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The Epistemology of the Arbour. On the Intersection of Nature and Technology in Adalbert Stifter

I would like to begin with two bold propositions. The first one goes like this: in addition to public museums, the institutions for the storage, processing and transmission of collected historical materials, as well as materials of foreign cultures, the arbour, as a space of nature in which nature and technology peculiarly intersect, ranks as the other, and equally important, central institution of the 19th century. This importance is nowhere more manifest than in Adalbert Stifter's work. By virtue of their affinity, in Stifter's work, the museum and the arbour become models for the literary work or for a kind of literature in general which is, according to conventional literary historical categories, labelled as "Biedermeier literature". The second proposition bears on this literary historical category. If we recognise the connection between museums and exhibition spaces on the one hand, and the arbour on the other, we may arrive at the conclusion that "Biedermeier literature", which was invented at the time of the German literary critical movement *Geistesgeschichte*, had never actually existed in the form in which it was invented in the 1920s and 1930s.

These bold propositions may well require substantiation. For at the time of the invention of the Biedermeier, the phenomenon of the "arbour" was primarily mentioned in descriptions of Biedermeier everyday life or lifestyle in order to refer to what Julius Wiegand somewhat dismissively characterised as "Wiennese Fried Chicken-Gemütlichkeit" (Wiegand 1928, 343). This phrasing sums up all the familiar literary historical descriptions of this era that speak about political and aesthetic conservatism, a withdrawal into a non-political privacy, metaphysical resignation etc. The arbour becomes a symbol of the Biedermeier, and the Biedermeier itself becomes a general term for everything "which can be united under the heading of the philistine, the 'arbour', from the literary taste and a liking for Romanticism to the nightcap and embroidered wall hangings" (Zolnai 1935, 27).

Yet despite the disparagement, both citations point to the fact that the arbour as a construction became the epitome of new bourgeois everyday practices, or a new bourgeois lifestyle, for it proved to be the ideal place or the adequate site for a variety of practices that made up bourgeois everyday life. This construction was the preferred site for all kinds of communal or solitary activities for members of the family as well as for guests and friends, such as meals spent together, amiable chit-chat, family celebrations, solitary reading and contemplation, handicraft etc.¹ Already in the self-perception of the era, the arbour became the emblem of a new social behaviour rooted in the *Bildungsidee*, the idea of self-cultivation, described by the *Geistesgeschichte* as domestic idyll or non-political resignation.²

It was therefore no accident that first a journal from Leipzig (1853) and then a Viennese journal (1867) borrowed its title from this garden facility. These journals which, like the majority of the genre, "conceived of themselves as books of remembrance for culture and education", did not only set out to popularise science and did not only supply the readers with light fiction, but were thereby agencies of political enlightenment too. The most remarkable characteristic of these journals, however, was that as widely distributed mediums

¹ Cf. for example Erasmus von Engert, *Wiener Hausgarten (Wiener Vorstadtgarten)*, around 1828–1830, oil on canvas, Berlin, Staatliche Museen zu Berlin – Preußischer Kulturbesitz, Nationalgalerie); Carl August Schaeffer, *Großvaters Geburtstag* (oil on canvas, 1863, Breslau).

² Even Nemoianu's description remains indebted to this approach to the everyday phenomenon of the "arbour" influenced by *Geistesgeschichte*, as he says the title choice of the journal *Gartenlaube* expressed the connection between domestic idyll and educational didacticism: "This revival [of idyllism] could use idyllism in a serious and didactic vein, as the more popular literature in German did, all the way down to the *Gartenlaube*." (Nemoianu 1984, 39)

of knowledge transfer they inscribed themselves into the tradition of memory culture in such a way that the peculiar graphic construction of the journal modelled different types of memory and knowledge construction, and conversely, the different arrangements of journal construction engendered different types of knowledge construction (Graevenitz 1993, 283, 296). In the case of the *Gartenlaube*, as opposed to the *Illustrierte Zeitung*, *Schorer's Familienblatt* or the *Jahrbuch der Illustrierten deutschen Monatshefte*, a direct reference is created between the architectural construction and the printed “organ of the family and the people, of freedom and progress”, as the subtitle of the Austrian version has it. Therefore, it may not be a pointless detour if we first do not turn to the question of how an immaterial construction of knowledge is created by the printed pages of the journal, into which also Stifter's essay *Die Gartenlaube* is inscribed which itself contributes to the shaping of the journal, but rather turn directly to the problem of how the very spatiality of the arbour as an architectural construction is laid out.

For the moment, it can be stated with certainty that arbours are transitional phenomena. They are neither buildings with impenetrable walls that completely encircle and close off an internal space, nor are they buildings without any spatial demarcation and hindrance to the transgression of these boundaries. They are neither purely natural products nor artefacts created by man alone. They are transitional forms and, consequently, forms of mediation between an encompassed interior and an exterior, and thus between a human construction and a natural formation. It might not be a hasty conclusion if already at this point I put forward the claim that it is precisely the arbour that makes us realise the process of how solidified relations become instable and, accordingly, how the distinction between culture and nature blurs. The artificial and the human cannot be unambiguously assigned to an enclosed interior as in the case of a residential building for example, which encompasses an artificial internal space by isolating it from an external space which is natural. And conversely, the natural and the original, from which a human space is supposed to be taken away by cultivation, are not self-evidently external to the arbour, for the arbour is a facility which precisely does not exclude nature, that is to say it is a human construction which is not defined as the antithesis of nature. In the arbour, one is simultaneously in a human space and in the space of nature. It is only in the arbour – that is to say, in a state in which nature and culture cannot be told apart – that a certain perspective presents itself from which the difference between nature and culture can finally be observed. To be in the arbour means to be able to observe this difference. In this sense, the arbour is an “institution” that exists in order to make the artificiality of the difference between nature and culture apparent. The fact that it can fulfil this “institutional” duty is due to its “layout”, its structure. As a first step in the substantiation of the above propositions, we have to explore this structure.

In the German Dictionary of the Grimm brothers, the arbour as a transitional phenomenon is first described from the perspective of architecture. Under the headword “summer arbour” one finds the meaning “*breezy veranda, a space resembling a hall or a saloon next to or in a house*”, and under “arbour”: “*in the case of Bavarian and Swiss farmhouses, the arbour is an external passageway, balcony, gallery around an upper floor [...] in the case of urban or aristocratic houses, it is a gallery at the back of an upper floor used for eating and business purposes*” (Grimm and Grimm, vol. 16, col. 1542). As a transitional form of architecture which breaks with the concept of encompassment, the arbour represents the phenomenon which Walter Benjamin recognises and describes as the pre-eminent site for experiencing modernity: “*most frequently, however, as a covered passageway of a street or a market with points of sale [...] in many towns there is still such a thing, the name of which is supplemented with what is offered for sale in them, cf. ‘bread arbour’, ‘cloth arbour’, ‘buying arbour’, ‘trade arbour’*”. If we consider the transitional phenomenon of the arbour from the other direction, from the perspective of nature, we leave

the realm of house and urban construction and arrive in that of garden architecture: “and so a type of garden art reaching progress assumed the name, although hardly before the 16th century, for the covered parts of the garden created by means of bushes and tendrils [...] and this is the usual meaning of the arbour until the 18th century” (Grimm and Grimm 1984, vol. 12, col. 291–292).

In the 18th century, the arbour in all its various forms – as arcade and as different types of resting place – becomes a regular feature of garden architecture. In the 18th and 19th centuries, it is discussed as an indispensable part of garden architecture in all the important treatises on the subject. The arbour becomes a general term for all the transitional forms between house and garden, between culture and nature – such as the exedra, the pergola, the veranda etc. (Mylius et al. 1894, 240–245; Lambert and Stahl 1898, 87–91) – and the sole reason for this is that it embodies in its own layout, in its own structure the interconnection of nature and culture, or nature and technology in a peculiar way, namely by intersection. To be in the arbour means to be located in a place which, as an encompassment, has its origin in its peculiar spatiality which stems from the intersection of nature and technology. But how are we to imagine this interconnection? The best way to answer this question is to have a look at the article on the “arbour” in Krueinitz’s *Oeconomischen Encyclopädie*:

2. In High German, it is most commonly a hut surrounded by green plants; Lat. *Casa frondea*; Fr. *Cabinet de Verdure*, *Feuillée*, *Tonnelle*. A **green arbour**, in contrast to the arbour in the first meaning; an arbour-hut, garden arbour, summer arbour, leisure-hut, a leisure-building constructed out of oaken pillars, unbarred and extensively covered with neatly cut slats in a garden around which all kinds of shady trees and bushes, which I will show shortly, have been planted and raised high, and the foliage of which is tied onto the slats so that the hut is covered by them from above and from the sides, so one can sit in its shade as in a room. (Krueinitz 1773–1858, vol. 65 [1794], col. 638)³

What is here somewhat verbosely described as “extensively covered with neatly cut slats”, is nothing else but a trellis-work, that is a framework which forces the plants “raised high” around the framework to take up a certain form, the form of a covered and arched passageway, or alternatively, a similarly covered hut, in which the branches of the plants are tied onto the slats of the trellis-work. The essence of the arbour consists in the fact that the foliage completely envelops the trellis-work whereby the effect of naturalness arises from an artificial, architectural form. This effect, then, consists in an oscillation between the imitation and the production of nature. For on the one hand, the arbour imitates phenomena found in nature; passageways and spots covered and arched over by foliage in the forest. On the other hand, the arbour confronts us with the fact that what we perceive as natural and as a cosy place to be, does in fact only appear as such because it can serve as a projection surface for a culturally conditioned gaze. To put it another way, we perceive formations as natural into which we can project certain abstract, architectural patterns and what is more, nature is only produced by this projection. The arbour itself is the embodiment of the relation between imitation and production. It makes this relation present in its own way: the slats and the tendrils in the wall of the arbour intersect the same way as imitation and production intersect in the specific nature experience with which the arbour provides its visitor: in the arbour one becomes aware that real nature, naturalness proper, a “resting place” for the human and an ideal site for all kinds of social activities, is never to be thought of as the Other of artificial – technological or architectural – production but always in intersection with it. Evidence can be found for the understanding of the arbour from the perspective of its imitative character just

³ The first meaning: “a building covered from above, a shelter, a part of a building covered from above, but open on the sides; [...] When such an arbour is vacant, it is a hall whose roof rests on many pillars, where one can move around freely and has a free view on all sides; it is also called a shelter [Schoppen], *Pergula*, *Porticus*.” (Krueinitz 1773–1858, vol. 65 (1794), col. 636–637)

as well as for the stressing of its produced character. According to Hirschfeld, nature creates its “arbours in woodlands out of the thick, spread out and drooping blankets of the foliage. It is precisely the freedom and artless carelessness with which it builds, that the landscape artist should seek to imitate in his works” (Hirschfeld 1780, 71). In his article on the trellis-work, Kruenitz, by contrast, mentions, in addition to artefacts manufactured by carpenters, trellis-works whereby nature and technology cannot be distinguished from each other from the outset, and which rather belong to the art of gardening:

What we call trellis-work and arch-work, latticework, bolted framework, treillage in gardens, are especially walls, arbours, portals, archways, berceaux and other decorations which used to be made out of narrow slats planed and nailed together crosswise and, to achieve better durability, treated with oil paint, or which some skilful gardeners, using trees and hedges, without the assistance of carpenters, know how to put together and keep in its neatly-cut form in the most delicate manner and, as much as possible in accordance with the architecture [...] Natural trellis-works and bolted frameworks, or those grown out of the green foliage, are shaped by the branches, which are looped into each other with great expertise and diligence using iron wire, and are supported by large lattices, tyres and poles, which thus present covered passageways, arches, vaults, summer arbours, halls, clefts, set of pillars and supplements to the natural covers without any added visible trellis-work. They belong precisely to the places where the artificial trellis-works fit. (Kruenitz 1773–1858, vol. 18 [1779], col. 560, 563–564)

The best-known example of this is probably Küffner’s *Architectura viv-arboreo-neo-synemphyteutica*, a book dedicated in its entirety to the art of producing architectural constructions out of living trees (Küffner 1716; fig. 1–2). Not only do trellis-work and foliage, that is technology and nature, coincide there, but we can also observe to what extent the abstract principle of the trellis-work as the basis of any architectural design is imposed upon natural formations. While in a traditional arbour the supporting trellis-work is completely concealed, just like the principle of the discrete division of space (Mahr 2003, 72) on which the lively entwining and growing of the branches is based, this principle is here literally grafted onto the living construction material: through grafting the branches themselves grow to be part of the trellis-work.

As I said before, the arbour is a place of reflexion on how naturalness arises only from the intersection of technology and nature. In this sense, the arbour is also a place of reflexion on media, which is illustrated, inter alia, by the practice of the “framed view” (Langen 1934; Mersch 2010, 116, 215). It may well not be a coincidence that the arbour and the framed view have always been corresponding phenomena. The fact that it was an essential element of arbours, that due to its placement the arbour offered a more or less framed view of the scenery, is not only attested by encyclopaedias and handbooks (Kruenitz 1773–1858, vol. 65 [1794], col. 640; vol. 55 (1791), col. 512; Mylius et al. 1894, 241; Lambert and Stahl 1898, 89) but there are plenty of literary descriptions of it as well. Brockes’s poem *Die Allee* establishes a connection to this topic, even if from a somewhat odd perspective. The poem gives a detailed description of an architectural arcade, built step by step in accordance with the guidelines, in which the foliage, in full compliance with the basic principle of the arbour, completely conceals the trellis-work, in this case, the natural trellis-work of branches and trunks.

Des grünen Kerckers holde Länge
Treibt den gefangnen Blick in eine schöne Enge;
Er hofft, voll süsser Furcht, daß gar kein Ende sey,
Und wird, wie matt er gleich, dennoch mit Unmuth frey.
In diesem angenehmen Steige
Gehorcheten nicht nur
Die schlancken Bäume, Stämm’ und Zweige,
Nein, gar die Blätter selbst der gleich gezog’nen Schnur.
Die Äste sind durchs Laub verdeckt,

Worinnen gar die Stämme selbst versteckt.
Dahero scheints, als ob das grüne Laub
Sich, ohne Stamm, auf Sand und Staub,
Als wär' es aufgemauert, gründe.

The leaves “cross each other” in the wall of this passageway and the peculiar construction of the arbour creates a kind of mixed world in its (encompassed) interior; “heat and coldness, light and night” mix in it. In a self-address as “cheerful soul”, the lyrical I encourages himself to correspond in his inner self to this mixed world of the arbour by letting “reflexion” “couple” with “enjoyment” and “pleasure with meditation” in himself. This creates the basis for a possible play of substitutions. Not only do the individual elements of these oppositions – heat/coldness, light/night, reflexion/enjoyment, pleasure/meditation – become substitutable and not only are these ready for chiasmic inversions, but the interior of the arbour, in which the beholder himself sojourns, also becomes interchangeable with the inner self of the human being. If we further follow the logic of this substitutability, we may find a possible correlation between the human being, who is something external in relation to his or her inner self (his or her soul) and the arbour which is something external in relation to the human located in it. And since the structure of the interior of the arbour follows directly from the structure of its exterior, of its encompassing surface, that is the blending of heat/coldness, light/night follows from the intersecting of the leaves, the human in the arbour can experience himself or herself as a being whose inner (spiritual) structure follows directly from the structure of his or her encompassing surface, in other words, from the sensual perception of his or her body, and consequently his or her self-reference is also only possible through the mediation of this surface:

Ich fühlt' und sah in diesen Büschen,
Wie durch der Blätter grüne Pracht
Sich Hitz' und Kälte, Licht und Nacht,
Nach langem Kämpfen, endlich mischen,
Und unter den belaubten Zweigen
Die Kühlung und die Dämm' rung zeugen.

On the one hand, due to the wording “I felt and saw” the process described here can refer both to the interior of the arbour and to the inner self of the human sojourning in the arbour. On the other hand, the wording displays the gradual blending of the sensuous (sight) and the non-sensuous (feeling) in the human self-reference. It is the cognitive achievement of the arbour that due to its layout the human being can experience himself or herself as such a compound phenomenon.

The way sight and the object of sight are staged in the poem corresponds to this specific kind of self-experience. The alley stretching forward for a long distance is described as a prison of the gaze since it confines the field of vision and thus determines the line of vision. This external and, as it were, violent determination of the line of vision is, however, experienced as a kind of safety and the gaze, personified as a prisoner, anticipates its own liberation at the end of the passageway “with discontent”, where the field of vision can expand into the unknown, so to speak, although the end of the passageway appears as the “goal” of the eyes. It even “hopes” that the confinement of the field of vision will not cease and it will be able to grope forward infinitely in the passageway. Due to the personification of the gaze, this staging suggests the allegorical interpretation that the alley is the road of life and the gaze groping forward is the human being who travels on his or her road of life and hopes that he or she will never have to reach the end of the road. Even though the fact that there is a predetermined route for life and a predetermined direction for the gaze appears as imprisonment, its liberation, that is death where the gaze can dissipate aimlessly is more

terrifying than the pursuit of this predestined path. The answer to the question ‘what causes this discontent of the gaze at the end, at the goal of its course?’ is to be found in the scenes that befall the beholder. Figures appear crossing the passageway as if coming and going through the invisible doors of the green wall. These scenes prompt the beholder to ponder life and he interprets the sudden emergence, the short stay and the swift disappearance of the figures as the model of human life as such. That life as a whole can be grasped by the beholder is down to the spatial arrangement of the arbour and to the framed view it enables. It is only for a gaze imprisoned in the passageway that life can appear as purposeful, it is only the framed view imposed upon the beholder that enables him or her to grasp life as a whole, in other words, to make an image of life: “Es scheint dies Gesicht ein Bild / Von unserm Lebens-Lauf zu seyn.“ (Brockes 1753, 233–234, 236) This opportunity, however, persists only as long as one stays in the passageway that is in the imprisonment of the mediated gaze. For only this mediation allows one – of course never in relation to one’s own life, but always in relation to the lives of others – to imagine life as an image and to attribute a kind of teleology to life. If the direction, the path of the gaze was not predetermined, one would not be able to experience the lives of others as an image and to imagine one’s own life as such. Brockes’s poem speaks of the human as a partly sensuous and partly non-sensuous mixed being whose exclusively immaterial self-reference is impossible, as well of the fact that the idea of life as something teleological can only ensue from a mediated perception imprisoned by dispositives. In the course of this, the arbour, or as Brockes calls it, the alley appears as an incubation space of this double experience.

We can find evidence for the connectedness of the framed view and the arbour in Stifter, for example in the short-story entitled *Julius*:

She showed him her fish in the ponds, and then finally she guided him upwards on a path arched over by dark green chestnut trees until they reached the arbour, her favourite place where she knitted, drew, and read Geßner and Haller. And indeed, you had to admire the girl for finding a place for reading that harmonised so well with these minds. The arbour is set on a little hill in the shadow of two giant lime trees and overlooks the manor house through a natural or artificially cut opening in the park, as well as the most beautiful part of the valley and its mountains which, crossing the distant high mountains from a very sharp angle, offer a surprising perspective. But what made the sight of these mountains towering in such a noble way impressive beyond all description just as our young couple reached the arbour, was the uniquely favourable illumination. [...] The river pulls a silver-white ribbon through the larger valley, and the ponds appear in the landscape like polished crystal plates. Watching the sublime tableau arranged by the greatest of all painters, the two of them stood there lost in the view until the young man broke the silence: “A scene for the brush of my friend, indeed”. (Stifter 2002, 26–27)

This description makes clear that it is integral to the essence of the arbour that the natural formations and the human contribution to these formations are indistinguishable in it. They are entangled in each other and the specific cognitive potential of the arbour is precisely due to this entanglement. This entanglement is also reflected here in the fact that it remains completely undecidable whether we are dealing with the observation and description of nature or images. Stifter draws on arbour scenes in other works as well, which confront the interpreter with similar complications. In one of his late works he confesses that he himself is “not free” from the sin of writing “love stories in the arbour”. He makes this confession in an essay on the arbour entitled *Gartenlaube* and published in the first issue of the Austrian periodical *Gartenlaube*. We have to go into this essay at length now in order to expose the arbour as a basic principle of Stifter’s poetics. At first glance, this essay indeed seems to evoke over a couple of pages that “Viennese fried chicken-Gemütlichkeit” which represents Biedermeier lifestyle or attitude towards life for those who sought to conceive of the Biedermeier in literary or cultural historical respect as an unoriginal era or as an afterglow. This impression primarily stems from the fact that Stifter describes a number of characteristic situations which have the arbour as their ideal site. These brief descriptions are all composed

in a way that they constitute a succession of genre scenes considered to be typical of the era, thereby creating a chain of images, as it were.

The first group of these genre scenes is made up of situations in which the arbour is represented as a place of withdrawal, as a place for carrying out lonely practices which consist in the increased activity of fantasy. This is how the “learned bachelor” sitting in the arbour is described as “he has Grecian, Roman and Indic or other syllables with him, or even Greeks and Romans and Indians and other peoples”. And when he does not “carry out hard work”, that is when things past are not made present through the mediation of written documents, then this “man of scholarship” is visited by “the images of those who had great thoughts before him, the images of the wise, the statesmen, the scholars, and with the images comes a certain loftiness that they engendered”. It is just as beneficial to the fantasy of the poet when he visits the arbour and “when he lies down to rest, and the external gets through only in snippets, he is faced with gentle figures that wander around in his artistic imagination”. The same happens to the „history scholar“. When he surrounds himself with historical records,

a leaf murmurs, a breeze fans him, a sunbeam sparkles in such a way that they lead him back into the past, to which a leaf also murmured and which a breeze also fanned and to which the sun also sparkled, and with his unconscious powers he can look back into the times gone by more assuredly within the lively restraints of the arbour than he can with his conscious mind within the lifeless restraints of his room.

This group includes the lonely reader as well, who is not professional anymore, but naive, and who visits the arbour in the evening and in the protection of the loneliness of the arbour immerses himself or herself in his or her reading: “and most of the time he does not interrupt his reading anymore, a different world emerges around him than the one that was there during the day, and this world leads him into a purer humanity, lets him see himself more clearly, and rewards him”. And finally the group also includes and the visual artists and composers who are directly inspired by the structure of the arbour. For them, this structure represents a kind of stockroom of a variety of forms, it is a multitude, a *copia* of future representations: “The architect, the painter, the sculptor see shapes and ideas in the web of the tendrils of the arbour, in the changes in illumination, in the abundance of colours, which may blossom in future works, and the leaves whisper dreams of nascent songs full of soul to the musician”.

The second group of these images is made up of scenes of social life: the “paterfamilias” is visited in the arbour by his spouse to speak about the household while the children are playing; housewives are sitting alone or in the company of their children and carrying out their housework, they are making embroideries for instance, the lunch is being eaten together in the arbour; older women, who can no more go to church, are reading their prayers in the arbour; veterans are telling stories to each other about their war adventures in the company of a bottle of wine; lovers are writing love poems, indulge in their reveries or make their confessions of love in the arbour.

This series of genre scenes, which is at the same time an enumeration of everyday practices – which in itself makes this text fascinating for research in cultural studies –, presents the arbour as a multifunctional space, as an ideal stage for a variety of practices. But what is at the core of this multifunctionality? The answer to this question is to be found in the introductory part of the essay, before the images of everyday life unfold. The nature experience in or through the arbour is contrasted with the panoramic nature experience:

It is the flight from the distant to the narrow and the limited. If one, trying to lift one’s spirits, climbs up a high tower which offers an overview of the town and its environment, if one climbs a high mountain surrounded by the vastness of space, if one loves the see at which space is poured out all around one, or even if one drifts in a balloon like a tiny dot across the mighty sky, [...]: one also likes to retreat into small and confined chambers in order to be alone with oneself [...].

The nature experience of the arbour is presented in contrast to the panoramic view of nature which, as described by Richter, as an heir to *theoria*, the spiritual view of the cosmos as a whole, is based on a distance between the observer and the observed. In the arbour this distance is suspended for here it is not about a sight appearing as an image before the eyes of the beholder but about an encompassment, even if a very special one, and consequently about an internal space of nature in which the subject experiencing nature sojourns. To be in the arbour means “to be alone with oneself”, in other words “to arrive to oneself” or “to return to oneself” where the whole thing is based on a kind of being-in-there and not on distance. If one stops off at this self-encompassment of nature, one arrives to oneself and becomes self-aware. As Stifter describes it with regard to the naive reader: “a different world emerges around him than the one that was there during the day, and this world leads him into a purer humanity, lets him see himself more clearly, and rewards him”. However, there is something remarkable about this formulation. For it does not speak about a world being established “in” the reader, in his or her inner self or in his or her imagination, but about a world becoming present “around” the reader. The fact that this is a question of something conceptual, is also supported by the aforementioned passage about the learned bachelor who not only has his written documents that he studies “with him”, but also “Greeks and Romans and Indians and other peoples”, which otherwise should be “in” his imagination. The presentification of the past is accompanied by a paradoxical relation between the inner and the outer, or to put it more precisely, it has its origin in this paradoxical relation and thus it is to be regarded as its effect. This paradox can be described as follows (and here we encounter the play of substitutions that we found in Brockes): the inner imagination becomes substitutable with the internal space of the arbour which, however, is an external space surrounding the one in it. If we further follow the logic of substitutions, the human and the arbour also become substitutable, just like in Brockes. Accordingly, to be in the arbour means to experience oneself as a human in the intersection with the arbour, with an external space – which, in this case, is an enclosing internal space (of nature) – in which the self-experience takes place. This is how “purer humanity” ought to be understood: it is a self-reference which does not have a fully closed human inner self which as a prerequisite but an “open inner-self” – paradoxical as it may sound – that is to be grasped as an intersection, as immediacy, of external dispositive and inner imagination. For the internal space of the arbour, again in the sense of Brockes, is a mixed world in which an immediacy of the inner and the outer arises and the experience of the inner as something “mixed” with the outer becomes possible:

As the ancients had creepers painted on the edges, corners and sills of their little chambers, so are the arbours covered with real ones, and as the shape and colours of the painted plants affect the flow of the states of mind of the resident, so do the colour and shape of the living tendrils in the arbour intermingle with the temper of the one dwelling there, as well as the light gently spreading, and even more frequently, the trembling of the arbour, and from time to time a soft sough reaches the inner self through the ears.

The fact that such an experience is possible at all is due to the structure of the arbour; its interior stems from its specific way of encompassment. This is not an encompassment which aims to take some space away from nature to cultivate it and thus to confront nature and culture. For the boundary of the encompassed space, the wall of the arbour does not so much resemble a wall of building, but rather a membrane which does not belong to any of the separated sides. For it consists of trellis and plants at the same time, which are inextricably intertwined, and it is only due to this intertwinement, which is by no means a proper boundary between the inner and the outer, that is culture and nature, that these distinctions are impossible in the internal space of the arbour, too. And correspondingly, only through this suspension of the distinction between internal and external does the mixed inner world become place of liveliness: its “lively restrictedness” is contrasted by Stifter with the “lifeless

restrictedness” of the room, and its mixed world is a world of “unconscious powers” as opposed to the “conscious understanding” of the room.

At this point we can return to the question of what consequences it has for a journal and for the specific construction of knowledge it conveys or in which it invites its readers to enter that it presents itself as an arbour. This reference is brought into play by Stifter himself: “And may the *Gartenlaube*, on the slats of which I have tied this page/leaf [Blatt], bring all the benefits that its sisters bring in the gardens, and may it blossom happily when its sisters stand there as a withered trellis or covered with the whiteness of winter” (Stifter 1935, 288–294). Stifter calls the *Gartenlaube* the sister of the arbours which stand in gardens and wishes the journal persistence by means of an implied image of an evergreen arbour which the journal should be. His wording opens up the way for an analogical relation between the arbour and the *Gartenlaube*: since Stifter refers to his essay, his text as a “Blatt” – meaning both leaf and sheet of paper in German –, the material sheets, the pages of the journal acquire the position of the slats, that is the trellis-work of the arbour. This is only reinforced by naming the sections of the journal: since the first issue, we have the section “Blätter und Büthen” [leaves (or pages) and blossoms], and from the second year on the section “Ranken und Knospen” [tendrils and buds] as well.

As mentioned above, the peculiarity of the arbour as a construction or a specific type of spatiality consists in the fact that it marks a boundary between culture and nature. This boundary, however, belongs to neither of the sides, for its peculiar structure cannot be derived from either of the components alone. Neither from the natural component, from the intertwining and enwreathing plants, nor from the artificial one, from the technologically produced and dead trellis-work. From the perspective of system theory it can be pointed out that this boundary as a distinction between culture and nature itself contains a distinction. This distinction, however, is not dominated by any of the two sides, in other words: it is not organised solely according to the logic of either of those sides. In fact, its peculiar structure arises from the intersection of these components, of these sides. The analogical relation between the arbour and the *Gartenlaube* not only implies that the relation between the text (a network of meanings) and its medium (the pages of the journal) can be described as a similar intersection, but it also means that the reading of the journal forms an analogical relation to the sojourn in the arbour as well. And this is the very point where the question about the cultural role of arbour changes into a literary one, or more precisely, it is at this point that the intersection of these questions emerges. For if the sojourn in the arbour makes a specific self-reference possible which is, as described above, based on the intersection of the outer dispositive – the mixed boundary encompassing the arbour from which a mixed world arises in the interior of the arbour – and the inner self of the human in the arbour, then a similar kind of self-reference is ought to stem from the reading of the *Gartnelaube*. While in the case of the arbour the specific membrane-boundary consists in an intersection of nature and culture, in the case of the *Gartenlaube* we are dealing with a boundary which stems from the intersection of the text (the network of plants) and the medium (the trellis of sheets of paper). This is substantiated by the headpiece of the journal in which the letters of the title seem to be attached to the trellis-work, similarly to the tendrils surrounding them (fig. 3–4).⁴

Thus, the *Gartenlaube* has a direct reference to a certain architectural construction of garden art which became popular in all classes of society.⁵ By evoking this architectural

⁴ The title page of the Leipzig *Gartenlaube*, instead of stressing the intersection of the trellis-work and the plants, is organized according to the principle of the banderole (Graevenitz 1993, 296).

⁵ This popularity is, for example, indicated by the fact that at the end of the 19th century there were serially produced “light arbours made out of trellis-work” (Abel 1893, 83) on offer, requiring only the appropriate plants to be put around them. Or see also William Morris’s first tapestry plan, the “Trellis”. As we will see later, the rose house in *Indian Summer* could well have been decorated with this.

reference, it also establishes a link to the tradition to which most journals and popular editions of the era belong. While most pocket books – diaries, almanacs – are, as demonstrated by their titles, based on the principle of the anthology, there are a number of “museums” among journals as well. Both popular publication forms take a specific kind of collection as a model which they deem to be characteristic of their profile and, accordingly, present themselves as its portable exhibition space. But what specific type of collection does the *Gartenlaube* have as its model, and what does its exhibition space (Crane 2000, 118) put on display? In Stifter’s account, the arbour is identified as the ideal venue for a great number of everyday practices, and thus as the collection site of these practices. Its most striking characteristic is, however, that it enables a specific type of human self-reference. Accordingly, the *Gartenlaube* is a portable exhibition space of everyday practices, but above all of the human being that carries out these practices. Or more precisely, it presents itself as an exhibition space of the human being involved in and defined by everyday practices.

This intertwining of arbour and exhibition space may seem odd at first sight. However, the structural similarity between the collection not deprived of its performativity, that is its exhibitory character, and the arbour which makes a certain kind of self-reference possible, suggests that the arbour is to be understood as a place where one can experience himself or herself the way exhibits present themselves in a collection. For collecting as a cultural practice creates a place for a peculiar kind of appearance. The peculiarity of this appearance consists in the fact that the exhibit appearing in the collection does not block out the surrounding space or the medial framing in which it appears, that is it does not emerge in a way that it completely veils the exhibition space, the very condition of its appearance. This is “media reflexivity”, which means that in addition to the thing that appears, the conditions of the appearance also manifest themselves in the collection, and this very fact constitutes the performativity of the collection. The exhibit and its staging appear simultaneously in the collection, whereby the exhibition space becomes a kind of “mixed world” in which the exhibit contained (enclosed) and the containing (enclosing) staging permeate one another, in other words, they intersect. It is not supposed to be decided, and indeed it is undecided, to what extent the exhibit and the staging participate in the actual appearance.

From this perspective the structural similarity between the exhibition space and the space of the arbour becomes apparent. For in the arbour one appears for oneself as someone whose appearance is not independent of the way one is staged, that is of the dispositive in which one is currently situated. Due to the play of possible substitutions described above, it is impossible to determine to what extent is the arbour – the staging –, by means of its peculiar construction, and to what extent is the human being responsible for the actual appearance of the human. And consequently, the idea of a “natural naturalness” of the human is also subverted. For as Stifter says, the sojourn in the arbour leads one to one’s “purer humanity”, that is to say to one’s true nature. Due to its construction, the arbour is a transitional phenomenon, or rather a mixed phenomenon of culture and nature. And if in the appearance of the human the role of the staging and the role of the human himself or herself are indistinguishable, the cultural-technological element and the natural element also become inseparable in the appearance. What one realises in the arbour, that is the cognitive achievement of the arbour is nothing else than the insight that for man naturalness means precisely this intersection of the natural and the cultural element.⁶ It is in this intersection that one feels at home. In other words, it is being on display that one perceives as natural.

If we conceive of the arbour as a transitional or mixed phenomenon, and if we begin to appreciate its overall significance for everyday culture, all narratives of literary criticism that

⁶ Graevenitz’s maxim according to which „the literature of Realism does not portray reality, but the construction of reality” (Graevenitz 2002, 158) can be paraphrased in this way: the literature of Realism does not portray naturalness, but the construction of naturalness.

seek to describe the transition from Romanticism to Realism as a transition from an open space to a closed one become at least problematic. For due to its structure, the arbour cannot be an interior placed outside, or an outdoor space “subjugated to the laws of the enclosed internal space”, and cannot be an outside world of the “surrounding primordial nature” (Kersten 1996, 159, 124; Koschorke 1990, 282–288). It seems to be quite the opposite. In the case of the rose house in *Indian Summer* – which is a residential house *and* a museum at the same time (McIsaac 2007, 89–125) – one has the impression that it is much rather the arbour, or the principle of the arbour that seems to conquer internal spaces and solid stone buildings, and that the human being feels at home only in constructions that are fashioned according to the characteristics of the arbour.

The rose house is in principle an imitation of the summer house – and accordingly, a space for remembering time – which in Risach’s retrospection appears as a symbolic place for the unfulfilled love between Risach and Mathilde. The lovers regularly went for a walk in the “grapevine arbour” which once appeared to Risach as “a palace from the exotic Orient” and another time as a “sanctuary”. It is hardly a surprise that the relationship of Heinrich and Natalie has a similar symbolic place, namely the grotto with the “marble nymph” as well as the “ivy wall” and the arbour behind it from which “you could see the mansion framed by the oaks”. The rose house acquired its name after the rose espalier attached to the wall of the house, covering the wall up to the windows of the first floor and thus creating “a wondrous cloak to the house”. In the rose house itself, there is a room imitating the rose wall; it is supposed to simulate an opening in the rose wall, and thus an encompassment, as it were, which one could enter, similarly to a proper rose arbour:

The tiny room was very beautiful. It was done completely in soft rose colored silk, and the designs in the material had just a somewhat darker color. A cushioned bench made of light gray silk bordered by a pale green stripe ran along the light rose colored silk. Easy chairs of this type were also here. The gray silk with gray on gray designs stood out in the light and lovely relief from the red of the walls; it made almost the same impression as when white roses are besides red ones. The green stripes were reminiscent of the roses’ green leaves. [...] The floor was covered by a fine green carpet whose unassuming color stood out only slightly from the green of the stripes. It was like the carpet of lawn with the color of roses hovering over it.

The rose espalier, that is to say the second wall of the house, which consists of “trellises” and the rose trees “constrained and tied onto trellises”, merges with the window bars of the ground floor which themselves imitate entwining rose branches and blossoms. These trellises “were gently curved with a flat arch on top and bottom and then flowed together into a beautiful rose-shaped type of cornerstone in the center” (Stifter 2006, 425, 188, 32, 101–102, 85, 241).⁷ This blending is not without significance. For the trellis-work and the plants are different components of the espalier, even though their respective roles are not determinable in the overall structure. On the contrary, these two amalgamate in these window bars in such a way that with regard to the rose-covered window bars one can no longer differentiate between supporting and supported, base and construction, deep structure and surface, as was the case with the duality of rose and bars.⁸ This amalgamation of the espalier, which, as a “cloak to the house”, is separated from the house itself, with the window bars which forms a part of the house, is a metonymical point of contact between the house and the arbour. It is not by chance that the place of this metonymical connection, which even allows a chiasmic blending, is the window opening in front of which the bars are installed as a specific way to retain the encompassment of the house. Due to the amalgamation of the window bars with the rose

⁷ On Risach’s property there is a glasshouse which is also partly covered with roses and „looked like a little rose house in miniature“ (Stifter 2006, 38).

⁸ The interpretation outlined here does not try to reveal “symbolic deep structures” behind the “data chaos of the stimuli belonging to the psychology of the senses” (Vogel 2008, 48, 50).

espalier, it is no longer possible to differentiate between the “cloak” as encompassing and the house as encompassed, between arbour and house. It is not only two structures that amalgamate with each other, namely the espalier where one can still differentiate between supporting and supported – bars and rose – and the window bars where this differentiation is no longer possible, but the encompassed – the house with windows – also amalgamates with the encompassing, the rose espalier. As a result, the rose house turns into a kind of mixed space; in its internal space, one can no longer differentiate between encompassing (supporting) and encompassed (supported). If we consider that the rose house embodies the principle of museification – it is meant to preserve a building that was there earlier in order to presentify a time passed –, we will be able to grasp its peculiar kind of spatiality, in which the indiscernibility of the exhibition space and exhibited, including the people sojourning in it, prevails. Furthermore, we can also observe a correspondence between the grotto with the marble nymph and the recess built in the landing of the rose house which was specifically built for exhibiting the marvellous marble figure.

Besides these forms of the arbour, there is one more in *Indian Summer*, namely in Heinrich’s home: “[...] the little room that was partially glass, partially wood where the old weapons bedecked with ivy were hanging and which basically formed the outermost beginning and at the same time an alcove of the right wing of the house on the garden side.” After the reconstruction instigated by Heinrich’s father, the ivy “was again brought up on moldings and peeked in through the glass in many places. They didn’t open in and out as before, but now slid open” (Stifter 2006, 200).⁹ This part of the house usually resembles a veranda which is a partly open, partly glassed-in, or alternatively fully glassed-in building in front of a house. However, what distinguishes this arbour is the wood panelling placed here, the first pieces of which Heinrich collected in the mountains, and the missing parts of which Risach reproduced and gave to Heinrich’s father. Since the interior and exterior of the house are structured according to the amalgamations and mutual reflexions in the rose house, it might not come as a surprise that the panelling installed onto the inner wall of the veranda depicts an arbour: “Exquisite figures of angels and boys in deep relief surrounded by foliage design were on a base supporting delicate window sills” (Stifter 2006, 182). In the interior of the arbour – the veranda – there are carvings that depict the sight of an arbour from the outside. The sojourn in the arbour of Heinrich’s father has a paradoxical experience, as if one was between outside and inside, between nature and culture, that is at a boundary which has spatialised and created an encompassment which, however, is no encompassment in the proper sense, for the difference between internal space and external space is not dominated by either of those sides. The carvings, however, which are to be held responsible for this space experience, are exhibits at the same time. Thus, the arbour functions primarily as an exhibition space. Given the background of this veranda, it is hardly surprising that a certain correspondence between the arbour and the exhibition space was there from the very outset inasmuch as the weapons collection of Heinrich’s father had always been there.

The principle of the arbour therefore consist in the fact that the boundary drawn between nature and culture belongs to neither of the separated sides due to its structure, the intersection of trellis-works and foliage, and that this boundary creates an encompassment which, again, does not belong to any of the sides due to the structure of the boundary and is, therefore, an in-between, a space of continuous transition and interpenetration of the natural and the cultural-technological. I have tried to demonstrate that the arbour and the framed view belong together inherently and are to be considered as manifestations of one and the same

⁹ The counterpart of the sash window of this veranda is incorporated in the rose house. Its peculiar design makes the room resemble the arbour, as Heinrich is captured by a peculiar “feeling of the woods” in the reception room during his first visit: “It seemed to me that I wasn’t sitting in a room at all, but outdoors in a quiet patch of woods.” (Stifter 2006, 35)

discourse formation. If Stifter's recourse to the framed view can only be understood properly in its "decided animosity towards the Romantic utopia of the dissolution of boundaries" (Koschorke 1990, 282),¹⁰ then the role of the peculiar boundary between nature and culture embodied by the wall of the arbour also has to become clear in this animosity.

As has been demonstrated, the peculiarity of this boundary consists in the fact that the relation of the trellis-work and the foliage cannot be a hypotaxis, only a parataxis, in other words, their relation cannot be grasped as depth and surface, but rather they create a single surface in their intersection.

This does not mean, of course, that the motive of the trellis or other trellis structures, like for instance the motive of the web, appears only in this configuration. There are several examples to be found in Stifter where the trellis does not appear as an element of an intersection. There it is separable and also separated either from the thing that it supports (in which case the trellis is a supporter of something) or from a surface on which the trellis is placed (in which case the trellis is something supported), and in which the trellis inscribes itself. The fact that Stifter's poetics is founded on a repeal of such separability is also substantiated by the works in which this separability is addressed. For these texts are either about something threatening that is inherent in the direct experience of a supporting surface which is detached from its symbolic inscriptions or about the threat inherent in the direct experience of the supported inscriptions which detach themselves from their supporting surface. These borderline experiences, these threatening experiences of a disconnection of the "symbolic operations" from the surface of their inscriptions are always shown in Stifter's work to be necessary consequences of the "Romantic utopia of the dissolution of boundaries", and thus always appear in relation to the panoramic perception of nature. To what extent Stifter's texts are written onto the contrasting foil of a kind of "Romantic utopia" with the revocation of the idea of the separability of the Symbolic and the Real in mind – and thereby opening a perspective for understanding – is manifested for example in the figure of the web in *The Village on the Heath*. In contrast to this figuration of the web, the potential of the arbour can be properly grasped as offering a paradigm for a perception of nature freed from such a utopia.

At the beginning of the short story, the heath is described on which a shepherd boy, entrusted with the supervision of a small herd of goats and sheep, establishes an imaginary "monarchy". On the heath there is "slight ascent where the grey stones, common to those parts, had been heaped one upon another in an odd fashion, so as to form something resembling an orator's rostrum with an overhanging canopy". On this summit which offers the best view of the heath „especially towards the south the shepherd boy sculptured a kind of throne: "Thus upon the hill of the Roszberg he founded his empire". This foundation of an empire means the obtainment of the rule over the panorama by populating the scenery with

¹⁰ The fact that it is not about a simple regression to the solutions of pre-Romantic literature is indicated by the portrayal of a scene in a framed view on the print on the title page of the first edition of *Wien und die Wiener*, which does not exclude an ironic approach to the tradition of the framed view. This print, which is constructed like a baroque emblem (Kaufmann 1994, 391–392; fig. 5), depicts a window opening with a pointed arch high above the city. A daguerreotype is placed upon the windowsill, and in the foreground, a jester shows the picture of the city landscape made by the daguerreotype to other figures that embody various stereotypes of Viennese society. Due to this iconological arrangement, the already framed picture can be seen as a distorting mirror held against the residents of Vienna. In this print, the vault in the tower corresponds to the arbour, the daguerreotype corresponds to the human being looking out of the arbour through its framing, and the pictures of the daguerreotype correspond to the pictures in human imagination. On the one hand, this scene allows the interpretation that new technological media permanently supplanted the nature perception conditioned by the arbour and the framed view, and on the other hand, it also permits a reading that the pictures created according to the principle of the framed view have always been distorted mirrors compared to the pictures created by the new media technology.

imaginary creatures, which the boy achieves through “that dangerous element“, his “glowing and powerful imagination”:

From his kingly seat he ruled over the heath; sometimes he made journeys through it; sometimes from his rostrum or its canopy he looked down upon the surrounding country, and as far as his eye could reach, so far his imagination followed, nay farther, and wove over the distance a net of thoughts and fancies; and the longer he stayed, the thicker became the net, until at last he almost felt bewildered and entangled in its mazes. (Stifter 1851, 258–259, 263, 264–265)

The condition of the possibility of such a foundation of an empire consists in the fact that the two components involved, the empty projection surface and the operations of its symbolic filling, are disconnected from each other and that there is a relation of above and below between these components. Stifter demonstrates with delicate irony a possible result of this disconnection, and in the process he hints at the boundaries of a literature that renders such a disconnection its condition; it may well happen that such a literature severely confines itself and ultimately becomes unconscious in the enclosure of its web spun out of symbolic operations. A certain kind of unconsciousness is described here by the overwhelming intrusion of the Symbolic, but such an intrusion can occur through the real as well. Such intrusions in Stifter are always connected to the decoupling of the projection surface and the Symbolic.

The figure of the arbour, on the other hand, represents an economy in which such unconsciousness is unimaginable for the “principle of the arbour” is precisely based on the intersection of the trellis-work and the foliage, of the supporting projection surface and the supported Symbolic. It is not only that the entwinement of the Symbolic and the Real is embodied in the form of the arbour but also and primarily that Stifter realises that the very condition of a human self-reference freed from “Romantic utopia” is such a spatiality. A kind of spatiality which, as encompassment, stems directly from the structure of this intersection. I have already suggested that this phenomenon manifests itself as a literary problem and as a problem of collecting at the same time. For the intersection of the foliage, that is the living network of plants, and the trellis-work, that is the technologically produced framework which divides a surface into discrete elements, can be grasped as an intersection of the text, as a network of meanings, and the medium, as a supporter of this network. The very condition of the self-reflexivity of this literature, which makes the intersection its topic and even more characteristically its poetic principle, consists in the fact that this intersection does not allow any deep structures.

Furthermore, it has to be noted that this intersection corresponds to the problem of collecting in Stifter’s works as well. Since the spaces in which the collections are located are identical to the structure of the arbour in all the relevant buildings in the novel, the exhibition spaces exhibit themselves along with the collected items exposed in them. Stifter’s radicalism consists in the very fact that the human being appears as something involved in this economy, and what is more, his or her “purer humanity” manifests itself only in the specific spatial encompassment of such exhibitions or arbours. And consequently, these are the appropriate dispositives for the manifestation of the “real nature” of the human which cannot be purely natural. This economy is supposed to protect the human being from the breakdowns of signification, from “unconsciousness”. It follows from what I have outlined above that this “protection” is not about the conservation, or to use Nietzsche’s expression, museification of the human at all. Stifter presents the arbour as an incubation space of fantasy in a way that the thing imagined is there together with the fantasising human in the same space, in the same presence; the imaginations of the “learned bachelor” and of the “history scholar” are “with” him and “around” him.

The space of the harbour and, accordingly, the exhibition space are spaces of presentification. They are “spaces of the present” and as such are dispositives for history per se. This spatialization through presentification of history in the harbour and in the exhibition space places itself beside Herder’s idea of history as a chain of images, as a genealogical sequence of isolated events. Due to their peculiar structure, these spaces of presence, both the harbour and the collection, possess a certain performativity which is, again using Nietzsche’s expressions, “generating” and not “museificating” both in relation to human beings and the history conjured up by the them.

Transl. Balázs Rapcsák

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Figures

Figure 1–2.

Production of trellis-works and buildings out of living trees (Küffner 1716, fig. nr. XIV, X).

Figure 3.

Headpiece of the Austrian journal *Die Gartenlaube* (Vol. 2, 1868, Nr. 27).

Figure 4.

Adalbert Stifter's essay on the arbour in the Austrian journal *Die Gartenlaube* (Vol. 1, 1867, Nr 2).

Figure 5.

Print on the title page of *Wien und die Wiener in Bildern aus dem Leben* (Stifter 1842; Adalbert-Stifter-Institut des Landes Oberösterreich).

Fig. 1.

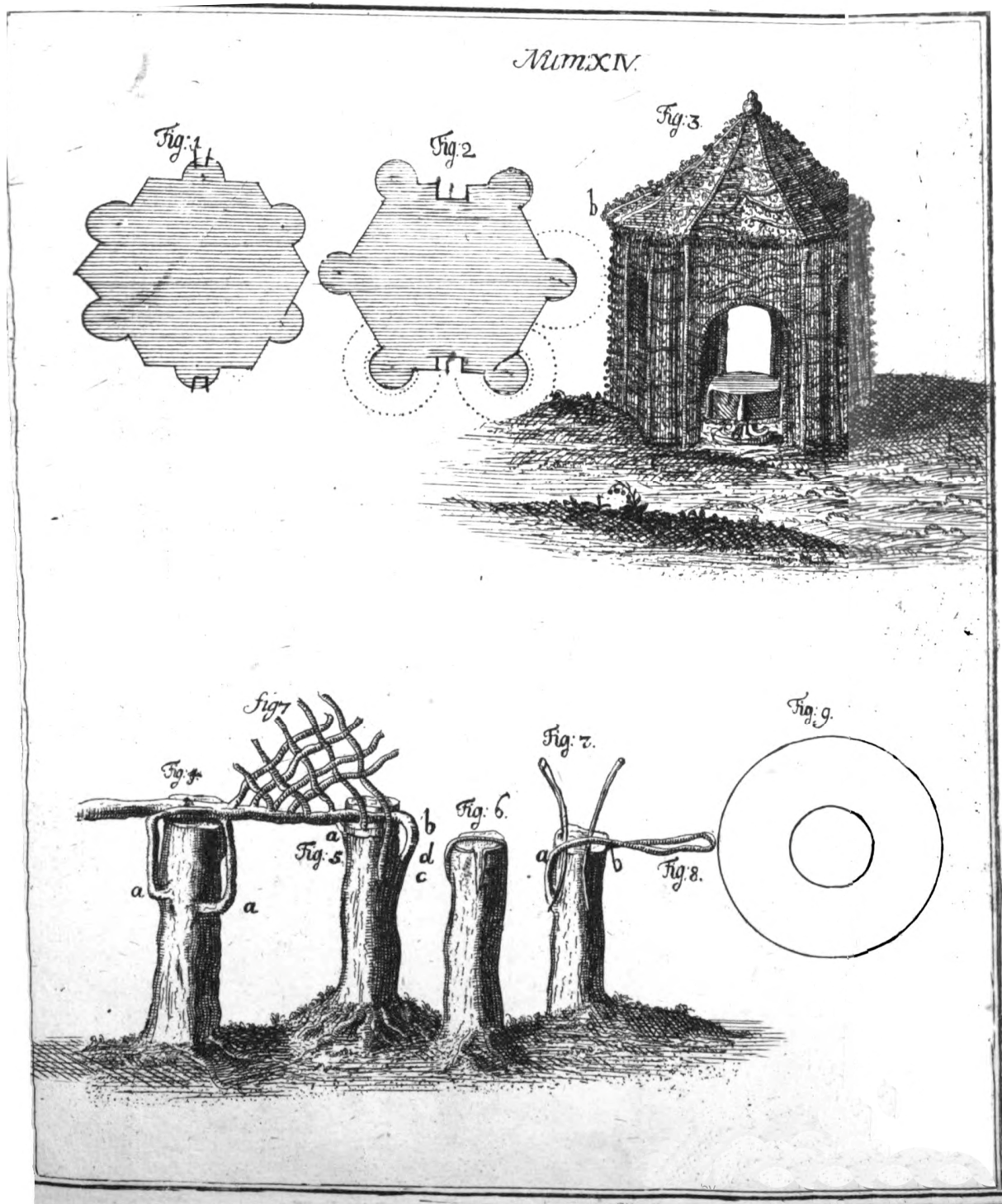


Fig. 2.

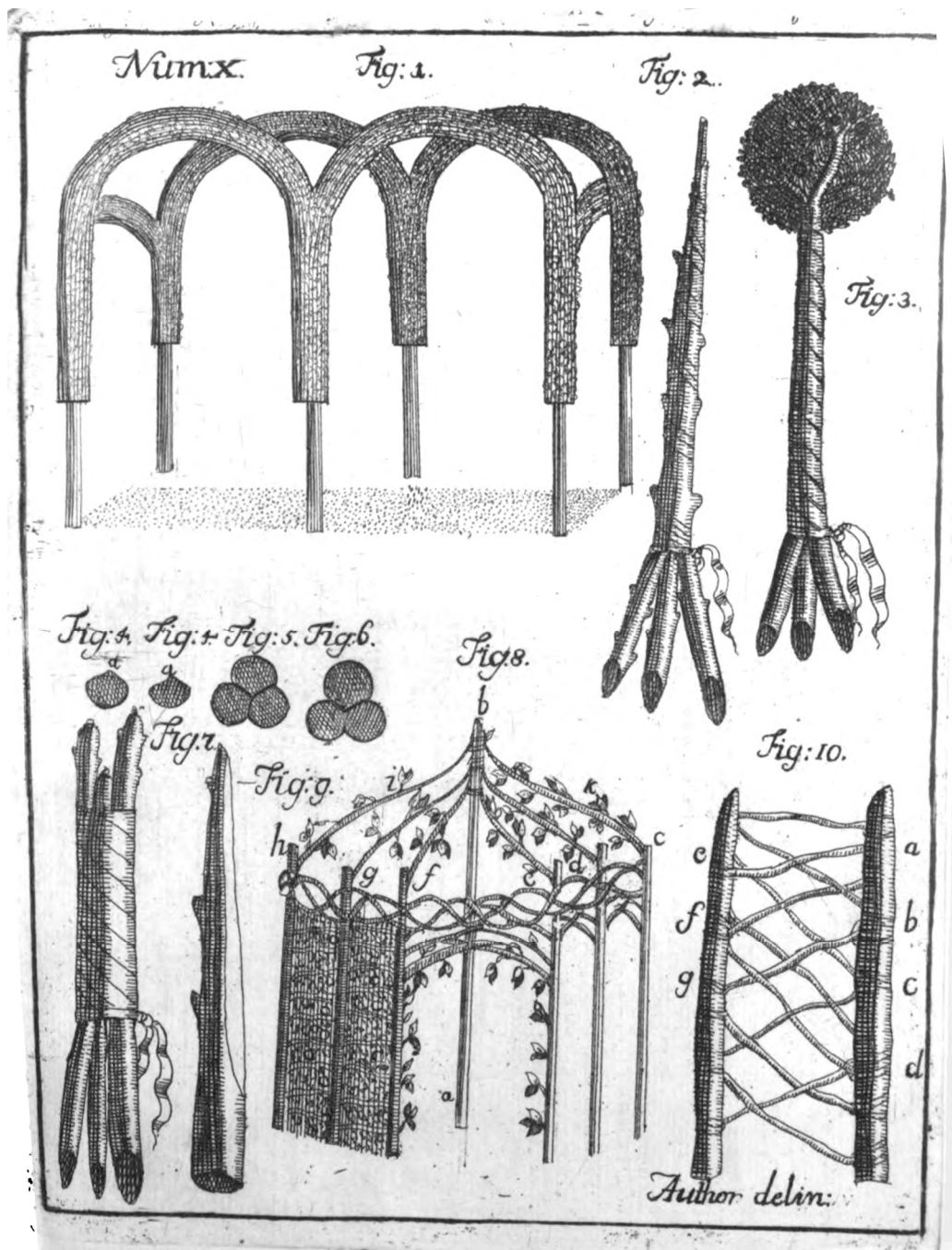


Fig. 3.

Oesterreichische

GARTENLAUBE

Wochenschrift

für

Familie und Volk — Freiheit u. Fortschritt.

Motto: „Schließt einen heiligen Bund, Ihr Nationen,
Und reichet Euch die Hand!“

№. 27. Redigirt von Carl Pröll. II. Jahrg.

Fig. 4.

№. 2. I. Jahrg.

Die Gartenlaube

für Oesterreich.



Wöchentlich 1½ bis 2 Bogen. Motto: Der Oesterreicher hat ein Vaterland,
und liebt's, und hat auch Verfaß' es zu lieben.

Verantwortlicher Redakteur: Heinrich Venn, Hauptmitarbeiter: Sacher-Masoch, Herausgeber: Josef Voth.

Die Gartenlaube.

Eine Studie von **Waldert Stifter.**

Eine Gartenlaube ist mir von Kindheit an eines der lieblichsten und heimlichsten Dinge gewesen und ich scheine hierin so wenig ohne Wangenröthe zu sein, daß vielmehr Millionen von Menschen meine Gefühle theilen werden, denn, wo ist ein Garten oder ein Gärtchen, der nicht seine Laube und das nicht sehr verächtliche, von den Laubengängen und Laubenzäunen von Prachtgärten angefangen bis zu dem schützenden Stäbchen herunter, über welches sich fünf Stäbchen biegen, aus denen etwas Grünes rauscht. Und spricht es nicht gerade recht lieblich an das Gemüth, wenn man in einer Umfassung neben einigen Salatstücken und gelbbühenden Wollbohnen und Töpfen mit Rosmarin eine gewächsumschlungene Laube sieht, die, weil sie doch eine gewisse Größe haben muß, oft den ganzen Garten auf ihrem Rücken forttragen konnte. Wenn man auch zugeben muß, daß hiebei die Nachahmungslust sehr viel thut, so wäre doch die Nachahmung nicht so allgemein, wenn sich nicht angebetretene Gefühle an die Sache knüpften.

Dauert nicht das Kind neben der Wohnung seines Vaters ein Häuslein von Lehm oder Steinchen oder Holzlein, und freut sich der Außengestalt des winzigen Dinges, ja baut es nicht ein Häuslein aus Kartenblättern auf dem Tische? Und wenn es sehr kleine Verhältnisse bekommen kann, die Häuschen ahnen, sperrt es nicht Flügel oder Käfer oder dergleichen hinein, als müßte es ihnen darin wohl sein?

Die Kinder bauen sich aus Gerben auf dem Felde oder aus Weidenweigen ein Kämmerlein und hocken hinein und freuen sich oder sie wählen eine Höhlung in den Heuschobern, oder sie kriechen unter Steinüberhänge oder in den Laubenschlag oder gar in die Hundehütte, wenn sie leer ist oder unter ein Bretz oder irgend ein Wirthschaftsgeräth, wenn es eine Art Dächlein bildet.

Und wenn der Reiche aus seinen großen Sälen in ein sehr kleines Kämmerlein geht, das er mit Seide ausgefüttert

und sehr niedlich eingerichtet hat, oder wenn er an seinen Schloßern Erker hat, die nur einige Menschen sitzen können oder wenn er schneeflechte Häuschen oder Thürmchen baut oder kleine Säle in Gehäusen oder Rindenhütten, thut er etwas Anderes als die Kinder?

Es ist das Klügliche von dem Weiten in das Eng und Begrenzte.

Wenn der Mensch, um sein Herz zu erheben, auf einen hohen Thurm steigt, der einen Ueberblick über die Stadt und ihre Umgebung erlaubt, wenn er einen hohen Berg erklimmt, um den das Weite und Breite liegt, wenn er das Meer liebt, auf dem der Raum um ihn ausgegossen ist, wenn er gar mit einem Luftballon, wie ein Pünktlein in der ungeheuren Himmelskugel schwebt, ja wenn er auch nur von seinen großen Sälen auf den freieren Gängen hinausreißt oder auf die luftige Fläche seines Hausdaches hinaufsteigt: so geht er auch wieder sehr gerne in kleine und beengte Gassen, um mit sich selber allein zu sein, er geht in ein Gehäus des Waldes oder Gartens, er geht in ein kleines schmales Thal, er geht in sein Kämmerlein oder in seinen Erker, oder in sein Sommerhäuslein und vor zweitausend Jahren ging es in sein Gewach, das sehr klein war, das keine Fenster hatte, durch die Thüre sein Licht aus hinteren Höfen oder Gängen empfing und dessen Wände lieblich und prachtvoll bemalt waren, wie man noch heute in Pompeii sehen kann. Und je begrenzter und in sich geschlossenere so ein Kämmerlein ist, um desto lieber sucht man es auf, damit der Mensch, um seiner andern Welt, der inneren, wie klein sie auch sein möge, ein Zeitgen zu leben, von den äußeren Dingen desto sicherer abgetrennt sei. Und sind nicht Gartenlauben solche Erker, Kämmerlein und Pompejanische Gemächer?

Wie die Alten sich an die Kanten, Ecken und Simse ihrer kleinen Gemächer auserlesene Sittlinggewächse malen ließen, so sind die Lauben gleich mit wirklichen bedeckt, und

Fig. 5.



3. u. 4. Lieferung.

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Der Waffenschmied
Die Knechtel.

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