# Monstrosity and the Not-Yet: *Edward Scissorhands* via Ernst Bloch and Georg Simmel

-

Craig Hammond, University Centre at Blackburn College
(craig.hammond@blackburn.ac.uk)

This article forms part of a wider and on-going piece of work to re-address the philosophy of Ernst Bloch (1885-1977) and Georg Simmel (1858-1918) in relation to film. By looking at some of the thematic similarities between the two thinkers, especially their unsystematic and shifting use of conceptual-metaphor, culture and relativity, useful comparisons and differences emerge. Furthermore, the fractured characteristics of both Blochian and Simmelean philosophies diverge, in light of Bloch's attempt to uncover a trans-historical, ubiquitous and redemptive unfolding of utopia through the incomplete or *Not-Yet* process of the future.[1] Adopting a film-as-philosophy approach, and to tease out the theoretical patterns identified above, the article intersects Bloch's and Simmel's conceptual-metaphors with symbolism taken from Tim Burton's film *Edward Scissorhands* (Burton, 1990).[2] Although a seemingly strange and arbitrary choice of cultural medium with regard to the two philosophers, a sympathetic though developmental justification for this analysis can be sketched. Vince Geoghegan (1996) notes that Bloch was a philosopher of culture, and as part of his oeuvre, adopts a generic – though not necessarily equal – approach to the utopian function of art and its hieroglyphic sign-posting of utopia. As a Marxist though, Bloch was often scathing and dismissively critical of all things US-related, in particular the (as he saw it) foundationless and frivolous consumerism (Geoghegan, 1996, p. 46). However, Bloch's work also has a tendency to manifest contradictory arguments; whilst he never developed a dedicated or extended philosophical treatment of film, in the *Principle of Hope* Bloch briefly discusses Hollywood

---

[1] Bloch became associated with Georg Simmel in 1908, securing membership of his private colloquium - a select group that consisted strictly of twelve places (Bloch, 1993, p. xiv). Bloch gained this coveted position on the basis of a thirty-minute exposition of his developing category of the Not-Yet. The association and friendship with Simmel lasted until 1911; at this time Bloch became increasingly disillusioned with Simmel's apparent inability to commit to any of the philosophical positions that he was so adept at expounding (Hudson, 1982, p. 6). Correspondence finally drew to a close when Simmel openly supported the war policy of Imperial Germany in 1914. The influence of many of Simmel's ideas in relation to the development of Bloch's philosophy are implicitly noticeable in the cross-referencing of similar ideas, metaphors and themes – for example, *Bridge and Door*, *The Ruin*, *The Handle*, and *The Fragmentary Character of Life*.

[2] The article will explore Bloch's use of the *Gothic* (as developed in his *Spirit of Utopia* and *Heritage of Our Times*), and his brief fragmentary analyses of monstrosity in his book *Traces*. In relation to Simmel, the article explores his essays the *Aesthetic Significance of the Face*, and the *Ruin*. Exploring Bloch's and Simmel's philosophy with reference to a popular cinematic source will usefully illustrate the patterns and differences between their approaches. I hope that in adopting this approach, Bloch and Simmel reciprocate and uncover some useful connections and themes in relation to Burton's film.

film, and ascribes it the pejorative label of 'poison-factory' (Bloch, 1986, pp. 409-412).[3] Yet in *The Utopian Function of Art and Literature*, Bloch tells us that Walt Disney's fairytale films are positively utopian, as they:

> revive elements of the old fairytale without making them incomprehensible to the viewers. Quite the contrary. The favourably disposed viewers think about a great deal. They think about almost everything in their lives. They, too, want to fly. They, too, want to escape the ogre. They, too, want to transcend the clouds and have a place in the sun. (Bloch, 1993, pp. 163-164).

Reappraising Bloch's philosophy in relation to the particular cinematic example of *Edward Scissorhands* is therefore fraught with difficulties.[4] His philosophy is averse to categorisation and taxonomy, and assumes that myriad trans-historical culture-works posit and continue to prompt subjective 'trace' reminders of utopian possibility. Bloch also suggests that self-encounters, in the form of personal and creative refractions can be elicited by culture-works; awoken by their artistic refractions and reinterpretations of key utopian-hieroglyphs. Through such self-encounters we become symbolically equipped to expressionistically daydream beyond the historical and ideological contexts of our given societies. Of course such an audacious claim has to be, and has been criticised.

Jack Zipes poses a clear challenge to Bloch's problematic avoidance of taxonomic detail and lack of appropriate historical justification in his

---

[3] Bloch states that, 'In the Twenties Ilya Ehrenburg called Hollywood a dream-factory and was referring here to the mere diversion-films with their rotten sparkle. Since then, however, the dream-factory has become a poison-factory, no longer only for the purpose of dispensing escapist utopia … but also White Guard propaganda.' (Bloch, 1986, p. 410)

[4] Ruth Levitas notes the difficulties inherent in any attempt to sketch a Blochian analysis of a specific cultural artefact; however, she also suggests that this difficulty is created more by Bloch's generalised treatment of culture and utopia, rather than the unworkability of his philosophical approach in itself: 'there is very little discussion of the significance of utopia's appearance in particular cultural forms [...] In theory, it would be possible to incorporate much greater consideration of the way in which particular forms provide the vehicle for the utopian function in different historical circumstances. Although the task is more than daunting, the theoretical possibility of such explorations is one of the strengths of Bloch's approach' (Levitas, 2011, p. 117).

treatment of utopia and fairytales.[5] Despite this, Zipes proposes that Bloch's universalising and shifting concepts, whilst problematic, should not be rejected, as they contain many unworked-through philosophical possibilities.[6] Thinking and writing in a Blochian way, not only in relation to art, utopia and culture generally, but also in relation to the specific example of a film*, *opens-up a strange but potentially productive terrain.[7]

The philosophical problems so far identified with Bloch are also applicable to the philosophy of Georg Simmel. Siegfried Kracauer's excellent essay on Simmel allows for some of the more pertinent identifications – for the remit of this article – to be made.[8] Identifying Simmel as a philosopher of culture, Kracauer goes on to argue that Simmel's unsystematic framework (with similar problems of taxonomy to Bloch) lacks a workable grasp of history, as 'the interpretation of historical events is foreign to him, and he takes little account of the historical situation in which people find themselves

---

[5] Zipes notes that Bloch's treatment of, 'Cocteau, Molnar and Verne in "The Fairy Tale Moves on its Own Time" disregards the particular relationship with the individual authors to their societies and art and also neglects the conditions of their reception.' Furthermore, he asserts that the, 'alleged paradigmatic fairy tale as Bloch envisions it, does not exist either in history or in present day reality. In fact, Bloch often confuses myth and other fantastic literature with the fairy tale so that the latter category assumes a deceptive character of universality' (Zipes, 2002, pp. 154-155). However, whilst accurate, Zipes presents a simplistic or linear critique of Bloch's notion of 'reception'. The Blochian critique leads towards a fragmented and fluid reception of utopian metaphors, whereas Zipes attempts to 'ground' Bloch in the more familiar realm of taxonomy and ideology. Bloch makes a formative move to theoretically reach-out towards an unmade and schematically unarticulated 'space' of the future. Hence, the Blochian analysis of fairytale-esque cultural themes, is less about what has-been, or, indeed, what-is; instead, Bloch poses his invitation to venture-beyond these towards the unmade, Not-Yet, spaces of possibility latent on the horizon of the future. As with so many of Bloch's cultural examples, he addresses not-so-much the category or artefact as an end in itself, but repurposes it, as a mechanism to guide the reader/thinker towards the Blochian utopian categories, (and, their own unfolding trace-experience of those).

[6] In 1977 (the year of Bloch's death) Richard Dyer suggested the potential of applying Bloch's utopian ideas to the realm of cinema (in Dyer's case, the Hollywood musical); as Dyer suggests, this form of entertainment, 'offers the image of 'something better' to escape into, or something we want deeply that our day-to-day lives don't provide. Alternatives, hopes, wishes – these are the stuff of utopia, the sense that things could be better, that something other than what is can be imagined and maybe realized' (Dyer, 1993, p. 373). Furthermore, Dyer argues that such cultural material does not just throw-up ideological material and 'left-overs from history, it is not just what show business, or 'they', force on the rest of us, it is not simply the expression of eternal needs – it responds to real needs *created by society*' (Dyer, 1993, p. 376).

[7] Frederic Jameson suggests that the unique aspects of Bloch's philosophy, pose a potential 'solution to the problems of a universal culture and a universal hermeneutic which have not yet come into being. It thus lies before us, enigmatic and enormous, like an aerolite fallen from space, covered with mysterious hieroglyphs that radiate a peculiar inner warmth and power, spells and the key to spells, themselves patiently waiting for their own ultimate moment of decipherment. (Jameson, 1971: 158-9)

[8] Further readings on Simmel and expositions on his philosophical system can be located in the following publications: Particularly useful is Kearn's (1994) translation of Simmel's *Bridge and Door,* as prior to the translated essay, Kearn provides a detailed exposition of Simmel's wider philosophical and methodological framework. For further readings in relation to Simmel's relativistic framework, see: Axelrod, (1991); Mamelet, (1965); and Simmel, (1968).

at any given moment' (Kracauer, 1995, p. 225). He also notes that through the mechanism of conceptual-metaphor, Simmel's provocative and creative analyses focus on uncovering and connecting the interrelationships of our 'inner forces' to the external world; however 'he never considers it his task – as the mere empiricist does' to merely describe these traits and experiences (Kracauer, 1995, p. 228). Furthermore Simmel's metaphoric and shifting categories become interrelated in multi-scalar ways, to the point that 'no single one can be extricated from this web of relations' (Kracauer, 1995, p. 232). Whilst trying to liberate his categories and ideas from subjective fragmentation, Simmel renders his system unable to escape 'a truly relativistic denial of the absolute' (Kracauer, 1995, p. 239). This is further borne out in Simmel's essay *The Fragmentary Character of Everyday Life*, as he states that, 'we can understand life to be fragmentary in a deeper sense … because life simply is, in its intrinsic meaning, like a particle hewn from something metaphysically absolute in a contingent fleeting form' (Simmel, 2012, p. 5). The comparison made here of particle to wave-form, is elaborated a little by Simmel as he suggests that:

> life is also fragmentary in another complementary sense: all of life's discernible contents are sucked out of a total life-situation in which they have a definite and necessary place and are sucked back into life's vital stream as it surges forth from its own source and transcends those worlds.' (Simmel, 2012, p. 12). [9]

The relativist principles espoused by both Bloch and Simmel, bring into question the possibility of a generic theoretical linearity, where the distribution and reception of culture-works and ideological or historical categories are concerned. Instead, subject to the treatment of their frameworks, fluid dimensions of time and experience operate on diverse, relative and multi-dimensional planes. Shifting permutations of personal reception and interpretation proliferate. As such, a Blochian and Simmelean approach to the symbolism and utopian contents of *Edward Scissorhands*

---

[9] Simmel here appears to philosophically pre-empt Nils Bohr's concept of 'complementarity' (within the area of quantum mechanics). Harrington, in the translator's notes to the *Fragmentary Character of Everyday Life* points out that Simmel penned this essay circa 1908, whilst Bohr didn't document the quantum principle of complementarity until the mid-1920s. Bohr's concept suggests that whilst particle and wave are distinctly different entities, they cannot be separated – ultimately they are dependent upon and relate to each other. If we isolate a specific particle it ceases to bear a direct relation to the generality of the wave. As Werner Heisenberg notes, 'Bohr advocates the use of both pictures, which he called 'complementary' to each other. The two pictures are of course mutually exclusive, because a certain thing cannot at the same time be a particle (i.e., substance confined to a very small volume) and a wave (i.e., a field spread out over a large space), but the two complement each other.' (Heisenberg, 2000, p. 18). I will say a little more about complementarity in relation to Bloch, Simmel and culture below.

needs to acknowledge the chaotic fluidity of both intra and trans-subjective connections.[10]

Despite the similar theoretical patterns, it is also clear that Bloch stands apart from Simmel, in his apparent audacity to suggest that beyond the chaotic quanta of subjective time-worlds, an over-arching and guiding utopian plan is to be divined.[11] For Bloch, the future is Not-Yet made or, indeed, guaranteed, and as such, it contains an openness which can be influenced and altered in new and transformed ways. Therefore hope, the hunger for hope, and each successive (chaotic) subjective irruption that emanates from within the traces of a self-encounter, contains an aspirant undisclosed code of potential transformation, of reaching-out, towards the possibility of a progressive and creative newness (Bloch, 1986). Hope-puzzles which hint towards the Not-Yet of utopia emanate and recur throughout all kinds of culture-works; through this, refracted personal murmurs of hope become unveiled. The potent mystery emitted by (what we might term) the universal 'hope-form'*,* is subject to on-going transformation through creative encounters with its culturally translated though fuzzy message. Briefly returning to the terminology – and repurposed context – of quantum mechanics and complementarity, this suggests that continually emergent, though undisclosed matter-waves of hope reverberate with utopian particles of incomplete possibility.[12] Distributed culture-works in their generality, become a hieroglyphic abstract, a cipher-symbol of undisclosed collective matter-waves, loaded with provocative reminders of as yet incomplete utopian permutations. Pregnant with a complexity of possibilities, what I shall

---

[10] Simmel and Bloch utilise the mechanism of conceptual-metaphor in order to creatively manoeuvre and transgress this problem and limitation – however, their shifting process philosophies lose schematic and conceptual rigidity as a result.

[11] Arguably, Bloch's fluid, non-specific usage of the category of 'utopia' (as a form, and therefore Not-Yet materialised 'matter') has more of an affinity with the Aristotelian approach to matter, form and possibility. As Werner Heisenberg notes in 'Physics and Philosophy', within the Aristotelian approach: 'Matter is in itself not a reality but only a possibility, a 'potentia'; it exists only by means of the form. In the natural process the 'essence', as Aristotle calls it, passes over from mere possibility through form into actuality. The matter of Aristotle is certainly not like a specific matter like water or air, nor is it simple empty space; it is a kind of indefinite corporeal substratum, embodying the possibility of passing over into actuality by means of the form.' (Heisenberg, 1989, p. 97). Blochian utopia is therefore probably best understood as being a creative fusion of the Aristotelian approach to the potential (or potentia) associated with form and matter, and, Thomas More's definition of 'utopia' (no-placia), and its distinction or opposite of eutopia (or well-placia). Utopia is therefore a Not-Yet-place, but a place whose creative building-blocks of 'matter' is in a permanent state of unfulfilled potential.

[12] Matter-waves here should not be understood in a simplistic or linear way – matter-waves can shift dimension; several 'worlds' of matter-waves can intersect. Such arguments can be found in the latter chapters of Bloch's *A Philosophy of the Future* and also in his *Heritage of Our* Times. A useful analogy might be made here to Benoit Mandelbrot's fractal geometry (the Mandelbrot set and the Mandelbrot beetle; see his *The Fractal Geometry of Nature* (Mandelbrot, 1983)).

term, the *anthelia*[13] of culturally refracted utopian whispers, open up a gateway to the esoteric mystery of the over-arching hope-form. In its most sublime or cosmically purest form, utopia and the possibility of its ultimate destination remains out of rigid-conceptual reach. However, the source of this deep impulse is communicated through recurring apparitions, emergent through cultural-anthelia, and, the irruption of personal expressions.[14] Latently embedded within the cultural and artistic legacies of history, and continually re-emergent in contemporary artistic and cultural manifestations, Not-Yet articulated human futures are always potentially active in a particle and a wave sense of unfolding hope and possibility.[15] The assumptions inherent within this article then, are quite substantial, but hopefully the above context explores why they are necessary (in an admittedly brief and developmental sense). The specific philosophical exploration, at the hands of Bloch and Simmel, of key visual metaphors in relation to the film *Edward Scissorhands*, assumes a kind of quantum mechanics of cinematic hope. The Blochian and Simmelean treatment of the film thus assumes that as a particle manifestation, isolated from the matter-waves of cinematic hope it is a specific cultural-anthelion, loaded with potent utopian archetypes and

---

[13] Anthelion is a term taken from the study of atmospheric optics; loosely translated from its Greek root meaning, the term refers to ant-helios (or, opposite the sun). The anthelion (or anthelic effect) is produced when climatic conditions – temperature and ice-crystals – elicit a crossing arc of the sun's rays. Where the reflected arc crosses (opposite to the sun), this produces a bright false sun. I intend for the term 'cultural-anthelia' to refer to the secondary, trace apparition of something that is imperceptible in its 'pure' form. Cultural-anthelion as a term, within the context of this article, thus articulates the mirage of an otherwise invisible source (i.e. the utopian hope-form), which in turn makes it secondarily and fractally 'visible'. The Blochianesque philosophical conjecture (and implication) being that popular and mass cultural sources (in this article, inclusive of a particular filmic example), are able to project secondary and distantiated 'traces' of the incomplete possibility, and beauty, of the Not-Yet (whispered) ultimate form of future utopia.

[14] Kolakowski notes that Bloch's utopia 'is not simply the final state of the world as it must be, but has to be realised by human will, it is never clear in what sense the present really contains the future – in what sense our 'knowledge' of the future world relates to that world, and how far it is merely an act of will … he contends that the anticipating fancy is a science in its own right – not an ordinary one, but a science of a superior kind, free from the irksome constraints of logic and observation.' (Kolakowski, 1978, p. 434)

[15] Wayne Hudson provides a particularly useful definition of Bloch's notion of the Not-Yet here: ''not yet' may mean 'not so far', in which case it refers to the past as well as to the present. Then 'not yet' may mean 'still not', implying that something expected or envisaged in the past has failed to eventuate. Here the stress falls on the past non-occurrence, and in some cases this failure to eventuate in the past increases the likelihood of a future realisation. This ambiguity is even stronger in German since *noch-nicht* means both 'still not' and 'not yet'. Or 'not yet' may mean not so far, but 'expected in the future' … the utopian 'not yet' … implies that something is 'conceivable now but not yet possible'; and the eschatological 'now and not yet', which implies that the end is 'present now in a problematic manner, but still to come in its actual realisation'. Bloch uses all of these senses of 'not yet'' (Hudson, 1982, p. 20)

symbolic ingredients of the Not-Yet.[16] As a constituent element of a Mandelbrotian fractal-set,[17] the scale of the film itself can also shift, and be perceived as a matter-wave, concentrically evoking relative self-encounters of the Not-Yet, within the third meaning of shifting and incomplete subjectivities.[18]

## A Narrative Context: Grotesques at the Gateway of the Old Gothic Mansion

During the opening scenes of *Edward Scissorhands*, we are introduced to Peg Boggs as she politely wanders from door-to-door, calling on neighbourhood friends and acquaintances, trying desperately to sell her new season of 'Avon's' shortcuts to beauty. As intrigued voyeurs gazing in on Peg's canvassing, she begins to cast a familiar shadow, onto our own thoughts and slumbering connections to the mundane futility of routinised life. Entering into, and briefly peering inside the houses and lives that she superficially touches, we begin to journey along with her. With each rejection, we are brought closer and closer into the world of Peg's acute and resigned disappointment. The organised and predictable routine of the wider suburban community is brought into stark recognition; fleeting snapshots of inner worlds unfolding behind the uniform and pastel-shaded exteriors, of symmetrically perfect and sprawling suburban homes. Peg's confrontation with the cycle of poor interest and inevitable lack of sales, means that she

---

[16] Rainer Zimmermann explores the potential for the further development of the non-linearity of Blochian theory, with its fleeting references (explicitly and implicitly) to chaos, complexity and complementarity (Zimmermann, 2009). Zimmermann sketches this proposal as a mathematician moving towards Blochian theory, whereas my approach is as a cultural theorist moving creatively towards philosophical aspects of Bloch's repurposed quantum theory. Furthermore, Peter Thompson notes that Bloch's treatment of Christ, the Bible and the unmadeness of the future, also echoes the particle-wave complementarity of quantum mechanics, as he notes, the 'creation of the world, according to this reading of the Bible, does not involve Christ at all in any of his forms. Christ is merely one of the figures, one of the particles, which are key to the recreation of a 'just world'. In a way Christ is kept in reserve as 'becoming-son' for a point at which he is to be the active principle at the end of time' (Thompson, 2009, pp. xxiii-xxiv). Thompson also points out that 'It is the merging of Aristotle's *dynamei on* – or what might be possible in the future – with *kata to dynaton* – or what is possible at the moment – in which all things, including both the human species and matter itself, will be changed in to something which cannot yet be determined.' (Thompson, 2009, p. xviii).

[17] See Mandelbrot (1983) especially pages 25-30 (on the shifting coastline of Britain)

[18] Roland Barthes (1977) discusses *The Third Meaning: Research notes on some Eisenstein stills*, and as part of this, identifies two clear or 'obvious' meanings associated with the film. The first meaning operates, generally, on the informational level incorporating, for example, 'the costumes, the characters, their relations' (Barthes, 1977, p. 51). The *second* meaning is associated with the symbolisms that, again generally, can be associated with the film, '[t]here is the referential symbolism: the imperial ritual of baptism by gold. Then there is the diagetic symbolism: the theme of gold, of wealth' (Barthes, 1977, p. 51). However, the third meaning for Barthes is an obtuse meaning, and, is 'greater than the pure, upright, secant, legal perpendicular of the narrative, it seems to open the field of meaning totally, that is infinitely.' (Barthes, 1977, p. 55). For Barthes then, the third meaning, 'is that in the film which cannot be described, the representation which cannot be represented' by traditional theoretical strategies or semantic categories.

resignedly returns to the isolation of her car; as she sits to consider the familiarity of this routine rejection, mid-contemplation, she adjusts the wing-mirror on the car, to catch a glimpse of a forgotten memory. Reflected from behind, situated on top of the hill, just outside the vicinity of the linear regularity of the suburban community, we see the dark and looming edifice of an old and ramshackle Gothic mansion. The haunting and foreboding appearance of the dark and ancient house in the distance suggests that this place has not been considered, let alone visited, by anyone from the pristine suburban town for quite some time. Undeterred by the ghostly possibilities lurking in the old Gothic house, Peg's overwhelming desire to successfully secure an Avon sale means that she decides to give it a try; so, she turns the car around, and heads off in the opposite direction to enter the winding driveway up to the ruined mansion on the hill.

As peg exits the car, the mansion itself is obscured from view, hidden behind the leafy-blanket overhang of the dishevelled and unkempt perimeter; a gated entrance, flanked by two Grotesques, is visible, but this is also cloaked by a covering of branches and wild flora. Braving the initial hesitation, Peg chooses to cross the boundary and walks towards the gateway. Passing the Grotesque sentries, Peg enters the vicinity of the inner grounds and the garden of the old Gothic mansion. Beyond the wall, a childlike beauty begins to emerge as Peg encounters the innocent-looking shapes sculpted in to the trees and the bushes throughout the garden. As she wanders deeper into the *sanctum* of the garden and towards the entrance to the house, the older, cosmetically managed Peg, (constructed through the imposition of order and routine), begins to experience a bifurcation mirrored by the external transition taking place. As she submerges and explores deeper into the territory on the other side of the veil, her outer world of empty routine and mundanity becomes punctured, and, a stream of forgotten beauty begins to flood in. With this reawakening of astonishment, an inner vibrancy surges forth from within Peg's cache of distant memories; a breath of impromptu wonder escapes her, as she marvels at her own recognition of the shapes of beautiful and simplistic innocence.

Entering the Gothic mansion, and ascending its staircases, Peg emerges in the ruined and exposed attic space; here, she discovers a bed which has been placed in the shelter of the deep recess of the fireplace. Pinned to the headboard, she glimpses ripped snippets of newsprint excerpts, which contain snapshots of miraculous stories of human healings and other stories of recovery and overcoming. Startled by a figure huddled in the shadows, it begins to rise-up and move across from a dark corner of the attic space; with menacing-looking scissor-hands twitching at his sides, the monstrous creature accelerates towards Peg. Her initial experience of *Edward* is one of terror and revulsion, and yet, her immediate fright is allayed, by the glaring vulnerability of the creature – which manifests in his gestures of desperation and helplessness. Peg moves towards him and asks, in reference to his facial scars

and scissor-hands, 'What happened to you?', and Edward replies in a gentle childlike fashion, 'I'm not finished'. Edward pleadingly holds up his arms and reaches out to Peg with his cumbersome and unwieldy Scissorhands, and she tells him, 'I'm taking you home'. As the journey to the Boggs's home unfolds, they venture into the rigid and carefully managed lines of suburbia. The uniform and regimented symmetry of the architecturally identical and monotonous buildings – with their limited spectrum of sanitised pastel shades and corresponding cars – stretch as far as the eye can see. The mesmerising and unrelentingly repetitive labyrinth of minutely organised suburban houses, are reminiscent of replicated Greco-Roman micro-temples, (even down to the token 'pillars' in the porches); these architectural manifestations represent so much more than the facilitation of clean, modern and organised living.

## Blochian Excursus: Echoes of the Gothic

In *Spirit of Utopia* Bloch connects the 'modern' approach to art with its wider cultural and aesthetic organisation, and, in conjunction with cultural analyses in *Heritage of Our Times* compares the decline of creative spiritual aspiration, or capitalist-induced *ennui* by discussing several previous epochal legacies – which he treats as philosophical metaphor – associated with Greek, Egyptian and Gothic ideals.[19] One of the main inferences to be drawn from Bloch's analysis is that the nature of architecture, as a wider form of artistic expression, deposits ruined traces of respective ideals and hopes. Through architectural remnants, a hieroglyphic heritage remains, which, communicates trace manifestations of intra-epochal spiritual and socio-idealistic aspirations. For Bloch, a traversal trace-legacy of the Greek ruin suggests a desire for a harmonised landscape; associated architectural (and philosophical, and cultural) expressions illustrate Apocalyptic-tendencies

---

[19] As with much of Bloch's philosophical writing, his exposition of Greco-Egyptian architecture in *Spirit of Utopia* is not to be taken as a 'literal' historical exegesis, taxonomic categorisation or rigid academic comparison. Bloch invokes snippets of Egypto-Grecian mythology, culture and architecture in order to articulate a pathway (via philosophical metaphor) in to his own philosophical system. Hence, subsequent generalised comments, and, in places, sweeping assumptions – relating to Greek, Egyptian and Gothic architecture – should be received and interpreted as such; and not, as an attempted chronological critique of all aspects of the respective epochs, and their cultural/architectural manifestations.

towards establishing an anti-chaotic stasis.[20] In support of Bloch's strategy here, Curl (2001) points out that for Vitruvius, Architectural Order and Arrangement embodies a symmetrical Eurythmy, which suggests the 'harmony of proportion, or some kind of rhythmical order of elements' (Curl, 2001, p. 12). And, quoting from Aristotle's *Poetics,* Tzonis and Lefaivre (1987) note that:

> all classical works, buildings included, have an oratorical or conversational, humanlike tone … what characterises any work – a tragedy, a musical piece, a temple – put together according to the rules of composition that originated in classical poetics and rhetoric is its identity as something 'complete and whole,' 'perfect,' whose particular order sets it off from its surroundings (Tzonis and Lefaivre, 1987, pp. 4-5).

To read this symmetry, 'is to observe specific instances … of the continuous quest for order. It is to see classical architecture as a way of thinking.' (Tzonis and Lefaivre, 1987, p. 174). For Bloch subsequent architectural or cultural strivings towards an expression of the Greek *eutopos*, drawing upon its architectural trace-symbolism, thus tend to be characterised by stasis, and, promote an ultimate ideal or form of 'perfect balance', within and throughout the politic. As Bloch suggests:

> the Greek style attained by a means of a most remarkable attenuation of both fullness and angularity, became frictionless, a harmonious symmetry *ante rem*. In this way the Greeks escaped, fashioned a world for themselves where they could live, where at any moment they could evade the terror of chaos […] (Bloch, 2000, p. 19)

In a related though inverted sense, Bloch then suggests that the metaphor of the Egyptian trace-legacy is infused by attempts to understand and concretise, in this world, the pharaohs' god-soul journey through to the next. Whilst an

---

[20] Bloch's intention here is not to make a sweeping gesture about the supremacy of the 'Apollonian' within Greek culture/architecture; in his *Principle of Hope* Bloch explores the vibrant and creative necessity instigated by the 'chaotic' impulse of the Dionysian. Indeed, Bloch's own creative take on philosophical *Expressionism* has more of an affinity with the Dionysian than the Apollonian. Bloch was a staunch defender of Expressionistic art (associated with *Die Brucke* and *Der Blau Riter*) in the face 'mainstream Marxist' criticism (most notably as part of a high profile debate with his friend Georg Lukacs); and, the uncategorised psychological and spiritual irruptions associated with the art of this movement. In *Principle of Hope* Bloch notes that it was Dionysus who danced, 'against the spirit of gravity, who in admittedly more vague dithyrambs praised the god of life, against the mechanical response of reduction and denaturing [...] there is ambivalence in Dionysus and thus also in Expressionist, even exoticising dance, which without the pathos would not have gone into ecstasy either.' (Bloch, 1986, p. 398)

architectural spiritual interiority can be seen and associated with the Egyptian pyramidal secret – Bloch points out that it is an inner secret firmly constructed and entrenched within the immovable weight and density of stone. The geometric colossi, which point astral-wards, become rendered as monstrous mausoleums; vast and exclusively inaccessible icons, they remain anchored amidst a shifting terrain of sand, and entomb the parched and lifeless void of the desert (Bloch, 2000, pp. 23-24). Thus, for Bloch, the Egyptian legacy articulates a landscape that is:

> life-negating, rectilinear, cubic, with a monstrous fanaticism of immobility. The insides of such structures abandon the blossoming, transient, yet also interior kingdom of life all the more … the holy of holies within the deepest room of the temple is nothing but a grave, between whose walls the barque, the colossal statue of the god of the universe, weighs us down and crushes us. (Bloch, 2000, p. 21)

The simplistic geometric and metaphorical alignment of the Greek and Egyptian architectural legacies, embody a distantiated grandeur, to be experienced from externally looking on to their epochal temples. In contrast to the *Euclideanesque* straight-line angularity, the Gothic, for Bloch, elicits a major and potent difference: the architectural style of the Gothic articulates and enables the resurrection and liberation of a deep and personal inner life, a continually emergent life associated with the process of becoming and creative transformation. With its snakes, trees, gargoylic animal heads and streams of teaming life, it unleashes 'a chaotic intertwining and twitching where a warm amniotic fluid and the heat of incubation stands, and the womb of all suffering, all delight, all births and all organic images begins to speak' (Bloch, 2000, p. 24). There are echoes of Worringer here, who suggests that with the Gothic form, there 'is a longing, urgent agitation, a restless activity' (Worringer, 1918, p. 65); and that the Gothic speaks when, 'the soul is denied its natural vents … where it has not yet found its balance' (Worringer, 1918, p. 67). Worringer lends further emphasis to the revolving essence of the soul within the Gothic form, and notes that:

> where the inner balance is found, as in the case of Classical man, the demand for form operates as a demand for harmony, for fulfilment, for organic perfection … The Gothic soul, however, lacks this harmony. With it the inner and outer world are still unreconciled, and these unreconciled antitheses urge a solution in transcendental spheres, a solution in exalted conditions of the soul. (Worringer, 1918, p. 68)

Whether referring to a Gothic architecture of ascent or the soul-dimensions of the Gothic form, its potent mystery can nurture a single ethereal tone of beauty, and adumbrate its swirling reverberations in such a way as to scatter and rebound the echo throughout its striating labyrinthine expanse. Sound-traces in turn strike, resound and swirl into the soul-cathedrals of minds, which in turn, recognise, or recollect the familiar sound of spiritual longing. Seeking for the trace of the echo, eyes are drawn heavenwards to the ascending spirit-lines of the intricate and fluted archways; hidden somewhere inside the twisting and shadowy heights, there is an uncovering of a sense of the beyond. Here, corporeal sight no longer registers the continuing journey of the sound into the secret citadel, but instead, an inner essence of something unarticulated, primordially ancient, creative and powerful emerges from the cusp of the diminishing trace and the impending horizon of the new moment. Thus, Bloch urges that the Gothic is a reminder that:

> Man, and not the sun, not geomancy or astrology, but man in his very deepest inwardness, as Christ, here became the alchemical standard of everything that is built. If one just gazes into this flowering and its development, one can see one's inmost soul flowing there, changing, transforming itself toward itself. (Bloch, 2000, p. 25)

An intimate sympathy can be established between Bloch's conceptual triptych of the Greek, Egyptian and Gothic, and key recurring motifs within Tim Burton's film. The open themes of Bloch's metaphorical triptych strike a chord with Burton's oppositional schema of the Gothic *versus* suburbia; they both set out to say something about the 'despiritualisation of life, the process of human beings and things becoming commodities […] polished up as if it was in order, indeed order itself' (Bloch, 1991, p. 198). With reference to Bloch and Burton then, we are not talking about actual Greco-micro temples, but more about the post-epochal 'citation' of their trace principles, manifesting under the mutating regime of bureaucratic capitalism. Tzonis and Lefaivre (1987) note that with this kind of architectural and cultural citation, we tend to see a kitsch 'classicism' closely related to consumption and political propaganda (p. 279). Routinised and mechanised suburban arenas, with their fractured architectures facilitate a spiritual void and perpetuate the necessity for its atomised constituents to personally consume. As the architectural reference is merely a citation, a palimpsest, the metaphysical potency of the Egypto-Grecian deities are necessarily absent, as each 'temple is not set apart from the world; it lies there accessible and up for grabs.' (Tzonis and Lefaivre, 1987, p. 279).

Applying this to the context of Burton's film, Peg's dislocated existence amidst the staid temples of suburban humdrummery is placed into lifeless context all the more so, with her astonishing discovery of the *unfinished* Edward from within the Gothic mansion. Peg's suburban role as an *Avon* representative is also suggestive of an Egyptianesque activity of

personal decoration, with her cosmetic artifice, she sets out to decorate the *death masks* of the suburbanites, which cover their spiritually embalmed hopes, dreams and creative aspirations. Marina Warner tells us that the death mask as a relic is 'the nearest remnant that can be preserved of a body before its disintegration or embalming' (Warner, 2006, p. 24); and that 'the word 'mummy' 'derives from '*moum*', the word for wax or tallow … the principal material used in preserving the dead so as to make them look as though they are still alive' (Warner, 2006, p. 23). As such, we find the suburban residents (mummies?) hidden within the hallways, corridors and temples of their architecturally reminiscent dwellings, as decorated sarcophagi; beneath their externally beautified surfaces, their interiors appear deserted and devoid of creative becoming. The spectral echo of the vacuous within is emphasised by Peg's own introversion as she contemplates her situation alone, inside her vehicle; her implosive adventure is indicative of the commencement of a personal and introspective reconnection and recovery. She pierces through to a hidden interior; and, rather than succumbing to a zombie pharaoh-god of emptiness and death, she breaks through to a very different hall on the 'other side'. Beyond the border, and in to the echoes of the Gothic, Peg embarks upon a rediscovery of lost or latent dreams of youthful creativity and hopeful transformation. Edward, the unfinished or incomplete Gothic monster is a shocking, though endearing and anthropomorphised symbol of the forward-looking, though stunted or not-yet-finished spirit of creative ascent, along with his memories of the inventor, and hope of becoming whole.

No longer empty and alone in her vehicle, Peg brings her discovery of Edward out from the interior of the Gothic, and with the excitement of an unfolding newness, drives in to spiritually parched suburbia. The neighbours quickly notice that she has a mysterious and intriguing stranger in the car; this prompts them – from within the sarcophogal security of their organised micro-temples – to telephone each other and gossip about the strange and fascinating event taking shape. On arrival at the Boggs' (standard) home, Peg proudly introduces Edward to the family photographs, and, of them all, Edward looks longingly at the photographs of Kim. As a visual metaphor, this is a moment *par excellence*, as Edward, the thwarted youth of the incomplete, locked in the past, aches at the vision of Kim's unfolding and ascending beauty; she is the open and fluid possibility of new *youth* on the cusp of becoming. The fact that Edward Scissorhands is given Kim's room to sleep-in, on her waterbed, is, narratively speaking, for more than comedic effect; when the two polarised versions of nostalgic-youth-past and hopeful-youth-future eventually meet, it is an explosive event, where Edward's blades liberate the constrained water – of life – from the waterbed, by repeatedly puncturing the surface of the mattress encasement, and therefore dissolving the boundaries of nostalgic slumber. And, this contagious liberation continues as he becomes increasingly established as a welcome, though strange, appendage to the Boggs family. The eccentric, forward-aching Edward is

inwardly compelled to continue to create and express his pursuit of fulfilment, and so again, he begins to craft fantastic shapes and patterns into the garden hedges and border-plants, disrupting the standardised flat-lines of suburbia; probing deeper into his infectious creativity he serendipitously progresses to sculpting dog-fur, and then, where the wider community is concerned, makes the ultimate and sensuously-connective transition, to creating women's revolutionary hair styles.

## Burton's Utopian Gothic: An Expressionistic Hieroglyph of the Not-Yet?

Traditionally, the Gothic within literature developed as an attempt to 'liberate and validate certain kinds of narrative – folkloristic, mythic, supernatural – that 'progress' and 'modernity' in their eighteenth-century versions had tended to marginalise.' (Blair, 2006, p. viii). Further enhancing this definition, Crow (1999) points out that Gothic literature is a work of opposition, which tells 'the story of those who are rejected, oppressed, or who have failed' (Crow, 1999, p. 2); and that 'taboos are often broken, forbidden secrets are spoken, and barriers crossed … when something hidden or unexpressed is revealed' (Crow, 1999, p. 1). For Worringer, lurking behind the Gothic façade, there often lies a strange 'caricature, [with] the lifelessness of […] an uncanny ghastly life' (Worringer, 1918, p. 69). With *Edward Scissorhands* we are indeed presented with an uncanny Gothic monster with a thwarted past, 'a lurker at the threshold, whose identity we do not know' (Lovecraft and Derleth, 2003, p. 172). However, Burton's quite unique take on the Gothic in *Edward Scissorhands* inverts the traditional trope, no doubt influenced by his general disdain of categorisation, he also 'fights against in his movies' all categories and expectations associated with predictability and normality (Page, 2007, p. 16). Burton tells us that when it comes to the ideas and symbolism for his movies, 'I much prefer to connect with something on a subconscious level than to intellectualise about it' (Salisbury, 2006, p. 94); and that the specific idea for *Edward Scissorhands* 'actually came from a drawing I did a long time ago. It was just an image I liked' (Ferenczi, 2010, p. 42).[21]

Burton's subconscious apparition and subsequent 'expression' of the scissor-handed misfit is of theoretical significance for the Blochian strand of our analysis. As Page notes, Burton is a particular fan of Expressionist work and that 'his work is influenced by these tastes … his films are not trying to assimilate reality, but are highly symbolic' (Page, 2007, p. 11). Hence, the mundane suburban normality that we find within *Edward Scissorhands* 'is

---

[21] In response to this, Page suggests that rather than asking more traditional questions in relation to Burton's films, instead, we should, 'be asking such things as "In what way do they stir our emotions?" and "How are they symbolic of the human condition?"' (Page, 2007, p. 17).

contrasted against the Gothic and Expressionist home in which Edward dwells' (Page, 2007, p. 81). The Expressionistic mystery associated with Edward the Gothic monster 'whose eyes communicate a depth of character far beyond words' (Page, 2007, p. 83), creates an interpretive openness, and through personal mythopoesis we connect, wonder and hope along with the strange creature. Bloch, a high-profile defender of Expressionist art, suggests that one of the potent aspects to this style is its tendency to accumulate 'its fragments into grotesque caricatures, [with their] hollow spaces above all […] hopes of a substantial kind' (Bloch, 1991, pp. 204-205).[22] The Burton/Bloch appreciation of Expressionist principles can be further enhanced by Antonin Matejcek, who points out that:

> An Expressionist wishes, above all, to express himself [...] [He rejects] immediate perception and builds on more complex psychic structures, expressing more fully his feelings [...] composed from impressions previously gathered. Impressions and mental images pass through his soul as through a filter which rids them of all substantial accretions to produce their clear essence. Closely allied impressions are assimilated and condensed into more general forms, into types […] through simple short-hand formulae and symbols' (Gordon, 1987, p. 175).

In corroboration, Bloch suggests that the brooding material provided by the Expressionist guides us towards the 'the soft or roaring silence of creation, into the untranslated testimony of the primitive, of child-, captive- and lunatic-art […] in which we glimpse our future, like the disguised ornaments of our innermost form' (Bloch, 1991, pp. 238-240).[23] As suggested by Matejcek and especially for Bloch, the metamorphosed images and archetypes associated with creative formation and the pursuit of redemption (themes which emanate throughout *Edward Scissorhands*), have a phenomenal potency to prompt further Expressionistic self-encounters and trace awakenings, along with astonishing reminders of Not-Yet utopian possibilities.

The philosophical notion of the hieroglyph is a key mechanism associated with the open or process nature of Bloch's writing; many of the concepts and ideas proposed by Bloch are hieroglyphically fluid and operate

---

[22] For example, see the debate on Expressionist art, where Bloch sets out to defend it as a movement against the criticisms of Gyorg Lukacs, see Bloch, E. (1988). Discussing Expressionism. In E. Bloch, G. Lukacs, B. Brecht, W. Benjamin, and T. Adorno, *Aesthetics and Politics* (R. Livingstone, Trans., pp. 16-27). London: Verso.
[23] Taken from Bloch's essay 'Expressionism, Seen Now (1937)' in *Heritage of Our Times* (pp, 234-240)

as shifting and ambiguous ciphers.[24] As a philosophical strategy they throw us back upon ourselves, serve as reminders of incomplete material from the past, and posit thought-images of undisclosed material that dwell future-bound, somewhere beyond the specificity of a particular cultural context.[25] This is one of the main Expressionistic characteristics of Bloch's philosophical formula, and establishes a close philosophical sympathy between Bloch and Burton. Burton's unorthodox interpretation and cinematic application of the Gothic can therefore be seen as an Expressionistic and utopian hieroglypgh; a visual metaphor open enough to prompt the irruption of chaotic-temporal terrains and secret inner-worlds beyond the ideological context and historical specificity of the popular cultural source.

**Simmelean Encounters: The Stranger from the Ruin Appears**
Simmel's ideas can be used to enhance the potential theoretical connections between the symbolism of Edward and his acceptance of within the wider community. There is a beautiful, though wounded symmetry to Edward's face. Of course, this is the essential characteristic or overarching essence of who, or 'what' Edward is; he is a beautiful monster, an alienated stranger with

---

[24] Bloch usefully illustrates in the following quote how the generality of cultural and memory traces can serve as subjective hieroglyphic prompts, which require further and continual reinterpretation: 'Every feature, every device is suitable for this: a vase from those days at the window, between the tassels of the curtain – and the adult finds it easy to connect to his childhood horror, childhood dawning with the riddles of the kitsch [...] full of dreams, jumbles and rumours; today's memory simply further interprets what has been. The form in which [we] after-dreamed, copied, mixed and replaced past times comes together into a hieroglyph.' (Bloch, 1991, p. 346). Richard Roberts (1990) also produces a particularly effective analysis and explanation of what is meant by the *hieroglyphic* nature of Bloch's philosophy and conceptual mechanisms.
[25] See Jack Zipes comments in the introductory section of *The Utopian Function of Art and Literature*

a tragically innocent demeanour.[26] In *The Aesthetic Significance of the Face* Simmel suggests that it is 'in the features of the face that the soul finds its clearest expression'. The combination of the tragic symmetry of Edward's face – with its disrupted and punctured scars – in conjunction with his incomplete and mechanised scissor-hands is also theoretically noteworthy, as Simmel proposes that:

> Of the rest of the body, the *hand*, although closest to the face in organic character, still cannot compare with it. The marvellous interrelation and working together of the fingers give one the impression that each is, in reality, mutually independent. (Simmel, 1959, p. 276)

The filmic relevance that I would emphasise here is the coming together of the community at Edward's welcome BBQ. The unfinished stranger from the old Gothic ruin starts to bring people out from the fractured enclaves of their

---

[26] Umberto Eco in *On Beauty* dedicates a whole chapter to discussing and exploring Beautiful Monsters, and, their various guises and representations throughout various historical cultures; and, suggests that, 'monsters are not against nature, but against the nature to which we are accustomed.' (Eco, 2010, p. 147). Therefore, where artistic and cultural representations of Beautiful Monsters are concerned, they manifest as intriguing and attractive creatures which reverberate, or echo distant, latent or, indeed, *lost* human virtues. Asma notes that the word 'Monster' itself derives from the Latin word *monstrum*, which, in turn derives from the root *monere* (to warn). As such, to be: 'a monster is to be an omen. Sometimes the monster is a display of God's wrath, a portent of the future, a symbol of moral virtue or vice, or an accident of nature. The monster is more than an odious creature of the imagination; it is a kind of cultural category, employed in domains as diverse as religion, biology, literature, and politics' (Asma, 2009, p. 13). Graham also notes that teratology, or, the study of monsters, is part of an enduring tradition of enquiry, 'into the genesis and significance of the aw(e)ful prospect of human integrity transgressed.' (Graham, 2002, p. 12); and, furthermore, Auerbach points out that monsters, in all of their cultural guises, inhabit, 'our most intimate relationships; they are also hideous invaders of the normal [...] they can be everything we are, while at the same time, they are fearful reminders of the infinite things we are not.' (Auerbach, 1995, p. 6), which serve to, 'call into question [...] the nature of our 'humanity'. They are, in this sense, us, which means that it is we who are different.' (Ingebretson, 2001, p. 117). Beautiful Monsters appear 'lurking at the threshold' of the 'the gates of the human, policing the borders of the possible [...] the monster is ... 'difference made flesh, come to dwell among us'. (Ingebretson, 2001, p. 5). Their strange, anthropomorphic childlike, and, virtuous monstrosity, projects a beautiful gossamer-wisp of something that is not (yet) there. Armstrong would suggest that this peripheral though intensely evocative sense of recognition, is, an experience of beauty; and so, the uncovering of a beauty-puzzle in the childlike mystery of these monsters, 'is to register the kinship between the object ad the most important part of oneself – one's soul. The beauty of a physical object embodies purity, perfection, harmony and order. And these are, precisely, the qualities that the soul strives to attain in itself. So in the beautiful object we see what we should be' (Armstrong, 2005, p. 72). Edward Scissorhands as a Beautiful Monster uncovers an 'imaginative space in which the beautiful and the good always coincide, where they coalesce and enhance each other – as they so unhappily do not on earth' (Armstrong, 2005, p. 87); and, furthermore, they put us in touch with, 'an aspect of ourselves that we value highly (our 'true hope'), an aspect of existence in which, for a while, we feel that we are what we should be' (Armstrong, 2005, p. 74).

micro temples of isolation; and, by tending their symmetrically static and spiritless suburban encasements, starts to astonish and shock them *back-in-touch* with the expressive wonder of becoming and creativity.[27] As the resident *digits* that form the tendrilous *hand* of the community, they have been severed from the creative spirit of hope, becoming and transformation. As Simmel notes:

> The ideal of human co-operation is that completely individualised elements grow into the closest unity which, though composed of these elements, transcends each of them and comes into being exclusively through their co-operation … In the same manner, the soul, lying behind the features of the face and yet visible in them, is the interaction, the reference of one to the other, of these separate features. (Simmel, 1959, p. 277)

With Edward the Gothic and beautiful monster, we find that his ill-adapted and mechanistically disjointed hands are separate, and separated from his ability to pursue a holistic and unified soul-architecture. But more than this, Edward is also a metaphor for Burton's community, a spectral projection of their vacuous aches and stalled dreams. The functional architecture of efficiency and mundanity of life in capitalist suburbia, harbours or contains the splintered community, perpetuating the severance of the modern residents from creative, aspirational and revolutionary pursuit. The need, longing, and compulsion to live, share and love together – to build a beautiful tower of Babel, and ultimately reach out, and up, to the inventor stays dormant, as the residents remain alienated and spiritually embalmed.

Esmeralda, the local Christian-Right scaremonger, voices an omen, that Edward, as a 'perversion of nature […] needs to be expelled'. This is an intriguing announcement, and one that can be explored and elaborated a little by reference to another of Simmel's essay's, that of *The Ruin*. For Simmel, the will to create and ascend, is a very human compulsion, one that manifests most visibly through architectural constructions; the nature of this human spiritual will is unnatural in the sense that it attempts to creatively defy the inescapable pull of gravity. The nature of gravity is such that it never ceases to exert its pressure and relentlessly reduce human architectural defiances back down to a horizontal flatline. Architecture and buildings are illustrative of an anti-gravitational and creative drive of the ascending human spirit, where, 'the will of the spirit and the necessity of nature issues into real peace, in which the soul in its upward striving and nature in its gravity are held in balance' (Simmel, 1959, p. 259). As long as the building remains perfect, the

---

[27] Page (2007) notes that Edward, 'tries to create identity through creativity, a creativity that holds the promise of possible acceptance by those he comes into contact with.' (Page, 2007, p. 83).

inevitability of the natural force of gravity and natures wider elements reclaiming the constructed materials and expelling the wilful inhabitation of the human spirit, is kept at bay; however:

> [t]his unique balance – between mechanical, inert matter which passively resists pressure, and informing spirituality which pushes upward – breaks [...] the instant a building crumbles. This shift becomes a cosmic tragedy which, so we feel, makes every ruin an object infused with our nostalgia; for now the decay appears as nature's revenge for the spirit's having violated it by making it a form in its own image. (Simmel, 1959, p. 259)

Thus, Esmeralda,[28] the domesticated *oracle* represents the dark, isolated and decaying spiritual pulse of the rather flat and defeated suburban landscape. As a spiritual barometer, she is a 'sign of the times', and, as a conservative voice from within the midst of the ossifying spirit of suburbia, she registers the potential danger associated with Edward's nostalgic aura of incompleteness. With her prophecy, she emits a warning to the inquisitive residents and speaks against the attraction of the contagiously-creative spirit of Edward. Measured against the organisational stasis of the present, he is a human architectural innovation that harks back to an aspirant and revolutionary time, a disturbing historical remnant from somewhere in the past. As such, the tragedy of the exposure of his fossilised hope-wound, and the crumbling architecture of his deteriorating and ruinous body, means that there is no place for his creative aspiration in the nature of the sarcophagun and routinised present. And yet, whilst the architecture of suburbia cannot accommodate him, neither can its inhabitants let him go quietly and unnoticed. Simmel notes that 'man as a ruin … is so often more sad than tragic, lacking that metaphysical calm which attaches to the decay of a material work' (Simmel, Ruin, 1959, p. 263); hence, the cutaneous decay of the once hopeful, and almost complete human edifice of *Edward-the-Gothic-echo*, strikes a spiritually nostalgic chord of sadness within each of the residents. As a hieroglyphic and Expressionistic trace, he serves as a reminder for the suburban psyche that no matter how deeply embedded in the collective amnesiac past, 'upward-striving' is *continuously at work in our souls*. The spectacle of Edward's lonely deterioration, reflects to the suburban spectators their own ruins of interrupted and stalled ascents. And, as Potter (1992) notes, confronted with the lacerations of Edward's secrets, 'no amount of make-up

---

[28]A intriguing comparison can be created here between the *Esmeralda* of *Edward Scissorhands* and the *Esmeralda* of the *Hunchback of Notre-Dame*. The reference to Venusian longing and 'love', in *Edward Scissorhands*, suggests that it has become tainted and constrained by the mundanity of urban ennui, and so, espouses an apocalyptic message of destruction; whereas, in the *Hunchback of Notre-Dame*, Esmeralda embodies love as a potent seed of revolutionary possibility.

will cover our scars.' (Potter, 1992, p. paragraph 19). Overcome by the gravity of 'the brute, downward-dragging, corroding, crumbling power of nature', the empty and hungry suburbanites begin to sense that Edward's disturbance of their nostalgic dream-rubble, scattered across the musty terrains of their individually incomplete and unfulfilled pasts, starts to germinate their dormant seeds of hopeful possibility.

The fact that Edward's strangeness remains throughout his brief visitation also has significance for the Simmelean-tinged aspect to our analysis. For Simmel, the stranger 'who comes today and stays tomorrow', can be understood as being the potential wanderer, never quite able to move on, and yet, never quite *there*. Therefore, Edward, as a Simmelean *potential* wanderer, is forever liberated from the fixity and stagnation of suburban ennui, and, his non-categorisation presents a strange, paradoxical unity of nearness and remoteness. His remoteness means that there is a kind of safety that others can associate with liberation, and as such, feel able to confess their inner secrets. For Simmel, people open-up to the stranger, and so Edward 'receives the most surprising openness -- confidences which sometimes have the character of a confessional and which would be carefully withheld from a more closely related person.' (Simmel, 1950, p. 403). As a result of their resuscitated murmurings and youthful aches Edward as the confessional stranger attracts the intimate stories and personal confidences from the Boggs friends and neighbours. As they personally experience the radical creativity, literally, at the hands of Edward, they begin to rearticulate and feel once again their own prior 'ascents of the spirit'. Confronted with Edward's, and therefore their own sadness, the inner-vacuous space gradually becomes exposed, and along with it, the confided expressions of restless and spiritual discomforts. Simmel notes, that alongside the confessional and *free* nature of the stranger's near-remoteness, many dangerous possibilities also emerge: 'In uprisings of all sorts, the party attacked has claimed, from the beginning of things, that provocation has come from the outside, through emissaries and instigators.' (Simmel, 1950, p. 403). And, in relation to this, we see that when Edward ventures to the location of the abandoned hairdressing shop in the local Mall (that he is to open with Joyce), he momentarily poses in a strange kind of 'crucifixion' posture against the rear wall of the shop – the foretelling of an impending sacrifice.

**The Oscillating 'structure/Fragmentation' of Simmel**
The conflicts posed by the stranger, the beauty of the gothic ruin, and the emblematic symmetry of potential unity articulated by Edward Scissorhands' face and hands, suggest a sympathetic Simmelean framework, one which begins to appear from behind the features of his fragmented essays and metaphorical categories. However, the unspecified metaphysical *form* beyond Simmel's universe of shards and flux, means that the oscillating fluidity of his categories become juxtaposed against a *fuzzy* field of diametric and

pendulous opposites. Simmel presents us with a kind of eternal recurrence of inevitable returns, which lurch between the shifting opposites of his colourful spectrum.[29] In relation to Burton's Gothicism *versus* suburbia, Simmel's ideas pose a scenario whereby the aspirational actions of either singular individuals or collective bodies, must be perpetually subject to destructive, atmospheric attack (at the hands of gravity and life). Creative ascents become rendered as cyclical collections of foolhardy relics, human ambitions must inevitably return to the stasis of the flat, fragmented and weathered horizon. Refracted through Simmel, Burton's Gothic/suburbia dyad must perpetually return to either the constraining collective, or, the disparity and estrangement experienced by a maverick stranger on the outskirts of a community. Simmel evocatively guides us around the spatial characteristics of the fragments and collectives of the undulating extremities of his framework, but ultimately, there is little scope for escape out of, and beyond, the oscillations of his complex philosophical penduli. Perceived through a Simmelean *filter*, the concluding scenes of Edward Scissorhands, where Kim, as an old and deteriorating woman, completes the recounting of her nostalgic tale about the ruin and loss of her youthful love with the unfinished *Edward Scissorhands*, could be interpreted as a representation of an undulatory return of this Simmelean tautology. It is noteworthy that Kim's reminiscence of her incomplete and lost love is being recounted to her young grandchild; the reverberating cycle of the audacious, hopeful, and ascending spirit of

---

[29] For example, Simmel, in his essay *Individualism*, notes that, 'all individuals rest within themselves, whether formally or substantively, as unities with a certain intrinsic being, meaning or purpose of their own; but on the other hand, they are parts of one or many wholes that exist outside of them as an encompassing totality towering above them. They are always at once member and body, part and whole, complete and incomplete. Individuality is what we call the form in which an attempt is made to unify these dual poles of human existence.' (Simmel, 2007, p. 67). Continuing from this, Simmel goes on to suggest that, 'all individualization [...] in the end leads individuals to present themselves as bearers of a type, with a more or less generalized character or temperament.' (Simmel, 2007, p. 67). And, sealing the pendulous unity of the 'individual-and-collective', Simmel proposes that, 'however differently these two elements may relate to one another, whether in the dominance of the one over the other, or in the equilibrium or harmony of both, or in the tragic destructiveness of both, individuality always means, in an at once definite and indefinite sense, that a person experiences both elements as one.' (Simmel, 2007, p. 67). Whilst in *The Metaphysics of Death*, he similarly suggests that: 'perhaps the essence of our activity presents us with a mysterious unity which, like so many others, we can only comprehend by reducing it to the dualism of conquering life or fleeing from death. Each of life's steps is revealed only as a temporal approximation of death, but is positively and a priori shaped through death as a real element of Life.' (Simmel, 2007, p. 75). And, in *The Fragmentary Character of Life*, Simmel argues that, '[a] fragment is normally thought of as something left over when parts fall away from a pre-existing whole [...] Its debris is then understood to be like a kind of remainder that gets left over when some part of our full metaphysical being has fallen away and not entered into the forms of our earthly existence and consciousness. (Simmel, 2010, p. 2). Whereas, the opposing pendulous position is made clear in the following statement, '[f]rom the viewpoint of life as a sum of ordered and valorised contents, then, life is composed of fragments; whereas from the viewpoint of life *as life*, and of contents merely as expressions and products of life's flow, life is not at all fragmentary.' (Simmel, 2010, p. 13).

childhood, juxtaposed with the regressive, nostalgic ruin of old age, is both apparent and inevitably inescapable.

**Jubilee for Renegades: Bloch, Youth and Empty-Space**

For Bloch, growing old and, the notion of old-age itself signifies something more than an extremity of repetitive return. Bloch notes that growing 'old can also describe a wishful image [...] of harvest' (Bloch, 1986, p. 39); a harvesting and distribution of the over-ripe fruit of ebbing hopes and waning dreams. Journeys of remembrance can serve to re-germinate the hoard of treasure-traces in the wizened pantry of old-age. In poetic, reminiscent nostalgias and romanticised reveries, the bestowing of a rich heritage of perennial possibilities can re-emerge; and, in the re-scattering of latent hope-seeds, the autumnal season of life, 'feels more at home giving than taking.' (Bloch, 1986, p. 39). Through this process of impartation, an inheritance of gifting and re-awakening of the seed-dreams of youth continues; cascaded through the wind-fall and sharing of the fruit, we glimpse snapshots of beautiful potential possibilities, and, breath-taking caresses of life full of unmade and innumerable horizons of tomorrow.

Via Bloch, the concluding scenes of Edward Scissorhands present us with a sacred triptych of future-space and it's 'Not-Yet', characterised by birth, life and death (childhood, youth, and, old-age). The surrogate-fecundity of the scattering of the dormant hope-seeds of old-age *into* the fertile and rich soils of childhood horizons, signals towards the strident ascendency of youth, with its catalytic re-germination of fresh journeys and new future directions; Bloch notes that, '[b]old youth imagines it has wings and that all that is right awaits its swooping arrival, in fact can only be established, or at least set free by youth.' (Bloch, 1986, p. 117). Hopes harvest and the gifting of its fruit thus suggests a *Jubilee for Renegades*, in that childhood and old-age are reminders for 'all' of the Not-Yet and open possibilities of youth, with its important principles of radical creativity. The embedded and nostalgic youth of (the older) Kim and the incompleteness of Edward Scissorhands suggest that something beyond their shadows is concealed, and, with melancholic zeal, is aching to reveal its secret. In *Motifs of Concealment* Bloch (2006) suggests that it is within moments of recognition, that we occasionally find our latent and embedded pasts calling out to us for revival; nostalgic sonar-pings echo and extend forwards into the space of the future, where our *incognito* possibilities dwell, 'in this and as this dispersed Now lives the still dispersed person [...] no eyes are yet ready for it, in part because the depths have too few inhabitants to be other than individual and lonely. That is the true, fruitful incognito.' (Bloch, 2006, p. 91). This further links with Bloch's notion that the core, or kernel, of human existence is still *unbecome*; the future is 'Not-Yet' and the shadow of its secret possibilities persistently though beautifully haunt us.

Within the wider Blochian framework, it could be suggested that *Edward Scissorhands* is a metaphorically articulate representation of the unmade essence of the utopian hollow-space; where the open expanse of the horizon, with its pollen-laden breeze of history, gently exhales towards the childhood of the future, and the gentle debris of whispered memories strike gossamer trails, which shimmer and fascinate in the darkness. Within these fleeting and psychically aromatic moments, we long to be reminded of the mystery of possibility. The beautiful monstrosity of *Edward Scissorhands* is open enough to chaotically invoke the mirage of a territory that is beyond any grounded conception or familiar formula. His strange and attractive shadow projects the openness of a future-space, an image-trace of potential perfection which, in turn, corresponds to the utopian function of hope. (Bloch, 1986, p. 1283). For Bloch, and for *Edward Scissorhands*, the emergent utopian empty-space remains open for the future-possible to manifest: 'precisely the hollow space cleared by the certainty of Being has emptiness – this must be noted – only as its first determination, but it has *fermentation, open sphere of influence* for the human subject' (Bloch, 1986, p. 1295). Thus, the intriguing mystery posed and awakened by the incompleteness of *Edward Scissorhands*, should be seen as 'something kept open for future possible, not yet decided reality in this hollow space' (Bloch, 1986, pp. 1294-1295).

The malformed and thwarted youth of *Edward Scissorhands* is a cultural-anthelic representation of the incognito utopian mystery; pertinently, Bloch refers to the 'incognito of the Monster' (Bloch, 2006, p. 92), and suggests that its cultural representations contain and articulate, 'traces which can 'lift' [...] one's own concealment.' (Bloch, 2006, pp. 96-97). Furthermore, in *Terror and Hope* Bloch suggests that nightmare images seem to be especially 'good travellers through caves', along with dark recesses, and other mysterious kinds of hideaways; ultimately, their narrative function is to articulate, 'hallucinations of certain sinister-utopian possibilities of either our incognito self or of what our incognito awaits'. (Bloch, 2006, p. 99). Bloch also notes that:

> the spectre in the [...] nightmare seems remarkably true, in the split between its laughter and hands, its hands and words; the macabre spectacles at the carnival, the old, derisive, almost cheerfully horrible images of monsters, can sometimes sing that lullaby [...] The terror of the nightmare image perhaps corresponds on the other side to [...] the fairytales heard in it, the one day that shone more brightly, a presentiment of true existence that floats down [...] from distant heavens, a primordially simple anticipation of Paradise, or the summons to it. (Bloch, 2006, p. 100)

**Beyond the Empty-Space: Multiversal Traces of a Redemptive Utopian Mystery**

The Expressionistic metaphor of *Edward Scissorhands* emits a peculiar ability to re-connect the traces of the inner realm, re-invoking subjective recollections of abandoned aspirations. As a utopian beautiful-monster, the cipher of Edward Scissorhands provides an 'enchanted entrance', an extra-ideological opening, that fuses the threads of chaotic disappointments, (or, not-yet-appointments), with the complexity of forward reaching and hopeful anticipations on the horizon of the open future. As a utopian projection, Edward Scissorhands symbolically directs us back towards the vibrant empty-places of the Not-Yet, and, in so doing, serves as a subliminal reminder of the damaged, hidden or lost spaces of hope. But, more than this, it is also a story pregnant with a recognition of the need to remember – not a resigned reminiscence, but a powerful future-oriented remembering, with the purpose of 'thinking forward and beyond' the stasis of the past and the dark constraints of the present.[30] The symbolism of the film stretches out towards hidden or latent aches for creative becoming and transformation; prompting a (re)-discovery of the root of the source of the shadow-induced astonishment, the primordial utopian hunger for Hope.[31] Furthermore, Bloch, in *The Motif of the Door* (2006), notes that there is a tendency for experiential fracturings to crack and irrupt into the spaces of beautiful and utopian stories (or pictures); hued with the fleeting acknowledgement of a nostalgia for a utopian homeland that has not-yet been seen.[32] It thus becomes possible to re-conceive of new meanings and new directions towards personally refracted escapes and redemptions. For Bloch, such stories of mysterious traces, and incognito possibilities, are not just recounted for the routine of the telling; quite the opposite, they become beloved and intimate favourites. To think and meditate upon the trace-impacts of such stories, and, the ways in which they become beautifully harboured, suggests that there is a deep and embedded reason as to why they seemingly nudge, shock and cajole the awakening of astonishing secrets. Relative and embryonic utopian gestations pang beyond the teller's narrative, to reveal creative morphogeneses of hope. As Bloch notes, 'to hear stories, good ones, poor ones, stories in different tones, from different years, remarkable ones that, when they come to an end, only really come to an end in the stirring [is] a reading of traces every which way' (Bloch, 2006, p. 6).

---

[30] Vincent Geoghegan (1997) 'Remembering the Future' In: Jamie Daniel Owen and Tom Moylan (Ed's) *Not Yet: Reconsidering Ernst Bloch*, Verso; see also Bloch**,** E. (1998) *Literary Essays*, Trans. A. Joron et al, Stanford University Press. Section entitled 'Images of Déjà vu' pp: 200-206; see also Landman, M. (1975) 'Talking with Ernst Bloch: Korcula 1968', *Telos*, No. 25

[31] McManus, S. (2003) 'Fabricating the Future: Becoming Bloch's Utopians', *Utopian Studies*, Vol. 14

[32] Bloch, E. (1986) *The Principle of Hope*, Vol. III, Blackwell; p: 1376

The ending scene of Edward Scissorhands then is far from being a finite conclusion of soul-entropy. Subject to a Blochian treatment, the story does not end with Edward lurking in the shadows, carving with his unfinished scissor-hands reminiscent images of the beautiful and youthful Kim into the dense cold ice of winter. For Bloch, beyond the traces of the story subjective moments of hopeful revelation continue to Expressionistically unveil. The strange and relative traces, which this modern, monster-story reveals and liberates, become untethered as dynamic point-tracks, striating towards, as yet, chaotically uncharted stories and territories. As a gothic-incognito catalyst, *Edward Scissorhands* uncovers bespoke utopian rhythm-formations; and, beyond the story, in the beautifully-monstrous spaces of incompleteness and homelessness, subjective Now-time(s)dynamically recognise the shadows of a 'trace-mark.' The sputtering of an incognito something, strikes and registers from little, and, sometimes, seemingly insignificant incidents the shimmer of something to be uncovered. For Bloch, the breath-taking empty-space that harbours dormant trace-marks, reveals the 'hole' on the forward future-cusping horizon; and: '[t]hat hole is the Now where we all are, and which the story does *not* narrate away from [...] the little trap door thus needs to be built on.' (Bloch, 2006, p. 72). *Edward Scissorhands* empty-space is not a 'notification from the *reaper*' of the inevitable pendulum of birth and death; quite the opposite it is a poignant revelation which contains the latent utopian promise of something-more: aspects of possible future scenarios which have not-yet come into being. Amidst the unfolding chaos of thwarted opportunities, the mark of the empty-space disturbs us, as it 'not only frightens us but stabs and lames us' (Bloch, 2006, p. 97), and whispers the Not-Yet of jubilee, or, restoration for the renegade amnesiacs of youth.

## Bibliography

Armstrong, J. (2005). *The Secret Power of Beauty.* London: Penguin.

Asma, S. T. (2009). *On Monsters: An Unnatural History of Our Worst Fears.* Oxford: Oxford University Press.

Auerbach, N. (1995). *Our Vampires Ourselves.* Chicago: The University of Chicago Press.

Axelrod, C. D. (1991). Toward an Appreciation of Simmel's Fragmentary Style. In L. Ray (Ed.), *Formal Sociology: The Sociology of Georg Simmel* (pp. 156-166). Aldershot &and Vermont: Edward Elgar Publishing Ltd.

Barthes, R. (1977). *Image, Music, Text.* (S. Heath, Trans.) London: Fontana Press.

Berghahn, K. L. (1997). A View Through the Red Window: Ernst Bloch's Spuren. In J. O. Daniel, &and T. Moylan, *Not-Yet: Reconsidering Ernst Bloch.* London: Verso.

Blair, D. (Ed.). (2006). *Tales of Mystery and the Supernatural: Gothic Short Stories.* Ware: Wordsworth Editions.

Bloch, E. (1970). *Man on His Own: Essays in the Philosophy of Religion.* (E. B. Ashton, Trans.) New York: Herder &and Herder.

Bloch, E. (1975). A Jubilee for Renegades. *New German Critique, Winter*(4), 17-25.

Bloch, E. (1985). *Essays on the Philosophy of Music.* (P. Palmer, Trans.) Cambridge: Cambridge University Press.

Bloch, E. (1986). *The Principle of Hope* (Vols. 1-3). (S. Knight, &and P. Plaice, Trans.) London: Blackwell.

Bloch, E. (1991). *Heritage of Our Times.* (N. Plaice, &and S. Plaice, Trans.) Cambridge: Polity Press.

Bloch, E. (1993). *The Utopian function of Art &and Literature.* (J. Z. Mecklenberg, Trans.) Cambridge: MIT.

Bloch, E. (1998). *Literary Essays.* (A. Joron, &and others, Trans.) Stanford University Press.

Bloch, E. (2000). *The Spirit of Utopia.* (A. A. Nassar, Trans.) Stanford University Press.

Bloch, E. (2006). *Traces.* (A. A. Nassar, Trans.) Stanford University Press.

Burton, T. (Director). (1990). *Edward Scissorhands* [Motion Picture].

Crow, C. (Ed.). (1999). *American Gothic An Anthology 1787-1916.* Massachusetts: Blackwell.

Curl, J. S. (2001). *Classical Architecture.* London: Batsford.

Dyer, R. (1993). Entertainment &and Utopia. In S. During (Ed), *The Cultural Studies Reader* (2 ed., pp. 371-38). London: Routledge.

Eco, U. (2010). *On Beauty.* (A. McEwan, Trans.) London: Maclehouse Press.

Ferenczi, A. (2010). *Masters of Cinema: Tim Burton.* Paris: Cahiers du cinema Sarl.

Geoghegan, V. (1996). *Ernst Bloch.* London &and New York: Routledge.

Geoghegan, V. (1997). Remembering the Future. In T. Moylan, &and J. Owen, *Not-Yet: Reconsidering Ernst Bloch.* London: Verso.

Graham, E. L. (2002). *Representations of the Post/Human: Monsters, Aliens and Others in Popular Culture.* Manchester: Manchester University Press.

Habermas, J. (1983). Ernst Bloch: A Marxist Schelling (1980). In J. Habermas, *Philosophical-Political Profiles* (F. G. Lawrence, Trans., pp. 61-77). London: Heinemann.

Heisenberg, W. (2000). *Physics and Philosophy.* London: Penguin.

Hudson, W. (1982). *The Marxist Philosophy of Ernst Bloch.* London: Macmillan.

Ingebretson, E. J. (2001). *At Stake: Monsters and the Rhetoric of Fear in Public Culture.* Chicago: University of Chicago Press.

Jameson, F. (1971). A Marxist Hermeneutic III: Ernst Bloch and the Future. In F. Jameson, *Marxism and Form: Twentieth-Century Dialectical*

*Theories of Literature* (pp. 116-156). Princeton, New Jersey: Princeton University Press.

Kaern, M. (1994). Georg Simmel's The Bridge and the Door. *Qualitative Sociology, 17*(4), 397-413.

Kolakowski, L. (1978). Ernst Bloch: Marxism as a Future Gnosis. In L. Kolakowski, *Main Currents of Marxism: Its Origin, Growth &and Dissolution* (P. S. Falla, Trans., Vol. III The Breakdown, pp. 421-449). Oxford: Clarendon Press.

Kracauer, S. (1995). *The Mass Ornament.* (T. Y. Levin, Trans.) Cambridge: Harvard University Press.

Landman, M. (1975). Talking with Ernst Bloch: Korcula 1968. *Telos, 25*.

Levitas, R. (1997). Educated Hope: Ernst Bloch on Abstract and Concrete Utopia. In J. D. Owen, &and T. Moylan, *Not-Yet: Reconsidering Ernst Bloch* (pp. 65-79). London: Verso.

Levitas, R. (2011). *The Concept of Utopia.* Oxford: Peter Lang.

Lovecraft, H. P., &and Derleth, A. (2003). *The Lurker at the Threshold.* Philadelphia: Running Press Book Publishers.

Mamelet, A. (1965). Sociological Relativism. In L. A. Coser (Ed.), *Makers of Modern Social Science: Georg Simmel* (pp. 64-73). New Jersey: Prentice Hall Inc.

Mandelbrot, B. (1983). *The Fractal Geometry of Nature.* New York: W. H. Freeman &and Co.

McManus, S. (2003). Fabricating the Future: Becoming Bloch's Utopians. *Utopian Studies, 14*.

Page, E. (2007). *Gothic Fantasy The Films of Tim Burton.* London: Marion Boyars.

Potter, R. A. (1992). Edward Schizohands: The Postmodern Gothic Body. *Postmodern Culture, 2*(3).

Roberts, R. H. (1990). The Prolegomena to Hope: Thinking Means Venturing Beyond. In R. H. Roberts, &and L. S. Cunningham (Ed.), *Hope and its Hieroglyph: A Critical Decipherment of Ernst Bloch's Principle of Hope* (Vol. American Academy of Religion: Studies in Religion No. 57, pp. 27-48). Atlanta, Georgia: Scholars Press.

Salisbury, M. (Ed.). (2006). *Burton on Burton* (Revised ed.). London, Faber &and Faber.

Simmel, G. (1950). The Stranger. In G. Simmel, &and K. Wolff (Ed.), *The Sociology of Georg Simmel.* London &and New York: Free Press Collier MacMillan.

Simmel, G. (1959). The Aesthetic Significance of the Face. In G. Simmel, &and K. H. Wolff (Ed.), *Georg Simmel, 1858-1918: A Collection of Essays* (L. Ferguson, Trans., pp. 276-281). Columbus: The Ohio State University Press.

Simmel, G. (1959). The Ruin. In G. Simmel, &and K. H. Wolff (Ed.), *Georg Simmel, 1858-1918: A Collection of Essays* (R. H. Weingartner, Trans., pp. 267-275). Columbus: Ohio State University Press.

Simmel, G. (1968). The Concept and the Tragedy of Culture. In *The Conflict in Modern Culture &and Other Essays* (K. P. Etzkorn, Trans.). New York: Teachers College Press.

Simmel, G. (2007). Individualism. *Theory, Culture &and Society, 24*(7-8), 66-71.

Simmel, G. (2007). The Metaphysics of Death. *Theory, Culture &and Society, 24*(7-8), 72-77.

Simmel, G. (2010). The Fragmentary Character of Life. *Draft translation for forthcoming publication*, 1-13. (A. Harrington, Trans.)

Simmel, G. (2012). The Fragmentary Character of Life. *forthcoming publication in Theory Culture &and Society special edition on Simmel*. (A. Harrington, Trans.)

Thompson, P. (2009). Ernst Bloch and the Quantum Mechanics of Hope. In E. Bloch, *Atheism in Christianity: The Religion of the Exodus and the Kingdom* (J. T. Swann, Trans., pp. xi-xxx). London: Verso.

Tzonis, A., &and Lefaivre, L. (1987). *Classical Architecture The Poetics of Order.* Cambridge: The MIT Press.

Warner, M. (2006). *Phantasmagoria.* Oxford: Oxford University Press.

Worringer, W. (1918). *Form Problems of the Gothic.* New York: G. E. Stechert &and Co.

Zimmermann, R. E. (2009). *The Klymene Principle: A Unified Approach to Emergent Consciousness.* Universität-Gesamthochschule Kassel. Philosophy Preprints (PP981201).