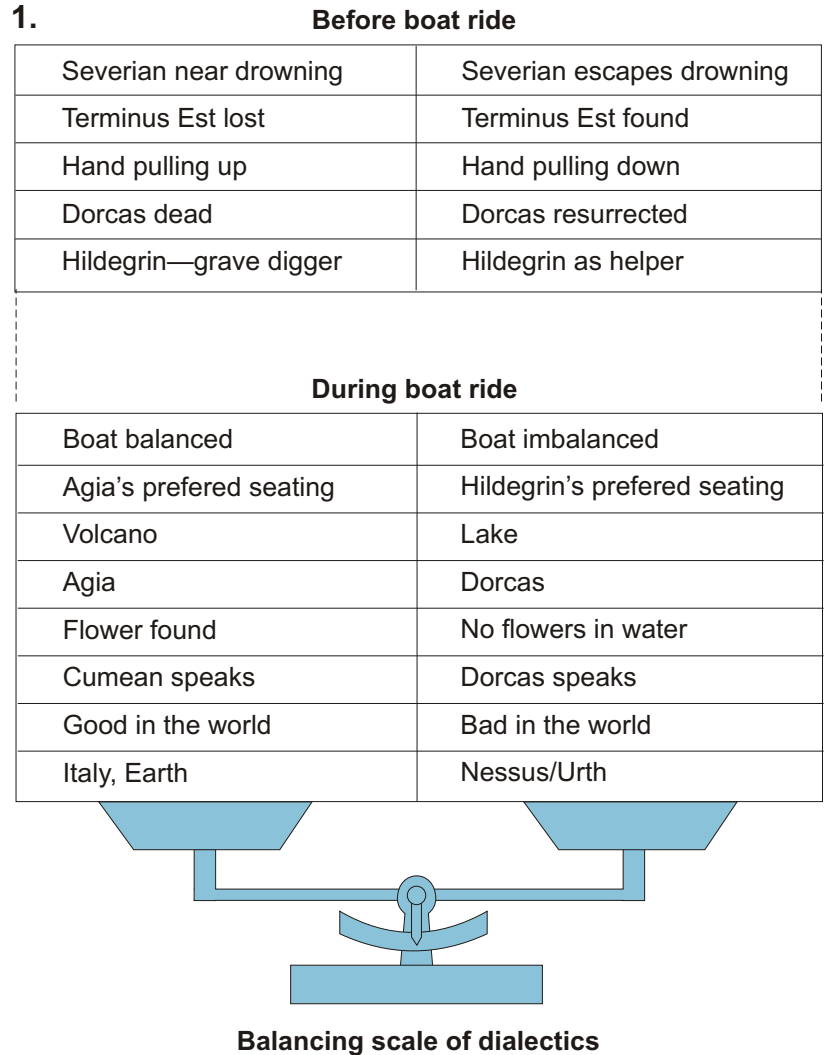


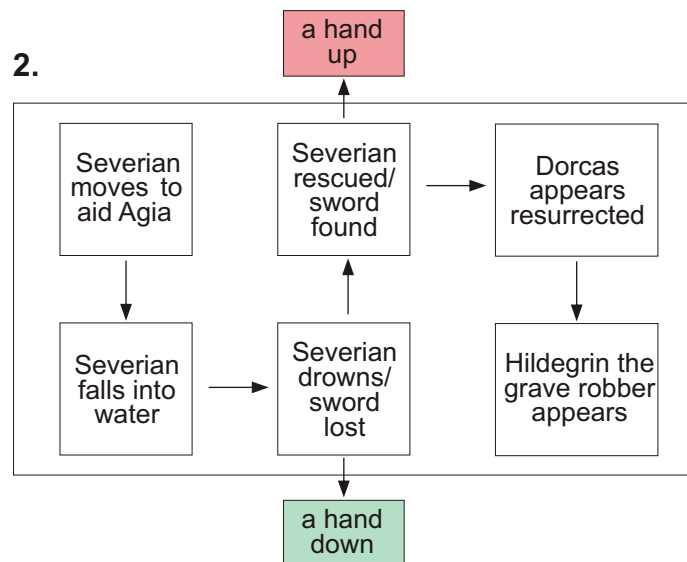
The diagrams Contrast elements—the Botanic Garden

The mirrors of contrasts in The Botanic Garden episode can be shown as diagrams of a systematic structure. It would be entertaining to see if similar patterns could be found in the works of other great writers.

1. As a preliminary to this structuring of contrasts in the **ferrying episode**, some of these elements can be represented as if stacked on the two arms of a **scale** of balance. This image is appropriate because Dorcas speaks to Severian about equivalence and counterbalance. The two diagrams here refer to the events before and after the boat ride.

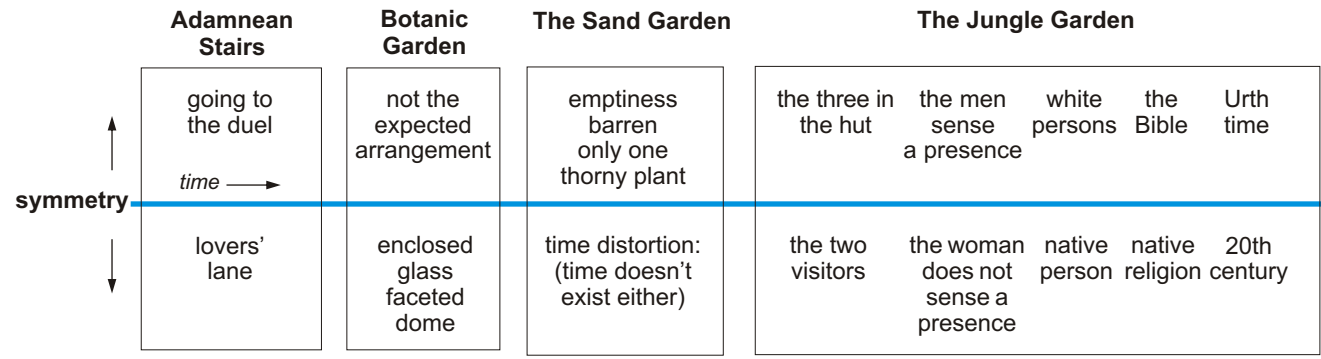


2. Severian's fall into the water and his survival create an interesting symmetry. In the diagram the action consists of six steps, of two rows and three columns, where opposing elements lie in the vertical direction; the hands above and below, outside the box are opposites as well, extending the middle column. Dorcas and Hildegryn occupy antipodes here in an ethical sense. The plot starts on the left top and follows the arrows in a line that changes direction after each event.



3. The chain of contrasts in the Botanic Garden

3. The series of events leading up to and covering the **entire** visit to the Botanic Garden (up to the gathering of the avern) can be drawn up in a **linear** series. In this diagram these events appear in a temporal sequence starting with the approach to the Garden by Severian and Agia, continuing with the visits to the Sand Garden, the Jungle Garden, the Garden of Endless Sleep and ending in the climactic *Stretto* over the Lake of the Birds. The numbering follows the text in *Contrasts.pdf*.



The Garden of Endless Sleep 1

1 expecting a garden	2 the old man's upper body and staff	3 the old man searching for wife's body	4 bodies weighted for stability	5 named	6 old man asked to provide ferry
finding a marsh	old man in small skiff	old man cannot find her	bodies float out through conduit	not named	old man refers them Hildegrin

The Garden of Endless Sleep 2

7 good=bad Severian attempts to aid Agia	8 death: one hand pulls Severian down	9 the sword is lost	10 Dorcas was dead	11 Dorcas' clothes	12 Hildegrin's subterranean aspect	13 Hildegrin brings from grave
Severian falls into water	salvation: another hand pulls Severian up	the sword is found	Dorcas is alive	Agia's clothes	Hildegrin as helper	Hildegrin takes to grave

The Stretto - Climax

The Garden of Endless Sleep 3 - The Lake of Birds

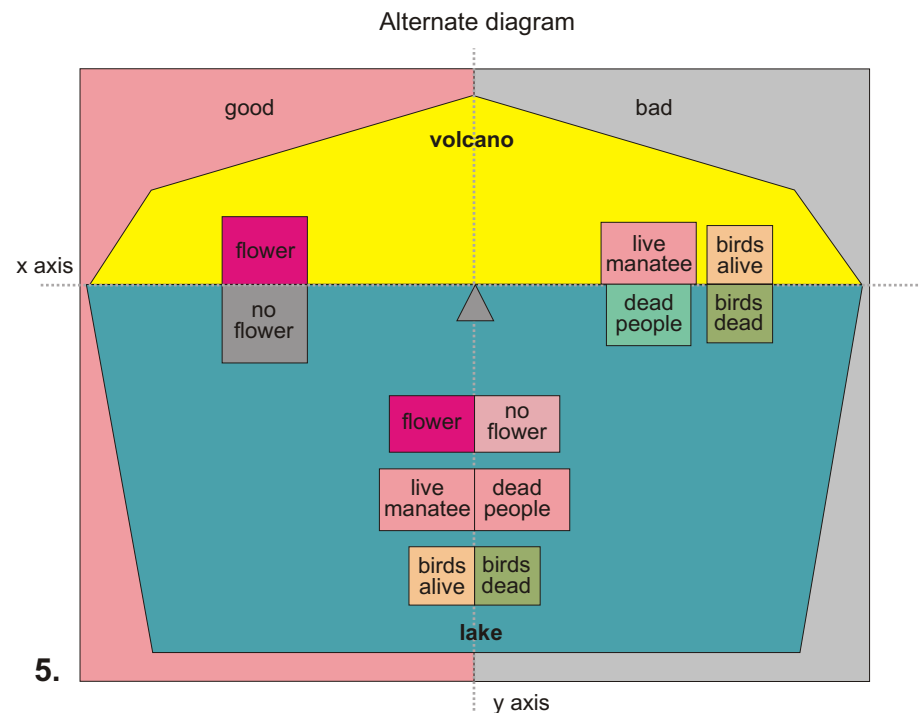
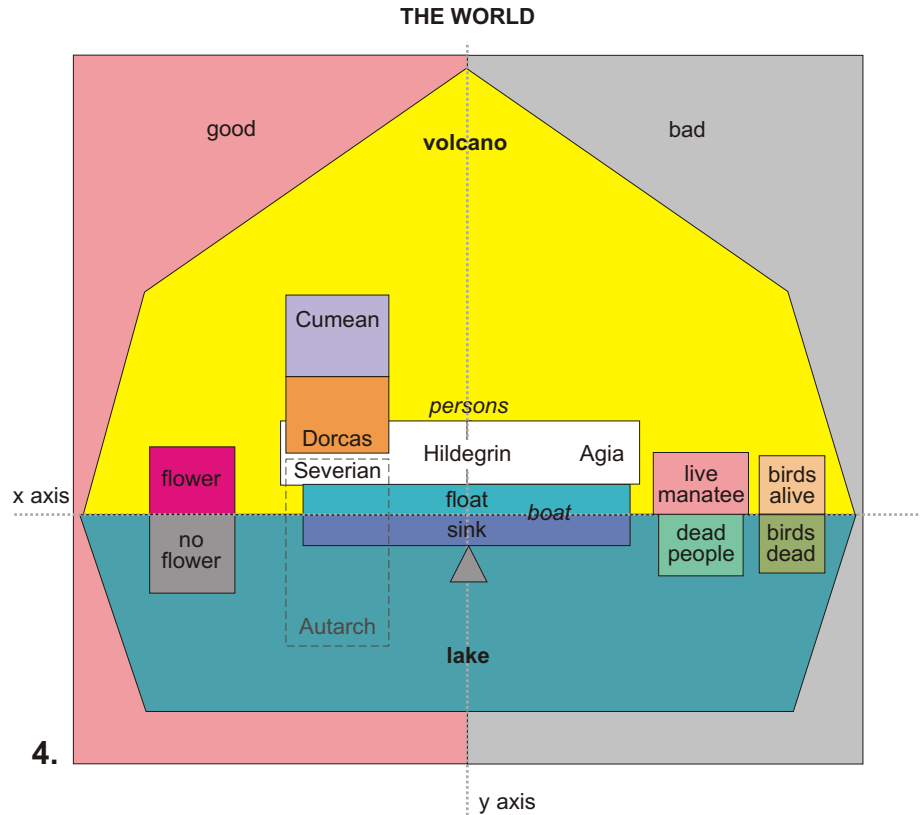
14 boat balanced	15 Hildegrin's arrangement	16 the good at one end	17 Hildegrin's speech	18 Dorcas finds flower	19 flower of life	20 volcano mountain	21 historic Italy	22 living manatees	23 birds die	24 Severian's face fearful	(24, cont.'d) the good in the world. etc.	25, 26, 27 Cumean sybil, etc.
boat not balanced	Agia's wish thwarted	the bad at other end	Severian's speech	the lake is barren	flower of dissolution	lake flat	Nessus on Urth	dead people	birds flourish	Severian's face noble	the bad in the world, etc.	Dorcas, etc.

Ferrying across the Lake of Birds

4. The ferrying episode can be pictured also as a composite of **geometrical** figures of different sizes and placements. Here the largest vertically counterpoised areas are the volcano and the lake and horizontally, the good and the bad. The boat, in the center of the picture pivots about the alternate possibilities of floating or sinking. Symmetrical about the y-axis of good and bad are Dorcas and Severian on the good side, and Agia on the bad. Hildegrin, who controls the balance of the boat occupies the middle.

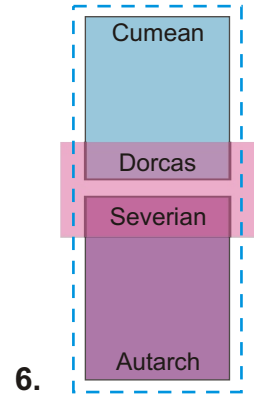
The pairs of flower vs. no flower, float vs. sink, live manatee vs. dead humans, birds alive vs. birds dead are mirrored along the x-axis of the volcano (or air) and the lake (water). The pairings on the good side of the boat are between Dorcas and Severian as man and woman, between Dorcas and the Cumean sibyl, between the Cumean and the Autarch (who had her brought to this place), and between Severian and the Autarch, in a relationship not as yet known at this point in the story. The entire symmetrical structure pivoting on the midline of the boat can tilt toward the good or the bad.

5. The axis symmetrical of counterpositions around the boat can be either the x-axis or the y-axis, that is, in the air as opposed to the water or alternately, on the good as opposed to the bad side.

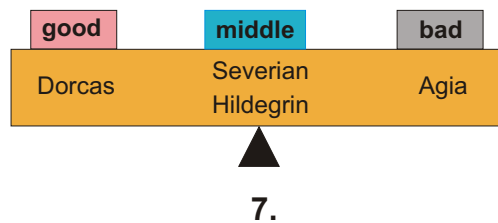


Ferrying across the Lake of Birds (continued)

6. Dorcas, the Cumean, Severian and the Autarch have a special geomtric relationship. Dorcas and Severian form the central pair; Severian and the Autarch are connected almost by deterministic fate; Dorcas and the Cumean enter a mental union in this scene; The Cumean was brought to this place by order of the Autarch, and so they are causally related.



7. Yet another counterpoise is evident where Dorcas and Agia stand for the good and the bad extremes, while Severian and Hildegrin are at the midline because they both perform good as well as bad deeds.

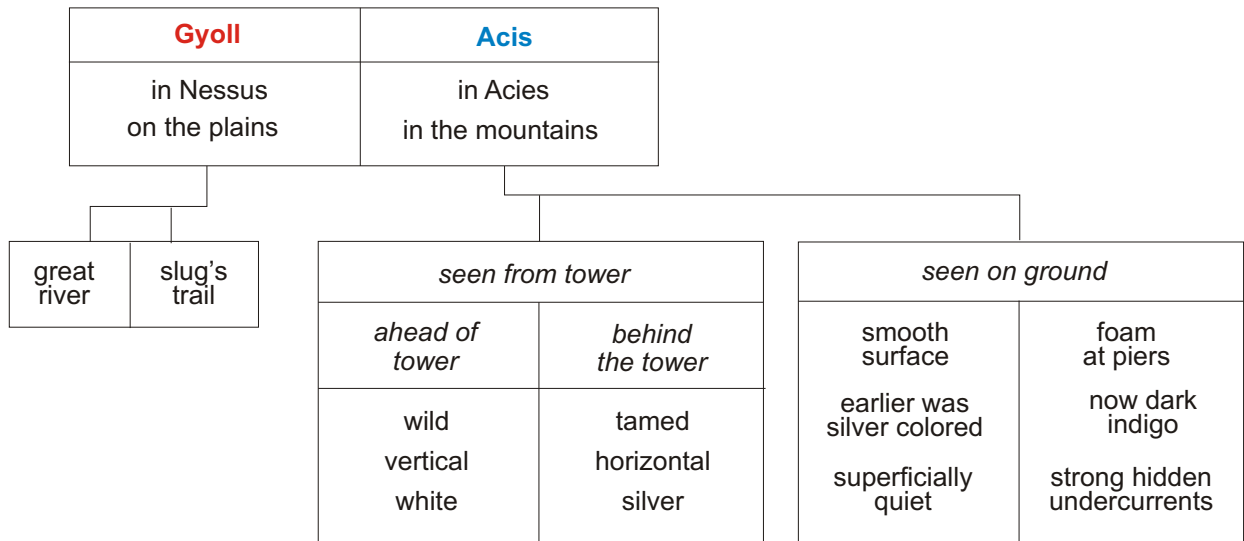


Contrast elements—the two rivers

8. The Gyoll vs. Acis river contrasts

This diagram shows a process of development in which details in a network bifurcate and increase in number. The portrait of the Gyoll is given as three counterpoints. The Acis is viewed in two main perspectives, one seen from the tower, the other from the ground. The former is divided into two views, one before and one after the tower, and each main view in turn is divided into three contrasting elements.

8. The two rivers



8a.

