 10 to 20 and witches from 20 to 30. They mature to be either amazons or widowed matrons (SW Band V, 440).

Thus the counterpoint to the youthful, androgynous women is Herzmanovsky's matronly widows who, in von Gagem's interpretation, wield power over the male through the more down-to-earth interests of the "Erbweihertum (s.p. 112)":

Die meisten dicken Frauen sind Witwen, als solche zu sexueller Enthaltsamkeit verurteilt, was sie zu Nymphomaninnen macht. Gerade umgekehrt wie Pachinger, ihr männliches Gegenstück, schwärmen sie für 'zarte Manderln' Diese Vorliebe für schmale, zarte Männer stammt auch aus dem Rollentausch, der den Frauen die gesamte Aktivität zuschiebt. Sie sind es, die den Hof machen oder gar entführen - und diese Überlegenheit äußert sich schon rein körperlich. Im 'Wiesenhendl' hat die dickste Frau diesseits der Alpen einen Liliputaner zum Mann und dem Hofzweig Zepthesis ist eine lange, wenn auch magere Frau zur Seite gestellt. (136)

In *Maskenspiel* the androgynous female is the dominant theme. It is this text rather than the drawings that develops the larger scope of meaning. If we look at the phallus as fragment and see it attached to the female body our sense of the whole has been violated. In the picture, the confrontation with the motif is stronger, requiring a sudden reorientation, while the verbal androgyny gives immediate access to the spiritual concept. It bypasses the physical reality of the motif. In the pictorial depiction, the disturbance of the natural order, female body plus penis, has to be read and translated into a symbol with either spiritual or psychological implications. The pictorial deconstructs the verbal metaphor, so to speak, by putting its meaning into question. The picture turns the abstract signifier into object. Because of its incongruity, though, the object also raises questions about meaning, thus provoking further interpretation. Between text and picture Herzmanovsky plays a game of eroticism and the esoteric. The reciprocity of the media thus becomes an end in itself since the referent, other than pointing to an extrinsic source, will always find its counterpart in the alternate medium.

The primary figure on whom Herzmanovsky hinges his Austrian myth is Aphrodite. According to a bizarre sequence of historical events, Austria could have been the rightful owner of Cythera, the island of Aphrodite's birth, which as a consequence would make her an Austrian citizen. Into such tales of fact and fiction Herzmanovsky weaves his signs and symbols -- deformities, word games, dogs, fat ladies, androgynous young things etcetera (*Maskenspiel* I,107-9). This is the mythopoeic spinning of the yarn for Herzmanovsky's tapestry of life. Aphrodite is the catalyst. She represents the androgynous mystery that Cyriak encounters in the disguises of Guedon, Biberon, Cypris and Dejanira, all of whom are masks of one and the same androgynous figure. Fra Hugo, the "Anachoret," knows the secret meaning:

Die ungewöhnlich große Schönheit eines Mädchens hat dich - glaubst du - in ihre Gewalt bekommen, ganz in ihren Bann geschlagen? Nein, das war mehr. Du bist unter die Macht eines Mysteriums geraten, unter die Macht des Mysteriums der Androgynität Und du Cyriak erleidest alle diese subtilen Qualen der wirklichen Minne, deren magisches Objekt rätselhaft schöne Jugendwesen sind, vom Sexus gelöst Androgyne Figurantinnen sind sie. Hermaphroditische Symbole von Grazie und Kraft, vorgeahnte Erscheinungen der dritten Evolutionsepoche der Weiblichkeit. (*Maskenspiel* 134-5)

Although the drawings render the androgynous theme erotic and transsexual, and sometimes farcical and caricatured, it is the text that comes closest to its philosophical meaning which is based on the integration of opposites into oneness. It was Plato's idea that the gods first created man in the form of a sphere incorporating two bodies and both sexes. "Magic-religious thinking first stated this concept in biological terms, before

clothing it in metaphysical or theological language (Cirlot 145)." Associated with the hermaphrodite is the duality of mind and body. Herzmanovsky's two media emphasize this duality in spite of the fact that he seeks a spiritual reconciliation in his text. His myth of a lost arcadia and a future elysium is introduced on the first page of *Maskenspiel*:

Daran war eine Macht schuld, die Wonne und Schrecken im Gefolge hat, die Macht besonders schöner und anmutiger junger Mädchen, doch solcher von einer Art, daß man sie als Figurantinnen einer geheimnisvollen Elementargewalt ansprechen muß, deren letzte Ergründung uns in dieser Maske wohl immer verborgen bleiben wird.

Ein Mädchen von solch geheimnisvoller Eigenart kreuzte Pizzicollis Lebensweg, ein ganz außergewöhnlich schönes Geschöpf in dem Alter, wo manchen von ihnen die Reize des Androgynitätsmysteriums in besonderem Maße zu eigen sind. Die aus solcher Begegnung erwachsende Tragik ward Pizzicollis vollauf zuteil und dabei ist die Frage offen, ob das rätselvolle Geschöpf, das in seinem Fall die schicksalauslösende Elementarfigur - die Katalysatrix mystica - wenn der Ausdruck erlaubt ist, nicht am Ende die jüngere Schwester der Aphrodite gewesen ist, womit wir ein ganz besonderes Geheimnis zum ersten Male berühren.

Wir könnten da auf sehr sonderbare levantinische Geheimquellen hinweisen, auf rätselverschleierte Partien byzantinischen Wissens, das um die Mitte des XV. Jahrhunderts zugrunde gegangen ist, zusammen mit vielem anderen das mit Dingen jugendlicher Pracht und Herrlichkeit zusammenhing, Juwelenblumen eines Erosgarten der Schönheit. (I, 1-2)

Herzmanovsky's research into his mother's (the Orlando) side of the family led to insights he believed to be Byzantine secrets. Furthermore, he believed that his wife had been a Byzantine princess in one of her former lives (S.W. Band V, 361). The suggestion of secret powers made manifest in androgynous metamorphoses (Guedon, Biberon, Cyparis, Dejanira, Aphrodite) creates an aura of mystery suspended between supernatural and erotic love. Like variations on a theme, the basic pattern recurs in Cyriak's encounters with the mystery:

Ja, der Reiz dieser Cyparis war das Oszillieren zwischen der Schönheit des ephebenhaften Mädchens und der Traumstufe derselben in eine Art der Wesensheit hinauf, die zur Angolatrie hinwies.

Sie ward ihm zum Engel der Verkündigung ihrer eigenen Schönheit, war losgelöst vom Geschlecht und den damit verbundenen Defekt der Materie ... war Kosmos, der Schmuck an und für sich kam es ihm durch den Sinn.

O, du zarter Hauch des Unendlichen ...

Gesungener Diamant ... Du kußgewordener Rubin ...

Purpurner Abgrund

Ich kann dir nicht nahen ... zwischen dir und mir

Liegt der Weg zur Gottheit ...

"Ich weiß, ich besitze dich, ich bin das Meer."

Laß mich die Wonnen deines Rubinparadieses, deines Mundes verkosten ... o, wäre ich ein kleines Zwerglein ... welche Seligkeit - wenn der purpurne Abgrund deiner Schönheit - mich aufnähme ... der letzte Wunsch, der höchste der Liebe, ist, im geliebten Wesen aufzugehen ... dies Widerspiel des ewigen Werdens ... das höchste Mysterium der Liebe der Geschlechter ... der Schönheit ... des magischen

Mysteriums der Helena, des einst kommenden Engelsgeschlechtes ...
Paradieseswonne der Liebe des Nirwana.
(I, 60-61)

Reverberations from other instances of meaning make us now take note of the dwarf motif, a triple diminutive in this passage. Here it represents the male surrender to the overwhelming feminine myth. In his drawings Herzmanovsky partially destroys the mystery with the genital evidence of androgyny. The interior myth is disturbed by a distanced subject-object relationship with respect to the drawing and the otherness of the sexes in general. An equally sobering device breaks the spell of the mystery in Herzmanovsky's comic manipulation of the narrative line. The exalted mood of the above passage turns into chaos:

Da bebte die seidene Blumengirlande der Wand. Eine blaue Rose, von orangeroten Lilien umfaßt, mit giftgrünen Blättern eingerankt, quoll zu deutlicher Plastik hervor; das Zelt ging auseinander und herein stolperte ein überlanger, sommersprossiger Herr ...

"O, pardon ... ich störe .. v. Püperitz, mein Name, v. Püperitz mit Gefolge .. äh, wo is es denn? Verirrter Wanderer ... o verflucht ... scheußlich ... bin von einer Fakel angetropft worden" (I, 61)

Unmistakable at this point are the Herzmanovskian signs and symbols, the ornamental arabesque of symbolic flowers, the stumbling male who is lost and finally the disturbance of the idyll. The pattern is the same as in the tableaux of *Rout* (s.p. 98): aestheticized episodes, followed by trivial and mundane disruptions. Corresponding to this pattern of relationships are the male, uninitiated state, versus the female, initiated state of spiritual awareness, and last but not least, the ascending or spiritual versus the descending or gravity-laden motion of the arabesque line.

Herzmanovsky does not ridicule his ideologies directly but seems to deconstruct them with a counterpoint of comic relief. He does the same in his visual work by choosing a higher order of motifs which he then counteracts with ironic details. I see this as a metonymic device where the contiguity of elements is deconstructed from within the work of art. This metonymic structure includes flowers, perfumes and fragrances, precious materials and jewels to enhance the feminine myth. They form a code of a higher order which is constantly disrupted by either the upheavals of our technological age or perhaps, as we saw earlier (s.p. 112), by the down-to-earth manifestations of the "Erbweiertum."

In 1934 Herzmanovsky expresses a similar thoughts in a letter to Kubin:

Ich umgebe mich jetzt gern mit viel Blumen. Um die ist irgend was heiteres, genienhaftes. Je älter ich werde, umsomehr bewundre ich die verloren gegangene Urreligion der lichten Götterwelt die unseren heutigen Schweißfußbindungen -

besonders der "Technik" - weichen mußte. Nun, Du als alter und behördlich erhobener & anerkannter Mystiker weißt ja ganz bestimmt, daß alle 2100 Jahre eine andere "religio" = Rückkoppelung zur Gottheit eintritt. (271)

In this letter, and more so in his work, Herzmanovsky is suggesting a new age, based on the reconciliation of the sexes with a paramount emphasis on feminine principles. He takes his androgynous motif from the physical, sometimes comic level in the pictorial, to the erotic level in the androgynous figures of young lovers in both the pictorial and the verbal, and finally to the asexual and ideal state of the angels (Angolatric) in the verbal. The latter remains a mystery. Therefore the coming together of andro (male) and gyn (female) as the spiritual goal of Cyriak's journey in *Maskenspiel der Genien* has been denied. In the end he is consumed by the power of feminine myth.

If there is, as Carolyn Heilbrun suggests, a "hidden river of androgyny" that is to lead towards a future resolution of the war of the sexes, then Kubin's novel that proposes the androgynous nature of the demiurge and Herzmanovsky's *Maskenspiel* that promises a future androgynous age add both volume and in fact volumes to this river. That sexual equality is necessary for spiritual advancement is an idea that prevails in creative circles. Over a hundred years ago Coleridge claimed that "a great mind must be androgynous (Heilbrun xx)," and George Meredith "indicates the necessity of androgyny, or sexual equality, for the writing of comedy (Heilbrun 70).

In psychology Carl Jung sought to explain the integration of male and female personalities with the symbolic functions of the anima and animus. For example, man is forced into confrontations with his anima in order to bring more of his unconscious personality into real life. The anima is a symbol that acts as a guide to the world within. The symbol thus should be recognized as an inner power (Jung 180). Jung's archetypal symbols belong to universal patterns but their application is personal.

The same is true for the symbols of the tarot, which is a recurring theme in Herzmanovsky's graphic and literary work.* He treats the popularity and significance of the tarot with irony in spite of, or perhaps because of, the fact that he was seriously engaged in occult practices and beliefs. His comic overlay creates the mask for the unknowable myth of the tarot. From his letters to Kubin one wonders whether it is the magic of the myth or the imaginative play with its symbols that attracts Herzmanovsky to the world of the tarot:

* Kirschl-Goldberg suggests that Herzmanovsky studied the kabalistic meaning of the tarot in the works of Eliphas Lévi. (SW Band V,465)

Ich habe auch einiges, lustiges gezeichnet: eine Serie "Tarokke"; die Welt der Tarokkarten übt schon lang einen großen Zauber auf mich aus. Es sind darunter lustige Dinge: z. B. "Heinzelmännchen versuchen ein schlafendes Comfortabelroß zu klystieren" und viele groteske Dinge - Sachen, die aber jetzt nicht in die Zeit passen. (205)

Like the androgynous theme the tarot, too, has two distinct facets in Herzmanovsky's work. One deals with the physical aspect, the tarot card as object, and the other with the spiritual meaning of its symbols. The tarot card as object from the artist's life, animated and individuated, enters Herzmanovsky's work as did his tools, "Streusand" and "Hasenpfot" (s.p. 36). For the figures of the tarot cards he creates the dream State Tarockei. In *Maskenspiel der Genien*, this mysterious land, "ein eigentümliches Statengebilde," was created by Metternich:

Er schuf eben "das Reich der Tarocke," von Nörglern, denen nie etwas recht ist auch: "das Spiegelreich des linken Weges" benannt.

Die Verfassung war vorbildlich. Man baute sie auf in Anlehnung an die strengen unerbittlichen Gesetze des in Österreich ungemein populären Tarockspieles, dessen esoterische Bedeutung alle Welträtsel deutbar macht, was natürlich weit über den Rahmen dieser schlichten Erzählung hinaus ginge.

Nach der Art der antiken Tetrarchen herrschten im neuen Reiche vier Könige, die man jährlich auf eine geradezu geniale Art und Weise neu wählte. Man legte dieser Zeitdauer folgende Beobachtung zugrunde: bei einem Tarockspiel, das ein ganzes Jahr im Betrieb ist, sind die Könige durch die Bank fast bis zur Unkenntlichkeit verschmutzt. Die kann man mit Benzin notdürftig reinigen. Fleischerne Könige nicht!

Und was tat man bei der Wahl der ein wenig starr kostümierten Landesväter? Man machte vier Männer zu Monarchen, vier Männer, die jeweils den Königen des in Gradiska - der Hauptstadt - aufbewahrten sogenannten Normaltarockspieles am ähnlichsten sahen! Dieses Normaltarockspiel entsprach einer Einrichtung ähnlich dem "Normalmeter" wie er in Paris, der Metropole aller gekelhaften Wichtigtuerei aufgewahrt wird. Das besagte Paket Karten wurde Tag und Nacht von einer Nobelgarde verdienter Männer bewacht und alle 14 Tage durch Gelehrte von Weltruf gemischt und dabei kontrolliert.

(I, 7-8)

The tarot here is a mask for politicized Austrian satire in contrast to the momentous and private significance the tarot has for anyone familiar with it. Each card has its fixed and determined number of pictorial signs and symbols, all of which have universal meanings, but for the individual they are overdetermined through the experience of personal associations. A personal myth of interpretation can be derived from the universal significance of the tarot. The tarot is therefore considered to be a textbook of ageless wisdom.

For our purpose this textbook is a paradigm of interrelated meanings between word and image. It reveals the "harmonies preexisting between signs, letters and numbers (Case 2)."

and, we may add, colors and shapes. Of the Hebrew alphabet's 22 letters, one each has been assigned to the major trumps of the tarot. Of these letters each has a name and brings an object to mind. Because they are nouns, these letters are labels for mental pictures (Case 17). I suggest that the mental exercises in the tarot are related to the kind of creative work that requires two media: first, meditations on the picture, then associations drawn from the unconscious, and finally, definition to be expressed in words. Höller writes: "The unconscious thinks and acts in symbols and pictures, thus by utilizing a tarot card as the focal point of our concentration, we have before us a picture that is filled with universal mystical and cosmic symbols (23)." Höller describes the powerful influence on those who meditate on the tarot:

Many a person upon purchasing a deck of Tarot cards has experienced a veritable flooding of his mind and emotions by insights, feelings and concepts of an unusual and fascinating character. Those who subsequently have gone to the trouble of availing themselves of one of the now quite numerous popular treatises on the Tarot have learned that these twenty-two trump cards have a certain relationship to the mysterious and venerable system of mystical lore known as the Kabbalah, and that the cards derive much of their symbolic meaning and evocative qualities from their position within the grand Kabbalistic design known as the Tree of Life. (XIII)

For practitioners, the tarot provides access to what we call the collective unconscious, supra- or higher consciousness. Through concentration and meditation on its designs and symbols, the personal unconscious provides the conscious mind with signals and associations that are drawn from a pool of knowledge with universal meaning. It is important to realize that such designs are not seen as mimetic representations of something else but rather as images of magic power. It is design as object and not as illusion. The duality of the tarot's symbol lies not in what it was and is now, but in what it is now and is able to bring forth. The imaging power of the unconscious is the primary process to be put into the service of the ego as an act of intellectual control.

In our study of relationships in verbal and pictorial symbols, the androgynous myth of the tarot is of significance for Herzmanovsky's work. The "Fool" who starts the symbolic journey in Key 0 is said to be an androgynous figure and the ideas of the series culminate in the 21st Key of the major arcana which is called "the World" (fig. 165). "Sometimes this Key is named "the Universe" to indicate that the consciousness it represents is not merely terrestrial, but truly cosmic (Case 196)." Occult tradition implies that the blue cloth conceals the fact that the figure is androgynous. Herzmanovsky's drawing *Malpertaus* (fig. 53) depicts a figure that has shed her blue cloth to reveal the graphic evidence of her androgynous gender.

Anyone familiar with the Herzmanovskian myth will find conclusive evidence of the many signs and symbols in *Malpertuis*: the tall and slender androgynous female, her dark curls and heartshaped mouth, the architecture in the background, the extended finger, the birdface, the arabesque line of the figures and the blue cloth, the decor and the "commedic" marionettes, one of which is a scaramouch with his "wooden" sword in the puppet show. For Herzmanovsky, who sees life as theater and mask, private signs are theatrical signs that can be moved around with the versatility of a theatrical prop. Their stability as sign and object is counteracted by their symbolic meaning derived from context and relationships. Theater, like the mask, is at once form and content. "Das Traumreich der Tarockei ist gleichzeitig ein Theaterstaat (116)," notes von Gagern, suggesting that the dream and the theater are the organizing principles:

Auch beim Theater geschieht nichts wirklich, die Handlungen werden nur vorgetäuscht. Das Geschehen auf der Bühne kann zwar auf einen dahinterliegenden Sinn verweisen, der deutlich werden soll, ebenso kann es aber aus reiner Freude am Spiel ablaufen, ohne daß eine Sinnfrage gestellt wird. Die uns bereits bekannte Auffassung Herzmanovskys, daß nicht nur das gesamte Weltgeschehen, sondern entsprechend auch das Leben jedes einzelnen Menschen "von kaum aufzufindenden Regisseuren gespielt oder zur Bühneneinwirkung gebracht wird, entspricht auch der österreichischen Barocktradition des Welttheaters. Die Welt wird als großes Theater, das Theater als wiederum Welt im kleinen verstanden. Parallel dazu ist noch die spanisch-österreichische Tradition - "das Leben - ein Traum" zu sehen. Die gemeinsame Aussage dieser beiden Vorstellungen ist: was hier geschieht, ist nicht wirklich und darum auch nicht so ernst oder gar tragisch zu nehmen; das wahre Geschehen, das worauf es wirklich ankommt, spielt sich woanders ab - wir können es aber von unserem Standpunkt auf der Bühne, oder in unserem Traumzustand nicht erkennen. Was wir sehen ist nur eine Spiegelung, ein Abglanz davon.
(von Gagern 114-15)

Seeing the world as theater is a way of destabilizing or escaping reality. At the same time, the small world of the theater is a way of reducing reality, drawing certain parts of life into focus and thus creating a new order. Herzmanovsky plays with these ideas in *Maskenspiel* when Dr. Eusebius Nockenbrenner challenges Cyriak's beliefs:

Ich sehe Ihnen an mein Herr, daß Ihnen manches wunderbarlich vorgekommen ist, was Sie in den letzten Stunden erlebt haben. Und doch gehts hier nicht um ein Grad wunderlicher zu als in irgend einem anderen Land. Die Vorgänge sind bloß krystallhafter herausgearbeitet, der neu angekommene Fremde distanzierter dazu gestellt und die kleine Differenzialkluft sozusagen, läßt Ihnen alles in größerer Plastik erscheinen, das ist wie beim Theater, das ja im Grund geordnetere Wirklichkeit ist. (I, 20)

Plasticity, distance and order -- these are significant words spoken by a fictional character but applicable to Herzmanovsky's multimedia creativity and to his mythopoeic techniques. Herzmanovsky wants to give form to life without destroying its mystery. Therefore he takes facets of life, objectifies and stages them, always suggesting that what he presents is merely a façade, illusion or mask. As in the Commedia dell'Arte, life is fragmented, chaotic and lacks script. In the manner of the ornamental playfulness of Rococo, Herzmanovsky's art prefers to make light of the serious and debilitating aspects of life and in the manner of the Baroque it escapes into the artifice of the theater. What Herzmanovsky looks for in added plasticity and distance, he puts into a second medium. Through visual form he creates greater plasticity for the ideas in his fiction and therefore strengthens his statement about life.

Plasticity and distance must be equally important to Kubin, who believes that the chaos of life can only be put into order through pictures. He had to create his fictional chaos, *Die andere Seite*, in which he destroyed the old order -- his early work --, permitting a new order -- his late work. Through form, a new kind of plasticity, he makes the myth of his later work visible or rather invisible as it were. With his "Strichmanier" he, too, creates a façade, like Herzmanovsky's mask, suggesting that there is more to life than what the segment selected is able to convey. Through form Kubin conveys his chthonic and Herzmanovsky his "commedic" view of life. The distance gained through concretization is liberating for both the artist and the viewer/reader. Herzmanovsky liberates the mind through the visualization of the decorative and his playful manipulation of life, manifested in line, gesture and word games. Kubin achieves liberation from the threatening forces of life when he starts to believe in the freedom of his line and reaches the ultimate conclusion that he controls the symbolic illusion of his art:

Befreiungs Augenblick - Ich will mich nicht von den Läusen und Wanzen, Vampiren aussaugen lassen -- ... Ich zeichne fortan mit meiner Schreibfeder auf schönes Papier - wie es mich ankommt *ohne alter Angst* ohne Ausgleitangst ---- I C H Ich habe sie mir ja alle erfunden (Tagebuch 7.X.1943 - 12.I.1944)

Spiders and vampires are no longer real. Gradually they lost their mimetic representations and are now private signs of symbolic meaning to be discarded when no longer needed. The independence of the sign from the real world and its recurrence in Kubin's and Herzmanovsky's work creates a system of relationships which Hofstätter describes as naturalistic permutation:

Permutation bedeutet Vertauschung, Versetzung, Veränderung einer vorgegebenen Anordnung bestimmter Elemente. Der Begriff 'naturalistische Permutation', der von Max Deri geprägt wurde, scheint uns überwiegend jene Bildauffassung zu

charakterisieren, welche die Naturobjekte nicht deformiert, d. h. in ihrer äußeren Erscheinung verändert, sonder ihren Zusammenhang, ihre organisch-natürliche, lokale oder zeitliche Kausalität aufhebt und nach imaginativen Gesichtspunkten neu zusammensetzt. In den Einzelheiten bleibt also die naturhafte Formung gewahrt, 'aber in der Zusammenstellung dieser Teilkomplexe zu Ganzgebilden, sei es der einzelnen Figuren, sei es des Zusammenhanges der Handlung', wird von den Naturgegebenheiten abgewichen. The Phantastik der Erscheinung, des Ortes oder der Handlung vermittelt auch spezifische 'Phantasiegefühle, die man in der objektiven Außenwelt zu erleben nicht imstande wäre'. Die Ausdrucksmöglichkeiten der naturalistischen Permutation reichen von der bloßen Phantastik über die Allegorik bis zum Symbolismus und weiter zum Surrealismus. (82)

From the strength of their imaginative points of view, Kubin and Herzmanovsky create systems of order in two media for the permutation of private signs and symbols. Relationships, arrangements and composition create forms of expression which resonate between the two. What can be abstracted and synthesized from each system accounts for the energy of thought projected by double-talented artists.

That the double-talented artist manifests his visual ideas verbally and his verbal ideas graphically is the natural consequence of his work. Therefore we find the double persona in his fiction and writerly techniques in his graphics. Herzmanovsky's characters talk about plasticity, distance and pictures and Kubin's about lines and strokes. Kubin intends for his psychographics to resemble writing and Herzmanovsky's pencil line follows the dictates of his "Kunsterguß," a phenomenon the Surrealists would attribute to automatic writing. As artistic personae Kubin and Herzmanovsky have given us labels. Like the Kafkaesque, the Kubinesque and Herzmanovskian each categorize the chaotic aspects of life into a form that is collectively and intuitively understood. Labels replace meaning, particularly in those instances when myth prevents closure.

The uncertainty of what is and what isn't creates the suspended belief necessary for understanding much of twentieth-century art. Relationships, associations and aesthetic forms are the tools we need to come to terms with the surreal, the dream and the fantastic.

Kubin and Herzmanovsky give us two languages, one in each medium. Their pictorial and verbal languages reinforce each other's idiomatic power by creating syntagmatic relationships between the two media. In words and pictures they communicate a synthesis of their creator's view of life. Whatever they fail to disclose is the well-kept secret of the Kubinesque and Herzmanovskian myth.

ILLUSTRATIONS



Fig. 1 Kubin, *Die Feder*



Fig. 2 Kubin, *Glückwunsch der beschwingten Zeichenfeder*



Fig. 3 Herzmanovsky, *Weit auseinanderliegende Zeiten*



Fig. 4 Herzmanovsky, *Das Eindringen in die vegetabile Grenze ist mit einem Kampfzustand verbunden*



Fig. 5 Herzmanovsky, *Professoren oder: Europäische Zollschranken*

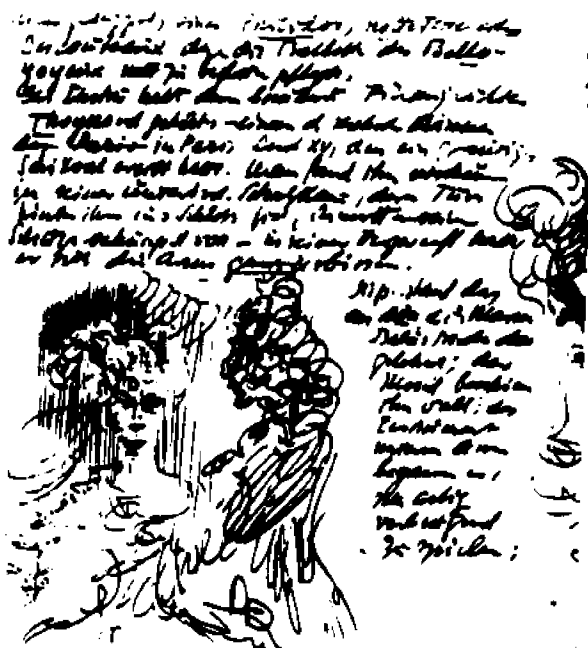


Fig. 8

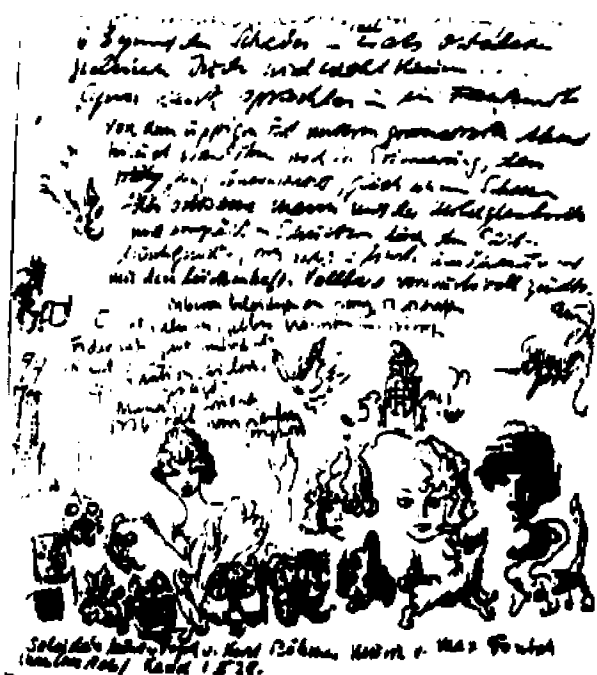


Fig. 9

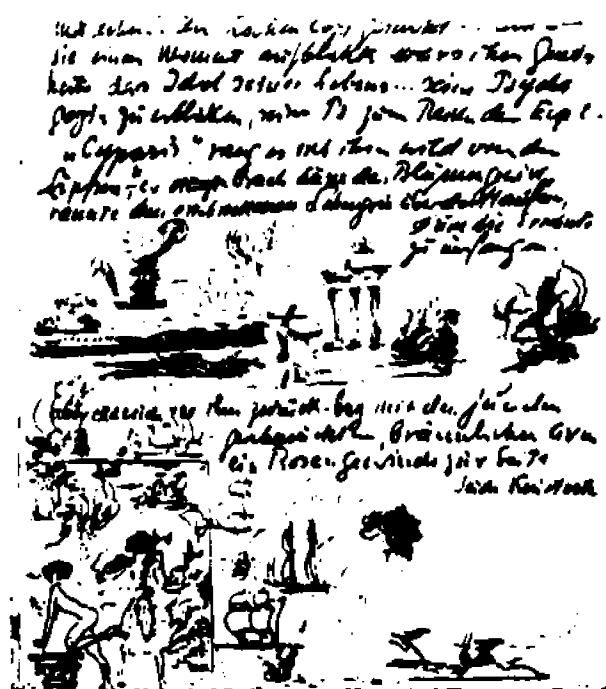


Fig. 10

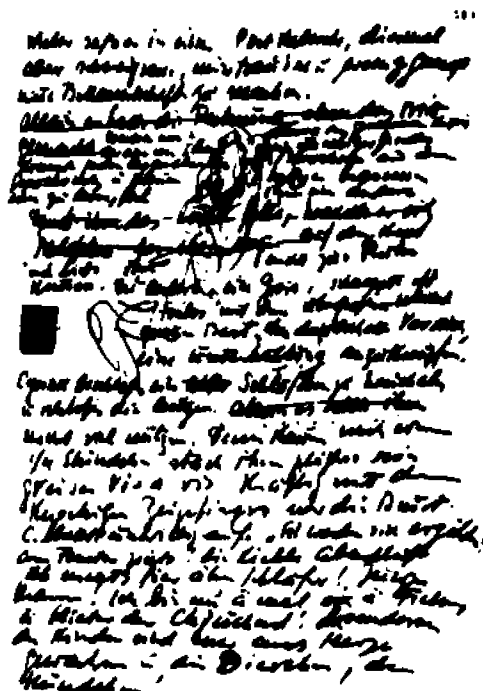


Fig. 11

Maskenspiel der Genien

Selections from Herzmanovsky's Manuscript

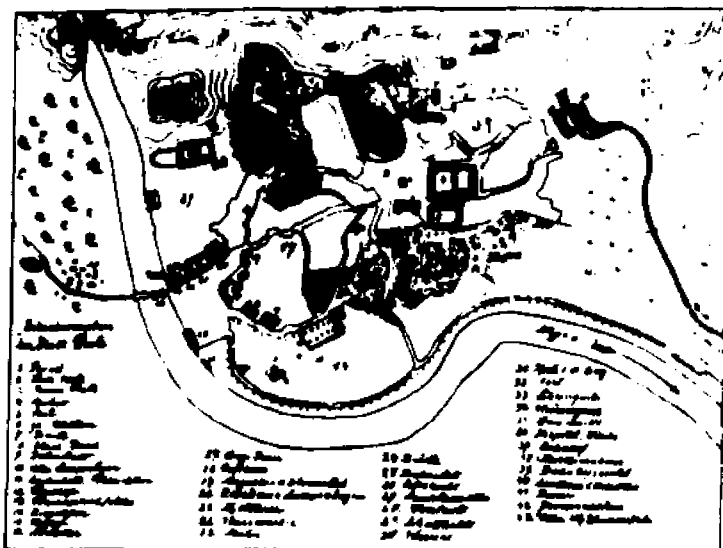


Fig. 12 Kubin, Map of Perle, *Die andere Seite*

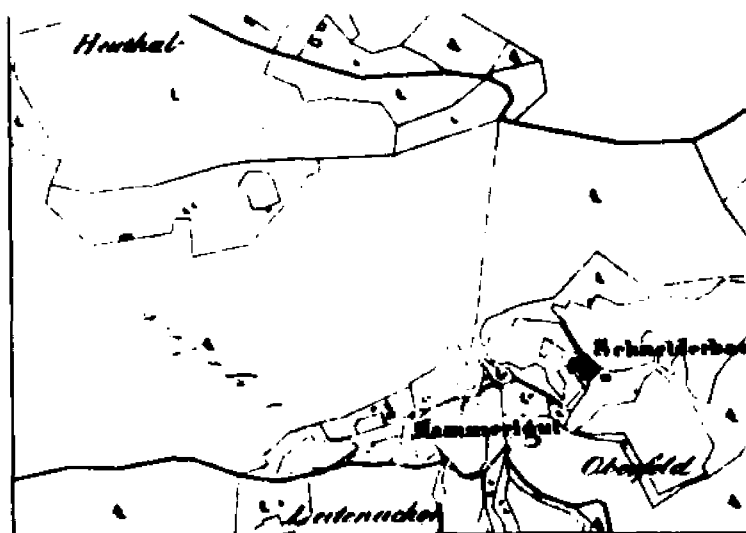


Fig. 13 Kubin, cadastral map



Fig. 14 Kubin, Illustration, *Alfred Kubin als Buchillustrator*



Fig. 15 Herzmanovsky, Illustration, *Der Gaulschreck im Rosennetz*



Fig. 16 Kubin, *Die Spinne*



Fig. 17 Kubin, *Selbstbildnis*



Fig. 18 Kubin, Illustration, *Mynona der Schöpfer*



Fig. 19 Kubin, *Das Irrenhaus*

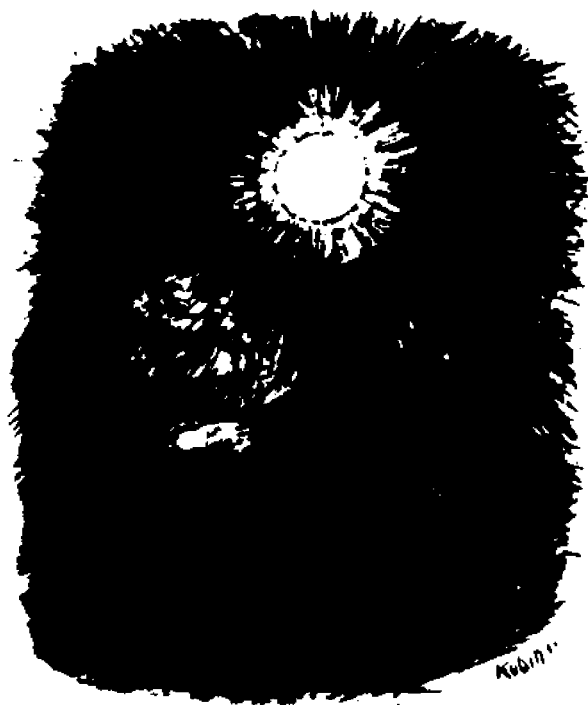


Fig. 20 Kubin, *Pferd und Sonne*



Fig. 21 Kubin, *Böhmerwaldstraße*



Fig. 22 Kubin, *Tiger an der Tränke*



Fig. 23 Kubin, *Sprengunfall*



Fig. 25 Kubin, Ideograph
Aus meiner Werkstatt

ls philosophisch interessierter reiner Liebhaber,



Fig. 26 Kubin, Ideograph
Aus meiner Werkstatt



Fig. 27 Illustration
Harsdörffer, *Initialen*

aal / ein ge-
erümter Hal.



Fig. 28 Illustration
Harsdörffer, *Initialen*

Ubr.



Fig. 29 Kubin, Ideograph
Aus meiner Werkstatt

eder Künstler



Fig. 30 Kubin, Ideograph
Aus meiner Werkstatt

ch



Ali, der Schimmelhengst

Abbildung eines Totarenpferdes
in 12 Blättern von
Kubin

- III. Man musste Ali wie ein wildes Tier jagen, und es gelang einigen Reuten, den sagenhaften Schimmel in einer Abzweigung aufzufahren.
- IV. Ali sprang mit einem Rucksack voll von Haarbüscheln in den Kopf eines alten Tempel anlage, fragte sich aber dadurch: schick.
- V. Ein großer Mann, der ein Pferd durch einen Pfosten geschoben hat, sah den Kopf des Hengstes und war so bestürzt.
- VI. Ein böser Mann, der ein Pferd für den Kopf des Hengstes durch einen Pfosten geschoben hat, sah den Kopf des Hengstes und war so bestürzt.

- I. Ali, ein Schimmelhengst, der in der Nacht, wenn der Mond den Himmel erleuchtete, sich jagte, unter den Augen eines Mannes.
- II. Hengsthengst, der in der Nacht, wenn der Mond den Himmel erleuchtete, sich jagte, unter den Augen eines Mannes.
- III. Einmal fand Ali eine junge Reiterin, die mit einem Pferd in der Nacht, wenn der Mond den Himmel erleuchtete, sich jagte, unter den Augen eines Mannes.
- IV. Einmal fand Ali eine junge Reiterin, die mit einem Pferd in der Nacht, wenn der Mond den Himmel erleuchtete, sich jagte, unter den Augen eines Mannes.
- V. Einmal fand Ali eine junge Reiterin, die mit einem Pferd in der Nacht, wenn der Mond den Himmel erleuchtete, sich jagte, unter den Augen eines Mannes.
- VI. Einmal fand Ali eine junge Reiterin, die mit einem Pferd in der Nacht, wenn der Mond den Himmel erleuchtete, sich jagte, unter den Augen eines Mannes.

- I. Ein Mann, der ein Pferd in der Nacht, wenn der Mond den Himmel erleuchtete, sich jagte, unter den Augen eines Mannes.
- II. Ein Mann, der ein Pferd in der Nacht, wenn der Mond den Himmel erleuchtete, sich jagte, unter den Augen eines Mannes.
- III. Ein Mann, der ein Pferd in der Nacht, wenn der Mond den Himmel erleuchtete, sich jagte, unter den Augen eines Mannes.
- IV. Ein Mann, der ein Pferd in der Nacht, wenn der Mond den Himmel erleuchtete, sich jagte, unter den Augen eines Mannes.
- V. Ein Mann, der ein Pferd in der Nacht, wenn der Mond den Himmel erleuchtete, sich jagte, unter den Augen eines Mannes.
- VI. Ein Mann, der ein Pferd in der Nacht, wenn der Mond den Himmel erleuchtete, sich jagte, unter den Augen eines Mannes.

Fig. 31 Kubin, Ali, der Schimmelhengst



Fig. 32 Kubin, *Hungersnot*

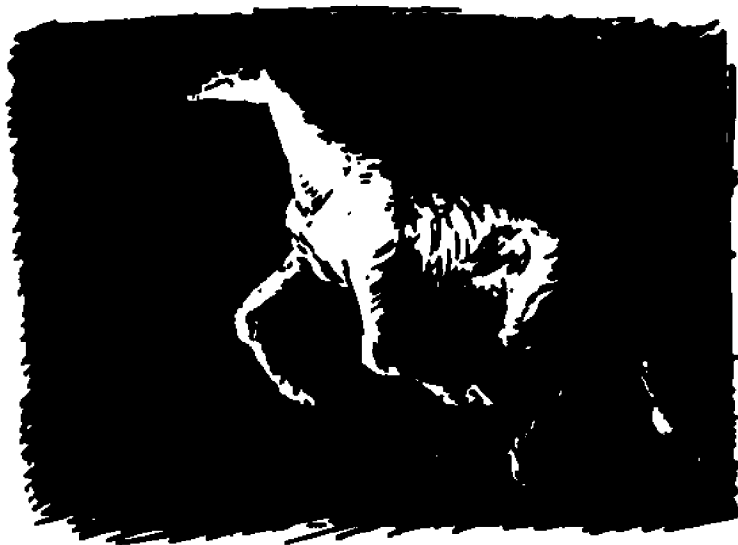


Fig. 33 Kubin, Illustration, *Die andere Seite*



Fig. 34 Kubin, *Orbis Pictus*



Fig. 35 Kubin, *finis Orbis picti*



Fig. 36 Kuhn, seven studies



Fig. 37 Kuhn,
Die Geister des Weins



Fig. 38 Kuhn, *Groteske*



Fig. 39 Kubin, *Jede Nacht besucht uns ein Traum*



Fig. 40 Kubin, *Nachmonen*

III

Die Verwirrung des Traumes

In dieser Nacht schlief ich mit großen Gedanken ein. Wemiger großartig war mein Traum, den ich seiner Sonderbarkeit wegen doch hierher setzen möchte. Ich sah mich selbst am Fluss stehen und absichtlich nach der Vorstadt blicken, die ausgedehnter und pittoresker erschien, als sie wirklich war. So weit man sehen konnte, ein Gewirr von Brücken, Türmen, Windmühlen, Bergwerken, alles ineinander eingezwängt und miteinander verbunden wie eine Luftspiegelung. Große und kleine, dicke und dünne Gestalten bewegten sich in diesem Gewirr. Wie ich so hinüber sah, fühlte ich, daß hinter meinem Rücken der Müller stand: „Ich habe dich umgebracht“, räumte er und wollte mich ins Wasser stoßen. Da sah ich mein linkes Bein zu meiner großen Überraschung in die Länge, so daß ich ohne Anstrengung in das Gewimmel auf dem andern Ufer treten konnte. Und nun hatte ich um mich herum ein vielfaches Ich und gewährte eine Menge flacher Ichnen der verschiedensten Größen, von der Turmuhr bis zur Küchenuhr und kleinsten Taschenuhr hinab. Sie hatten kurze Stummelhäute und brachen wie Schildkröten unter aufgerissenen Fellen durcheinander auf der Wiese umher. Ein in grünes weiches Leder gekleideter Mann, mit einer Mütze, welche wie eine weiße Wurst aussah, saß auf einem entlaubten Baume und fing aus der Luft Fische. Er hing sie dann an den Zweigen auf, und im Nu waren sie gedarrt. – Ein alter Kerl mit abnorm großem Oberkörper und kurzen Beinen näherte sich, bis auf ein paar beschmutzte Arbeitsschuhe.



Fig. 41 Kubin, Illustration
"Die Verwirrung des Traumes"
Die andere Seite

zwischen war er nicht. Er hatte zwei lange umkreiste Reihen von Brücken – ich zählte achtzehn –. Nun sag er seine Lungen schmeckten voll Luft, bald schwell die ruhende und bald die lebende Brust mehr an, denn spüre er mit den Fingern auf diesem schmalen Wurm die schönsten Harmonien. Dabei bewegte er sich leicht-mäßig nach der Melodie wie ein Tänzer, während er die Luft wieder ausstieß. Schließlich hatte er auf, schmeckte sich in die Hände und schiederte sie von sich. Dann wuchs ihm ein ungeheurer Bart, in dessen Gestrupp er verschwand. Nehmen in einem Duschbad wahrte ich eine Anzahl fetter Schweine auf, um Gänsemark liefen sie vor mir davon und wurden immer kleiner und winziger, bis sie leise quiekend in einem Mäulchen am Weg verschwanden.

Hinter am Fluss saß der Müller – mir wurde unbehaglich –, er studierte ein gewöhnliches Zeitungsbild. Nachdem er es gelesen und gefressen hatte, dampfte Rauch aus seinen Ohren, er wurde kupfzig, stand auf und hielt sich seinem Hängebauch mit beiden Händen, während er das Ufer auf- und niederstürmte. Dabei blickte er wild um sich und stieß schrille Pfeile aus. Endlich fiel er wie vom Schläge getroffen zu Boden, erblöhte, sein Leib wurde leicht und durchsichtig, und man sah deutlich in seinen Eingeweiden zwei kleine Eisenbahnszüge herumrennen, um schienen sich fangen zu wollen, blitzschnell wurde eine Darmschlinge nach der andern durchfahren. Kopfsteht und etwas verblüfft wollte ich dem Müller meine Hilfe antragen, die Wurzeln wurden mir aber von einem Schimpanse abgeschnitten, der um mich mit großer Geschwindigkeit eine ringförmige Gartenanlage pflanzte, wobei dicke erfolgreiche Strünke wie Rumpspargel dichtgedrängt aus dem feuchten Boden sproßten. Ich fürchtete in diesem lebenden Zaun wie in einem Käfig gefangen zu werden, wurde jedoch, als ich mir recht überlegte, was zu tun sei, befreit. Der tote Müller, nun nicht mehr durchsichtig, hatte in Krämpfen einen Kranz von vielen Hunderttausenden mähiger, weißer Eierchen gelegt, aus denen sich Legionen von Schnecken entwickelten, die ihren Erzeuger zugleich heftig auffraßen. Ein durchdringender Geruch von Sechsfisch verbreitete sich und brach die flüchtigen Mengen zum Faulen, so daß sie in sich zusammenfielen. In der Ferne verschwand die Vorstadt in einem Gezwirne vieler schimmernder Fäden.

Ich bemerkte eine kolossale Muschel, die wie ein Fotoapparat am Flußufer lag, ich sprang auf ihre harte Schale. Da, ein neues Unheil! Die Muschel öffnete sich unerwartlich, mein Standort wurde überschattet, in ihrem Innern saßen gelatinöse Massen –

– ich erwachte –



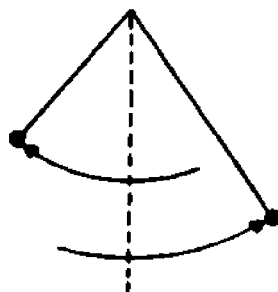
Fig. 42 Kubin, Illustration
Die andere Seite

**Dynamisch frei,
Eigenkraft, freie Kraft, Schwungkraft**

Eigenkraft



Schwungkraft



**Was irdischerseits dynamischen Willen zeigt,
sucht seine Schwerkraft
durch Schwungkraft aufzuheben;
was aber rein dynamisch jenseits steht,
hat normale Bewegungsfähigkeit,
ist unschwer und beweglich. Es wird durch
keine Anziehung in seiner Bewegungs-
freiheit gehemmt wie auf der Erde.**

Fig. 43 Klee, Illustration, *Das bildnerische Denken*



Fig. 44 Herzmanovsky, *Bysanz I*



Fig. 45 Herzmanovsky, *Die Fahrt ins Wunderland*



Fig. 46 Herzmanovsky, *Evož*



Fig. 47 Herzmanovsky, *Bürgerliches Weltenrad*

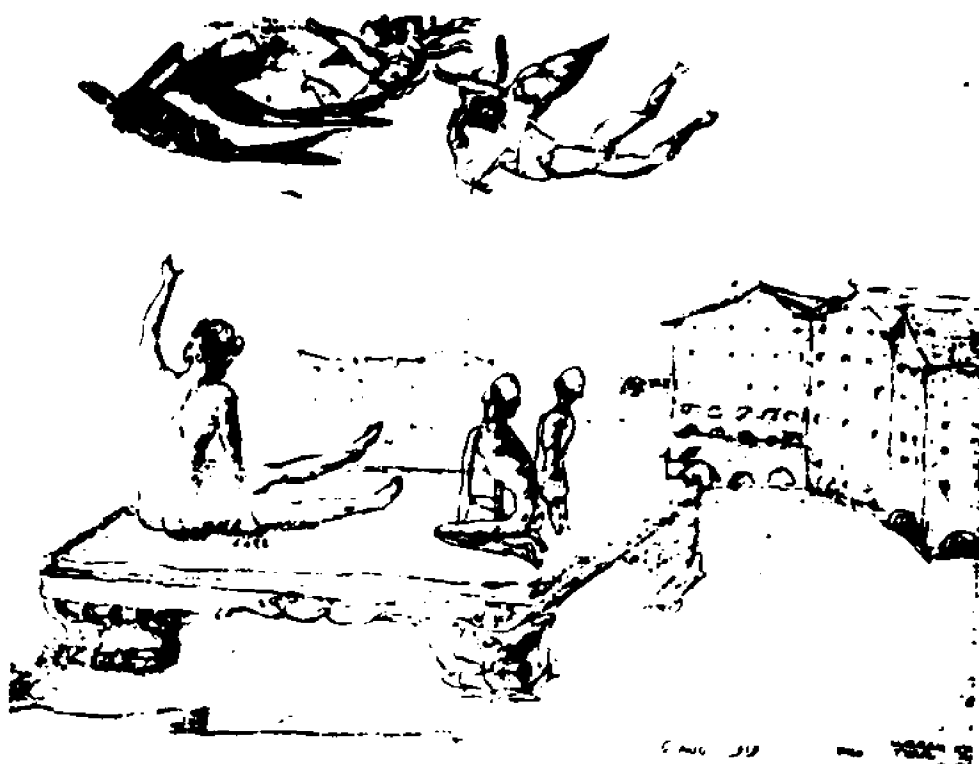


Fig. 48 Herzmanovsky, *Wunderbare Himmelserscheinungen*



Fig. 49 Herzmanovsky, *Dvorak: Slawische Tänze*



Fig. 50 Herzmanovsky, *Deutung*



Fig. 51 Herzmanovsky, *Kundalini Feuer*



Fig. 52 Herzmanovsky, *Die Cholera 1831*



179 180 181 182 183 184 185 186 187 188 189 190 191 192 193 194 195 196 197 198 199 200

Fig. 53 Herzmanovsky, *Malpertaus*



Fig. 54 Herzmanovsky, *Eurhythmie II*



Fig. 55 Herzmanovsky, *Stiziliens Wappen*



Fig. 56 Herzmanovsky, *Lebensrad*



Fig. 57 Herzmanovsky, *Der Hussite*



Fig. 62 Herzmanovsky, *Brennende Leidenschaft des Tranzes*



Fig. 63 Herzmanovsky, *Hier paart harmonisch Kraft mit Milde sich*



Fig. 64 Herzmanovsky, *Venus und Amor*



Fig. 65 Herzmanovsky, sketch for *Maskenspiel der Genien*



Fig. 66 Herzmanovsky, *Die Geburt der Venus von der österreichischen Zollbehörde kontrolliert*



Fig. 67 Herzmanovsky, *Wie ich es sehe*



Fig. 68 Herzmanovsky, Für Gmunden außergewöhnliche Ereignisse



Fig. 69 Herzmanovsky, Das gespaltene Ich



Fig. 70 Herzmanovsky, *Maskenspieler*



Fig. 71 Herzmanovsky, *Spaltung der Persönlichkeit*



Fig. 72 Herzmanovsky, *Bully Konzert von Elfe dirigiert*



Fig. 73 Herzmanovsky, *Offizielle Persönlichkeit und grande Cocone*



Fig. 74 Herzmanovsky, *Oberösterreich*



Fig. 75 Herzmanovsky, *Insektenreich ..., ja der Süden*



Fig. 76 Herzmanovsky, *Was verfolgst du meine Herde*



Fig. 77 *Maskenspiel der Genien*, Selection from Herzmanovsky's manuscript



Fig. 78 Herzmanovsky, *Commedia dell'Arte*



Fig. 79 Herzmanovsky, *Harlekine und Bulldoggen*



Fig. 80 Herzmanovsky, Illustration, *Briefwechsel*



GRÄFIN HOMPESEN ZUGESCHNET
2 SCARAMUZZE SEHEN MIT MISSBEHAGEN DASS SUSANNA
VON 2 GREISEN IM BADE BELÄSTIGT WIRD

Fig. 81 Herzmanovsky, *Scaramuzze sehen mit Missbehagen dass Susanna von 2 Greisen im Bade belästigt wird*



Fig. 82 Herzmanovsky, *Scaramuzze wollen, lediglich ihrem ästhetischen Empfinden Rechnung tragend - Buddha - das Stirnwimmerl wegzwicken*

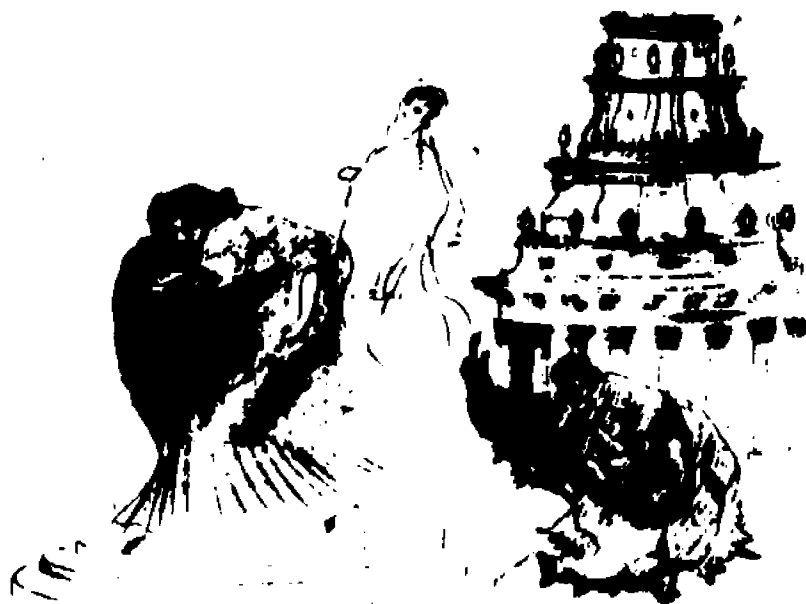


Fig. 83 Herzmanovsky, *Das verlassene Kind*



Fig. 84 Herzmanovsky, *Nicht einwandfreies Obst*



Fig. 85 Herzmanovsky, *L'albero dei falli*

Forms of address and signature (other than "lieber Fritz" and "lieber Alfred")

Kubin

- 31 Dein armer gekreuzigter Alf
- 38 Dein alter Alfred
- 48 Lieber armer Kerl
- 65 Mein lieber alter Kerl
- 78 Mein lieber alter Fritz
- 91 Von Eurem Welt- und Augen-
schmerzlichen
- 113 Von . . . dem alten Speci Alf
- 139 Dein alter Alfred Anachoret
- 173 Dein nun schon schwabenaltriger
Alfred
- 207 Mein lieber guter Fritz
- 268 Deinem uralten Greisenfreund Alfred
- 286 Treu anhänglich Dein Alfred

Herzmanovsky

- 28 Lieber Don Alfredo grüß Dich Gott
biederer Traumstädter
- 33 Dein Erbweiher
- 39 vom demolierten Erbweiher
- 40 Dein beschimpftenswerter Fritz
- 46 Lieber v. Holzköter
- 47 Erbweiher von Entenbrecht
- 47 Lieber Alfredus
- 48 Dein getreuer, mehrfach beschäftigter
Freund Fritz
- 65 Es grüßt Dich v. Entenbrecht.
k. k. Adept & bürgerl. Satanist
- 67 Lieber Meister Alfred
- 100 Lieber alter Hexencontroller, Inqui-
sitionscommissarius und Vorstand des
landesfürst. Oest. ob d. Enns.
Hexenprennamtes Suben!
- 113 Mei liebs Alfredche
- 126 Lieber alter Donauwächter
- 132 Du Wächter an der Pforte des Landes
- 146 Mein lieber alter, der Menschheit
wiedergegebener Alfred.
- 156 vom Kielkropfzüchtereinhaber Fritz
- 156 Lieber alter Sybillerich von der
Mostschädeley
- 160 Dein von der Klöten
- 162 Heil Dir, Sacroboscus Nachbar!
- 180 Wackerer Myste und trefflicher
Freund!
- 225 Dämon von Oberösterreich, sei mir ge-
grüßt! Guru von Mostindien schreib
bald dem Südtiroler Swami
- 239 Deirer Alwin und bessre Hälfte!
- 307 Der uralte Fritz

Fig. 86 Selections from Kubin's and Herzmanovsky's correspondence



Fig. 87 Kubin, Illustration, *Briefwechsel*



Fig. 88 Herzmanovsky, Illustration, *Briefwechsel*



Fig. 89 Herzmanovsky, Illustration, *Briefwechsel*



Fig. 90 Herzmanovsky, Illustration, *Briefwechsel*



Fig. 91 Kubin, Thank you Card at the Occasion of his 60. Birthday



Fig. 92 Herzmanovsky, Illustration, *Briefwechsel*



Fig. 93 Herzmanovsky, Illustration, *Briefwechsel*

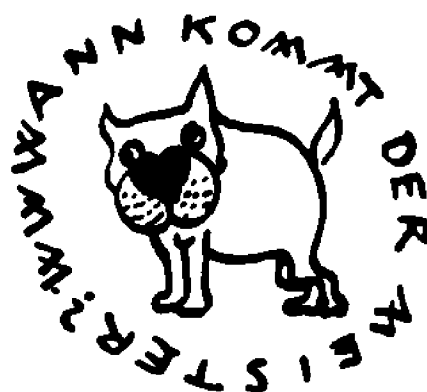


Fig. 94 Herzmanovsky,

Illustration, *Briefwechsel*



Fig. 95 Herzmanovsky,
Illustration, *Briefwechsel*



Fig. 96 Herzmanovsky,
Illustration, *Briefwechsel*



Fig. 97 Herzmanovsky,
Illustration, *Briefwechsel*

...
Solange ich die Liebe vermag,
Ich bringe dir die offener Briefe
Die dich, Gernat du dich schon
pörsch jay's Auftrag Gernat in
(Hörst du zu werden?)
(N. P. P. v. R. E.)! Ja du bist hier!
Die Gernat du dich schon
mein Traumwunder habe.
Alles was ich mit einer Frage
lange illustriert, wie ich
Freude du bist.
Bleibst du da, wie ich die große
Lustigste in die meine
für Gernat habe



Fig. 98 Herzmanovsky,
Illustration, *Briefwechsel*



Fig. 99 Herzmanovsky,
Illustration, *Briefwechsel*



Fig. 100 Herzmanovsky,
Illustration, *Briefwechsel*

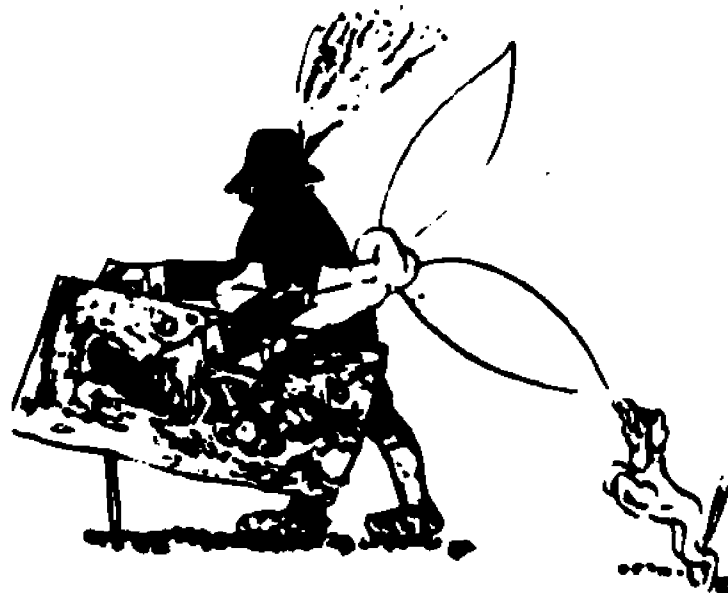


Fig. 101 Herzmanovsky,
Illustration, *Briefwechsel*

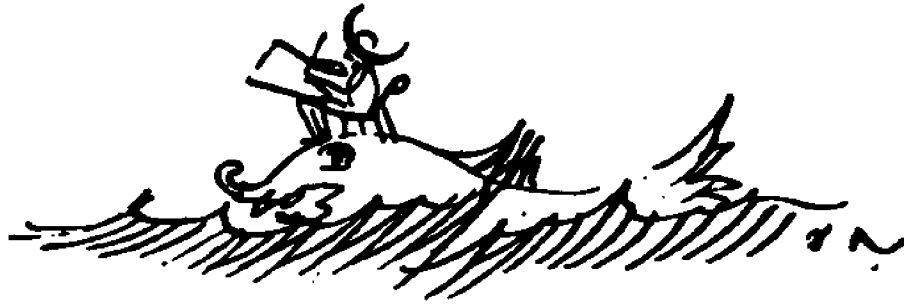


Fig. 102 Herzmanovsky, Illustration, *Briefwechsel*



Fig. 103 Kubin, *Einladungsblatt zur Hamburger Kubin-Ausstellung*



Fig. 104 Kubin, Illustration



Fig. 105 Kubin, Illustration



Fig. 106 Kubin, Illustration

Fig. 107 Kubin, *Flötenspieler der Tod*

Lieber Vater, hier sende ich
 die neuen Informationen
 heraus. -
 Seit 8 Monaten war ich
 auf dem Draht, das ist
 nicht für mich, die
 Briefe folgen auf Erhalt
 persönlich in dem Hause

Fig. 108 Kubin, Illustration
Briefwechsel

1. Ist die von Mantel stempelnd
 oder nicht? -

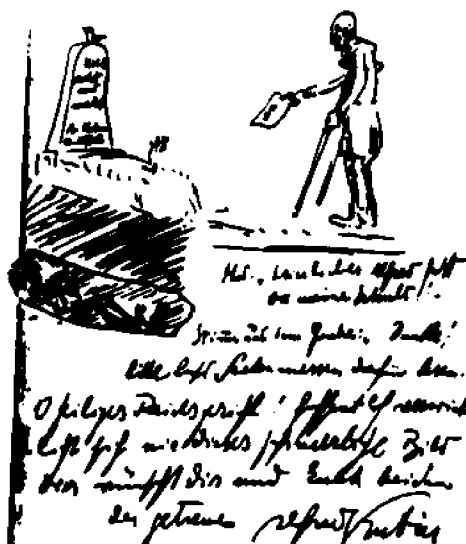
Fig. 109 Kubin, Illustration
Briefwechsel



Fig. 110 Kubin, Postcard at the Occation of his 65. Birthday

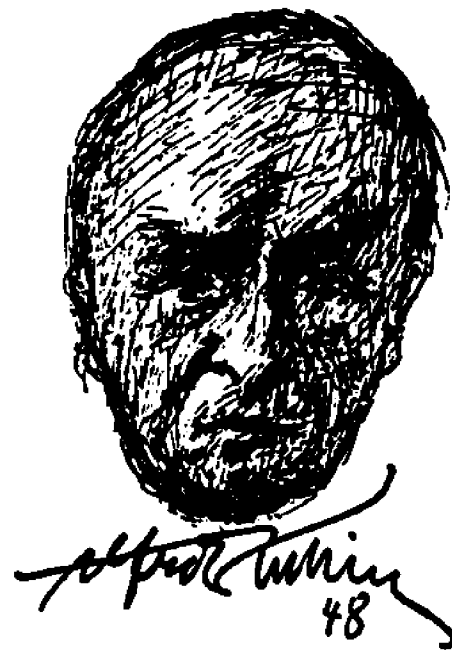


Fig. 111 Kubin, Illustration
Alfred Kubin: *Leben Werk Wirkung*



Fig. 112 Kubin, *Der achtzigste Geburtstag*



Die Stunde der Geburt

Fig. 113 Kubin, *Die Stunde der Geburt*

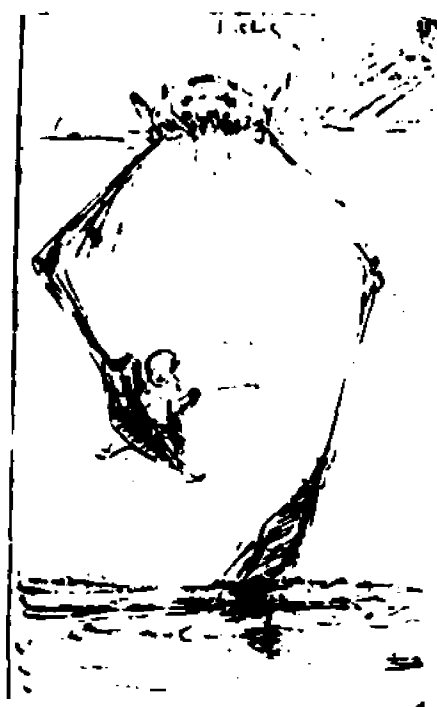


Fig. 114 Kubin, sketch



Fig. 115 Kubin, sketch



Fig. 116 Kubin, *Zwickledt*



Fig. 117 Kubin, *Zwickledt*



Fig. 118 Kubin, *Illustration, Briefwechsel*

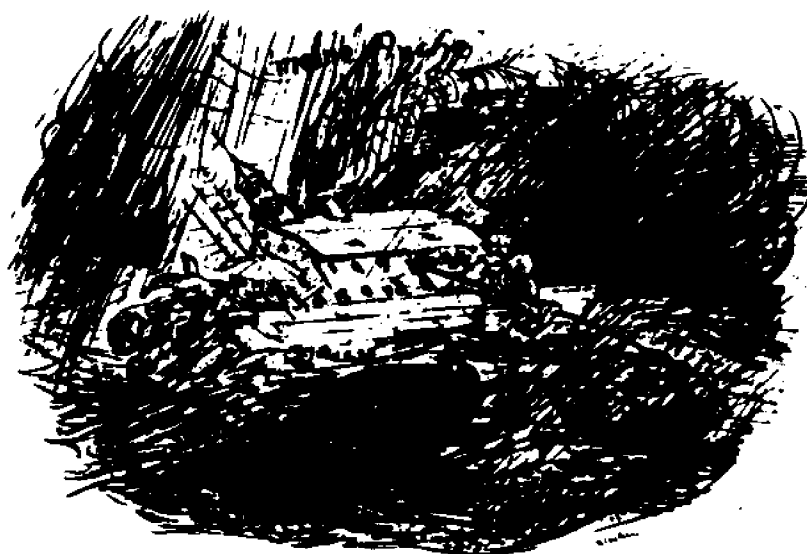


Fig. 119 Kubin, *Meine Arche*

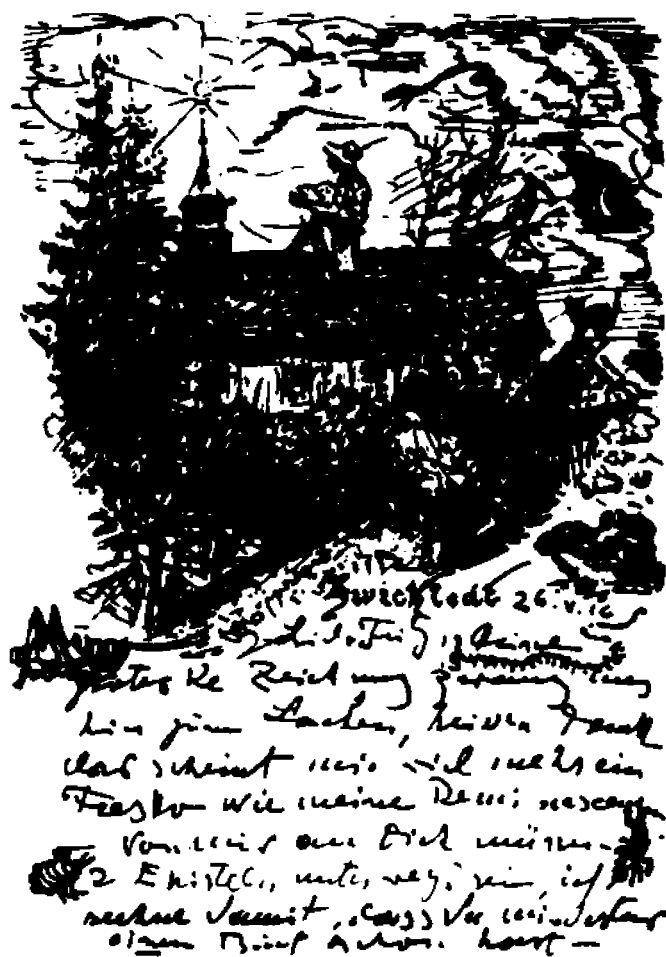


Fig. 120 Kubin, Postcard

Fig. 121 Kubin, *Ich habe meinen Garten gepflegt*



Fig. 122 Kubin, *Widmungsblatt für Reinhard Piper*



Fig. 123 Kubin, *Illustration, Alfred Kubin: Leben Werk Wirkung*



Fig. 124 Kubin, Illustration, *Vom Schreibtisch eines Zeichners*



Fig. 125 Kubin, *Der Zeichner bei der Arbeit*

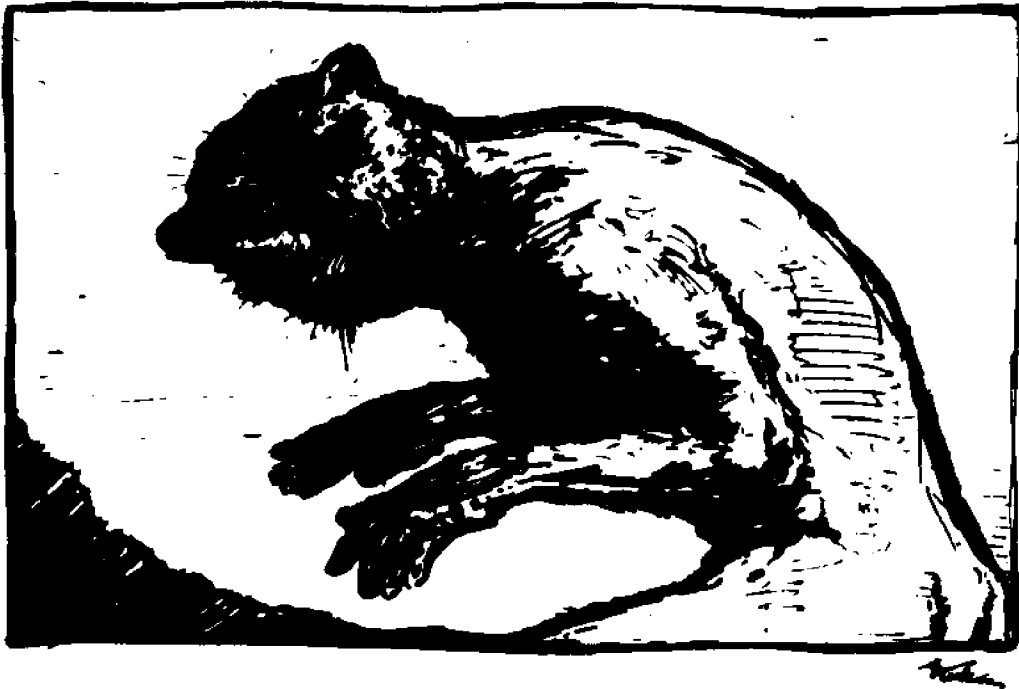


Fig. 126 Kubin, *Der Katzenmensch*



Fig. 127 Kubin, *Schlange im Bett*



Fig. 128 Kubin, *Der Schwächling*



Fig. 129 Herzmanovsky, *Zwei Welten*



Fig. 130 Herzmanovsky, *Eurhythmie I*



Fig. 131 Kubin, *Das malayische Varieté*



Fig. 134 Herzmanovsky, *Trapezunt*



Fig. 135 Herzmanovsky, *Unter und über der Brücke*



25. Mai 1919 1940

Fig. 136 Herzmanovsky, *Forscher im Zwischenreich*



Fig. 137 Herzmanovsky, *Unheimliche Durchfahrt*



Fig. 138 Kubin, *Nach der Schlacht*

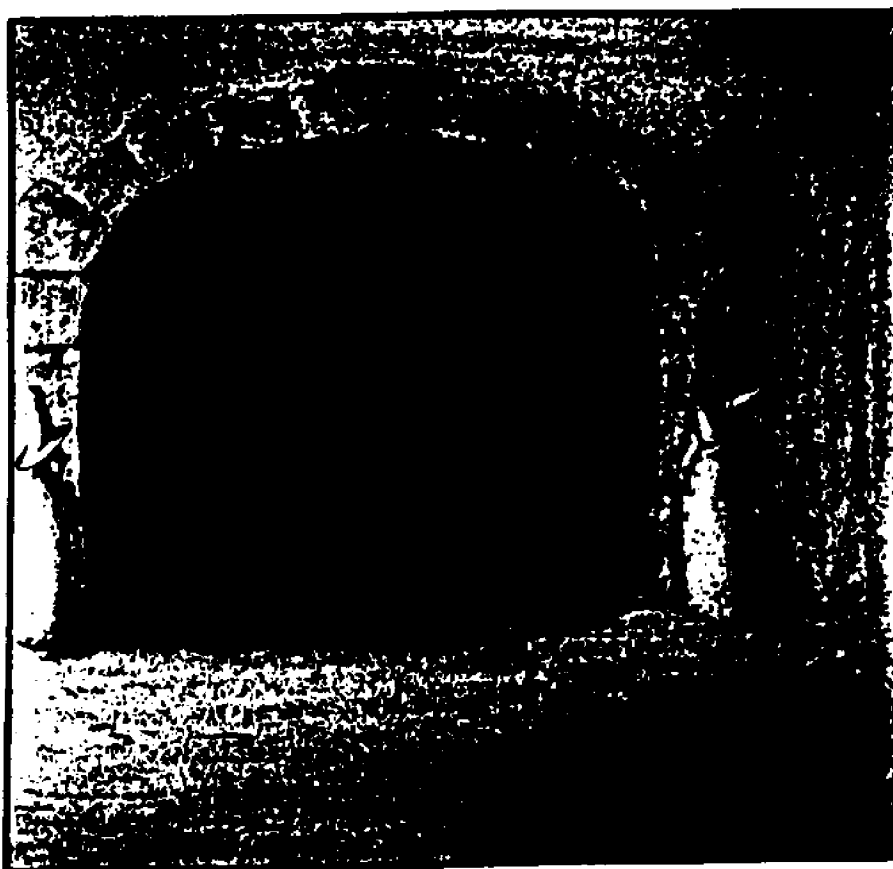


Fig. 139 Kubin, *Mondlicht*



Fig. 140 Herzmanovsky, *Feticisti dell' olfatto*



Fig. 141 Kubin, *Adoration*



Fig. 142 Kubin, sketch

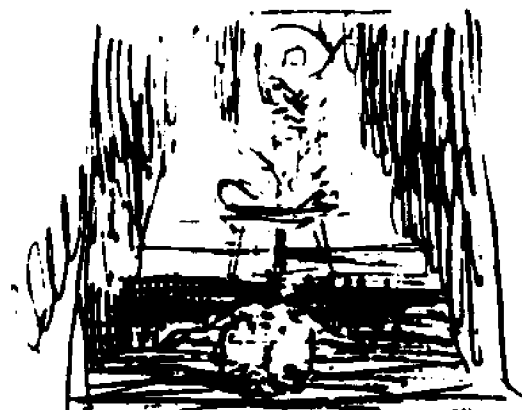


Fig. 143 Kubin, sketch

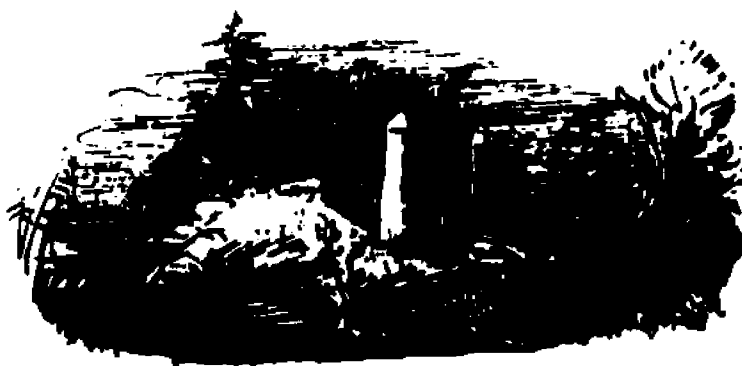


Fig. 144 Kubin, *Illustration, Die andere Seite*



Fig. 145 Kubin, *Hyäne*

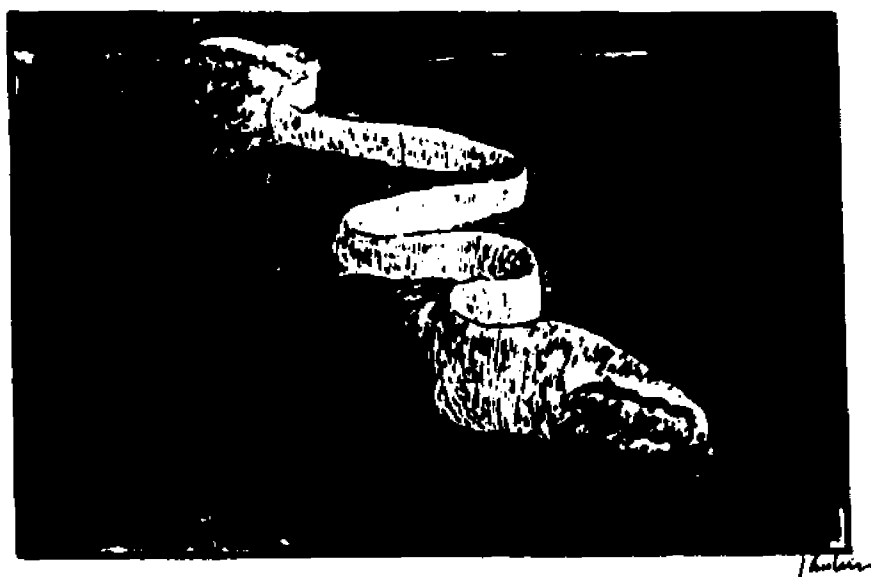


Fig. 146 Kubin, *Argwohn*

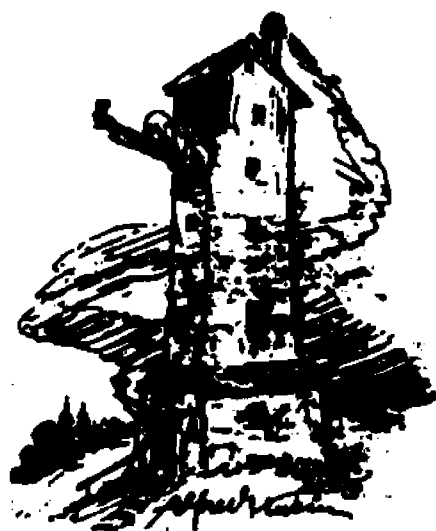
The image of the worm in Kubin's diary

3. 9. 21 Auftauchen des Wurmes (Sehnen, Gier)
 15. 9. 21 *Über allem Wurm*
 16. 9. 21 Wurm falls er *nochmals* kommen sollte.
 21. 9. 21 neuer Wurm
 28. 9. 21 frei vom Wurm
 8. 10. 21 . . . den Wurm stachelnde Verzweiflung
 14.10. 21 Der Wurm wird doch einmal getötet, nein, völlig *vernichtet*, *nicht*
dagewesen und ich bin frei!
 30.10. 21 Dem Wurm endgültig den Kopf zu zertreten.
 6. 11. 21 *Der Wurm liegt an der Kette!*
 ... und wie selig wäre ich, wenn der *Wurm* erstarrte!!!!!!
 9. 11. 21 Der Wurm scheint tot! --- frei --.
 12. 11. 21 *Der Wurm scheint* nun für immer getötet.
 13. 11. 21 Der Wurm muß sterben.
 19. 11. 21 Ruhe empfunden nach diesem nagenden Wurm, der nun schweigt -
 Ich dachte dieser Wurm fände *kein* Ende . . .
 29. 11. 21 *Der Wurm ist tot, nie mehr* soll er belebt, galvanisiert werden.
 7. 12. 21 . . . fast Anklage an den *getöteten* Wurm - doch nur in erster
 Wallung - frei
 14. 12. 21 Giftiges Auftauchen des Wurmes gewinnt keine Macht.
 6. 1. 22 Wurm muß tot bleiben. Mögen die Kräfte sich im Gestalten des
 Künstlers lösen.
 3. 4. 22 Reflexe des Wurmes zeigen sich hin und wieder.
 10. 4. 22 So ist *auch* meine Angst besiegt - wie ich *den Wurm* niedertrat . . .
 9. 5. 22 Gestern leise *elegisch* von Wurm verfolgt.
 25. 5. 22 . . . nachts Traum von T., der mir den Wurm in qualvolle
 Erinnerung bringt.
 15. 8. 22 Wurmirsinn

Fig. 147 Selections of entries from Kubin's diary



Fig. 148 Kubin, *Die Todesstunde*



Kubin, aus dem Turme grüßend (nach einer Federzeichnung).
1928

Fig. 149 Kubin, Illustration,



Fig. 150 Kubin, *Der Maibaum*

Fishes Fritz!

Ich bin im Traumreich. Du wirst es unglaublich finden. Doch ich kann Dir nur das eine raten: packe umgehend nach Erhalt dieses Briefes Deine Nadeln und komme auch herbei. Perle ist ein wahres Paradies für Sammler, diese Stadt ist geradezu ein Museum, natürlich riesig viel Mist, aber auch die großartigsten Stücke. Ich habe heute eine geschätzte gotische Truhe, ein paar silberne Wandluchter, sechzehntes Jahrhundert, und eine ganze marcenhafte Renaissanceleuchte. Krüge auf Stier von unserem Fellum, nach denen Du immer so fahnest, gesehen. Vorige Woche schwelgten wir in Porzellan, um den modernen Preisen muß ich schweigen, weil ich sonst geradezu für Deine Gesundheit lachen müßte. Und solche Kleinodien findet, wer den Russel dazu hat, täglich auf Schritt und Tritt. Es gibt überhaupt nur *Hier*, man lebt wie Großhändler in Venedig und pflegt auf den Fortschritt. Ja, mein Lieber, sei und konserviere unsere Handwerker und Meister im Flecken und Ansehen. In jedem fünften Haus ein Antiquariatsladen. Hier lebt man vom Tourist. Auch architektonische Extravaganzen wirst Du sehen, ein Palast und mindestens zwanzig Säularten mühelos zusammengeklebter. Und sonst noch die spülhaften Entdeckungen. Wer sucht nicht, glaubt's nicht! Damit Du meine gute Laune begreifst, will ich Dir den letzten Scherz, den ich beobachtet habe, erzählen. Es ist der große *Chichani*, so ist hier sein Name. Aber höre einmal. Auf unserem Hauptplatz steht stämmig und massiv ein grauer Turm, so eine Art untergesetzter Campanile. Er ist das Wohnhaus einer alten Ehe, deren Zifferblatt das obere Drittel einnimmt. Von dieser bei Nacht transparenten Scheibe lesen wir unsere Normalzeit ab, und alle übrigen Uhren in Stadt und Land werden nach ihr reguliert. Das wäre nun nichts Besonderes, wenn nicht dieser Turm eine ganz seltsame Eigenschaft noch nebenbei hätte. Er übt nämlich auf sämtliche Bewohner eine mysteriöse, unglaubliche Anziehungskraft aus. Zu bestimmten Stunden wird dieses alte Gemäuer schwarzweise von Männern und Frauen umringt. Der Fremde bleibt verwundert stehen und betrach-



tet das merkwürdige Gebaren dieser Versammlung. Die Leute stampfen voras, das Boden und blicken immer wieder auf die langen, roten Zinger da oben. Fragt man sie, was da vorgeht, so erhält man zerstreute, ausweichende Antworten. Wer noch näher zuseht, bemerkt zwei kleine Eingänge am Fuße des Turmes. Dahin drängt alles. Ist die Menge groß, so bilden man Reihen, die Frauen stehen ungefähr, die Männer weitend darüber, daß auch alles hübsch geregelt zugehe. Je weiter der Zinger vorschreitet, desto stärker wird die Spannung. Einer nach dem anderen verschwindet; jeder will um die zwei Minuten da drin bleiben. Die Herausretenden haben dann sämtlich weißes Gesicht, fast glückliche Miemen. Kein Wunder, wenn man da neugierig wird. Und ich frag auch gelegentlich einen meiner neuen Bekannten vom Café, wie sich das mit der Uhr verhalte, kann aber recht schlecht an. Es sei geradezu unmöglich, von so etwas zu sprechen, überdies sage es von Dummheit. Damit Sie es aber ein für allemal wissen: es ist der große *Chichani*! Schreiben Sie sich's auf! Diese Entdeckung spannte mich noch um so mehr. Meine anfängliche Erklärung, es hier mit einer Schatzkammer, vielleicht einer Camera obscura oder einem Panoptikum zu tun zu haben, fiel zusammen. Kurz entschlossen riskierte ich's auch einmal, wurde jedoch gleich entlarvt. Weißt Du, was da drinnen war? Auch Deine Erwartungen werden unbefriedigt. Man kommt in eine kleine, wacklige, leere Zelle, zum Teil mit rätselhaften Zeichnungen, wohl Symbolen, bedeckt. Hinter der Mauer hört man das gewaltige Pendel mächtig hin- und herschwingen. So! tick tick tick... tick! Über die Steinwand strömt Wasser, ununterbrochen strömt es. Ich tat, wie der Mann, der nach mir eintrat, blickte die Wand starr an und sagte laut und deutlich: *Hier wohnt ich wie Du!* Dann geht man wieder hinaus. Mein Gesicht muß ziemlich verdutzt ausgesehen haben. Die Frauen haben ihre eigene Seite mit eigenem Eingang, was wir in der ganzen Welt durch kleine Aufschüßler kaumlich gemacht ist. Aber das Merkwürdigste erst dem Tage, an dem ich nur diese Erfahrungen verschaffte, fühlte ich, wie auch mich der Zwang überkam. Zudem gab's mir nur zu einem kleinen Ruck, wenn ich am Turm vor-

beugung, die nächsten Tage wuchs meine Unruhe immer mehr, es *ist* mich geradezu hin. Ich gab also dem Biedermann nach, kramten half da nichts. Und jetzt ist's gut. Nach dem Hauptmuster sind in der ganzen Stadt kleinere Turme verteilt. Auf dem Lande soll jeder Bauernhof sein Uhrwerk haben. Ich gehe Tag für Tag zur bestimmten Stunde den meinsten auf. Ja, so wie mich nur aus. *Herr*, hier wohnt ich vor Dir!

Mit der Malerei ist es viel los. Man schätzt Kunstwerke hauptsächlich als Gebrauchsgüter. Ein paar alte Maler leben wohl auch verstreut. Was ich sah, war dunkle, dünn gemalte Leinwand, ein verpörriger Johann, ein Alt-Holländer. Wirklich gute Sachen, Ruysdael, Breughel, Vermeer und Primitivo trifft man dann und wenn in reichen Häusern. Bankier Alfred Blumenreich, unser Kronas, Direktor der traumländischen Bank, besitzt eine wertvolle Galerie, sogar einen Rembrandt und einen echten Gruppenbild, von dessen Existenz kein Mensch eine Ahnung hat. Die sieben Todsünden essen das Laune Gessen, heißt dieses Gemälde. – Hier gibt es keine leuchtigen Farben, rein archaisch im mehr zu haben. Ich habe eine ganz nette Stelle beim illustrierten *»Traumopopol«* vierhundert Gulden und bequeme Bedingungen. Meinen einzigen Kollegen, den Zeichner Nikolaus Costrangius, habe ich noch nicht kennen gelernt. Wenn Du kommst, könnte ich Dich wohl bei dem Blatt unterbringen.

Nun sei mir nicht böse, daß ich schreibe. Ich hoffe auf Wiedersehen!

Dein alter Freund, Traumling und Zeichner.

N.B. Du kannst bei uns in einem romantischen Haus am Rande der Stadt wohnen, ganz ungestört, wie auf dem Lande.

Fig. 151 Kubin, Letter to Fritz with Illustration, *Die andere Seite*



Fig. 152 Kubin, *Todessprung*



Fig. 153 Herzmanovsky, Illustration, *Briefwechsel*

Der Gaulschreck im Rosennetz: Entwürfe zum Rosenmotel (1, 1 - 3, 8, 16, 17, 28, 33, 1, 2 - 1, 2, 46 vertes):

Der Kaiserliche Hofback im Rosennetz

Celestine Hofback's Milchbabe

Eynhof's Liebesod

Die Milchbabe's Bezauber

Der Gaulschreck im Rosennetz
Ein Rosenkrieger

Der Kaiserliche Hofback im Zaubergarten Cupido's

Der nachende Hofback

Der in Cupido's Liebesgarten umherwandelnde Kaiserliche Hofback

Der in Cupido's Liebesgarten umherwandelnde Kaiserliche Hofback

Der in Cupido's Liebesgarten nachende Kaiserliche Hofback

Das Ruhm's Pfand's Liebesod

Hofback's Liebesod
Eine graue Schürze von Anna Perlbrot

Frauen Hofback's Milchbabe
Eine Wiener Schürze aus dem modernen Barock

Gaul's harte's Liebesod

Gaul's harte's im Rosennetz

Der gerende Eynhof

Zwerg's harte's umher's Brautigam

Zwerg's harte's umher's Brautigam

Das Hofback's Fluch

In Hofback's Rosennetz

Zwerg's harte's und der Milchbabe's Liebesod

Zwerg's harte's und der Milchbabe's Liebesod

Eynhof im Rosennetz

Damian's Hofback's Milchbabe

Der Zwerg's harte's

Hofback's Schwager's Liebesod

Zwerg's harte's Liebesod

Hofback's Liebesod's Frau

Jarow's Eynhof's Rosennetz

Winkel's Liebesod

Hofback

Wie sich der k. k. Hofback im Venusgarten verhält

Fig. 154 Herzmanovsky, List of Titles



Fig. 155 Herzmanovsky, Cover Design



Fig. 156 Herzmanovsky, Illustration
Der Gauschreck im Rosennetz



Fig. 157 Herzmanovsky, Illustration
Der Gauschreck im Rosennetz



Fig. 158 Herzmanovsky, Illustration
Der Gaulschreck im Rosennetz



Fig. 159 Herzmanovsky, Illustration
Der Gaulschreck im Rosennetz



Fig. 160 Herzmanovsky, Illustration
Der Gaulschreck im Rosennetz



Fig. 161 Herzmanovsky, *Sacrificio*



Fig. 162 Herzmanovsky, *Der gute Onkel*



Fig. 163 Herzmanovsky, *Er gewann das Rennen nicht*



Fig. 164 Herzmanovsky, *Evolution*



Fig. 165 Tarot, *The World*

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