

TALES OF

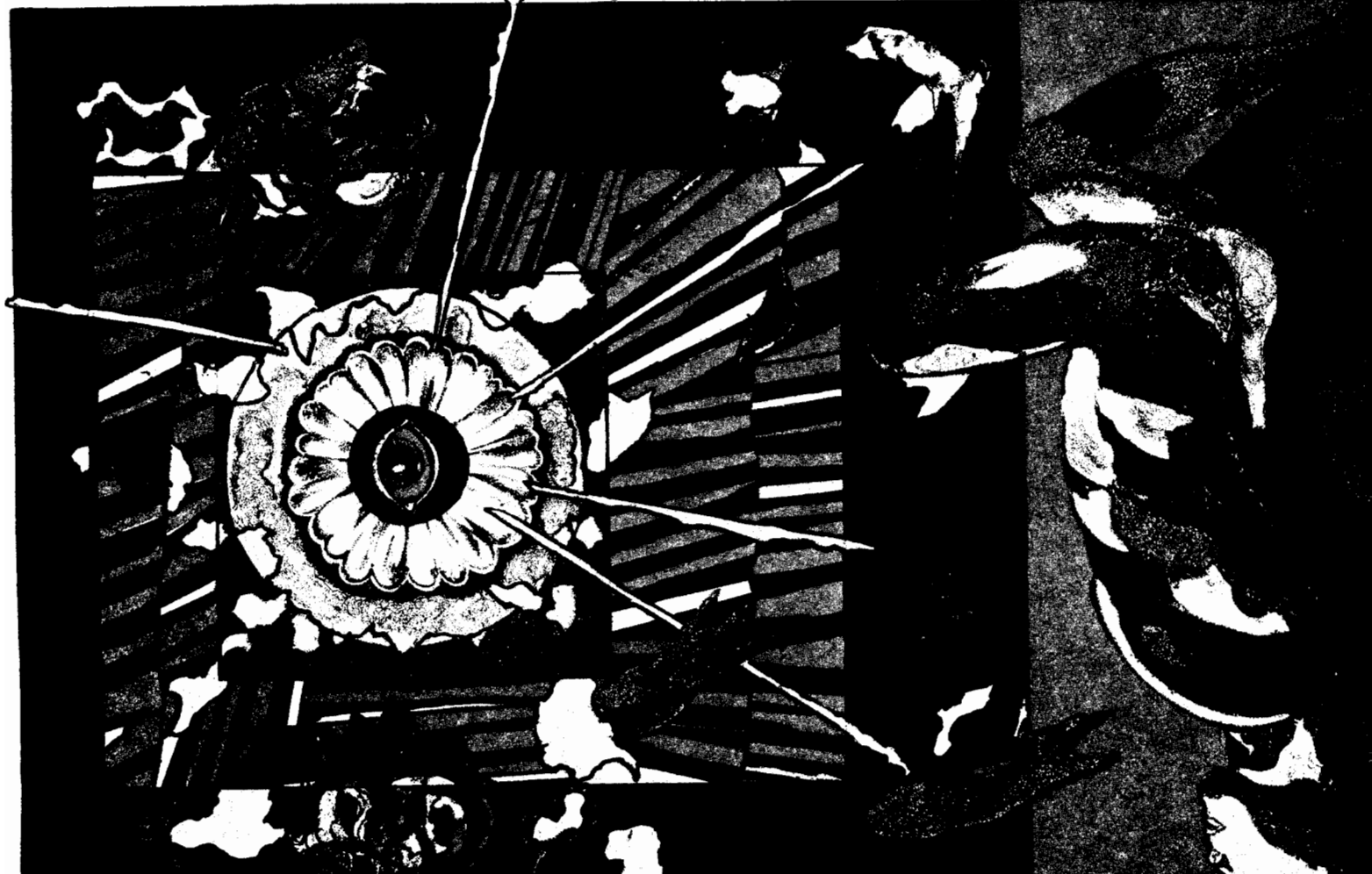
E. T. A. Hoffmann

EDITED AND TRANSLATED BY

Leonard J. Kent and Elizabeth C. Knight

Illustrated by Jacob Landau

The University of Chicago Press
CHICAGO AND LONDON
1972



The Sandman

NATHANAEAL TO LOTHAR

You certainly must be disturbed because I have not written for such a long, long time. Mother, I am sure, is angry, and Klara will imagine that I am spending my time in dissipation, having completely forgotten my pretty angel whose image is so deeply imprinted on my heart. But it's not so; I think of you all every day and every hour, and my lovely Klärchen appears to me in my sweet dreams, her bright eyes smiling at me as charmingly as when I was with you. Alas, how could I write to you in the tormented frame of mind which has disrupted all my thoughts! Something horrible has entered my life! Dark forebodings of some impending doom loom over me like black clouds which are impervious to every ray of friendly sunshine. I will now tell you what happened to me. I must tell you, but the mere thought of it makes me laugh like a madman. Oh, my dearest Lothar, how can I begin to make you realize, even vaguely, that what happened a few days ago really could have so fatal and disruptive an effect on my life? If you were here you could see for yourself; but now you will certainly think I am a crazy man who sees ghosts. In brief, this horrible thing I have experienced, the fatal effects of which I am vainly trying to shake off, is simply this: A few days ago, on October 30th, at twelve noon, a barometer dealer came into my room and offered me his wares. I bought nothing and threatened to kick him down the stairs, whereupon he left of his own accord.

You will surmise that only associations of the strangest kind that are profoundly entangled in my life could have made this inci-

dent significant, and that the character of this wretched dealer must have had an evil influence on me. In fact, this is the case. I will, with all my strength, pull myself together and calmly and patiently tell you enough about my early youth so that everything will appear clearly and distinctly to your keen mind. But just as I am about to begin, I can hear you laugh, and I can hear Klara say: "This is all childish nonsense!" Laugh! I beg you, have a good laugh! But, my God, my hair is standing on end, and it is in mad despair that I ask you to laugh at me—as Franz Moor asked Daniel.¹ But back to my story.

Except at the noon meal, my brothers and sisters and I saw little of our father during the day. His work must have kept him very busy. After supper, which was served at seven in the old-fashioned way, we all went into father's workroom and sat at a round table. Father smoked and drank a large glass of beer. He often told us marvelous stories, and he would get so carried away that his pipe would keep going out and I would relight it for him with a piece of burning paper, which I thought was great fun. But there were occasions when he'd put picture books in our hands and sit silently in his armchair, blowing out billows of smoke till we all seemed to be swimming in clouds. Mother was very sad on such evenings, and hardly had the clock struck nine when she would say: "Now, children, off to bed with you! The Sandman is coming, I can already hear him." And at these times I always really did hear something clumping up the stairs with a heavy, slow step; it must have been the Sandman. Once, this dull trampling step was especially frightening; and as my mother led us away, I asked her: "Oh, Mama, who is this nasty Sandman who always drives us away from Papa? What does he look like?"

"My dear child, there is no Sandman," my mother answered. "When I tell you that the Sandman is coming, it only means that you are sleepy and can't keep your eyes open any longer, as though someone had sprinkled sand into them."

Mother's answer did not satisfy me, for in my childish mind I was certain that she denied that there was a Sandman only to keep us from being afraid of him—I had surely always heard him coming up the stairs. Full of curiosity to learn more about this Sandman and what his connection was with us children, I finally asked

the old woman who took care of my youngest sister what kind of man the Sandman was.

"Oh, dear Thanael," she replied, "don't you know that yet? He is a wicked man who comes to children when they refuse to go to bed and throws handfuls of sand in their eyes till they bleed and pop out of their heads. Then he throws the eyes into a sack and takes them to the half-moon as food for his children, who sit in a nest and have crooked beaks like owls with which they pick up the eyes of human children who have been naughty."

A horrible picture of the cruel Sandman formed in my mind, and in the evenings, when I heard stumbling steps on the stairs, I trembled with fear and dread. My mother could get nothing out of me but the stammered, tearful cry: "The Sandman! The Sandman!" Then I ran into the bedroom and was tortured all night by the horrible apparition of the Sandman. I was old enough to realize that the nurse's tale of the Sandman and his children's nest in the half-moon couldn't be altogether true; nevertheless, the Sandman remained a frightful specter; and I was seized with utmost horror when I heard him not only mount the stairs, but violently tear open the door to my father's room and enter. Frequently, he stayed away for a long time; then he came many times in succession. This continued for years, and I never got used to this terrible phantom. My image of the horrible Sandman grew no paler. His intimacy with my father occupied my imagination more and more. An insurmountable reluctance prevented me from asking my father about him; but if only I—if only I could solve the mystery and get to see this fantastic Sandman with my own eyes—that was the desire which increased in me year by year. The Sandman had directed my thoughts toward marvels and wonders which can so easily take hold of a childish mind. I liked nothing better than to hear or read horrible tales about goblins, witches, dwarfs, and such; but at the head of them all was the Sandman, of whom I was always drawing hideous pictures, in charcoal, in chalk, on tables, cupboards, and walls.

When I was ten my mother moved me from the nursery into a small room which opened off the corridor and was close to my father's room. As always, on the stroke of nine, when the mysterious step could be heard in the house, we had to scurry out. From my room I could hear him enter my father's, and soon thereafter I seemed to detect a thin, strange-smelling vapor spreading through the house. As my curiosity to know the Sandman grew, so did my

1. A reference to one of Schiller's popular plays, *Die Räuber*, 1781.

courage. When my mother had left, I would sneak out of my room into the corridor; but I could never discover anything, because the Sandman had already gone through the door by the time I got to a spot from which he would have been visible. Finally, driven by an uncontrollable impulse, I determined to hide in my father's room itself to await the Sandman.

I could tell one evening from my father's silence and my mother's sadness that the Sandman was coming. I pretended, therefore, to be very tired, left the room before nine o'clock, and hid in a dark corner close to the door. The front door groaned. Slow, heavy, resounding steps crossed the hall to the stairs. My mother hurried past me with the rest of the children. Softly, softly I opened the door of my father's room. He was sitting as usual, silent and rigid, his back to the door; he didn't notice me. I slipped quickly behind the curtain which covered an open cupboard in which my father's clothes were hanging. Closer, ever closer resounded the steps—there was a strange coughing, scraping, and mumbling outside. My heart quaked with fear and expectation. Close, close to the door, there was a sharp step; a powerful blow on the latch and the door sprang open with a bang! Summoning up every drop of my courage, I cautiously peeped out. The Sandman was standing in the middle of my father's room, the bright candlelight full on his face. The Sandman, the horrible Sandman, was the old lawyer Coppeliu²s who frequently had dinner with us!

But the most hideous figure could not have filled me with deeper horror than this very Coppelius. Picture a large, broad-shouldered man with a fat, shapeless, head, an ochre-yellow face, bushy grey eyebrows from beneath which a pair of greenish cat's eyes sparkled piercingly, and with a large nose that curved over the upper lip. The crooked mouth was frequently twisted in a malignant laugh, at which time a pair of dark red spots would appear on his cheeks and a strange hissing sound would escape from between clenched teeth. Coppelius invariably appeared in an old-fashioned coat of ash grey, with trousers and vest to match, but with black stockings and shoes with small agate buckles. His little wig barely extended past the crown of his head, his pomaded curls stood high over his big red ears, and a broad hair bag stood stiffly out from his neck so that the silver clasp which held his folded cravat was visible.

2. *Coppo* is Italian for "eye socket."

His whole appearance was loathsome and repulsive; but we children were most revolted by his huge, gnarled, hairy hands, and we would never eat anything they had touched. He noticed this and took pleasure in touching, under some pretext or other, some piece of cake or delicious fruit which mother had slipped on our plates, so that, tears welling up in our eyes, we were unable to enjoy the tid-bit intended for us because of the disgust and abhorrence we felt. He did the same thing on holidays when each of us received a glass of sweet wine from our father. He would pass his hand over it or would even raise the glass to his blue lips and laugh demoniacally, and we could only express our indignation by sobbing softly. He always called us "the little beasts"; and when he was present, we were not to make a sound. How we cursed this horrible man who deliberately and malevolently ruined our slightest pleasure! Mother seemed to loath the repulsive Coppelius as much as we did; the moment he appeared, her gaiety, her lightheartedness, and her natural manner were transformed into dejected brooding. Father behaved toward him as if he were a superior being whose bad manners must be endured and who must be humored at any cost. Coppelius needed only to hint, and his favorite dishes were cooked and rare wines were served.

When I now saw this Coppelius, then, the terrible conviction that he alone was the Sandman possessed me; but the Sandman was no longer the hobgoblin of the nurse's tale, the one who brought the eyes of children for his brood to feed upon in the owl's nest in the half-moon. No! He was a horrible and unearthly monster who wreaked grief, misery, and destruction—temporal and eternal—wherever he appeared.

I was riveted to the spot, spellbound. At the risk of being discovered and, as I could clearly anticipate, severely punished, I remained watching, my head stretched out through the curtain. My father greeted Coppelius ceremoniously. "To work!" Coppelius cried in a hoarse, jarring voice, throwing off his coat. Silently and gloomily my father took off his dressing gown, and both of them dressed in long black smocks. I did not see where these came from. My father opened the folding door of a wall cupboard, but what I had always believed was a cupboard was not. It was rather a black recess which housed a little hearth. Coppelius went to the hearth, and a blue flame crackled up from it. All kinds of strange utensils were about. God! As my old father now bent over the fire, he looked

completely different. His mild and honest features seemed to have been distorted into a repulsive and diabolical mask by some horrible convulsive pain. He looked like Coppelius, who was drawing sparkling lumps out of the heavy smoke with the red-hot tongs he wielded and then hammering the coals furiously. It seemed as if I saw human faces on all sides—but eyeless faces, with horrible deep black cavities instead.

"Give me eyes! Give me eyes!" Coppelius ordered in a hollow booming voice. Overcome by the starkest terror, I shrieked and tumbled from my hiding place to the floor. Coppelius seized me. "Little beast! Little beast!" he bleated, baring his teeth. He dragged me to my feet and flung me on the hearth, where the flames began singeing my hair. "Now we have eyes, eyes, a beautiful pair of children's eyes!" he whispered. Pulling glowing grains from the fire with his naked hands, he was about to sprinkle them in my eyes when my father raised his hands entreatingly: "Master! Master!" he cried, "leave my Nathanael his eyes!" "Let the child keep his eyes and do his share of the world's weeping," Coppelius shrieked with a shrill laugh, "but now we must carefully observe the mechanism of the hands and feet." He thereupon seized me so violently that my joints cracked, unscrewed my hands and feet, then put them back, now this way, then another way. "There's something wrong here! It's better the way they were! The Old Man knew his business!" Coppelius hissed and muttered. But everything around me went pitch black; a sudden convulsive pain flashed through my nerves and bones—I felt nothing more.

A gentle, warm breath passed across my face, and I awoke as from the sleep of death, my mother bending over me.

"Is the Sandman still here?" I stammered.

"No, my dearest child, he left long ago and will do you no harm," my mother said, kissing and cuddling her reclaimed darling.

Why should I bore you, my dear Lothar? Why should I go into such copious detail when so much remains to be said? Suffice it to say that I had been caught spying and had been manhandled by Coppelius. My fear and terror had brought on a violent fever, which kept me ill for many weeks. "Is the Sandman still here?" were my first words after regaining consciousness, the first sign of my recovery, my deliverance. I have only to tell you now about the most horrible moment in all the years of my youth; then you will be convinced that it is not because of faulty vision that everything seems

devoid of color to me, but that a somber destiny has really hung a murky veil over my life, which I will perhaps tear through only when I die.

Coppelius was not seen again; it was said that he had left the town.

It was about a year later, when we were once more sitting at the round table as was our custom. Father was very cheerful and was telling us entertaining stories about his youthful travels. As the clock struck nine, we suddenly heard the front door groan on its hinges and slow, leaden steps resounded across the hall and up the stairs.

"It's Coppelius," my mother said, growing pale.

"Yes, it is Coppelius," father repeated in a faint, broken voice.

Tears welled in mother's eyes.

"But Father, Father!" she cried, "must it be like this?"

"It is the last time!" he answered, "I promise you this is the last time he will come here. Now go, take the children with you. Go, go to bed! Good night!"

I felt as if I had been turned into cold heavy stone—I couldn't catch my breath! But as I stood there, motionless, my mother seized me by the arm. "Come, Nathanael, do come!" I let myself be led to my room. "Calm yourself, calm yourself and go to bed!" my mother cried to me. "Go to bed and go to sleep. Sleep!" But tormented by an indescribable fear, I couldn't close my eyes. The destestable and loathsome Coppelius stood before me with fiery eyes, laughing at me malevolently. I tried in vain to obliterate his image from my mind. It must have been about midnight when there was a terrifying explosion—like the firing of a cannon. The entire house resounded with the detonation; there was a rattling and clattering past my door. The front door slammed shut violently.

"That is Coppelius!" I cried in terror, springing out of bed. Then there was a shriek, a wail of heart-rending grief. I rushed to my father's room. The door was open, and suffocating smoke rolled towards me. The maid shrieked: "Oh, the master! Oh, the master!" My father lay dead in front of the smoking hearth, his face charred black and his features hideously contorted; my brothers and sisters were sobbing and moaning around him—my mother unconscious beside him! "Coppelius, you vile Satan, you've murdered my father!" I cried, and lost consciousness.

When my father was placed in his coffin two days later, his

features were once more serene and gentle, as they had been in life. My soul drew consolation from the thought that his alliance with the satanic Coppeliuss could not have thrust him into everlasting perdition.

The explosion had awakened the neighbors; the tragedy was talked about and reached the ears of the authorities, who wanted to proceed against Coppeliuss and hold him accountable. But Coppeliuss had vanished from town without leaving a trace.

So, my dear friend, when I now tell you that this barometer dealer was the infamous Coppeliuss himself, you will not blame me for regarding this apparition as foreboding some frightful disaster. He was dressed differently, but Coppeliuss's figure and face are too deeply etched on my mind for me possibly to make a mistake. In addition, Coppeliuss has hardly changed his name. I have been told that he claims to be a Piedmontese skilled craftsman, Giuseppe Coppola.

I am determined, regardless of the consequences, to deal with him and to avenge my father's death.

Do not tell my mother anything of this loathsome monster's presence here. Give my love to dear, sweet Klara. I will write to her when I am in a calmer frame of mind. Farewell, etc., etc.

KLARA TO NATHANAEEL

Despite it's being true that you have not written for a long time, I believe that I am still in your thoughts. You surely had me most vividly in mind when you intended sending your last letter to Lothar, because you addressed it to me instead. I opened the letter with delight and did not realize my error until I read: "Oh, my dearest Lothar." I should have stopped reading and given the letter to your brother. Even though you have often reproached me, in your innocent, teasing manner, for being so serene and womanly in disposition that if the house were about to collapse I would quickly smooth a misplaced crease out of a curtain—like the woman in the story—before escaping; nevertheless, I can hardly tell you how deeply the beginning of your letter shocked me. I could barely breathe; everything swam before my eyes. Oh, my dearest Nathanael, what horrible thing has entered your life? To be parted from you, never again to see you—the thought pierced my breast like a red-hot dagger. I read on and on. Your description of the repulsive Cop-

pelius horrifies me. For the first time I learned about the terrible, violent way your dear old father died. My brother Lothar, to whom I gave this letter, tried with little success to calm me. The horrid barometer dealer Giuseppe Coppola followed my every step, and I am almost ashamed to admit that he even disturbed my normally sound and restful sleep with all kinds of horrible dream images. Soon, however—by the very next day, in fact—I saw everything differently. Do not be angry with me, my dearest one, if Lothar tells you that despite your strange presentiment that Coppeliuss will harm you, I am still cheerful and calm.

I will frankly confess that in my opinion all the fears and terrors of which you speak took place only in your mind and had very little to do with the true, external world. A loathsome character old Coppeliuss may have been, but what really lead to the abhorrence you children felt stemmed from his hatred of children.

Naturally, your childish mind associated the dreadful Sandman of the nurse's tale with old Coppeliuss—who would have been a monster particularly threatening to children even if you had not believed in the Sandman. The sinister business conducted at night with your father was probably nothing other than secret alchemical experiments, which would have displeased your mother because not only was a great deal of money being squandered, but, as is always the case with such experimenters, your father's mind was so imbued with an illusory desire for higher knowledge that he may have become alienated from his family. Your father, no doubt, was responsible for his own death through some carelessness or other, and Coppeliuss is not guilty of it. Let me tell you that yesterday I asked our neighbor, an experienced chemist, whether experiments of this kind could possibly lead to such a sudden lethal explosion. "Absolutely," he replied, and continued, at length and in detail, to tell me how such an accident could occur, mentioning so many strange-sounding names that I can't recall any of them. Now, you will be annoyed with your Klara and will say: "Such a cold nature is impervious to any ray of the mysterious which often embraces man with invisible arms. Like the simple child who rejoices over some glittering golden fruit which conceals a fatal poison, she sees only the bright surface of the world."

Oh, my dearest Nathanael, do you not believe that even in gay, easygoing, and carefree minds there may exist a presentiment of dark powers within ourselves which are bent upon our own de-

struction? But forgive me, simple girl that I am, if I presume to tell you what my thoughts really are about such inner conflicts. I will not, to be sure, find the right words; and you will laugh at me—not because what I say is foolish, but because I express my ideas so clumsily.

If there is a dark power which treacherously attaches a thread to our heart to drag us along a perilous and ruinous path that we would not otherwise have trod; if there is such a power, it must form inside us, from part of us, must be identical with ourselves; only in this way can we believe in it and give it the opportunity it needs if it is to accomplish its secret work. If our mind is firm enough and adequately fortified by the joys of life to be able to recognize alien and hostile influences as such, and to proceed tranquilly along the path of our own choosing and propensities, then this mysterious power will perish in its futile attempt to assume a shape that is supposed to be a reflection of ourselves. "It is also a fact," Lothar adds, "that if we have once voluntarily surrendered to this dark physical power, it frequently introduces in us the strange shapes which the external world throws in our way, so that we ourselves engender the spirit which in our strange delusion we believe speaks to us from that shape. It is the phantom of our own ego, whose intimate relationship, combined with its profound effect on our spirits, either flings us into hell or transports us to heaven." You see, dear Nathanael, that my brother Lothar and I have fully discussed the matter of dark powers and forces—a subject which I have outlined for you not without difficulty and which seems very profound to me. I do not completely understand Lothar's last words; I have only an inkling of his meaning, and yet it seems to be very true. I beg you to cast the hateful lawyer Coppelius and the barometer man Giuseppe Coppola from your thoughts. Be convinced that these strange figures are powerless; only your belief in their hostile influence can make them hostile in reality. If profound mental agitation did not speak out from every line in your letter, if your frame of mind did not distress me so deeply, I could joke about Sandman the lawyer and barometer dealer Coppelius. Cheer up, please! I have decided to be your guardian angel, and if ugly Coppola takes it into his head to plague you in your dreams, I will exorcise him with loud laughter. Neither he nor his revolting fists frighten me at all; as a lawyer he is not going to spoil my tidbits, nor, as a Sandman, harm my eyes. Ever yours, my dearest beloved Nathanael, etc., etc., etc.

NATHANAEL TO LOTHAR

I am very sorry that Klara recently opened and read my letter to you through a mistake occasioned by my distraction. She has written me a very thoughtful and philosophical letter in which she proves, in great detail, that Coppelius and Coppola exist only in my mind and are phantoms of my ego that will vanish in a moment if I accept them as such. As a matter of fact, one would not think that Klara, with her bright, dreamy, child-like eyes, could analyze with such intelligence and pendency. She refers to your views. The two of you have discussed me. No doubt you are giving her lessons in logic so that she is learning to sift and analyze everything very neatly. Do stop that! By the way, it is probably quite certain that the barometer dealer Giuseppe Coppola cannot possibly be the old lawyer Coppelius. I am attending lectures by the physics professor who just came here recently and who, like the famous naturalist, is called Spalanzani and is of Italian origin. He has known Coppola for many years; besides which, one can tell from his accent that he is really a Piedmontese. Coppelius was a German, but, it seems to me, not an honest one. I am still a little uneasy. You and Klara may still consider me a morbid dreamer; however, I cannot get rid of the impression that Coppelius's damned face makes on me. I am very happy that he has left the city, as Spalanzani told me. This professor is an eccentric fellow. A small, chubby man with big cheekbones, a thin nose, protruding lips, and small piercing eyes. But better than from any description, you can get a picture of him if you look at a picture of Cagliostro as painted by Chodowiecki in any Berlin pocket-almanac.³ Spalanzani looks just like that.

Recently, when I went up the steps, I noticed that the curtain which usually covers the glass door was not completely drawn across. I do not even know why I was curious enough to peek, but I did. A tall, very slender, beautifully dressed, beautifully proportioned young lady was sitting in the room in front of a small table, on which she had placed her outstretched arms, with hands clasped. She was sitting opposite the door, so I could see her divinely beau-

3. There was in fact a picture of Count Alessandro di Cagliostro (1743-95), Italian charlatan, painted by Daniel Nikolaus Chodowiecki (1756-1801), in the Berlin Genealogical Calendar of 1789. Hoffmann, typically, is using accurate material.

tiful face. She did not seem to notice me; indeed, her eyes seemed fixed, I might almost say without vision. It seemed to me as if she were sleeping with her eyes open. I became very uneasy and therefore stole quietly away to the neighboring lecture room. Later, I discovered that the figure which I had seen is Spalanzani's daughter, Olympia, whom he, for some strange reason, always keeps locked up so that no one can come near her. Perhaps, after all, there is something wrong with her; maybe she is an idiot, or something like that. But why do I write you about all this? I can tell you better and in greater detail when I see you. By the way, I am planning to visit you in two weeks. I must see my dear, sweet, lovely Klara again. The irritation which, I must confess, possessed me after the arrival of that disagreeable analytical letter will have vanished by then. For this reason I am not writing to her today. A thousand greetings, etc., etc., etc.

Gentle reader, nothing can be imagined that is stranger and more extraordinary than the fate which befell my poor friend, the young student Nathanael, which I have undertaken to relate to you. Have you, gentle reader, ever experienced anything that totally possessed your heart, your thoughts, and your senses to the exclusion of all else? Everything seethed and roiled within you; heated blood surged through your veins and inflamed your cheeks. Your gaze was peculiar, as if seeking forms in empty space invisible to other eyes, and speech dissolved into gloomy sighs. Then your friends asked you: "What is it, dear friend? What is the matter?" And wishing to describe the picture in your mind with all its vivid colors, the light and the shade, you struggled vainly to find words. But it seemed to you that you had to gather together all that had occurred—the wonderful, the magnificent, the heinous, the joyous, the ghastly—and express it in the very first word so that it would strike like lightning. Yet, every word, everything within the realm of speech, seemed colorless, frigid, dead. You tried, tried again, stuttered and stammered, while the insipid questions asked by friends struck your glowing passion like icy blasts until it was almost extinguished. If, like an audacious painter, you had initially sketched the outline of the picture within you in a few bold strokes, you would have easily been able to make the colors deeper and more intense until the multifarious crowd of living shapes swept your friends away and they

saw themselves, as you see yourself, in the midst of the scene that had issued from your soul.

Sympathetic reader, no one, I must confess, asked me about the history of young Nathanael; you are, however, surely aware that I belong to that remarkable species of authors who, when they carry something within themselves as I have just described it, feels as if everyone who approaches—indeed, everyone in the whole world—is asking "What is it? Do tell us, dear sir!"

I was most strongly compelled to tell you about Nathanael's disastrous life. The marvelous and the extraordinary aspects of his life entirely captivated my soul; but precisely for this reason and because, my dear reader, it was essential at the beginning to dispose of you favorably towards the fantastic—which is no mean matter—I tormented myself to devise a way to begin Nathanael's story in a manner at once creative and stirring: "Once upon a time," the nicest way to begin a story, seemed too prosaic. "In the small provincial town of S——, there lived"—was somewhat better, at least providing an opportunity for development towards the climax. Or, immediately, *in medias res*: "'Go to hell!'" the student Nathanael cried, his eyes wild with rage and terror, when the barometer dealer Giuseppe Coppola—"In fact, that is what I had written when I thought I noticed something humorous in Nathanael's wild look—but the story is not at all comic. There were no words I could find which were appropriate to describe, even in the most feeble way, the brilliant colors of my inner vision. I resolved not to begin at all. So, gentle reader, do accept the three letters, which my friend Lothar has been kind enough to communicate, as the outline of the picture to which I will endeavor to add ever more color as I continue with the story. As a good portrait painter, I may possibly succeed in making Nathanael recognizable even if the original is unknown to you; and you may feel as if you had seen him with your own eyes on very many occasions. Possibly, also, you will come to believe that real life is more singular and more fantastic than anything else and that all a writer can really do is present it as "in a glass, darkly."

To supply information necessary for the beginning, these letters must be supplemented by noting that soon after the death of Nathanael's father, Klara and Lothar, children of a distant relative who had likewise died and left them orphans, were taken in by Nathanael's mother. Klara and Nathanael soon grew strongly at-

tached to each other, to which no one in the world could object; hence, when Nathanael left home to continue his studies at G——, they were engaged. His last letter is written from G——, where he is attending the lectures of the famous professor of physics Spalanzini.

I could now confidently continue with my story, but even at this moment Klara's face is so vividly before me that I cannot avert my eyes, just as I never could when she gazed at me with one of her lovely smiles. Klara could not be considered beautiful; all who profess to be judges of beauty agreed on that. Nevertheless, architects praised the perfect proportions of her figure, and painters considered her neck, shoulders, breasts almost too chastely formed. Yet on the other hand, they adored her glorious hair and raved about her coloring, which reminded them of Battoni's *Magdalen*.⁴ One of them, a veritable romantic, elaborated an old comparison between her eyes and a lake by Ruysdael,⁵ in which the pure azure of a cloudless sky, the woodlands and flower-bedecked fields, and the whole bright and varied life of a lush landscape are reflected. Poets and musicians went even further and said: "That is nonsense about a lake and a mirror! Can we look at the girl without sensing heavenly music which flows into us from her glance and penetrates to the very soul until everything within us stirs awake and pulsates with emotion? And if we cannot then sing splendid tunes, we are not worth much; the smile flitting about her lips will tell us this clearly enough when we have the courage to squeak out in her presence something which we profess to be a song when, in fact, it is only a disconnected jumble of notes strung together."

And this really was the case. Klara had the spirited imagination of a gay, innocent, unaffected child, the deep sympathetic feelings of a woman, and an understanding which was clear and discriminating. Dreamers and visionaries had bad luck with her; for despite the fact that she said little—she was not disposed to be talkative—her clear glance and her rare ironical smile asked: "Dear friends, how can you suppose that I will accept these fleeting and shadowy images for true shapes which are alive and breathe?" For this reason, many chided Klara for being cold, without feeling, and unimaginative; but others, those whose conception of life was clearer and deeper,

4. The reference is to "The Repentent *Magdalen*," a painting by Pompeo Battoni (1708-87) which Hoffmann frequently saw in Dresden.

5. Jacob van Ruysdael (1628-82), one of the greatest landscape painters of the Dutch school.

were singularly enamored of this tenderhearted, intelligent, and child-like girl, though no one cared for her so much as Nathanael, who had a strong proclivity for learning and art. Klara clung to her lover with all of her soul, and when he parted from her, the first clouds passed over her life. With what delight she flew into his arms when he returned to his native town (as he had promised he would in his last letter to Lothar) and entered his mother's room. It turned out as Nathanael had believed it would: the instant he saw Klara again thoughts about the lawyer Coppelius or Klara's pedantic letter—all his depression vanished.

Nevertheless, Nathanael was right when he wrote to his friend Lothar that the abhorrent barometer dealer Coppola had exercised a disastrous influence on his life. This was evident to everyone for even in the first few days of his visit Nathanael seemed completely changed; he surrendered to gloomy brooding and behaved in a manner more strange than they had known before. All of life, everything, had become only a dream and a presentiment; he was always saying that any man, although imagining himself to be free, was in fact only the horrible plaything of dark powers, which it was vain to resist. Man must humbly submit to whatever fate has in store for him. He went so far as to insist that it was foolish to believe that man's creative achievements in art or science resulted from the expression of free will; rather, he claimed that the inspiration requisite for creation comes not from within us but results from the influence of a higher external principle.

To the clear-thinking Klara all this mystical nonsense was repugnant in the extreme, but it seemed pointless to attempt any refutation. It was only when Nathanael argued that Coppelius was the evil principle that had entered him and possessed him at the moment he was listening behind the curtain, and that this loathsome demon would in some terrible way destroy their happiness, that Klara grew very serious and said, "Yes, Nathanael, you are right; Coppelius is an evil and malignant principle. His effect can be no less diabolical than the very powers of hell if they assume living form, but only if you fail to banish him from your mind and thoughts. He will exist and work on you only so long as you believe in him; it is only your belief which gives him power."

Nathanael was greatly angered because Klara said that the demon existed only in his own mind, and he wanted to begin a disquisition on the whole mystic doctrine of devils and sinister powers,

but Klara terminated the conversation abruptly by making a trivial remark, much to Nathanael's great annoyance. He thought that profound secrets were inaccessible to those with cold, unreceptive hearts, without being clearly aware that he included Klara among these inferior natures; and therefore he did not cease trying to initiate her into these secrets. Early in the morning, when Klara was helping to prepare breakfast, he would stand beside her and read to her from various occult books until she begged: "But my dear Nathanael, what if I have to accuse you of being the evil principle which is fatally influencing my coffee? For if I please you and drop everything to look into your eyes as you read, my coffee will boil over and no one will have breakfast." Nathanael slammed his book shut and rushed to his room indignantly.

Nathanael had formerly possessed a notable talent for writing delightful and amusing stories, to which Klara would listen with enormous pleasure; now, however, his tales were gloomy, unintelligible, and shapeless so that although Klara spared his feelings and did not say so, he probably felt how little they interested her. Above all, Klara disliked the tedious; and her uncontrollable drowsiness of spirit was betrayed by her glance and by her word. In truth, Nathanael's stories were really very boring. His resentment of Klara's cold, prosaic disposition increased; she could not conquer her dislike of his dark, gloomy, and dreary occultism; and so they drifted farther and farther apart without being conscious of it. Nathanael was forced to confess to himself that the ugly image of Coppelius had faded in his imagination, and it often cost him great effort to present Coppelius in adequate vividness in his writing where he played the part of the sinister bogeyman. Finally it occurred to him to make his gloomy presentiment that Coppelius would destroy his happiness the subject of a poem. He portrayed himself and Klara as united in true love but plagued by some dark hand which occasionally intruded into their lives, snatching away incipient joy. Finally, as they stood at the altar, the sinister Coppelius appeared and touched Klara's lovely eyes, which sprang into Nathanael's own breast, burning and scorching like bleeding sparks. Then Coppelius grabbed him and flung him into a blazing circle of fire which spun round with the speed of a whirlwind and, with a rush, carried him away. The awesome noise was like a hurricane furiously whipping up the waves so that they rose up like white-headed black giants in a raging inferno. But through this savage tumult he could hear

Klara's voice: "Can't you see me, dear one? Coppelius has deceived you. That which burned in your breast was not my eyes. Those were fiery drops of the blood from your own heart. Look at me. I have still got my own eyes." Nathanael thought: "It is Klara: I am hers forever." Then it was as though this thought had grasped the fiery circle and forced it to stop turning, while the raging noise died away in the black abyss. Nathanael looked into Klara's eyes; but it was death that, with Klara's eyes, looked upon him kindly. While Nathanael was composing his poem he was very calm and serene; he reworked and polished every line, and since he fettered himself with meter, he did not pause until everything in the poem was perfect and euphonious. But when it was finally completed and he read the poem aloud to himself, he was stricken with fear and a wild horror and he cried out: "Whose horrible voice is that?" Soon, however, he once more came to understand that it was really nothing more than a very successful poem, and he felt certain that it would arouse Klara's cold nature, although he did not clearly understand why Klara should be aroused by it or what would be accomplished by frightening her with these hideous visions which augured a terrible fate and the destruction of their love.

They were sitting in his mother's little garden. Klara was extremely cheerful because Nathanael had not plagued her with his dreams and foreboding for the three days he had devoted to writing the poem. Nathanael also chatted gaily about things which amused her, as he had in the past, so that Klara remarked: "Now I really do have you back again. Do you see how we have driven out the hateful Coppelius?"

Nathanael suddenly remembered that the poem which he had intended to read to Klara was in his pocket. He took the sheets from his pocket and started reading while Klara, anticipating something boring as usual and resigning herself to the situation, calmly began knitting. But as the dark cloud of the poem grew ever blacker, the knitting in her hand sank and she stared fixedly into Nathanael's eyes. But Nathanael was carried inexorably away by his poem; passion flushed his cheeks a fiery red, and tears flowed from his eyes. When he finally finished, he uttered a groan of absolute exhaustion; he grasped Klara's hand and sighed, as though dissolving in inconsolable grief: "Alas! Klara, Klara!"

Klara pressed him tenderly to her bosom and said in a voice at once soft but very slow and somber: "Nathanael, my darling Na-

thanael, throw that mad, insane, stupid tale into the fire." Nathanael then sprang indignantly to his feet, thrust Klara away, and cried, "You damned, lifeless automaton;" and ran off. Klara, deeply hurt, wept bitter tears, sobbing, "He has never loved me because he does not understand me."

Lothar came into the arbor; Klara had to tell him everything that had happened. He loved his sister with all his soul, and every word of her complaint fell like a fiery spark upon his heart so that the indignation which he had long felt toward the visionary Nathanael flared into furious rage. He ran to find Nathanael and in harsh words reproached him for his insane behavior towards his beloved sister. Nathanael, incensed, answered in kind, "Crazy, conceited fool," and was answered by "Miserable commonplace idiot." A duel was inevitable, and they agreed to meet on the following morning behind the garden and to fight, in accordance with the local student custom, with sharpened foils. They stalked about in silence and gloom. Klara, who had overheard and seen the violent argument, and who had seen the fencing masters bring the foils at dusk, suspected what was to happen. They both reached the dueling ground and cast off their coats in foreboding silence, and with their eyes aglow with the lust of combat, they were about to attack when Klara burst through the garden door. Through her sobs she cried: "You ferocious, cruel beasts! Strike me down before you attack each other. How am I to live when my lover has slain my brother, or my brother has slain my lover?"

Lothar lowered his weapon and gazed in silence at the ground, but in Nathanael's heart the affection he had once felt for lovely Klara in the happiest days of youth reawoke with a lacerating sorrow. The murderous weapon fell from his hand, and he threw himself at Klara's feet: "Can you ever forgive me, my one and only, beloved Klara? Can you ever forgive me, my dear brother Lothar?" Lothar was touched by his friend's profound grief, and all three embraced in reconciliation, with countless tears, vowing eternal love and fidelity.

Nathanael felt as if a heavy burden which had weighed him to the ground had been lifted, as if by resisting the dark powers that had gripped him he had saved his whole being from the threat of utter ruin. He spent three blissful days with his dear friends and then returned to G——, where he intended to remain for another year before returning to his native town forever.

Everything that referred to Coppelius was kept from Nathanael's mother, for they knew that it was impossible for her to think of him without horror, since like Nathanael, she believed him to be guilty of her husband's death.

Upon returning to his lodgings, Nathanael was completely astonished to find that the whole house had been burned down; nothing remained amid the ruins but the bare outer walls. Although the fire had started in the laboratory of the chemist living on the ground floor and had then spread upwards, some of Nathanael's courageous and energetic friends had managed, by breaking into his room on the upper floor, to save his books and manuscripts and instruments. They had carried them undamaged to another house and had rented a room there, into which Nathanael immediately moved. It did not strike him as singular that he now lived opposite Professor Spalanzini, nor did it seem particularly strange to him when he discovered that by looking out of his window he could see where Olympia often sat alone, so that he could clearly recognize her figure, although her features were blurred and indistinct. It did finally occur to him that Olympia often sat for hours at a small table in the same position in which he had seen her when he had first discovered her through the glass door, doing nothing and incessantly gazing across in his direction. He was forced to confess to himself that he had never seen a lovelier figure, although, with Klara in his heart, he remained perfectly indifferent to the stiff and rigid Olympia; only occasionally did he glance up from his book at the beautiful statue—that was all.

He was writing to Klara when there was a soft tap at the door. At his call, the door opened and Coppola's repulsive face peered in. Nathanael was shaken to the roots. Remembering, however, what Spalanzini had said to him about his compatriot Coppola and what he had solemnly promised his sweetheart regarding the Sandman Coppelius, he felt ashamed of his childish fear of ghosts and forcibly pulled himself together and said as calmly as possible, "I don't want a barometer, my good friend, do go away."

Coppola, however, came right into the room and said in a hoarse voice, his mouth twisted in a hideous laugh, his little eyes flashing piercingly from beneath his long, grey eyelashes, "Oh, no barometer? No barometer! I gotta da eyes too. I gotta da nice eyes!" Horrified, Nathanael cried, "Madman, how can you have eyes?"

Eyes?" But Coppola instantly put away his barometers and, thrusting his hands in his wide coat pockets, pulled out lorgnettes and eyeglasses and put them on the table. "So, glasses—put on nose, see! These are my eyes, nice-a eyes!" Saying this, he brought forth more and more eyeglasses from his pockets until the whole table began to gleam and sparkle. Myriad eyes peered and blinked and stared up at Nathanael, who could not look away from the table, while Coppola continued putting down more and more eyeglasses; and flaming glances crisscrossed each other ever more wildly and shot their blood-red rays into Nathanael's breast.

Overcome by an insane horror, Nathanael cried, "Stop, stop, you fiend!" He seized Coppola by the arm even as Coppola was once more searching in his pocket for more eyeglasses, although the table was already covered with them. Coppola gently shook him off with a hoarse revolting laugh and with the words "Oh! None for you? But here are nice spyglasses." He swept the eyeglasses together and returned them to the pocket from which they had come and then produced from a side pocket a number of telescopes of all sizes. As soon as the eyeglasses were gone Nathanael grew calm again, and focusing his thoughts on Klara, he clearly saw that this gruesome illusion had been solely the product of his own mind and that Coppola was an honest optician and maker of instruments and far removed from being the ghostly double and revenant of the accursed Coppelius. Besides, there was nothing at all remarkable about the spyglasses that Coppola was placing on the table now, or at least nothing so weird about them as about the eyeglasses. To make amends for his behavior, Nathanael decided actually to buy something, picked up a small, very beautifully finished pocket spyglass, and in order to test it, looked through the window. Never in his life had he come across a glass which brought objects before his eyes with such clarity and distinctness. He involuntarily looked into Spalanzini's room. Olympia, as usual, sat before the little table, her arms upon it, her hands folded. For the first time now he saw her exquisitely formed face. Only her eyes seemed peculiarly fixed and lifeless. But as he continued to look more and more intently through the glass, it seemed as though moist moonbeams were beginning to shine in Olympia's eyes. It seemed as if the power of vision were only now starting to be kindled; her glances were inflamed with ever-increasing life.

Nathanael leaned on the window as if enchanted, staring stead-

ily upon Olympia's divine beauty. The sound of a throat being cleared and a shuffling of feet awakened him from his enchantment. Coppola was standing behind him. "*Tre zechini*—three ducats," Coppola said. Nathanael had completely forgotten the optician. He quickly paid the sum requested. "Nice-a glass, no? Nice-a glass?" Coppola asked in his hoarse and revolting voice, smiling maliciously. "Yes, yes, yes," Nathanael answered irritably. "Goodbye, my friend." But only after casting many peculiar sidelong glances at Nathanael did Coppola leave the room. Nathanael heard him laughing loudly on the stairs. "Ah," thought Nathanael, "he's laughing at me because I overpaid him for this little spyglass." But as he quietly voiced these words he seemed to hear a deep sigh, like a dying man's, echoing through the room. Terror stopped his breath. To be sure, it was he who had deeply sighed; that was obvious. "Klara is absolutely right," he said to himself, "in calling me an absurd visionary, yet it is ridiculous—more than ridiculous—that I am so strangely distressed by the thought of having overpaid Coppola for the spyglass. I see no reason for it." Then Nathanael sat down to finish his letter to Klara, but a glance through the window showed him that Olympia still sat as before, and as though impelled by an irresistible power, he jumped up, seized Coppola's spyglass, and could not tear himself away from the alluring vision of Olympia until his friend Siegmund called for him to go to Professor Spalanzini's lecture. The curtain was tightly drawn across the fateful door so that he could not see Olympia; nor could he see her for the next two days from his own room, despite the fact that he scarcely ever left his window and, almost without interruption, gazed into her room through Coppola's glass. Moreover, on the third day curtains were drawn across the window, and Nathanael, in despair, driven by longing and ardent passion, rushed out beyond the city gates. Olympia's image hovered before him in the air, emerged from the bushes, and peered up at him with great and lustrous eyes from the shining brook. Klara's image had completely faded from his soul. He thought of nothing but Olympia, and he lamented aloud, in a tearful voice, "Oh! My lofty and lovely star of love, have you arisen only to disappear again and leave me in the gloomy night of dark despair?"

As he was about to return home, he became aware of great noise and activity in Spalanzini's house. The doors were open and various kinds of gear were being carried in. The first floor windows

had been removed from their hinges, maids with large dust mops were busily rushing about, sweeping and dusting, while inside the house carpenters and upholsterers were banging and hammering. Nathanael stood absolutely still in the street, struck with amazement. Siegmund then joined him and asked with a laugh: "Well, what do you think of our old Spalanzini now?" Nathanael assured him that he could say nothing, since he knew absolutely nothing about the professor, but that, much to his astonishment, he had noticed the feverish activity which was taking place in the silent and gloomy house. Siegmund told him that Spalanzini was going to give a great party, a concert and a ball, the next day and that half the university had been invited. Rumor had it that Spalanzini was going to present his daughter Olympia to the public for the first time, after so long having carefully guarded her from every human eye.

Nathanael received an invitation, and at the appointed hour, when carriages were driving up and lights gleamed in the decorated rooms, he went to the professor's house with palpitating heart. The gathering was large and dazzling. Olympia appeared, elegantly and tastefully dressed. No one could help but admire her beautifully shaped face and her figure. On the other hand, there was something peculiarly curved about her back, and the wasplike thinness of her waist also appeared to result from excessively tight lacing. There was, further, something stiff and measured about her walk and bearing which struck many unfavorably, but it was attributed to the constraint she felt in society. The concert began. Olympia played the piano with great talent and also skillfully sang a *bravura* aria in a voice that was high pitched, bell-like, almost shrill. Nathanael was completely enchanted; he was standing in the back row and could not precisely distinguish Olympia's features in the dazzling candlelight. Surreptitiously, he took Coppola's glass from his pocket and looked at her. Oh! Then he perceived the yearning glance with which she looked at him, and he saw how every note achieved absolute purity in the loving glance that scorched him to his very soul. Her skillful roudades appeared to him to be the heavenly exaltations of a soul transfigured by love; and, finally, when the cadenza was concluded, the long trill echoed shrilly through the hall and he felt as if he were suddenly embraced by burning arms. No longer able to contain himself, rapture and pain mingling within him, he cried: "Olympia!" Everyone looked at him; many laughed. The cathedral

organist pulled a gloomier face than before and simply said, "Now, now!"

The concert was over. The ball began. Oh, to dance with her! That was his one desire. But how could he summon up the courage to ask her, the queen of the ball, to dance with him? And yet, without really knowing how it happened, just as the dance began he found himself standing close to her and she had not yet been asked to dance. Barely able to stammer a few words, he grasped her hand. It was cold as ice. A deathly chill passed through him. Gazing into Olympia's eyes he saw that they shone at him with love and longing; and at that moment the pulse seemed to beat again in her cold hand, and warm life-blood to surge through her veins. In Nathanael's heart, too, passion burned with greater intensity. He threw his arms around the lovely Olympia and whirled her through the dance. He had thought that he usually followed the beat of the music well, but from the peculiar rhythmical evenness with which she danced and which often confused him, he was aware of how faulty his own sense of time really was. Yet he would dance with no other partner, and he felt that he would murder anyone else who approached Olympia to ask her to dance. But this occurred only twice; to his amazement Olympia remained seated on each occasion until the next dance, when he did not fail to lead her out to the dance floor. If Nathanael had had eyes for anything but the lovely Olympia, there would inevitably have been a number of disagreeable quarrels; for it was obvious that the carefully smothered laughter which broke out among the young people in this corner and that, was directed towards the lovely Olympia, whom they were watching curiously for an unknown reason. Heated by the quantity of wine he had drunk and by the dancing, Nathanael had cast off his characteristic shyness. He sat beside Olympia, her hand in his, and with fervor and passion he spoke of his love in words that no one could understand, neither he nor Olympia. But perhaps she did, for she sat with her eyes fixed upon his, sighing again and again, "Ah, ah, ah!" Whereupon Nathanael answered: "Oh, you magnificent and heavenly woman! You ray shining from the promised land of love! You deep soul, in which my whole being is reflected," and more of the same. But Olympia did nothing but continue to sigh, "Ah, ah!"

Professor Spalanzini passed the happy couple several times and smiled at them with a look of strange satisfaction. It seemed to

Nathanael, although he was in a very different, higher world, that it was suddenly getting noticeably darker down here at Professor Spalanzini's. When he looked around him, it was with great consternation that he saw that only two lights were burning in the empty room and that they were about to go out. The music and the dancing had ceased long ago. "We must part, we must part!" he cried in wild despair, then kissed Olympia's hand. He bent down to her mouth; icy lips met his burning ones. Just as when, touching her cold hand, he had felt a shudder seize him, the legend of the dead bride flashed suddenly through his mind.⁶ But Olympia drew him close to her, and the kiss seemed to warm her lips into life. Professor Spalanzini walked slowly through the empty room, his steps echoing hollowly, and in the flickering light cast by the candles, his figure assumed a sinister and ghostly appearance.

"Do you love me? Do you love me, Olympia? Just one word! Do you love me?" Nathanael whispered.

But as she rose, Olympia only sighed, "Ah, ah!"

"Yes, you, my lovely, wonderful evening star," said Nathanael, "you have risen for me and will illuminate and transfigure my soul forever."

"Ah, ah!" Olympia replied as she walked away. Nathanael followed her; they stood before the professor.

"You had a most lively conversation with my daughter," the professor said with a smile. "If you enjoy talking with this silly girl you are welcome to come and do so."

Nathanael left, his heart ablaze with all of heaven.

Spalanzini's ball was the talk of the town for the next few days. Despite the fact that the professor had done everything to put on a splendid show, the wags found plenty of fantastic and peculiar things to talk about. Their favorite target was the rigid and silent Olympia, who, her beautiful appearance notwithstanding, was assumed to be hopelessly stupid, which was thought to be the reason Spalanzini had so long kept her concealed. Nathanael heard all this, not without inner fury, but he said nothing. "What would be the use," he thought, "of proving to these fellows that it was their own stupidity which precluded them from appreciating Olympia's profound and beautiful mind?"

6. A reference to Goethe's ballad, "Braut von Korinth" ("Bride of Corinth"), in which the hero unwittingly makes love to a revenant and must die. Nathanael's subconscious may be warning him.

"Do me a favor, brother," Siegmund said to him one day, "and tell me how it is possible for an intelligent fellow like you to have fallen for that wax-faced, wooden puppet across the way?"

Nathanael was about to lose his temper, but he quickly gained control of himself and replied: "Tell me Siegmund, how do you account for the fact that a man who is able so readily to discern beauty has not seen the heavenly charms of Olympia? Yet, thank heaven you are not my rival, for if you were a rival, the blood of one of us would be spilled."

Siegmund, seeing how things were with his friend, adroitly switched tactics, and after commenting that there was no point in arguing about the object of a person's love, he added: "It's very strange, however, that many of us have come to the same conclusion about Olympia. She seems to us—don't take this badly, my brother—strangely stiff and soulless. Her figure is symmetrical, so is her face, that's true enough, and if her eyes were not so completely devoid of life—the power of vision, I mean—she might be considered beautiful. Her step is peculiarly measured; all of her movements seem to stem from some kind of clockwork. Her playing and her singing are unpleasantly perfect, being as lifeless as a music box; it is the same with her dancing. We found Olympia to be rather weird, and we wanted to have nothing to do with her. She seems to us to be playing the part of a human being, and it's as if there really were something hidden behind all of this."

Nathanael did not surrender to the bitterness aroused in him by Siegmund's words; rather, mastering his resentment, he merely said, very gravely: "Olympia may indeed appear weird to you cold and unimaginative mortals. The poetical soul is accessible only to the poetical nature. Her adoring glances fell only upon *me* and irradiated my feelings and thoughts. I discover myself again only in Olympia's love. That she does not indulge in jabbering banalities like other shallow people may not seem right to you. It's true that she says little; but the few words she does utter are in a sacred language which expresses an inner world imbued with love, with the higher, spiritual knowledge gathered from a vision of the world beyond. But you have no feeling for these things; I am wasting my breath."

"God protect you, brother," said Siegmund very gently, almost sadly. "It does seem to me that you are moving in an evil direction. You may depend upon me if—no, I'll say nothing more." It sud-

denly dawned upon Nathanael that his cold, unimaginative friend Siegmund sincerely wished him very well, and so he warmly shook his outstretched hand.

Nathanael had completely forgotten that there was in the world a Klara whom he had once loved; his mother, Lothar—all had disappeared from his mind. He lived only for Olympia, beside whom he sat every day, hour after hour, carrying on about his love, about mutual sympathy kindled into life, and about their psychic affinity—and Olympia listened to all of this with great reverence. From deep within his desk, Nathanael dug up everything he had ever written—poems, fantasies, visions, romances, tales—and the number was increased daily by a plethora of hyperbolic sonnets, verses, and canzonets; and all of this he read to Olympia tirelessly for hours at a time. Never before had he had such a splendid listener. She neither embroidered nor knitted; she did not look out of the window nor feed a bird nor play with a lapdog or kitten; she did not twist slips of paper or anything else around her fingers; she had no need to disguise a yawn by forcing a cough. In brief, she sat for hours on end without moving, staring directly into his eyes, and her gaze grew ever more ardent and animated. Only when Nathanael at last stood up and kissed her hand and then her lips did she say, "Ah, ah!" and then add, "Goodnight, my dearest."

When Nathanael returned to his own room, he cried, "How beautiful, how profound is her mind! Only you, only you truly understand me." He trembled with rapture when he thought of the marvelous harmony which daily grew between him and Olympia; it seemed to him as if she expressed thoughts about his work and about all of his poetic gifts from the very depth of his own soul, as though she spoke from within him. This must, to be sure, have been the case, for Olympia never spoke any word other than those already recorded. But even in clear and sober moments, those, for example, which followed his awaking in the morning, when Nathanael was conscious of Olympia's utter passivity and taciturnity, he merely said: "What are words? Mere words! The glance of her heavenly eyes expresses more than any commonplace speech. Besides, how is it possible for a child of heaven to confine herself to the narrow circle demanded by wretched, mundane life?"

Professor Spalanzini appeared to be most pleased by the intimacy which had developed between his daughter and Nathanael, and he gave Nathanael many unmistakable signs of his delight.

When, at great length, Nathanael ventured to hint delicately at a possible marriage with Olympia, the professor's face broke into a smile and he said that he would allow his daughter to make a perfectly free choice. Emboldened by these words, and with passion inflaming his heart, Nathanael determined to implore Olympia the very next day to put into plain words what her sweet and loving glances had long told him—that she would be his forever. He searched for the ring his mother had given him when he had left. He intended to present it to Olympia as a symbol of his devotion and the joyous life with her that had flowered. While looking for the ring he came upon his letters from Klara and Lothar; he cast them aside indifferently, found the ring, put it in his pocket, and hurried with it across to Olympia.

While still on the stairs, he heard a singular hubub that seemed to come from Spalanzini's study. There was a stamping, a rattling, pushing, a banging against the door, and, intermingled, curses and oaths: "Let go! Let go! Monster! Villain! Risking body and soul for it? Ha! Ha! Ha! Ha! That wasn't our arrangement! I, I made the eyes! I made the clockwork! Damned idiot, you and your damned clockwork! Dog of a clockmaker! Out! Let me go!" The voices causing this uproar belonged to Spalanzini and the abominable Coppélius. Nathanael rushed in, seized by a nameless dread. The professor was grasping a female figure by the shoulders, the Italian Coppola had her by the feet, and they were twisting and tugging her this way and that, contending furiously for possession of her. Nathanael recoiled in horror upon recognizing the figure as Olympia's. Flaring up in a wild rage, he was about to tear his beloved from the grasp of these madmen when Coppola, wrenching the figure from the professor's hand with the strength of a giant, struck the professor such a fearful blow with it that he toppled backwards over the table on which vials, retorts, flasks, and glass test tubes were standing—everything shattered into a thousand fragments. Then Coppola threw the figure over his shoulder and with a horrible, shrill laugh, ran quickly down the stairs, the figure's grotesquely dangling feet bumping and rattling woodenly on every step. Nathanael stood transfixed; he had only too clearly seen that in the deathly pale waxen face of Olympia there were no eyes, but merely black holes. She was a lifeless doll. Spalanzini was writhing on the floor; his head and chest and arm had been cut by the glass fragments and blood gushed from him as if from a fountain. But

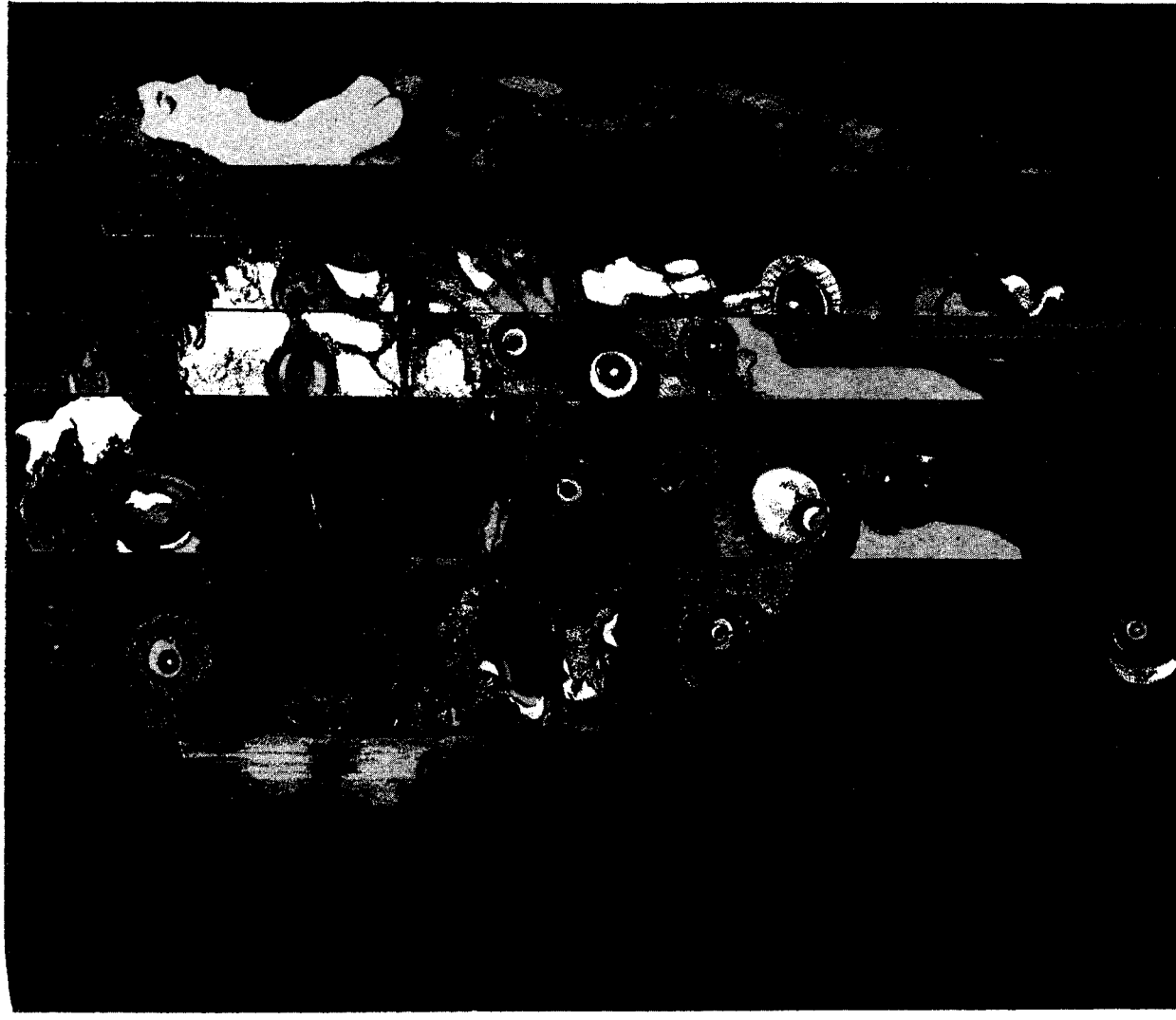
he summoned up all his strength: "After him, after him! What are you waiting for! Coppeliuſ—Coppeliuſ has ſtolen my beſt automaton. Worked at it for twenty years—put everything I had into it—mechanism—ſpeech—movement—all mine. The eyes—the eyes ſtolen from you! Damn him! Curſe him! After him! Get me Olympia! Bring back Olympia! There are the eyes!"

And now Nathanael ſaw ſomething like a pair of bloody eyes ſtaring up at him from the floor. Spalanzini ſeized them with his uninjured hand and flung them at Nathanael ſo that they hit his breaſt. Then madneſs racked Nathanael with ſcorching claws, ripping to ſhreds his mind and ſenſes.

"Whirl, whirl, whirl! Circle of fire! Circle of fire! Whirl round, circle of fire! Merrily, merrily! Aha, lovely wooden doll, whirl round!"

With theſe words Nathanael hurled himſelf upon the profeſſor and clutched at his throat. He would have ſtrangled him if ſeveral people who had been attracted by the noiſe had not ruſhed in and torn the raging Nathanael away, thus ſaving the profeſſor, whoſe wounds were then bandaged. As ſtrong as he was, Siegmund was unable to ſubdue the madman, who continued to ſcream in a horrible voice, "Wooden doll, whirl round!" and to flail about with clenched fiſts. Finally, ſeveral men combined their ſtrength and flung Nathanael to the ground and tied him up. Nathanael's words turned into a heinous bellow, and in a raging frenzy, he was taken away to the madhouſe.

Before continuing my narration, gentle reader, of what further happened to the unhappy Nathanael, I can aſſure you, in caſe you are intereſted in Spalanzini, that ſkillful craftsman and maker of automations, that his recovery from his wounds was complete. He was, however, forced to leave the univerſity becauſe Nathanael's ſtory had cauſed a conſiderable ſcandal and becauſe opinion generally held that it was an inexcusable deceit to have ſmuggled a wooden doll into proper tea circles, where Olympia had been ſuch a ſucceſs, and to have palmed it off as a human. In fact, lawyers held that it was a ſubtle impoſture and conſidered it felonious becauſe it had been ſo craftily deviſed and was directed againſt the public ſo that, except for ſome aſtute ſtudents, it had gone undetected, notwithstanding the fact that everyone now claimed wiſdom and pointed to various details which they ſaid had ſtruck them as ſuſpicious. They did not, however, bring any clues to light. Why, for



example, would anyone have had his suspicions aroused by the fact that Olympia, according to an elegant tea party-goer, had sneezed more often than she had yawned? This elegant gentleman was of the opinion that the sneezing had really been the sound of the concealed clockwork winding itself up—concomitantly, there had always been an audible creaking—and so on. The professor of poetry and rhetoric took a pinch of snuff, snapped the lid shut, cleared his throat, and solemnly declared: "Most honorable ladies and gentlemen, do you not see the point of it all? It is all an allegory, an extended metaphor. Do you understand? *Sapienti sat.*"

But many honorable gentlemen were not reassured by this. The story of the automaton had very deeply impressed them, and a horrible distrust of human figures in general arose. Indeed, many lovers insisted that their mistresses sing and dance unrythmically and embroider, knit, or play with a lapdog or something while being read to, so that they could assure themselves that they were not in love with a wooden doll; above all else, they required the mistresses not only to listen, but to speak frequently in such a way that it would prove that they really were capable of thinking and feeling. Many lovers, as a result, grew closer than ever before; but others gradually drifted apart. "One really can't be sure about this," said one or another. At tea parties, people yawned with incredible frequency and never sneezed, in order to ward off all suspicion. Spalanzini, as has been noted, had to leave the place in order to escape criminal charges of having fraudulently introduced an automaton into human society. Coppola had also disappeared.

Nathanael awoke as from a deep and frightful dream, opened his eyes, and experienced an indescribable sensation of bliss warmly permeating his body. He lay on his own bed in his own room at home, Klara bending over him, his mother and Lothar standing nearby.

"At last, at last, my darling Nathanael, you have recovered from your terrible illness and are once more mine!" cried Klara with deep emotion, clasping him in her arms. Bright scalding tears streamed from his eyes, so overcome with mingled feelings of sorrow and delight was he, and he gasped, "Klara, my Klara!"

Then Siegmund, who had faithfully stood by his friend in his hour of need, entered the room; and Nathanael shook his hand. "My faithful brother, you have not deserted me."

Every vestige of insanity had disappeared and Nathanael soon

recovered his strength again under the tender care of his mother, sweetheart, and friends. Good luck had, in the meantime, visited the house—an old miserly uncle, from whom they had expected nothing, had died and left not only a considerable fortune but a small estate which was pleasantly situated not far from the town. And there they resolved to go and live, Nathanael and Klara, whom he was to marry, and his mother and Lothar. Nathanael had grown more gentle and child-like than ever before, and for the first time could fully appreciate the heavenly purity of Klara's noble spirit. No one ever reminded him, even most remotely, of what had taken place. But when Siegmund said goodbye to him, he remarked, "By heaven, brother, I was on the wrong road. But an angel guided me to the path of light just in time. It was Klara." Siegmund would let him say nothing else for fear that the wounding memories of the past might flare up in him too vividly.

The time came when these four lucky people were to move into their property, and as they were walking through the streets at noon, after having made many purchases, the high tower of the town hall cast its huge shadow over the market place. "Oh!" said Klara, "Let us climb to the top once more and look at the distant mountains!" No sooner said than done. Nathanael and Klara climbed the tower; his mother and the servant went home. Lothar, not wishing to climb so many steps, remained below. There the two lovers stood arm in arm on the topmost gallery of the tower looking down into the fragrant woods beyond which the blue mountains rose up like a giant city.

"Just look at that strange little grey bush," Klara cried. "It really seems to be coming towards us." Nathanael automatically felt his side pocket, where he found Coppola's spyglass, and looked to one side. Klara was standing in front of the glass. Then there was a convulsive throbbing in his pulse. Deathly pale, he stared at Klara; but soon streams of fire flashed and spouted from his rolling eyes. He roared horrendously, like a hunted beast, leaped high into the air, and bursting with horrible laughter, he shrieked in a piercing voice, "Whirl wooden doll! Whirl wooden doll!" And seizing Klara with superhuman strength he tried to hurl her from the tower, but Klara, with a strength born of the agony of desperation, clung tightly to the railing. Lothar heard the madman raving, and he heard Klara's cry of terror. He was seized with a terrible foreboding and raced up the stairs. The door leading to the second flight was shut.

Klara's cries were growing fainter and fainter. Mad with rage and fear, he pushed against the door, which finally burst open. "Help! Save me, save me!" Her voice faded in the air. "She is dead, murdered by that madman," Lothar cried. The door leading to the gallery was also locked, but his desperation endowed him with the strength of a giant and he tore it from its hinges. Good God! Klara was in the grasp of Nathanael the madman, hanging in the air over the gallery railing, to which she barely clung with one hand. Quick as lightning, Lothar seized his sister and pulled her back, at the same instant smashing the madman in the face with his fist so hard that he reeled back and let go of his victim.

Lothar raced down the stairs with his unconscious sister in his arms. She was saved. Nathanael dashed around the gallery, leaping up in the air and shouting, "Circle of fire! Whirl round, circle of fire! Whirl round!" A crowd gathered quickly, attracted by the wild screaming; and in the midst of them there towered the gigantic figure of the lawyer Coppelius, who had just arrived in town and had come directly to the market place. Some wanted to go up and overpower the madman, but Coppelius laughed and said, "Ha, ha! Just wait; he'll come down on his own." And he looked up with the rest. Nathanael suddenly froze, leaned forward, caught sight of Coppelius, and with a shattering scream of "Ah, nice-a eyes, nice-a eyes!" jumped over the railing.

Nathanael lay on the pavement with his head shattered, but Coppelius had vanished in the crowd.

Many years later it was reported that Klara had been seen in a remote district sitting hand in hand with a pleasant-looking man in front of the door of a splendid country house, two merry boys playing around her. Thus it may be concluded that Klara eventually found that quiet, domestic happiness which her cheerful nature required and which Nathanael, with his lacerated soul, could never have provided her.