

The University of Manitoba

THE SEARCH FOR SELF-FULFILMENT IN THE MAJOR WORKS OF

HERMANN HESSE: A SURVEY

by

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A Thesis

Submitted to the Faculty of Graduate Studies

In Partial Fulfilment of the Requirements for the Degree

of Master of Arts

Department of German

Winnipeg, Manitoba

May, 1975

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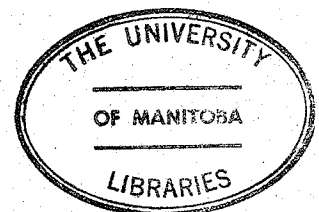
A dissertation submitted to the Faculty of Graduate Studies of  
the University of Manitoba in partial fulfillment of the requirements  
of the degree of

MASTER OF ARTS

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## Abstract

This thesis discusses the six works Demian, Siddhartha, Der Steppenwolf, Narziss und Goldmund, Die Morgenlandfahrt and Das Glasperlenspiel, and examines the search for self-fulfilment by their heroes. By self-fulfilment is meant the process of maturation and development experienced by Hesse's characters as they approach "das dritte Reich des Geistes" which is discussed in the essay "Ein Stückchen Theologie." The introductory chapter of this thesis summarises the argument of "Ein Stückchen Theologie," and also discusses the problems Hesse faces in communicating with his readers. The subsequent chapters deal with the works selected for discussion, in the chronological order of their composition. This enables the increasing complexity and sophistication of Hesse's conception of the Third Kingdom to be made evident. In the first three works the search for self-fulfilment is essentially self-centred, whereas in the last three works this theme is progressively broadened as it is related to the themes of artistic creation and cultural activity, and to commitment to a social structure or organisation. The conclusion of the thesis summarises how closely the search for self-fulfilment by the hero of each work approximates to the process described in "Ein Stückchen Theologie."

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## I. Introduction

This thesis attempts a survey of the main works of Hesse's later creative period of 1919 to 1943, during which he published Demian, Siddhartha, Der Steppenwolf, Narziß und Goldmund, Die Morgenlandfahrt and Das Glasperlenspiel. These six works, each of which is the subject of a chapter of this thesis, can be regarded as comprising a distinct unit, in which Hesse explores, from various perspectives, one central theme which is discussed in the essay, "Ein Stückchen Theologie"<sup>1</sup> (1932).

The First World War, was for Hesse, a turning-point in his life, causing him to re-examine his position and responsibilities as a writer. In his "Kurzgefasster Lebenslauf" (1925), he says of this period:

Dadurch kam ich wieder zu mir selbst und in Konflikt mit der Umwelt, ich wurde nochmals in die Schule genommen, mußte nochmals die Zufriedenheit mit mir selbst und mit der Welt verlernen, und trat erst mit diesem Erlebnis über die Schwelle der Einweihung ins Leben. (Vol. 6, p.397)<sup>2</sup>

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<sup>1</sup> Theodore Ziolkowski draws attention to this essay and discusses its relationship to Hesse's fictional works in "Hermann Hesse's Chiliastic Vision," Monatshefte, 53(1961), 199-210.

<sup>2</sup> Unless otherwise stated all quotations are from Hermann Hesse, Gesammelte Werke, 12 volumes (Frankfurt: Suhrkamp Verlag, 1970).

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and in a letter of 5. November 1945, he ascribes his "politisches Erwachen" to the period 1914-1919.

This "Erwachen" finds its expression in the essay, "O Freunde, nicht diese Töne" (1914) (Vol. 10, pp.411-16) in which Hesse censures the nationalism and isolationism which have overtaken the intellectual and artistic community following the outbreak of the Great War. He pleads for a renewed awareness of the "übernationalen Bau der menschlichen Kultur" (Vol. 10, p.413), of the "Idee der Menschheit, [..] eine internationale Wissenschaft, eine nicht national beschränkte Schönheit in der Kunst" (Vol. 10, p.414), and cites Goethe as the epitome of this spirit:

Er war ein Bürger und Patriot in der internationalen Welt des Gedankens, der inneren Freiheit, des intellektuellen Gewissens, und er stand in den Augenblicken seines besten Denkens so hoch, daß ihm die Geschicke der Völker nicht mehr in ihrer Einzelgewichtigkeit, sondern nur noch als untergeordnete Bewegungen des Ganzen erschienen. (Vol. 10, pp.414-15)

Hesse's experience of the Great War, combined with his family and marital problems of this period constituted for him a "Höllenneise durch mich selbst" (Vol. 6, p.403). From this chaos, the total disintegration of his world and values, he derived, with the help of a Jungian analysis, a new understanding of himself, and took a

new direction in his work as a writer. Demian, originally published under a pseudonym, contrasts with Hesse's earlier works which owe much to writers such as Hoffmann, Novalis and Keller, and which are, on Hesse's own subsequent admission, unconsciously imitative (Vol. 11, p.9). He found at this time his own distinct style, and the preoccupations which were to engage him throughout his life, and which would lead him from the turmoil of Demian to the serenity of Das Glasperlenspiel.

In reading Hesse's works, one repeatedly has the feeling that the author perceives something beyond the material, phenomenal world, something aethereal or otherworldly, a higher reality which is intimated to the reader, but which is not susceptible of direct description. This otherworldly quality is as difficult to name as it is to describe, but is not unrecognizable; it is the enigmatic sensation evoked by the dreams, archetypes, symbols, the glass bead game and similar motifs present in Hesse's works. It is a less malignant, less "gothic" version of the quality present in Caspar David Friedrich's painting, "Abtei im Eichenwald," which appears on the cover of the Penguin English translation of Narziss und Goldmund.<sup>4</sup> The terms "religious," "supernatural," "mystical" and "mythical" all partially denote this concept; semantically the terms overlap

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Hermann Hesse, Narziss und Goldmund. Translated from the German by Geoffrey Dunlop, Penguin Modern Classics (Harmondsworth: Penguin Books, 1971).

and point to the same area of interest. In "Ein Stückchen Theologie," which gives a philosophic, programmatic description of the process which the heroes of his fictional works experience in varying degrees, Hesse terms this higher reality 'das dritte Reich des Geistes' (Vol. 10, p.75). In none of his works is this Third Kingdom described explicitly: it is an ineffable, transcendental state, beyond the reach of verbalisation.

An indication of Hesse's temperament, his dissatisfaction with the world of everyday reality and his longing for a higher reality, is given in his "Kurzgefasster Lebenslauf:"

Ich finde, die Wirklichkeit ist das, worum man sich am allerwenigsten zu kümmern braucht, denn sie ist, lästig genug, ja immerzu vorhanden, während schönere und nötigere Dinge unsre Aufmerksamkeit und Sorge fordern. Die Wirklichkeit ist das, womit man unter gar keinen Umständen zufrieden sein, was man unter gar keinen Umständen anbeten und verehren darf, denn sie ist der Zufall, der Abfall des Lebens. Und sie ist, diese schäbige, stets enttäuschende und öde Wirklichkeit, auf keine andre Weise zu ändern, als indem wir sie leugnen, indem wir zeigen, daß wir stärker sind als sie. (Vol. 6, p.405)

In "Ein Stückchen Theologie" Hesse describes how his transcendental realm is approached, and it is worth summarising the argument of this essay, since as Hesse states there, the process described in the essay bears an integral relationship to his fictional works:

Meine eigene, im Christlichen beginnende Seelengeschichte zu erzählen, aus ihr meine persönliche Art von Glauben systematisch zu entwickeln, wäre ein unmögliches Unternehmen; Ansätze dazu sind alle meine Bücher. (Vol. 10, p.79)

Hesse observes in all theological systems, for example Christianity,



Buddhism, Brahminism and Taoism, a progression through three stages:

Der Weg der Menschwerdung beginnt mit der Unschuld (Paradies, Kindheit, verantwortungsloses Vorstadium). Von da führt er in die Schuld, in das Wissen um Gut und Böse, in die Forderungen der Kultur, der Moral, der Religionen, der Menschheitsideale. Bei jedem, der diese Stufe ernstlich und als differenziertes Individuum durchlebt, endet sie unweigerlich mit Verzweiflung, nämlich mit der Einsicht, daß es ein Verwirklichen der Tugend, ein völliges Gehorchen, ein sattsames Dienen nicht gibt, daß Gerechtigkeit unerreichbar, daß Gutsein unerfüllbar ist. Diese Verzweiflung führt nun entweder zum Untergang oder aber zu einem dritten Reich des Geistes, zum Erleben eines Zustandes jenseits von Moral und Gesetz, ein Vordringen zu Gnade und Erlöstsein, zu einer neuen, höheren Art von Verantwortungslosigkeit, oder kurz gesagt: zum Glauben. (Vol. 10, pp.74-5)

He summarises the progression more succinctly:

Der Weg führt aus der Unschuld in die Schuld, aus der Schuld in die Verzweiflung, aus der Verzweiflung entweder zum Untergang oder zur Erlösung: nämlich nicht wieder hinter Moral und Kultur zurück ins Kinderparadies, sondern über sie hinaus in das Lebenkönnen kraft seines Glaubens. (Vol. 10, p.77)

This progression is an ideal which is rarely followed successfully, and even more rarely is the third stage attained permanently:

Die Mehrzahl wird ja nie Mensch, sie bleibt im Urzustand, im kindlichen Diesseits der Konflikte und der Entwicklungen; die Mehrzahl lernt niemals vielleicht auch nur die "zweite Stufe" kennen, sondern bleibt in der verantwortungslosen Tierwelt ihrer Triebe und Säuglingsträume stehen und die Sage von einem Zustand jenseits ihrer Dämmerung, von einem Gut und Böse, von einer Verzweiflung an Gut und Böse, von einem Auftauchen aus der Not in Lichter der Gnade klingt ihnen lächerlich. (Vol. 10, p. 79)

For those who do pass from the second to the third stage, regressions are possible:

Sehr häufig aber wird, wer schon das Erlebnis der Gnade und Erlösung kennt, wieder auf die zweite Stufe zurückfallen und wieder deren Gesetzen, der Angst, den nie erfüllbaren Forderungen anheimfallen. (Vol. 10, p.77)

This is the situation of Harry Haller at the end of Der Steppenwolf, when after being shown the "Magisches Theater," and the world of the "Unsterblichen," he reverts, according to the "Herausgeber," to his earlier moods of despair and depression. Also, H.H. in Die Morgenlandfahrt reverts to the second stage when he finds himself unable to relate his journey to the East.

The final part of the essay discusses the two psychological types which Hesse perceives, "die Vernünftigen und die Frommen," (Vol. 10, p.80). The former is best understood as the rational, active type, and the latter as the intuitive, passive and quietistic. Hesse counts himself as one of the "Frommen," but with traits of the "Vernünftigen." He writes: "Eben noch wußte ich genau, daß ich ein Frommer sei--und nun entdeckte ich Zug um Zug an mir die Merkmale des Vernunftmenschen [..]" (Vol. 10, p. 81). The essay itself supports his appraisal of himself for he argues systematically and coherently a very personal and subjective viewpoint. In view of the close relationship between Hesse's works and his own "Seelengeschichte," it is not surprising that his protagonists are predominantly "fromm," only occasionally showing any tendency to be "vernünftig," with the possible exception of Josef Knecht, who achieves a synthesis and balance of both qualities. Hesse envisages a similar synthesis of the two types if they are successful in reaching the final stage of "Menschwerdung," the Third Kingdom:

Sie beginnen einander zu lieben, sich nacheinander zu sehnen, Von hier führt der Weg in Möglichkeiten des

Menschentums, deren Verwirklichung bisher von Menschaugen noch nicht erblickt worden ist. (Vol. 10, p.88)

In the course of his description of the process by which the Third Kingdom is approached and also in other writings, Hesse comments on the difficulties he faces in attempting to communicate with his readers, difficulties arising from the inherent limitations of language. In the essay already discussed, he writes:

Auch die Kunst, auch die Sprache sind vielleicht Ausdrucksmittel, welche nur bestimmten Stufen der Menschengeschichte eigen sind, auch sie mögen überwindbar und ersetzbar sein. (Vol. 10, p.76)

and in the essay "Sprache" (1917), he regrets that the creative writer, unlike the musician, has no medium used exclusively for his art:

Um eines aber beneidet er den Musiker besonders tief und jeden Tag: daß der Musiker seine Sprache für sich allein hat, nur für das Musizieren! Der Dichter aber muß für sein Tun dieselbe Sprache benutzen, in der man Schule hält und Geschäfte macht, in der man telegraphiert und Prozesse führt. (Vol. 11, p.192)

Consequently the writer considers himself fortunate,

wenn der Hörer ihn so ganz obenhin, so ganz von ferne, so ganz beiläufig versteht, ihn wenigstens im Wichtigsten nicht gröblich mißversteht. (Vol. 11, p.192)

and if a writer is appreciated:

Überall spricht man nicht von seinen Gedanken und Träumen selbst, sondern nur von dem Hundertstel, das durch den engen Kanal der Sprache und den nicht weiteren des Leserverständnisses dringen konnte. (Vol. 11, p.193)

Hesse emphasises the difficulty, the almost total impossibility and yet the necessity to persevere in the writer's task, in the motto to Das

Glasperlenspiel:

nichts entzieht sich der Darstellung durch Worte so sehr und nichts ist doch notwendiger, den Menschen vor Augen zu stellen, als gewisse Dinge, deren Existenz weder beweisbar noch wahrscheinlich ist [...] (Vol. 9, p.7)

The problem Hesse faces, then, in writing about his Third Kingdom, and the way to approach it, is that he is trying to express an esoteric, perhaps unique vision in terms ordinarily applied to the everyday reality of the phenomenal world, terms which are insufficient for his task. The problem is further compounded by the fact that his readers may have no knowledge of the higher reality which he is trying to communicate. His essays and other writings adequately attest to his awareness of this problem, which has been<sup>5</sup> explicated by Theodore Ziolkowski who writes:

At no point does Hesse, as narrator, attempt to portray directly the experienced Third Kingdom or magical thinking, for the direct rendition of totality and simultaneity exceeds the capacity of everyday language.<sup>6</sup>

Of necessity, then, the explicit subject matter of Hesse's works can only be the first and second stages in human development, and he chooses to place the emphasis on the second, the stage of confusion, doubt and despair during which the characters try to develop

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Theodore Ziolkowski, The Novels of Hermann Hesse (Princeton: Princeton University Press, 1965). Chapter 6, pp.70-84, "The Crisis of Language."

6

Ibid., pp.80-81.

their own uniqueness and individuality:

Hesses ganze dichterische Entwicklung vom "Demian" zu der "Morgenlandfahrt" selbst erscheint als ein grosser Vorgang des Zusichkommens.<sup>7</sup>

When a character does reach the third stage, then the reader cannot follow him; neither the author, nor whatever narrative persona he assumes, is able to lead the reader to an awareness of the Third Kingdom. For instance, in Siddhartha, the second stage is described in detail, from a narrative point of view close to that of the hero, but when the third stage is reached, the narrator recedes, shifts his viewpoint to that of Govinda, to whom Siddhartha's description of the Third Kingdom is incomprehensible. Similarly, in Der Steppenwolf, Hesse uses the metaphor of the "Unsterblichen" to represent the Third Kingdom, Goldmund can neither articulate nor carve his vision of the "Urmutter," H.H. can barely remember, far less describe his experience of his journey to the East, and Josef Knecht sometimes feels the inadequacy of words, and the imperfection of Castalia and the Game as a manifestation of the Third Kingdom.

There is an apparent paradox that in order to become absorbed into the universal realm of the Third Kingdom, each hero must find his own uniqueness, follow "ein Weg zu sich selber hin" (Vol. 5, p.8), realise all the aspects of his personality in order to transcend it. This

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Hans Jürg Lüthi, Hermann Hesse: Natur und Geist (Stuttgart: Kohlhammer, 1970), p.120.

paradox can be resolved by reference to Hesse's distinction, in a letter of 1943, between two kinds of "Ich"; each person has a "subjektives, empirisches, individuelles Ich," in which another "Ich" is hidden:

Dies zweite, hohe, heilige Ich (der Atman der Inder, den sie dem Brahma gleichstellen) ist nicht persönlich, sondern ist unser Anteil an Gott, am Leben, am Ganzen, am Un- und Überpersönlichen.<sup>8</sup>

Thus, the more one's own personality is explored, the closer one comes to the impersonal, universal "Ich," and whereas the experience of the Third Kingdom is, Hesse implies, identical for all those who attain this state, the experience of the first two stages is unique for each individual:

Es mag tausend Arten geben, auf welche sich Individuation und Seelengeschichte des Menschen vollziehen kann. Der Weg dieser Geschichte aber und seine Stufenfolge ist stets derselbe. (Vol. 10, p.79)

The variety of ways in which one can proceed along the path of "Menschwerdung" is reflected in the six works to be discussed, which have diverse geographical and temporal settings, and whose heroes undergo vastly differing experiences; they have in common, however, that each hero, in his own way, is in the process of coming to know himself, to know where his true inclinations lie, to realise and achieve his humanity and hence fulfil himself. This thesis is an

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Hermann Hesse, Briefe, pp.216-17.

attempt to analyse these various manifestations of the search for self-fulfilment and to investigate how far each hero progresses.

In the conclusion will be summarised their achievements, and determined how closely each hero approaches the Third Kingdom.

## II. Demian

Die Schauer eines religiösen Urerlebnisses umwittern die Gestalten des Romans. Der Dichter packt uns mit dem unbestreitbaren, von der Psychoanalyse betonten Wissen, daß von allen Mächten der Natur die menschliche Psyche die stärkste und gefährlichste ist. Die Seelenlehre des Demian ruft nach der Einheit der gespaltenen Welthälften, nach einem Gotterlebnis ältester Zeiten, wo der Strom der Welt mitten durch die Herzen ging.<sup>1</sup> (*Italics mine*)

The preceding quotation summarises most of the problems and themes encountered in reading Demian. There is the reference to psychoanalysis, to which the story owes a debt, quite understandably in view of Hesse's having undergone several sessions with the Jungian analyst, Dr. Lang, prior to writing it. The two parallel themes of the story are also hinted at; that a mundane regeneration, in this case, the hero's coming to know himself, consequently transcending a socially determined role, can be combined with a religious experience.

There is a blending of mundane and otherworldly qualities in Demian, for whom "Gestalt" is a wholly appropriate term, suggesting as it does something less definite, less realistic than would the term "Charakter." Demian's ambivalent nature is illustrated by the variety of ways in which this figure is portrayed in the story.

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<sup>1</sup>  
Richard B. Matzig, Hermann Hesse (Stuttgart: Reclam Verlag, 1949), p.36.



During Sinclair's childhood, Demian is shadowy and elusive, with apparently supernatural powers, not conceivable as a person, but as an indicator of something beyond the phenomenal world. When Sinclair subsequently meets him at a university, after a long separation, Demian has become didactic, and sententious, is an educator and a member of an élite, awaiting a secular millenium. At the end of the story, when Sinclair is lying wounded in a field-hospital, Demian regains his former elusiveness, and it is unclear whether he has any objective existence, or only an existence in Sinclair's imagination. This difference is not the distinction<sup>2</sup> which E.M. Forster makes between "round" and "flat" characters: Demian as a character is "flat" throughout the novel, or perhaps it would be more accurate to say he falls outside the progression of "flat" to "round." He could be called "allegorical," but this implies the existence of a complete and exact analogue, which belies the complexity of the novel. Perhaps the best description of Demian is that he is, in part, a symbol, in the sense in which Heinz Politzer uses the term: "An allegory is the solution of a puzzle, a symbol<sup>3</sup> one of the many forms in which the insoluble manifests itself."

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E.M. Forster, Aspects of the Novel (London: Edward Arnold, 1927), pp.93-106.

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H. Politzer, "The Gentle Art of Criticism," Research Studies, 34 (1966), p.258.

Similarly, C.G. Jung writes, "A symbol is an indefinite expression with many meanings, pointing to something not easily defined and therefore not fully known."<sup>4</sup>

Demian can, it is true, be read on a purely realistic level. Superficially, at least, nothing happens in the story which is impossible in real life. There is, of course, the unlikely, and mysterious appearance in Sinclair's school-book, of Demian's note to him, but the event, though unexplained, is not per se, inexplicable. Similarly the coincidences, the visions and the dreams in the story, though enigmatic, are no more so than those experienced in real life. Sinclair's vision just before he is wounded and his encounter with Demian afterwards can be attributed to fatigue, shock and delirium. The story operates, however, on another level than the purely realistic, and the reader tends to ask, at times, whether Demian and Frau Eva are intended by the author to have any objective existence. Both these figures perform more than one function; they have an existence on the "real" level of the external action of the story, and also function as symbols of Sinclair's mental qualities and processes. The fact that these functions are not totally compatible does not preclude both from being simultaneously valid readings of the text.

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C.G. Jung, Collected Works, trans. R.F.C. Hull (London: Routledge and Kegan Paul, 1956), Vol. 5, p.124.

We have been prepared by the Romantics, to whom Hesse is formally, if not thematically an heir, for the real, the illusionary and the transcendental being inextricably blended.

Despite the fact that Demian is subtitled "Die Geschichte von Emil Sinclairs Jugend," the story cannot be understood as an "Entwicklungsroman" in the sense of showing a paradigmatic process of development and integration into society. The references throughout the story, to the mark of Cain which both Sinclair and Demian bear, emphasise that the narrator is an exceptional individual and that his story is unique. This uniqueness is also stressed when the narrator writes in the preface:

Was das ist, ein wirklich lebender Mensch, das weiß man heute allerdings weniger als jemals, und man schießt denn auch die Menschen, deren jeder ein kostbarer, einmaliger Versuch der Natur ist, zu Mengen tot. [..] Jeder Mensch aber ist nicht nur er selber, er ist auch der einmalige, ganz besondere, in jedem Fall wichtige und merkwürdige Punkt, wo die Erscheinungen der Welt sich kreuzen, nur einmal so und nie wieder. (Vol. 5, p.7)

The point is tenuous. The author seems to be asking, "What is man?", the question implying that we all have at least our humanity in common, but qualifies this by saying each person is intrinsically unique, and uniquely witnesses and interacts with a stage in the world's history.

Boulby comments on the preface:

It is very curious how this preface, superficially at least designed to establish the veracity or at any rate

the verisimilitude of the story to be recounted, actually exerts its influence in the opposite direction. It distances the reader; it functions as a kind of alienation mechanism, for it makes clear to us that what we are in fact about to read is not a "real life" at all, not genuine memoirs but rather a systematized and formalized biography of the inner man, "the inward essential line of our destiny," a "vita."<sup>5</sup>

Boulby is correct in his assertion that the preface prepares the reader for a story of the life of the "inner man," in this case the psychological growth and integration of a personality, the transcendence of a "persona" to become a person, but it is not clear that the preface functions as an "alienation mechanism." It serves, rather, to prefigure the double-focus of the story, which can be read as an albeit fictional, but nonetheless realistic autobiography, as "die Geschichte eines Menschen-- nicht eines erfundenen, eines möglichen, eines idealen oder sonstwie nicht vorhandenen, sondern eines wirklichen, einmaligen, lebenden Menschen" (Vol. 5, p.7), yet at the same time, "sie schmeckt nach Unsinn und Verwirrung, nach Wahnsinn und Traum" (Vol. 5, p.8) and can be read as an evocative, suggestive, metaphoric fable.

In this story of psychological growth, the motifs of the bird breaking out of the egg, and of the Gnostic god Abraxas recur on several occasions. Frau Eva and Demian, though not present continuously

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Mark Boulby, Hermann Hesse: His Mind and Art (Ithaca and London: Cornell University Press, 1967), p.97.

throughout the story are integral figures, and any interpretation of the story depends on determining the symbolic values and functions of these motifs and figures. Demian has a variety of functions: he can be regarded, as his name implies, as Sinclair's daemon, as an externalised symbol of the complete person which Sinclair is potentially. He also has several didactic functions in his formal existence as a character in the novel: he is an agent to enable Sinclair to approach Frau Eva, an "advocatus diaboli,"<sup>6</sup> encouraging Sinclair to question the traditional Christian viewpoint of his parents, and the herald of a new vision of humanity, a religious function. Demian is supported in these functions by the figures of Pistorius and of Beatrice, who inspires Sinclair to paint, and to dream of the woman who is gradually transformed into Frau Eva. The end result of the interaction of these figures with Sinclair is that he is enabled to achieve the aim stated in the preface, "das zu leben versuchen, was von selber aus [ihm] heraus wollte" (Vol. 5, p.7), which involves, an acceptance of the multifarious qualities which he carries within him, the difficult and painful freeing himself from the social role imposed upon him by his family life and education, culminating in a harmonious union of the two worlds, the "light" and the "dark," from which the first chapter takes its title--"Zwei Welten."

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Theodore Ziolkowski, The Novels of Hermann Hesse, p.138.

This chapter introduces the opposition of the "light" respectable world of Sinclair's parents, and the "dark" disreputable world outside his home. These two worlds can be seen as corresponding to the "light" and "dark" parts of Sinclair's mind. In his particular social environment, only the "light" part can find expression, as a dutiful and devout child. With the appearance of the blackmailer Franz Kromer from the "dark" world, the reader sees the complex intermingling of the realistic and symbolic levels of the novel. On the strictly realistic level, Kromer is an element of the "dark" external world, but on the symbolic level he can be seen as Sinclair's shadow in the psychoanalytic sense. The "shadow" is the term given by Jung to the urges and drives which the conscious mind prefers not to acknowledge. To maintain mental equilibrium this "shadow" must be acknowledged, which is the significance of Pistorius' later remark to Sinclair, "... unser Gott heißt Abraxas, und er ist Gott und ist Satan, er hat die lichte und die dunkle Welt in sich. Abraxas hat gegen keinen Ihrer Gedanken, gegen keinen Ihrer Träume etwas einzuwenden" (Vol. 5, p.109). It is significant that Sinclair puts himself in Kromer's power, becomes guilty by lying, in order to fulfil a social role, which is comparable to what he must do in order to lead his family life as a dutiful son.

In describing his dreams, Sinclair specifically refers to Kromer

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See Jung, op. cit., Vol. 9, Part II, pp.8-10.

as his "Schatten" (p.35), though it is conjectural whether the author intended the term to be understood solely in its Jungian sense. Sinclair has a recurrent dream in which Kromer, the "shadow" appears:

Unter anderem träumte ich oft, daß Kromer mich mißhandelte, daß er mich anspie und auf mir kniete, und, was schlimmer war, daß er mich zu schweren Verbrechen verführte [..]. Der furchbarste dieser Träume, aus dem ich halb wahnsinnig erwachte, enthielt einen Mordanfall auf meinen Vater.  
(Vol. 5, p.35)

In a subsequent dream, however, Demian is substituted for Kromer:

ich träumte wieder von Mißhandlungen und Vergewaltigung, die ich erlitt, aber statt Kromer war es diesmal Demian, der auf mir kniete. Und--das war ganz neu und machte mir tiefen Eindruck--alles, was ich von Kromer unter Qual und Widerstreben erlitten hatte, das erlitt ich von Demian gerne und mit einem Gefühl, das ebensoviel Wonne wie Angst enthielt. (Vol. 5, p.36)

For Boulby, "the meaning of such classical dreams is transparent and needs no commentary,"<sup>8</sup> and for people acquainted with the Oedipus complex it does not--in this respect. There is still the question, however, of why Sinclair willingly suffers from Demian what he abhors from Kromer, and this can be answered by reference to both the realistic and symbolic levels on which the novel operates. On the realistic level Kromer is Sinclair's enemy and Demian his friend, and on the level of psychological symbolism, Kromer, the "shadow," is the enemy asserting Sinclair's repressed drives--to kill his father and thus free himself from the "light" world. Demian, on the other hand, is

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Boulby, op. cit., p.104.

a power for good, both realistically and symbolically. He can be seen as Sinclair's daemon, or entelechy, an inner voice helping him to emancipate himself from his father, and simultaneously to accept and control the "shadow," not to be overpowered by it. For Sinclair this process is painful yet rewarding, hence his feeling both "Angst" and "Wonne." The fact that the matter of Kromer is not mentioned between the two friends until the end of the novel, when Sinclair has eventually succeeded in incorporating Demian within himself, in realising his potential, shows that "nichts auf der Welt ist dem Menschen mehr zuwider, als den Weg zu gehen, der ihn zu sich selber führt" (Vol. 5, p.48).

This preliminary encounter with the "dark" world, the Kromer episode, is the first stage on Sinclair's road to himself, but he is not yet ready to accept the "dark" world, with which Demian, no less than Kromer is a link. He returns eagerly to the world of his parents, although he senses that his confession would have been more valuable if made to Demian. Sinclair's incipient inclination to follow Demian is suppressed when he tentatively questions his father about Demian's interpretation of the story of Cain and Abel (Vol. 5, p.48). By telling him to entertain no thoughts about this interpretation, Sinclair's father is telling him, though not in so many words, to avoid the "dark" world.



In addition to the dreams of Kromer and Demian, there are other dreams throughout the story which contribute to showing Sinclair's development. Most important are the dream of the bird breaking out of an egg, a motif which also appears as the escutcheon over the doorway of Sinclair's parents' house, and which he feels impelled to paint, and the recurrent dream of a woman's face, originally inspired by Beatrice, which after many attempts he is finally able to paint. The motif of the bird and the dream-woman run parallel through the novel, both climaxing and being united in the chapter entitled "Frau Eva," in which Sinclair meets the woman of whom he has dreamt, standing under his original picture of the bird bursting from the egg. The motif of the bird breaking out of the egg represents on the personal level, Sinclair's regeneration, his shedding of traditional attitudes so that he is able to become initiated "in das Geheimnis derer, welche 'das Zeichen' an sich trugen" (Vol. 5, p.142), "the breaking through of a wall, the release of the unconscious from its erstwhile bonds."<sup>9</sup> The symbol is subsequently broadened so that it has a general application to the whole of humanity which is seen in the throes of the Great War as struggling to be reborn: "Es kämpfte sich ein Riesenvogel aus dem Ei, und das Ei war die Welt, und die Welt mußte in Trümmer gehen" (Vol. 5, p.160).

It should perhaps be pointed out that, in view of Hesse's

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Ibid., p.110.

pacifist convictions, it is, at first sight, surprising that Demian contains no condemnation or criticism of the war. It is true that Hesse volunteered for military service at the outbreak of the war, but was rejected, and it is possible that at this time his convictions were not firmly established. Also the "Rausch," the sense of communion, of unity in a common purpose described by Sinclair (Vol. 5, p.159), may have appealed to a man of Hesse's solitary and lonely character. On the other hand, the patriotism and nationalism engendered by the war were not emotions which Hesse, with his humanitarian and cosmopolitan sympathies could for long embrace. The possibility exists that he refrained from any criticism of the war because this would have detracted from the literary purpose of Demian. A universal extreme situation involving a struggle by all of humanity is a fitting climax and parallel to one man's struggle to be reborn. It is a tribute to Hesse's broad view that he refrains from making any limited political or social comment on the war, but incorporates it into the theme he has been developing without being distracted by its topicality into making a comment which would be thematically irrelevant.

Pistorius the organist, helps Sinclair to a limited extent, in his quest for self-realization, by bringing to the conscious level, the knowledge of the religions, symbols and archetypes which he already possesses unconsciously. As Pistorius says, "Alle Götter und Teufel, die je gewesen sind, sei es bei Griechen und Chinesen oder bei

Zulukaffern, alle sind mit in uns, sind da, als Möglichkeiten, als Wünsche, als Auswege" (Vol. 5, p.105). But Sinclair must leave Pistorius because he is, as he tells him, so "antiquarisch." Pistorius enjoins Sinclair to live his dreams, to realise his potential, which he is himself unable to do: "Er <sup>10</sup> /Pistorius/ vermag den Mythos zu deuten, nicht aber zu erleben."

The dreams of the bird and of the dream-woman are connected by the curious occurrence that in both instances Sinclair eats the object of which he dreams. In the case of the bird, he dreams that Demian forces him to eat it (Vol. 5, p.88), and in the case of the woman, who, at times has an androgynous aspect, he either in his dream or in reality, burns her portrait, and consumes its ashes (Vol. 5, p.118). This can be regarded as showing that Sinclair, unlike Pistorius, is able to incorporate in himself, symbols from the unconscious. It is significant that immediately prior to the dream of eating the ashes, Sinclair is unable to help Kromer, who suppresses his drives and seeks a source of strength from outside himself; after eating the ashes Sinclair has a source of strength within himself, and can consequently help Kromer.

In the last two chapters, in which Sinclair is reunited with Demian and meets his mother, the atmosphere of the novel is best

described as "religious," though not in any doctrinaire sense. By this stage in his development, Sinclair is no longer antagonistic to his parents' world; his god, Abraxas, has enabled him to achieve some serenity, to accept both the "light" and the "dark" worlds. A mysterious aura surrounds Frau Eva, the "Mutter, Geliebte, Göttin" (Vol. 5, p.139), and as with Demian, she functions in the novel on more than one level. On the realistic level she is the leader of an esoteric circle of people committed to various religions and creeds. She also has a special significance for Sinclair; she is the ideal towards which he has been groping: "Ihr Blick war Erfüllung, ihr Gruß bedeutete Heimkehr" (Vol. 5, p.138). For him she is a source of strength, and he feels that his dreams emanate from her, but she discourages him from becoming totally reliant or fixated on her, and from regarding any one dream, in Sinclair's case, the dream of the bird, as his permanent guiding force, or "Schicksal," thus stressing that psychological growth is a continuing process.

Various critics have compared her to the Jungian symbol of the "Urmutter,"<sup>11</sup> and Sinclair's description of her as "die Mutter aller Wesen" (Vol. 5, p.142) supports this. For Jung "she [the mother] is the gateway into the unconscious,"<sup>12</sup> and "'Entry into the mother' [...]"

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Boulby, op. cit., p.119. Ziolkowski, op. cit., p.132. G.W. Field, Hermann Hesse (New York: Twayne Publishers, Inc., 1970), p.55.

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Jung, op. cit., Vol. 5, p.330. Cf. Field, op. cit., p.50.

means establishing a relationship between the ego and the unconscious,"<sup>13</sup> hence Sinclair's feeling of Frau Eva that "sie sei nur ein Sinnbild meines Innern und wolle mich nur tiefer in mich selbst hinein führen" (Vol. 5, p.148). By his gradual incorporation of Demian within himself, Sinclair internalises the intermediary between his ego and the "gateway to the unconscious," thus becoming himself, the son of Frau Eva. After the kiss from his dying friend he is able to say: "wenn ich manchmal den Schlüssel finde und ganz in mich selbst hinuntersteige, da wo im dunkeln Spiegel die Schicksalsbilder schlummern, dann brauche ich mich nur über den schwarzen Spiegel zu neigen und sehe mein eigenes Bild, das nun ganz Ihm gleicht, Ihm, meinem Freund und Führer" (Vol. 5, p.163).

Hesse's technique of constantly shifting the focus of Demian from the real to the symbolic or illusionary level enables him to portray symbols from the unconscious mind as projections onto the external world. For the source of the symbols he is clearly indebted to Jung, but the story is not simply a psychological allegory based on the teachings of any particular psychological school. Concepts such as the "shadow" are used, but very loosely; and Demian and Kromer overlap to some extent in representing it. Similarly, Frau Eva and Demian can neither be totally distinguished in their symbolic functions nor assigned one specific function: they are evocative rather than explicit.

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Jung, op. cit., Vol. 5, p.301. Cf. Field, op. cit., p.55.

Hesse says of them, "sie umschließen und bedeuten weit mehr, als der rationalen Betrachtung zugänglich ist, sie sind magische Beschwörungen."<sup>14</sup>

"No purely psychoanalytic interpretation of the novel can make sense of the mystical experiences which are [..] introduced and not explained away."<sup>15</sup>

As Miguel Servano says, "His [Hesse's] magical books delve into regions that are usually reserved for religion."<sup>16</sup>

The process of maturation which Sinclair undergoes has the aura of a religious or mystical experience and approximates to the triadic rhythm of "Ein Stückchen Theologie." Sinclair progresses from a state of childish innocence to one of knowledge of good and evil, the "light" and "dark" worlds, which temporarily makes him succumb to despair, and drink excessively, to a final synthesis of these two poles, an acceptance of both as inalienable parts of himself. By virtue of his bearing the mark of Cain, he becomes not merely an integrated individual, but a new sort of man, aware of forces within and outside himself which go beyond the phenomenal world of sense perception. He is not shown as reaching

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Hermann Hesse, Briefe, p.64.

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Boulby, op. cit., p.115.

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Miguel Servano, C.G. Jung and Hermann Hesse: A Record of Two Friendships, trans. Frank MacShane (New York: Schocken Books, 1968), p.4.

the Third Kingdom, but as having the potential to do so, an inner strength resulting from his union with Demian. At their parting Demian tells him, "Du wirst mich vielleicht einmal wieder brauchen, gegen den Kromer oder sonst. Wenn du mich dann rufst, dann komme ich nicht mehr so grob auf einem Pferd geritten oder mit der Eisenbahn. Du mußt dann in dich hinein hören, dann merkst du, daß ich in dir drinnen bin" (Vol. 5, p.162). Thus, as a result of the experiences undergone in the story, Sinclair learns by what means he can reach self-fulfilment and enlightenment, and he states in the preface his final position, "Einen Wissenden darf ich mich nicht nennen. Ich war ein Suchender und bin es noch, aber ich suche nicht mehr auf den Sternen und in den Büchern, ich beginne die Lehren zu hören, die mein Blut in mir rauscht" (Vol. 5, p.8).

### III. Siddhartha

A study of Siddhartha shows strands of thought already used by Hesse in Demian and their resolutions in both novels have points in common. Before discussing these, however, I shall summarise the differences between the two stories in order to stress that Hesse used a variety of techniques to approach the problem of how each man should live his life, and how he should relate to the phenomenal world. The differences are, broadly speaking, ones of atmosphere, narrative structure and characterisation.

Siddhartha owes much of its atmosphere to its temporally and geographically remote setting. Whereas the events of Demian occur in places which, however sketchily described, are accessible to and within the experience of European readers, and the "märchenhaft" quality of the novel is, as it were, superimposed on the setting by the arcane quality of the imagery. Siddhartha derives an intrinsic "märchenhaft" quality from its exotic setting, which puts the reader in a frame of mind to expect something other than a realistic novel. Hence the appropriateness of the word "Dichtung" in the subtitle as opposed to the "Geschichte" of Demian. Even half a century after the writing of Siddhartha, India, for all its accessibility, is still an exotic and evocative "idea" for Europeans, whose impressions of it are derived more from Kipling than from direct acquaintance; it is an "idea" in which the imagination not yet rendered blasé by familiarity



can have free play.

C.G. Jung suggests a reason for the evocative power of the Orient on the Western imagination:

Though the Christian view of the world has paled for many people, the symbolic treasure-rooms of the East are still full of marvels that can nourish for a long time to come the passion for show and new clothes. What is more, these images--be they Christian or Buddhist or what you will--are lovely, mysterious, richly intuitive. Naturally, the more familiar we are with them, the more does constant usage polish them smooth, so that what remains is only banal superficiality and meaningless paradox. The mystery of the Virgin Birth, or the homoousia of the Son with the Father, or the Trinity which is nevertheless not a triad--these no longer lend wings to any philosophical fancy. They have stiffened into mere objects of belief. So it is not surprising if the religious need, the believing mind, and the philosophical speculations of the educated European are attracted by the symbols of the East--those grandiose conceptions of divinity in India and the abysses of Taoist philosophy in China--just as once before the heart and mind of the men of antiquity were gripped by Christian ideas.<sup>1</sup>

These comments on the catalytic power of the East on the European imagination should be qualified by pointing out that Hesse uses this power in a very restrained manner. He refrains from depicting an India of which the reader can form a strong visual impression, so that the India of Siddhartha is far less concrete than the Germany of Demian. Hesse introduces very little "local colour," and does not draw greatly on his indirect knowledge of India acquired through

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<sup>1</sup>  
Jung, op. cit., Vol. 9, Part I, pp.7-8.

the missionary activities of his parents and grand-parents, or on the direct knowledge he acquired through his own journey there in 1911. It is true that in Siddhartha forests, rivers, towns and villages are described, but their poetic power lies not in any specific qualities they possess, but simply in the fact that they are in India, that "terra incognita" for the European.

In connection with the contrasting atmospheres of Demian and Siddhartha should be considered the different narrative structures. Siddhartha has a stark and simple, almost schematic outline in which the symbol of the river occupies an important position. Siddhartha's life is divided temporally into three approximately equal periods by his crossing the river and subsequently returning to live on its banks. It also divides geographically the region in which Siddhartha attempts to explore the realm of the spirit, through religious teachings from the region in which he lives with Kamala, among the "Kindermenschen." Thus a geographical division comes to symbolise the division between two of the three stages of Siddhartha's development. "What we have [...] is a projection of Siddhartha's inner development into the realm of space: the landscape of the soul."<sup>2</sup> Demian, on the other hand, is a turbulent, episodic mosaic, in which it is more difficult than in Siddhartha to trace a single, uninterrupted strand of development.

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Ziolkowski, op. cit., p.161.

Siddhartha has from start to finish a serenity lacking in Demian which can be explained at least in part, by the narrative technique and by the characterisation. Demian is a confessional novel, written in the first person, relating adolescent turmoil, self-doubt and at times a guilt-ridden morbidity, which are essentially alien to the detached "Einzelgänger" Siddhartha. Siddhartha has a narrator, who, though unobtrusive and, until the final chapter narrates from Siddhartha's standpoint, creates a barrier between the protagonist and the reader. Also, Siddhartha, despite the fact that his story is unique and intensely personal, has a kind of anonymity; more than any other of Hesse's characters he lacks a distinctive profile, has no sharply delineated personal qualities. He almost seems at times, to be an Everyman figure.

Having drawn attention to some of the differences between Demian and Siddhartha, I now propose to discuss the similarities, to show what use Hesse makes of ideas already introduced in Demian. Siddhartha's search can be summarised as being the exploration of the antithesis so common in Hesse's works, of the worlds of the spirit and of the senses, and a final synthesis and reconciliation of the two.

The idea expressed in the preface to Demian: "Das Leben jedes Menschen ist ein Weg zu sich selber hin" (Vol. 5, p.8) is echoed in Siddhartha's thought: "Und wo war Atman zu finden, wo wohnte Er, wo

schlug sein ewiges Herz, wo anders als im eigenen Ich, im Innersten, im Unzerstörbaren, das ein jeder in sich trug?" (Vol. 5, p.357), and also in the title Weg nach Innen, which Hesse gave to a collection of four stories, which included Siddhartha, published in 1931.

Siddhartha's life then, like Sinclair's, is a search for his own unique essence, and like Sinclair a necessary preliminary to this is to liberate himself from the paternal world of accepted dogma and teaching, the world of the Brahmins. During the first stage of his life, Siddhartha, with his friend, Govinda, joins the Samanas, the wandering ascetics. Though this is only a partial break with the paternal world, it serves to develop Siddhartha's belief that true wisdom cannot be learned from a teacher, but must be discovered by oneself. The rationale of the Samanas' way of life is that total renunciation of the senses and sense impressions will leave Atman, the ultimate reality. Consequently Siddhartha takes as his aim,

leer werden, leer von Durst, leer von Wunsch, leer von Traum, leer von Freude und Leid. Von sich selbst wegsterben, nicht mehr Ich sein, entleerten Herzens Ruhe zu finden, im entselbsteten Denken dem Wunder offen zu stehen, das war sein Ziel. Wenn alles Ich überwunden und gestorben war, wenn jede Sucht und jeder Trieb im Herzen schwieg, dann mußte das Letzte erwachen, das Innerste im Wesen, das nicht mehr Ich ist, das große Geheimnis. (Vol. 5, p.364)

The decision that the Samanas cannot enable him to achieve his end is justified by Siddhartha, firstly on the grounds that their ascetic exercises only give temporary release "aus der Qual des Ichseins" (Vol. 5, p.366), and secondly that such things cannot be learned from another person, a distrust which he preserves all of his life, and of

which he reminds Govinda in the final chapter. A third reason for Siddhartha's leaving the Samanas is that for him their method is self-defeating and betrays its own purpose. They seek Atman through total withdrawal from, and renunciation of the "Ich"--"Entselbstung," whereas for Siddhartha, salvation, knowledge of Atman, lies "im eigenen Ich."

The chapter in which Siddhartha and Govinda listen to the teachings of the Buddha, Gotama, marks a turning-point in Siddhartha's development, by confirming conclusively for him that he will never be able to know Atman through the mediation of a teacher. The conversation between Siddhartha and the Buddha, which is in part a dispute, although there is actually no point of disagreement, is significant in that it shows the transition of Siddhartha from a man whose search for Atman is basically of an intellectual nature to one who is prepared to live more intuitively and sensually. He refutes Gotama's teaching by the rigour of his dialectic and is warned "vor dem Dickicht der Meinungen und vor dem Streit um Worte" (Vol. 5, p.380). Having taken the trouble to point out a fallacy in Gotama's teachings he performs, without seeming to realise it, a volte face, and says to Gotama, "Keinem, o Ehrwürdiger, wirst du in Worten und durch Lehre mitteilen und sagen können, was dir geschehen ist in der Stunde deiner Erleuchtung! [...]: sie [die Lehre] enthält nicht das Geheimnis dessen, was der Erhabene selbst erlebt hat, er allein unter den Hunderttausenden" (Vol. 5, p.381). Thus, Siddhartha

is saying that his objection is to words themselves, rather than to the fallacy in the teaching.

There is another possible reading of this passage: that Siddhartha's original intention in refuting Gotama's teaching is to demonstrate to him the inadequacy of words to convey in a logically acceptable form, a transcendental experience. But since Gotama, who on Siddhartha's admission is the more enlightened man, presumably knows this, he would be able to take the point without having it illustrated. Whichever interpretation of this passage is preferred, the point is made to the reader, and it prefigures Siddhartha's and Govinda's final conversation.

Having rejected the possibility of learning from a teacher, Siddhartha has a feeling of being reborn, and a realisation that all his attempts to know Atman--the self, have had the opposite effect: he sought "den Atman, das Leben, das Göttliche, das Letzte," but as he says, "Ich selbst aber ging mir dabei verloren" (Vol. 5, p.384). With this realisation comes a new enjoyment and awareness of the physical world, the knowledge that it is not Maja-illusion, but one aspect of the totality on which he meditates:

Wohl hatte er schon lange gewußt, daß sein Selbst Atman sei, vom selben ewigen Wesen wie Brahman. Aber nie hatte er dies Selbst wirklich gefunden, weil er es mit dem Netz des Gedankens hatte fangen wollen. War auch gewiß der Körper nicht das Selbst, und nicht das Spiel im Sinne, so war es doch auch das Denken nicht, nicht der Verstand, nicht die erlernte Weisheit, nicht die erlernte Kunst, Schlüsse zu ziehen und aus schon Gedachtem neue Gedanken

zu spinnen. Nein, auch diese Gedankenwelt war noch diesseits, und es führte zu keinem Ziele, wenn man das zufällige Ich der Sinne tötete, dafür aber das zufällige Ich der Gedanken und Gelehrsamkeiten mästete. Beide, die Gedanken wie die Sinne, waren hübsche Dinge, hinter beiden lag der letzte Sinn verborgen, beide galt es zu hören, mit beiden zu spielen, beide weder zu verachten noch zu überschätzen, aus beiden die geheimen Stimmen des Innersten zu erlauschen. (Vol. 5, p.389-90)

Before he achieves this state, however, Siddhartha has to develop the previously neglected aspect of his nature, the "Ich der Sinne," and this is indicated to him by the androgyne figure of which he dreams in the hut of Vaseduva, the ferryman. Consequently he crosses the river which divides the worlds of the spirit and the senses, yet by its nature also unites them. On this side of the river, during his life with Kamala and the merchant, Kamaswami, Siddhartha maintains for a time the balance between the two parts of his nature, but eventually goes to the opposite of the extreme which he had reached on the other side of the river. Gradually he comes to behave like one of the "Kindermenschen" without deriving any of the consolations of their way of life; thus he is as far as ever from achieving the unity and totality and knowledge of ultimate reality which he had desired. Kamala perceives why neither he nor she can ever lead satisfactory lives as "Kindermenschen:" "Die Menschen von unserer Art können vielleicht nicht lieben. Die Kindermenschen können es; das ist ihr Geheimnis" (Vol. 5, p.410).

Just as the first part of his life, as a Brahman and a Samana

had terminated in his realisation that he had not penetrated into the Self, so now, "Er merkte nur, daß jene helle und sichere Stimme seines Innern, die einst in ihm erwacht war und ihn in seinen glänzenden Zeiten je und je geleitet hatte, schweigsam geworden war" (Vol. 5, p.413). Warned by the dream of the dead bird, he leaves the world of nature and the senses and proceeds to the river where the final stage of his development takes place.

This stage is marked by a growing serenity induced by listening to the river, which symbolises a balance of and harmony between the two extremes to which Siddhartha has gone. The serenity is developed simply by listening to the voice of the river, which induces a receptive, quietistic frame of mind: "Vor allem lernte er von ihm das Zuhören, das Lauschen mit stillem Herzen, mit wartender, geöffneter Seele, ohne Leidenschaft, ohne Wunsch, ohne Urteil, ohne Meinung" (Vol. 5, p.436). It is significant that the more Siddhartha listens to the voice of the river, the less he and Vaseduva speak, showing his gradual transcendence of the realms of experience and thought accessible to verbal communication, which reaches its culmination in the book's final chapter.

Siddhartha's discovery of the secret "daß es keine Zeit gibt" (Vol. 5, p.436), seems, at first sight, meaningless, and offers little comfort to the Western reader, who is haunted by a linear conception of time, and is deeply aware of its remorseless and irrevocable passing. Siddhartha's elaboration on the theme of time, that "Nichts war, nichts



wird sein; alles ist, alles hat Wesen und Gegenwart" (Vol. 5, p.436), becomes more comprehensible when it is considered in connection with statements on time by two English writers, E.M. Forster and J.B. Priestley:

Neither memory nor anticipation is much interested in Father Time, and all dreamers, artists and lovers are partially delivered from his tyranny; he can kill them, but he cannot secure their attention, and at the very moment of doom, when the clock collected in the tower its strength and struck, they may be looking the other way.<sup>3</sup>

Certainly I for one do not see myself as what I am now, and nothing else. I seem to stand, as my essential self, outside the time order. Fifty years ago I seemed to myself older than other people assumed me to be; now I seem younger.<sup>4</sup>

The awareness of time which Siddhartha and Vaseduva seem to have reached is that it can be regarded as " 'all-at-once' instead of 'one-thing-after-another,' past and present and future merging and becoming one--the eternal instant."<sup>5</sup>

The awareness of the unity of all things is again shown to Siddhartha by his listening to the river, under Vaseduva's guidance, after his son has left him. Despite his knowledge that no teaching can communicate true wisdom, that each must learn it in his own way, he has tried to play the role of a teacher to his son. His love for

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<sup>3</sup> Forster, op. cit., p.44.

<sup>4</sup> J.B. Priestley, Man and Time (New York: Dell, 1968), p.85.

<sup>5</sup> Ibid., p. 121.

his son, an emotion which he has not felt until late in life, has clouded his judgement, yet nonetheless is necessary for his achieving a higher state of awareness: to be able to listen more sensitively to the voice of the river:

Sie lauschten. Sanft klang der vielstimmige Gesang des Flusses. Siddhartha schaute ins Wasser, und im ziehenden Wasser erschienen ihm Bilder: sein Vater erschien, einsam, um den Sohn trauernd, er selbst erschien, einsam, auch er mit den Banden der Sehnsucht an den fernen Sohn gebunden; es erschien sein Sohn, einsam auch er, der Knabe, begehrtlich auf der brennenden Bahn seiner jungen Wünsche stürmend, jeder auf sein Ziel gerichtet, jeder vom Ziel besessen, jeder leidend. (Vol. 5, p.457)

This vision of suffering then gives way to one of unity:

Und alles zusammen, alle Stimmen, alle Ziele, alles Sehnen, alle Leiden, alle Lust, alles Gute und Böse, alles zusammen war die Welt. Alles zusammen war der Fluß des Geschehens, war die Musik des Lebens. Und wenn Siddhartha aufmerksam diesem Fluß, diesem tausendstimmigen Liede lauschte, wenn er nicht auf das Leid noch auf das Lachen hörte, wenn er seine Seele nicht an irgendeine Stimme band und mit seinem Ich in sie einging, sondern alle hörte, das Ganze, die Einheit vernahm, dann bestand das große Lied der tausend Stimmen aus einem einzigen Worte, das hieß Om: die Vollendung. (Vol. 5, p.458)

In the final chapter of the story, Siddhartha tries to explain to Govinda what he has learned during his life, how he has attained peace of mind, and here we encounter the difficulty which bedevils criticism of Hesse's writings, and which explains why so much of this criticism leaves the reader with the impression that something has been left unsaid, that the critic has not penetrated to the core of Hesse's works. Siddhartha's words to Govinda, "Weisheit ist nicht mitteilbar. Weisheit, welche ein Weiser mitzuteilen versucht, klingt immer wie Narrheit" (Vol. 5, p.462), could be used as a comment on many of Hesse's works,

and in none of them does he completely overcome his obstacle.

Siddhartha's statement of the difficulties he encounters in communicating the truth, suggest, however, a partial solution: "Von jeder Wahrheit ist das Gegenteil ebenso wahr! Nämlich so: eine Wahrheit läßt sich immer nur aussprechen und in Worte hüllen, wenn sie einseitig ist. Einseitig ist alles, was mit Gedanken gedacht und mit Worten gesagt werden kann, alles einseitig, alles halb, alles entbehrt der Ganzheit, des Runden, der Einheit" (Vol. 5, p.463). Siddhartha is advocating an awareness of the totality and unity of all things and people, which he expands to include "alle Wesen mit Liebe und Bewunderung und Ehrfurcht betrachten zu können" (Vol. 5, p.467). There is a fusion of Eastern and Western thought in this discourse; the love of which Siddhartha speaks includes Christian love, but also goes beyond it to include a love of oneself as one of the many manifestations of the eternal. The contemplative, passive, receptive state of mind which Siddhartha has reached, in which the ego is abandoned without physical death, and his distrust of words and thoughts reflect the philosophy of the Chinese Book of Tao which a few quotations will illustrate:

Straightforward words  
Seem paradoxical.<sup>6</sup>

I do my utmost to attain emptiness;  
I hold firmly to stillness.<sup>7</sup>

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Lao Tzu, Tao Te Ching, translated by D.C. Lau, Penguin Classics (Harmondsworth: Penguin Books, 1963), p.140.

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Ibid., p. 72.

and perhaps most appropriately:

One who knows does not speak; one who speaks  
does not know.<sup>8</sup>

Colin Wilson makes some comments on the ending of Siddhartha, which while hardly doing justice to the novel, emphasise the difficulties inherent in the task which Hesse has set himself:

The reader is waiting to be told of a successful solution, and as the novel comes towards the end, he realises Hesse has nothing to offer. The river flows on, Siddhartha contemplates it. Hesse arrives at the conclusion that there is no ultimate success or failure; life is like the river; its attraction is the fact that it never stops flowing. There is nothing for it but to close the novel feeling rather let down.<sup>9</sup>

One can agree that Hesse does not offer a complete answer to existential problems; but he does at least suggest a "modus vivendi." As in Demian, he explores the relationship of the spirit and the senses, and shows Siddhartha achieving a reconciliation and synthesis of the two; by working within a religious framework, although one which does not encompass the Western concept of an anthropomorphic God, Hesse raises his theme above the level of simply attaining mental health, to one at which the nature of existence, the universe and man's

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Ibid., p. 117.

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Colin Wilson, The Outsider (London: Victor Gollancz Ltd., 1957), p.57.

relationship to them are explored. It is hardly surprising then, that there is no "successful solution." As Seidlin says, "Hesse does not attempt to give an answer to the unanswerable question. In none of his 'solutions' is finality."<sup>10</sup>

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O. Seidlin, "Hermann Hesse. The Exorcism of the Demon," Symposium, 4 (Nov., 1950), 341.

#### IV. Der Steppenwolf

Steppenwolf was published in Hesse's fiftieth year, and deals with a man approaching that age, which as Jung has pointed out, is a climactic period when a man must appraise his previous life, and squarely face the second half of his life, which should have a completely different character from the first. <sup>1</sup> Steppenwolf describes such an appraisal, and the mental turmoil which it brings, and can be seen as a turning point in Hesse's literary production, preparing him for the more serene and tranquil works of his later years, such as Narziß und Goldmund and Das Glasperlenspiel.

This is illustrated if Steppenwolf is considered in the context of the novels already discussed. Demian envisages a redemption of, a millenium for mankind as a whole, and shows the growth towards a heightened state of awareness of a small group of people who hope to be ready, after the cataclysm of the Great War, to guide and form a new world. In Siddhartha, the emphasis is placed on a withdrawal from life in society, and the cultivation of a quietistic, secluded, life, devoid of intellectualisation. Steppenwolf shows a man at the end of his tether, in an extreme situation; the hopes expressed in

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<sup>1</sup>

C.G. Jung, op. cit., Vol. 8, pp.395-99 and Vol. 17, pp.193-97.

Demian have not materialised, and Harry Haller is unable to attain the detachment of Siddhartha and isolate himself from the ubiquitous bourgeoisie. During the course of the novel he undergoes, not with immediate and complete success, a kind of personal rebirth and redemption, and is shown a new attitude to life and society, which assists him in his self-fulfilment, to become an integrated individual.

This rebirth has two aspects which can best be described, as psychological and religious. The psychological rebirth consists in Harry Haller's undergoing, in part, a process of Jungian individuation, that is, he begins to transcend, or escape from the prison of his persona, the person who he had thought he was, and becomes more aware of other aspects of his psyche, the broadly-based Self. The characters who assist in, or symbolise aspects of the process of individuation, also make Harry aware of the world of the "Unsterblichen," who are referred to in the "Tractat vom Steppenwolf," are the subject of one of Harry's poems, and of whom he has a glimpse in his dream of Goethe and in the Magic Theatre. The world of the "Unsterblichen" lies beyond individuation and mental health, and is one form in which the Third Kingdom manifests itself in Hesse's works. It is this aspect of the story which is here described as the "religious" theme.

In so far as the two themes can be distinguished, it would appear that individuation, the attainment of mental balance, is, with guidance, within the reach of everybody, whereas knowledge of the "Unsterblichen"

is either accessible only to a few or is a personal version of a more general experience. It is difficult to say in what sense the world of the "Unsterblichen" "exists", whether it is a state of mind which would necessarily terminate with the death of the person experiencing this state, or whether it is more akin to the Christian concept of an afterlife, having some quasi-objective or quasi-material existence.

Steppenwolf has, as does Demian, a double focus in that some events and characters can simultaneously be regarded as both real and unreal; Hermine and Pablo, in addition to furthering the action on a realistic level, have symbolic functions when the novel is read with some knowledge of Jungian psychology. This double focus is, however, far more integral in Steppenwolf than in Demian, because the form of the novel reflects the ironic "Weltanschauung" proposed in the "Tractat" with reference to psychological health, and also because this discrepancy between the real and unreal reflects the difference between the psychological and the religious levels of the book. There are then, three dualisms: firstly that of the real and the unreal on the purely fictional, narrative level, at which it is impossible to determine where the boundaries of reality and illusion are to be drawn, secondly the dualism of the ironical standpoint towards bourgeois society which the "Tractat" advocates, to accommodate oneself to society yet maintain an attitude of detachment towards it, and thirdly the dualism of the psychological and the religious. Just as the aspects of the first



dualism are difficult to distinguish, so it is difficult to determine where the psychological theme shades into the religious.

The juxtaposition of realistic and unrealistic or surreal elements, and the narration of the latter as if they actually happened, can be seen to reflect one possible attitude towards bourgeois society, expressed in the following passage from the "Tractat:"

In der Welt zu leben, als sei es nicht die Welt, das Gesetz zu achten und doch über ihm zu stehen, zu besitzen, "als besäße man nicht", zu verzichten, als sei es kein Verzicht--alle diese beliebten und oft formulierten Forderungen einer hohen Lebensweisheit ist einzig der Humor zu verwirklichen fähig. (Vol. 7, p.238)

In both cases there is an ambivalent standpoint; in the first the phenomenal world is regarded as no more valid than the surreal, and in the second it is suggested that social expectations be conformed to, but not taken seriously, that a possible solution to Harry's problem in relating to the world, is an ironic, uninvolved acceptance of it.

Irony is perhaps the best description of the attitude of humour advocated by the "Tractat" and later by Pablo and Mozart in the Magic Theatre.

This type of humour gives rise to a detached amusement and can reconcile one to life in an imperfect world: it is a "versöhnlicher Ausweg" (Vol. 7, p.237).

Several critics, in their studies of Steppenwolf, have been at pains to give realistic explanations of various supernatural elements, events and characters in the novel. Colin Wilson writes of the "Tractat,"

"It is obviously Haller's own work."<sup>2</sup> Similarly Ralph Freedman writes that the fact that the "Tractat" is concerned exclusively with Harry "causes no surprise because it is an obvious symptom of Haller's hallucination,"<sup>3</sup> and Theodore Ziolkowski considers the contents of the "Tractat" to be an eidetic misreading by Harry of a perfectly ordinary pamphlet transformed by his "acrobatic and stimulated mind."<sup>4</sup> Ziolkowski asserts in fact that "Hermine, Pablo, Maria, and the entire demimonde of Steppenwolf exist on a realistic plane consistently throughout the book."<sup>5</sup> This way of reading the novel is acceptable up to a point, but cannot explain completely certain events such as how Pablo knows that Harry has stabbed, or believes he has stabbed Hermine in the Magic Theatre. These attempts to impose a realistic reading on Steppenwolf seem to stem from a reluctance to admit the possibility of the supernatural to literature. A more balanced view, which recognises the double focus of the novel is taken by Matzig, when he writes, "Lebt Hermine wirklich? Lebt

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<sup>2</sup>  
Wilson, op. cit., p.58.

<sup>3</sup>  
Ralph Freedman, The Lyrical Novel (Princeton: Princeton University Press, 1963), p.78.

<sup>4</sup>  
Ziolkowski, op. cit., p.197.

<sup>5</sup>  
Ibid., p.213.

sie nur in der Phantasie des Steppenwolfes?--Der Dichter lässt die Frage offen. Das Mädchen ist wohl beides, irdische Gestalt, vom Dichterauge verzaubert zum Symbol.<sup>6</sup> Field takes a similar view when he writes, "It is equally possible to view her [Hermine] and the other characters as constantly flitting in and out of the real and surreal worlds--like Hoffmann's creation, who is at one moment an archivist, and at the next a salamander."<sup>7</sup>

Considering Hermine and her associates as both real and symbolic enables Steppenwolf to be interpreted in part, according to a Jungian schema, as the allegorical representation of the psychological process of individuation. The attraction of this method of interpretation is that it enables a plausible explanation to be given of why Harry, in accordance with Hermine's prediction, comes to love her and then kill her. Hermine and Pablo function both as objective characters on the novel's realistic level, and also as personifications of psychic elements, archetypes within Harry. The novel can be characterised, to vary Ziolkowski's description of Siddhartha--"The landscape of the Soul,"<sup>8</sup> --as a drama of the soul. The double focus of the novel is

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<sup>6</sup>  
Matzig, op. cit., p.81.

<sup>7</sup>  
Field, op. cit., p.104.

<sup>8</sup>  
Ziolkowski, op. cit., p.161.

particularly relevant here, because it enables personifications of the soul, on the unreal or symbolic level, to have a causal function on the real level. As an illustration of this, Hermine symbolises Harry's anima, yet on the realistic level, is instrumental in causing Harry to become aware of his anima and all that this archetype represents.

In Jungian terms, Steppenwolf can be said to depict Harry's development from being aware only of his own ego or persona, which is constructed on values implanted in him by his parents and society and has required a ruthless suppression of innate qualities incompatible with this persona, to an awareness of, and partial acceptance of his unconscious impulses. These impulses constitute the "shadow" which Harry characterises as a wolf and regards as his enemy. It is this lack of integration, of acceptance of his whole Self which gives rise to his depression and suicidal thoughts. As Jung says, "Everyone carries a shadow, and the less it is embodied in the individual's conscious life, the blacker and denser it is"<sup>9</sup> and "Modern man [...] wants rather to know how he is to reconcile himself with his own nature--how he is to love the enemy in his

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Jung, op. cit., Vol. 11, p.76. Cf. Eugene Webb, "Hermine and the Problem of Harry's Failure in Hesse's 'Steppenwolf,'" Modern Fiction Studies, 17, No.1 (1971), p.118.

own heart and call the wolf his brother."<sup>10</sup>

Harry's problem is that he attaches a disproportionate importance to his persona--the gentle pacifist and lover of literature--is too cerebral and intellectual, distrusting all the impulses which he groups under the name of "Steppenwolf." This personification is, as the "Tractat" points out, an oversimplification, and Harry is helped by Hermine, and his experiences under the guidance of Pablo in the Magic Theatre, to see that he has resources within him, both good and bad, which he must accept and not suppress. Only if he is aware of these impulses, does the opportunity to control them exist. The optimum result of this process, "individuation," would be to become "a psychological 'in-dividual,' that is, a separate, indivisible unity or 'whole.'"<sup>11</sup>

In the process of Harry's individuation, Hermine, though functioning as a real character in the novel, represents Harry's anima, and is a bridge between the ego and the unconscious. Hence the facts that she has such an uncanny insight into Harry, and that he has the recurrent feeling after his conversations with her: "Dies alles

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Jung, op. cit., Vol. 11, p.341.

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Jung, op. cit., Vol. 9, Part I, p.275. Cf. Edward Abood, "Jung's Concept of Individuation in Hesse's 'Steppenwolf,'" Southern Humanities Review, 3 (1969), p.2.

waren, so schien mir, vielleicht nicht ihre eigenen Gedanken, sondern die meinigen, die die Hellsichtige gelesen und eingeatmet hatte und die sie mir wiedergab, so daß sie nun Gestalt hatten und neu vor mir standen" (Vol. 7, p.344). Again, in her function as Harry's anima, Hermine chooses the girl, Maria, with whom Harry is to learn the pleasures of an uncomplicated sexual relationship, since it is the anima who determines the sort of woman to whom a man is attracted.

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Enjoyment of sexual pleasures, is however, only one aspect of his total psyche which Harry had previously neglected, and although Hermine successfully leads him to this enjoyment, there are other, deeper regions of his unconscious with which he still must come to terms. In these regions, Pablo, in his Magic Theatre, is the guide, and it is here that, by killing Hermine, Harry fails to achieve total individuation. Each compartment of the Magic Theatre can be seen as representing an aspect of Harry's unconscious mind, all of which he can accept, except for the one marked "Wunder der Steppenwolfdressur" from where he flees in terror. There are then, depths of his mind into which he is not yet ready to penetrate. Hermine, his anima, is the only part of his psyche with which he has achieved a balance, and this balance is disturbed by his ego reasserting itself. He is still unable

to reach an accomodation with his "shadow" the wolf, and must either dominate it or be dominated by it. If Hermine is regarded as the Jungian anima, and Pablo as the archetype of the "magician," as Webb<sup>13</sup> suggests, then we see that Harry has brought his failure on himself. When he tries to dominate Hermine by stabbing her, either in reality or in his imagination, he expresses both his fear of penetrating deeper into himself, a desire to remain at the stage he has reached, and also a fear that he has been robbed by Pablo of what self-knowledge he has attained.

The "magician" could only take possession of the ego because the ego dreamed of victory over the anima. That dream was an encroachment, and every encroachment of the ego is followed by an encroachment from the unconscious.<sup>14</sup>

Harry's failure is only partial, however. He has gained some insight into himself, as is shown by his refusal of Mozart's offer, "Wir könnten zum Beispiel das Mädchen wieder lebendig machen und Sie mit ihr verheiraten" (Vol. 7, p.411). He has intuited that he must no longer wish to possess the anima, and is prepared to undertake once again the exploration of his unconscious, with hopes of greater success, in order to eventually transcend the prison of his persona.

The characters who facilitate and symbolise aspects of Harry's exploration of his unconscious mind, that is, function in the psy-

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Webb, op. cit., p.120.

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Jung, op. cit., Vol. 7, p.227.

chological theme of the book, are also involved in the religious theme. Hermine and Pablo serve to make Harry aware of "Ewigkeit," the realm of the "Unsterblichen." It is implied that knowledge of this realm is only accessible to a few, specially sensitive people, an elect, those who make severe demands on life, and for whom the world as it is, is insufficient. Hermine describes herself and Harry as "wir [̄...̄] mit der Dimension zuviel" (Vol. 7, p.343). Similarly, the Magic Theatre where Harry glimpses the "Unsterblichen" is advertised as "Nicht für jedermann" (Vol. 7, p.221).

There is ambiguity as to whether "Ewigkeit" the realm of the "Unsterblichen" is a state of mind or whether it has some sort of objective existence independent of people's awareness of it.

Hermine stresses that it is not posthumous fame:

Der Ruhm ist es nicht, o nein! Aber das, was ich Ewigkeit nenne. Die Frommen nennen es Reich Gottes. Ich denke mir: wir Menschen alle, wir Anspruchsvolleren, wir mit der Sehnsucht, mit der Dimension zuviel, könnten gar nicht leben, wenn es nicht außer der Luft dieser Welt auch noch eine andre Luft zu atmen gäbe, wenn nicht außer der Zeit auch noch die Ewigkeit bestünde, und die ist das Reich des Echten. (Vol. 7, p.343)

It is not, then, in remembrance by the living that Goethe and Mozart are immortal, but in some way independent of this. On the other hand, the fact that "Ewigkeit" is different things to different people suggests that in some measure its existence is subjective: "Die Frommen nennen es Reich Gottes." For Harry it is where Mozart and Goethe continue to exist, and for Hermine it is where she will find



her saints. The most exact indicators of the nature of "Ewigkeit" are, "Es gibt in der Ewigkeit keine Nachwelt, nur Mitwelt" (Vol. 7, p.343), and "Es ist das Reich jenseits der Zeit und des Scheins. Dorthin gehören wir, dort ist unsre Heimat, dorthin strebt unser Herz, Steppenwolf, und darum sehnen wir uns nach dem Tod" (Vol. 7, p.344). It appears, then, to be a realm independent of, but contemporaneous with, the real world, and to be totally accessible only through death, a view which is supported by Harry's poem "Die Unsterblichen" (Vol. 7, p.346). Here are contrasted the turmoil and violence of earthly life and the aethereal world of the "Unsterblichen," who regard earthly life with disinterested, icy laughter.

The psychological and the religious elements of the novel are blended in the Magic Theatre, where Harry both explores his psyche and gains a glimpse of the "Unsterblichen." Here it is shown that the ability to become aware of them is a latent faculty, and that they are in some way already within or accessible to Harry. Pablo says to him:

Sie wissen ja, wo diese andere Welt verborgen liegt, daß es die Welt Ihrer eigenen Seele ist, die Sie suchen. Nur in ihrem eigenen Innern lebt jene andre Wirklichkeit, nach der Sie sich sehnen. Ich kann Ihnen nichts geben, was nicht in Ihnen selbst schon existiert, ich kann Ihnen keinen andern Bildersaal öffnen als den Ihrer Seele. Ich kann Ihnen nichts geben, nur die Gelegenheit, den Anstoß, den Schlüssel. Ich helfe Ihnen, Ihre eigene Welt sichtbar zu machen, das ist alles. (Vol. 7, pp.366-67)

Hermine has hinted at a similar idea earlier, when she tells Harry that their only guide towards "Ewigkeit" is "Heimweh" (Vol. 7, p.344).

The world of the "Unsterblichen" is, then, never clearly defined in the novel; it is, however, apparent that Harry's glimpse of it has saved him from the suicidal depression he felt at the beginning of the novel, and that by cultivating an attitude of humour this world will become more accessible to him. If, by the end of the book, he has not yet learned to laugh, he realises at least, that he must do so in order to reconcile everyday reality with the ideal world for which he longs: in Mozart's metaphor, he must listen to the "Radiomusik des Lebens," and so see beyond its distortions to the ideal world of which it is a manifestation. Mozart's instruction to Harry, "Sie sollen den Humor des Lebens, den Galgenhumor dieses Lebens erfassen" (Vol. 7, p.411), echoes Hesse's attitude stated in "Die Nürnberger Reise" in which he expresses the need "für den alten Vermittler zwischen Ideal and Wirklichkeit, den Humor" (Vol. 7, p.156). As Harry's final words show, he has moved from his former attitude of despair to one of faith: Steppenwolf is not "das Buch eines Verzweifelten [..], sondern das eines Gläubigen" (Vol. 7, p.53). 15

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In "Nachwort zur Schweizer Ausgabe des 'Steppenwolf,'" (1941), Vol. 11, pp.52-54.

## V. Narziß und Goldmund

An undulating rhythm can be discerned in the series consisting of the three novels already discussed and Narziß und Goldmund. There is an alternation between the strident, tumultuous atmosphere found in Demian and Steppenwolf, and the more placid, serene and composed tone of Siddhartha and Narziß und Goldmund. The reason for this is probably, at least in part, that the last mentioned pair of novels portray the complete lives of their protagonists, up to old age, and in Goldmund's case, until death, showing their total development and fulfilment, whereas Demian and Steppenwolf are more tentative, and end with their heroes on possible paths to self-realisation, but with no guarantee of ultimate success. Another difference between the two pairs of novels, which further accounts for the undulating rhythm is that Demian and Steppenwolf both have familiar, realistic settings, the events portrayed occur in the relatively recent past, and, although this is not done explicitly by the author, it can be determined fairly accurately when they are supposed to occur. Siddhartha and Narziß und Goldmund, by contrast, are set in unfamiliar, exotic, almost "märchenhaft" worlds, and, in the case of Narziß und Goldmund, this mollifies the impact of the violence and brutality of the novel, prevents the reader empathising to any degree with the characters, leaving him more responsive to the philosophic content of the novel. Ziolkowski writes of the protagonists of Narziß und

Goldmund, "These figures are drawn more from the mind than from reality,"<sup>1</sup> and this, one feels, is Hesse's intention: to schematize in the novel's protagonists, philosophic notions of possible ways to self-realisation.

There are conflicting views on the nature of the medieval milieu of Narziss und Goldmund. Ernst Rose writes that the novel "brings the world of the late Middle Ages vividly alive,"<sup>2</sup> and Ziolkowski, while conceding that "we get a certain atmosphere of the age, but no more,"<sup>3</sup> asserts that Hesse's "familiarity with the intellectual heritage of the later Middle Ages lends the work the unmistakable atmosphere of authenticity."<sup>4</sup> This may be true, but it says little more than that there are no factual inaccuracies in the work; it is the use to which Hesse puts his knowledge of the Middle Ages which is important, and, as Boulby, writes, "The evocation of the Middle Ages is tentative and poetic, and in no sense does it have the texture of the historical novel proper."<sup>5</sup> Anni Rebenwurz characterises the medieval milieu

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<sup>1</sup>  
Ziolkowski, op. cit., p.231.

<sup>2</sup>  
Ernst Rose, Faith from the Abyss (New York: New York University Press, 1965), p.105.

<sup>3</sup>  
Ziolkowski, op. cit., p.233.

<sup>4</sup>  
Ibid., p.233.

<sup>5</sup>  
Boulby, op. cit., p.242, n.41.

most accurately: "Mit einem ewigen Mittelalter, einem weiten, locker begriffenen Deutschen Reiche wird die beengende Umklammerung von Raum und Zeit gelöst."<sup>6</sup> Appropriate comparisons from the visual arts, which have the same haunting quality as Hesse's novel would be the etchings of Gustave Doré and the paintings of Caspar David Friedrich and of the Pre-Raphaelites. Anni Rebenwurz's comment is extremely apposite, because the novel shows the remorseless passing of time, and Goldmund's attempt to escape this prison, to transcend the inevitability of death through artistic creations. "Vielleicht, dachte er, ist die Wurzel aller Kunst und vielleicht auch alles Geistes die Furcht vor dem Tode" (Vol. 8, p.160), and he elaborates on this, as he thinks of Meister Niklaus' statue of the Virgin-Mary:

Die Frau, nach der der Meister seine schöne Madonna gebildet hat, ist vielleicht schon verwelkt oder tot, und bald wird auch er tot sein, andere wohnen in seinem Haus, andere essen an seinem Tisch--aber sein Werk bleibt stehen, in der stillen Klosterkirche schimmert es noch nach hundert Jahren und viel länger, und bleibt immer schön, und lächelt immer mit dem gleichen Munde, der ebenso blühend wie traurig ist. (Vol. 8, p.161)

Narziß und Goldmund has some of the elements of a "Bildungsroman" and of a "Künstlerroman," which are concentrated in Goldmund. The central portion of the novel, relating his life as a wanderer and as a wood-carver, deals with the themes of eros, death, transience and

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In Hugo Ball, Hermann Hesse: Sein Leben und sein Werk (Berlin: S. Fischer Verlag, 1933), p.245.

art, and the relationship of these to Goldmund's gradually growing vision of the "Urmutter," which is elaborated far more than it is in Demian in the figure of Frau Eva. Narziß, the other main protagonist, is, by comparison, a pale and insubstantial figure, and in him no real growth or development towards self-awareness can be traced as it can in Goldmund. From the start, he is characterised as a brilliant intellectual, the embodiment of "Geist," a subtle dialectician, whose knowledge is cognitive rather than intuitive. In an early conversation with Goldmund, he indicates how his mind functions:

In der Tat: dir sind die Unterschiede nicht sehr wichtig, mir aber scheinen sie das einzig Wichtige zu sein. Ich bin meinem Wesen nach Gelehrter, meine Bestimmung ist die Wissenschaft. Und Wissenschaft ist, um dein Wort zu zitieren, gar nichts anderes als eben das "Versessensein auf das Finden von Unterschieden". Man könnte ihr Wesen gar nicht besser bezeichnen. Für uns Wissenschaftsmenschen ist nichts wichtig als das Feststellen von Verschiedenheiten, Wissenschaft heißt Unterscheidungskunst. (Vol. 8, p.45)

Even his peculiar gift, his "Gefühl für die Art und Bestimmung der Menschen" (Vol. 8, p.12), has in it more of the clinical knowledge of a psychologist than of empathy. Similarly, in his relationship to Goldmund, "Ihm war alles Geist, auch die Liebe" (Vol. 8, p.32). The conversations between Narziß and Goldmund in the third section of the novel, after Goldmund has been saved from the gallows, and has accompanied Narziß back to Mariabronn indicate how little Narziß has changed: he is perhaps a mellower man, more ready to entertain doubts about the path he has chosen through life, yet at the same time, is even more deeply committed to the world of "Geist" as is suggested by

his choice of name on becoming Abbot--that of John the Evangelist-- whose gospel says "In the beginning was the word"--the "Logos."

As the title of the novel suggests, Narziß and Goldmund are intended to have equal importance in the schematics of the novel. Each embodies a complementary principle: Narziß that of intellect and spirituality, Goldmund that of intuition and sensuality, yet throughout the novel Goldmund seems to be the dominant figure, with Narziß playing a secondary supporting role. This results from the fact that Goldmund is present throughout the novel, whereas Narziß appears only in the first and last sections, thus giving the impression that his interaction with Goldmund is intended as a framework for the central portion, which deals with Goldmund's adventures. (One critic suggests that the structure of the novel is analogous to that of a triptych, the first and last sections corresponding to the side panels, and the central section corresponding to the main panel).<sup>7</sup> Thus the title "Death and the Lover," under which the first English-language translation appeared,<sup>8</sup> and which has been derided as "meaningless," is not indefensible. Narziß und Goldmund is a story of death and of love, but not exclusively, although these are the elements most noticeable at a cursory reading.

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Heinz Stolte, Hermann Hesse: Weltscheu und Lebensliebe (Hamburg: Hansa-Verlag, 1971), p.218.

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Field, op. cit., p.110.

In the first section of the novel, dealing with the period before Goldmund leaves the monastery, are introduced the themes of the dualism, the polarity of intellect and sensuality, and of the necessity for knowing in which directions one's inclinations lie. These themes are linked in the friendship of Narziß und Goldmund, in that Narziß sees in Goldmund's nature "die andere, verlorene Hälfte seiner eigenen" (Vol. 8, p.34), and that his task is "ihm /Goldmund/ seine eigentliche Natur zurückzugeben" (Vol. 8, p.34). Narziß, through his extraordinary insight into human nature, realises that Goldmund has had a role forced on him by his father, which does not correspond to his true nature, and he acts as a catalyst enabling Goldmund to see that he has repressed part of himself, his memories of his mother. That the persona he has had forced on him, and in which he has come to believe, is deeply ingrained in him is shown by the violence of his reaction, his fainting, after Narziß has told him:

Wir Geistigen, obwohl wir euch andere häufig zu leiten und zu regieren scheinen, leben nicht im Vollen, wir leben in der Dürre. Euch gehört die Fülle des Lebens, euch der Saft der Früchte, euch der Garten der Liebe, das schöne Land der Kunst. Eure Heimat ist die Erde, unsere die Idee. Eure Gefahr ist das Ertrinken in der Sinnenwelt, unsere das Ersticken im luftleeren Raum. Du bist Künstler, ich bin Denker. Du schläfst an der Brust der Mutter, ich wache in der Wüste. Mir scheint die Sonne, dir scheinen Mond und Sterne, deine Träume sind von Mädchen, meine von Knaben.... (Vol. 8, p.49)

In Jungian terms, Narziß' conversations with Goldmund can be



described as "anamnesis," the often painful, but ultimately enlightening remembrance of repressed experiences, giving a fuller understanding of

<sup>9</sup>  
one's own nature. As Narziß says:

du bist erwacht, und du hast ja jetzt auch den Unterschied zwischen dir und mir erkannt, den Unterschied zwischen mütterlichen und väterlichen Herkunft, zwischen Seele und Geist. Und nun wirst du ja wohl bald auch das noch erkennen, daß dein Leben im Kloster und dein Streben nach einem mönchischen Leben ein Irrtum war, eine Erfindung deines Vaters, der damit das Andenken deiner Mutter entsündigen oder auch nur sich an ihr rächen wollte. (Vol. 8, p.67)

It is stressed that there is to be no synthesis of the two poles, the worlds of the father and the mother or rather of the characters embodying them: "Unser Ziel ist nicht, ineinander überzugehen, sondern einander zu erkennen und einer im andern das sehen und ehren zu lernen, was er ist: des andern Gegenstück und Ergänzung" (Vol. 8, p.47). This quotation also emphasises the equal importance of the two poles in the thematics of the novel. Narziß' parting words to Goldmund, "Wenn es dir einmal schlecht geht, so komm zu mir oder rufe mich" (Vol. 8, p.83), echo Demian's last words to Sinclair, but with the crucial difference that there is no suggestion that one character will be incorporated into the other.

Having been awakened by Narziß, Goldmund begins his vagabond life, during which he discovers his vocation as an artist, a wood-

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See Jung, op. cit., Vol. 17, p.95.

carver, becomes closely acquainted with death, by killing his companion Viktor, by the ravages of the bubonic plague, and by the massacres of the Jews, on whom it is blamed. He also has numerous amorous adventures, which contribute to his growing vision of the "Urmutter." All these experiences develop in him the awareness that through art he can make eternal representations of transient, ephemeral phenomena.

It is significant that, with the exceptions of Lydia, whom he is forced by her father to leave, and of Lene who dies of the plague, Goldmund neither forms nor attracts attachments which last for more than a short time. Like Carmen, he flits from one lover to another, on each occasion totally committed, yet able to disengage himself with an ironic ease. He is puzzled by this himself and wonders:

"Warum bleibt keine bei mir? Warum, wenn sie schon mich lieben und einer Liebesnacht wegen die Ehe brechen--warum kehren sie alle sofort zu ihren Männern zurück, von denen sie meistens Prügel zu fürchten haben"? Keine hatte ihn ernstlich gebeten dazubleiben, keine einzige hatte ihn je gebeten, sie mitzunehmen, und war aus Liebe bereit gewesen, Freude und Not der Wanderschaft mit ihm zu teilen. Er hatte zwar keine dazu eingeladen, hatte keiner diesen Gedanken nahegelegt. (Vol. 8, p.103)

The answer he gives himself at this stage is that he values his freedom, but a more complete answer is given during the time he spends working for Meister Niklaus, when the realisation comes to him, "daß jede Frau ihr Geheimnis und ihren Zauber habe, dessen Erschließung selig machte" (Vol. 8, p.173). This suggests that his promiscuity stems from his vision of the "Urmutter," and that the individual secret of each woman contributes to the completion of this vision.

That this vision is multi-faceted and embodies incompatible qualities can be born out by several quotations from the novel:

Zuweilen erschienen diese Träume, in denen Mutter, Madonna und Geliebte eins waren, ihm nachher wie entsetzliche Verbrechen und Gotteslästerungen, wie niemals mehr zu sühnende Todsünden; zu andern Malen fand er in ihnen alle Erlösung, alle Harmonie. (Vol. 8, p.63)

During his travels, the vision is elaborated, until its intimate connection with death is realised:

Die Mutter des Lebens konnte man Liebe oder Lust nennen, man konnte sie auch Grab und Verwesung nennen. Die Mutter war Eva, sie war die Quelle des Glücks und die Quelle des Todes, sie gebar ewig, tötete ewig, in ihr waren Liebe und Grausamkeit eins, und ihre Gestalt wurde ihm zum Gleichnis und heiligen Sinnbild, je länger er sie in sich trug. (Vol. 8, p.174)

This connection between the mother and death reaches its climax at the end of the novel, when Goldmund, on his death-bed, can visualize the mother clearly enough to carve her, but lacks the physical strength to do so.

Goldmund's vision of the mother parallels in its development, his conception of art. In the mother, "die größten Gegensätze der Welt, die sonst unvereinbar sind, in dieser Gestalt Frieden geschlossen haben und beisammenwohnen: Geburt und Tod, Güte und Grausamkeit, Leben und Vernichtung" (Vol. 8, p.189). Similarly in his art is "eine Vereinigung von väterlichen und mütterlichen Welt, von Geist und Blut" (Vol. 8, p.174). It is precisely this quality, the fusion of opposites in a work of art, which had attracted him to Meister

Niklaus' statue of the Madonna, at the sight of which Goldmund had decided to become a woodcarver.

In the central portion of the novel, then, is explored the dichotomy which frequently occurs in Hesse's works between intellectuality and sensuality, the worlds of the father and the mother, and a synthesis of the two is approached through art. In the final section of the novel, when Goldmund has returned to Mariabronn, there is an attempt to show that this dichotomy does not exist, or at least that the poles represented by the protagonists are, in reality, not very far apart. It is true that Goldmund has approached the pole of "Geist" to the extent of being able to speak theoretically about the process of artistic creation:

Das Urbild eines guten Kunstwerks ist nicht eine wirkliche, lebende Gestalt, obwohl sie der Anlaß dazu sein kann. Das Urbild ist nicht Fleisch und Blut, es ist geistig. Es ist ein Bild, das in der Seele des Künstlers seine Heimat hat. (Vol. 8, pp.276-77)

but Narziß' equating this "Urbild" with "das, was die alten Philosophen eine 'Idee' nennen" (Vol. 8, p.277), has an air of whistling in the dark and lacks conviction. Goldmund finds Narziß' formulation credible, but has little enthusiasm for, or interest in this intellectual, theoretical formulation of the artistic process. His earlier intimation of the unification of opposites in a work of art had been apprehended "ohne Gedanken, gefühlhaft" (Vol. 8, p.174), and to the end, his attitude to art remains "naiv" rather than "sentimentalisch."

Various critics have stated or implied that in Narziß und Goldmund, Hesse has separated the components of the human mind and bestowed a part on each protagonist. The corollary of this would be that a synthesis of the two characters would constitute an ideal, complete man. Ralph Freedman writes, "Narziß und Goldmund retains the psychological exploration of the self. Like Der Steppenwolf it is based on the divided hero, who now appears in the form of two figures [..] Goldmund's art requires his friend's controlling intellect: Narziß' work needs the 'golden mouth' to preserve reasoning from narcissistic circularity and to complete God's work."<sup>10</sup> Similarly Rose writes "Goldmund cannot achieve his individual goal without the help of Narcissus and, of course, Narcissus needs his friend to round out his own life. Each is far from being ideal himself."<sup>11</sup> Hafner writes, "Die zwei Seelen in der Menschenbrust, die polare Spannung des Lebens, im Traktat vom Steppenwolf Gegenstand lehrhafter Betrachtung, gibt der gestaltende Dichter hier als lebendige Menschen, als Freundespaar."<sup>12</sup> It is true that in Narziß und Goldmund, Hesse has portrayed two contrasting personalities, but it is not clear that the components of one personality

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<sup>10</sup>

Freedman, op. cit., p.95.

<sup>11</sup>

Rose, op. cit., p.99.

<sup>12</sup>

Gotthilf Hafner, Hermann Hesse: Werk und Leben (Nürnberg: Verlag Hans Carl, 1954), p.69.

are a deficiency in the other. On the contrary, each is able to follow the path in life for which he is best suited, precisely because he does not possess the qualities of the other. Goldmund could not be a visual artist if he had Narziß' capacity for abstract thought, and Narziß could not be an intellectual if he had Goldmund's immediacy of sense perception. The fact that they are friends, and reunited, in no way implies that there is a possible fusion of the qualities each possesses, which would constitute an ideal man. If they are a "divided hero," then they remain divided, and are moreover, two heroes. The only union of intellect and sensuality in the novel is achieved in Goldmund's statues.

Goldmund's dying words to Narziß, "Aber wie willst denn du einmal sterben, Narziß, wenn du doch keine Mutter hast? Ohne Mutter kann man nicht lieben. Ohne Mutter kann man nicht sterben" (Vol. 8, p.320), indicate how far apart the two friends are. Narziß could as reasonably inquire how Goldmund can die without a father, if by "father," we understand the world of the intellect. Narziß refrains from asking this question (if we disregard as a motive, the consideration due to a dying man) because he believes Goldmund does have a "father," that he has been shown the relationship between art and philosophy, which is an unjustified belief.

Considering Narziß und Goldmund as a novel of human development

and fulfilment, it is clear that the emphasis is placed on Goldmund, for whose life that of Narziß serves as a frame. The reader is left with the feeling that in his limited way, Narziß has fulfilled himself as much as he is capable: he has attained the position of Abbot of Mariabronn, and devoted his life to "Geist." Goldmund's life, by contrast, ends both in failure and self-fulfilment. As an artist he has failed to produce the one work of art towards which his life has been directed, yet as a man he has succeeded. He has fathomed the mystery of the "Urmutter," which he has spent his life pursuing, and this ultimate understanding of the ineffable ideal has justified his life. He is reconciled to death.

## VI. Die Morgenlandfahrt

There are two main critical standpoints from which to approach Die Morgenlandfahrt, which have been described as the "aesthetic" and the "existential." Boulby concludes, with respect to the aesthetic approach, that "Hesse was feeling his way toward a magnum opus which could express the transtemporal unity of the ideal vision, but doubted his capacity to produce it. Perhaps, then, The Journey to the East should ultimately be regarded as a commentary upon the impossibility of composing itself."<sup>1</sup> Field stresses the validity and interdependence in the story of both the aesthetic and the existential approaches when he writes:

On one level, the work deals with art and the artist and the latter's desperate attempt to communicate the inner mystery. But on another plane, it presents the existential problem of Everyman; and it does so in terms that allude to twentieth-century thought: do I exist? how do I know that I exist? Only by doing, by creating can I prove that I exist.<sup>2</sup>

Field's comment can only be accepted, however, with the reservations that the narrator, H.H., sees his task as a descriptive, not a creative one, and that he eventually comes to see the fruitlessness of this task.

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<sup>1</sup> Boulby, op. cit., pp.260-261.

<sup>2</sup> Field, op. cit., p.146.



The themes of Die Morgenlandfahrt, can be summarised then, as the questions of how to be an artist, and how to be an enlightened and awakened man. I hope to show that the story is concerned primarily with the second question, thus developing and extending the didactic and pedagogic themes shown in Hesse's earlier works, and that the first question is of extreme relevance in that Hesse discusses to what extent his vision of the idyllic states of mind experienced by H.H. during the journey and during his subsequent readmittance to the "Bund," can be communicated in art.

As a preface to discussing these themes, it is necessary to make some observations on the structure of Die Morgenlandfahrt. It should be borne in mind that H.H. is not Hermann Hesse. I am not disagreeing with the view that in Die Morgenlandfahrt as in Hesse's other works, there is a strong autobiographical element; a view which is amply supported by the allusions to personal friends of Hesse, to characters from his own works and those of his favourite authors, and by the fact that Hesse himself made a journey to the East. I am referring to the purely technical point that this work, like any fictional work written in the first person, has an implicit "Rahmen"--that is, in this case the reader is asked by believe that Die Morgenlandfahrt is a fragmentary, at times distraught account by the character H.H. of his journey to the East, his attempts to describe the journey, and his final acceptance into the "Bund." At the same time the reader is aware that

the work was written by the historical Hermann Hesse, so that the absence of a well-knit plot and the fragmentary form of the work are parts of Hesse's narrative technique. Thus H.H.'s failure to tell adequately the story of his journey is not Hesse's failure. Hesse succeeds in narrating his fictional creation's failure.

A study of the works's structure shows that the fragmentary, disjointed style is carefully contrived by the author, and is achieved by the fictional narrator, H.H., purporting to have written the various chapters on different occasions. Thus Chapters 1 and 2, which are later found in the archive, in Chapter 5, are supposed to have been written several years after the events they attempt to describe. The events of Chapter 3, in which H.H. asks advice of Lukas on how to write his story, occur a short time, possibly a few weeks prior to the chapter's being written, and the events of Chapters 4 and 5, the reunion with Leo and the reacceptance of H.H. into the "Bund" occur almost immediately before H.H. narrates them. There is no justification for Ziolkowski's assertion that "Chapters 3 and 4 take place only a few days prior to the time of composition; while Chapter 5 [...]<sup>3</sup> occurs on the day immediately preceding H.H.'s report of the action," because the events of Chapter 5 take place on the day following the last day of Chapter 4. Therefore, there are no

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Ziolkowski, op. cit., p.282.

"few days" intervening between Chapters 4 and 5 during which Chapters 3 and 4 could have been written. If this reasoning is correct then H.H.'s final comment on his situation is the first sentence of Chapter 4, in which he expresses reservations about his acceptance into the "Bund," and his fusion with Leo: "Jetzt sieht wieder alles anders aus, und ich weiß noch nicht, ist meine Sache dadurch eigentlich gefördert worden oder nicht" (Vol. 8, p.357).

In its tripartite structure Die Morgenlandfahrt shows a slight variation on the theme of the three stages of human development discussed in "Ein Stückchen Theologie." During the central portion of the book, after the apparent dispersal of the "Bund," H.H. experiences the second stage, that of despair, until, through the intercession of Leo, he undergoes a redemption, acquires a new kind of qualified faith, and advances towards the third stage. The first part of the story, the description of H.H.'s state of childlike innocence and bliss during the journey to the East, is a glimpse of the Third Kingdom, from the point of view of a child, and cannot be sustained because H.H. has not, at this time, passed through the stage of despair, which, as Leo subsequently explains, is a "zweites Noviziat" (Vol. 8, p.382). It should be noted that H.H.'s despair is not that he ceases to believe in the actual ideals of the "Bund"; he continues to do so despite his belief that the "Bund" no longer exists, as is shown by his longing for, and regret at the passing of, the time of the journey to the East.

His despair stems from his gradually increasing doubt in his ability to tell the story of the journey. Thus the "aesthetic" and the "existential" themes are merged.

H.H.'s increasing doubt that he can tell his story is illustrated by the juxtaposition of a quotation from the beginning of his account, and of one from the end, when he has begun to despair of completing his task unaided. At the outset he believes that his main obstacle is the oath of secrecy he has taken:

Schon hier, wie ich sehe, stoße ich auf eins der größten Hindernisse meines Berichtes. Es wäre die Ebene, auf welche unsre Taten sich vollzogen, es wäre die seelische Erlebnisschicht, welcher sie angehören, dem Leser verhältnismäßig leicht zugänglich zu machen, wenn es erlaubt wäre, ihn ins Innere des Bundesgeheimnisses zu führen. (Vol. 8, p.325)

By the end of Chapter 2, this naive view of his difficulties has been forgotten:

Ich lege meine Feder fort, zwar mit der Absicht und Hoffnung, morgen oder ein andresmal fortzufahren, vielmehr nochmals neu zu beginnen, aber hinter der Absicht und Hoffnung, hinter meinem ganzen unbändigen Drang nach dem Erzählen unsrer Geschichte steht ein tödlicher Zweifel. Es ist jener Zweifel, der auf der Suche nach Leo im Tal von Morbio begonnen hat. Dieser Zweifel stellt nicht nur die Frage: Ist deine Geschichte denn erzählbar? Er stellt auch noch die Frage: War sie denn erlebbar? (Vol. 8, pp.349-50)

Despite H.H.'s difficulties in describing his journey, the reader is given hints as to its nature, and the experiences of those taking part. The supernatural element is emphasised. The journey is "ins Heroische und Magische" (Vol. 8, p.324), "ins Märchenreich" (Vol. 8,

p.328), and is through time as well as space, through reality and fiction. The journey is a vision of totality, a state of complete awareness, the simultaneous experiencing of all times and places, and of all events, factual, fictional and legendary:

[...] unser Ziel war ja nicht nur das Morgenland, oder vielmehr: unser Morgenland war ja nicht nur ein Land und etwas Geographisches, sondern es war die Heimat und Jugend der Seele, es war das Überall und Nirgends, war das Einswerden aller Zeiten. [...] mein Glück bestand tatsächlich aus dem gleichen Geheimnis wie das Glück der Träume, es bestand aus der Freiheit, alles irgend Erdenkliche gleichzeitig zu erleben, Außen und Innen spielend zu vertauschen, Zeit und Raum wie Kulissen zu verschieben. So wie wir Bundesbrüder ohne Auto oder Schiff die Welt durchreisten, wie wir die vom Kriege erschütterte Welt durch unsern Glauben bezwangen und zum Paradiese machten, so riefen wir das Gewesene, das Zukünftige, das Erdichtete schöpferisch in den gegenwärtigen Augenblick. (Vol. 8, p.338)

Even during the idyllic period culminating in the "Bundesfeier in Bremgarten," there is a note of doubt which foreshadows H.H.'s subsequent despair and lonely life. There is the incident of the youth who apostasises because he is tired of the "Durcheinanderwerfen von Leben und Dichtung" (Vol. 8, p.332), and is subsequently unable to find the "Bund" when he wishes to rejoin it. The leader's words: "Er wird, so fürchte ich, uns nicht sehen und erkennen, auch wenn wir dicht an ihm vorüberziehen. Er ist blind geworden" (Vol. 8, p.334), are almost a prophecy of what will happen to H.H. after Leo's disappearance at Morbio Inferiore. He is subsequently unable to recapture the magic which he had experienced on the journey, and is unaware that the "Bund" has continued to exist. He also becomes blind. A less emphatic

example of this spiritual blindness is H.H.'s intuition that the object of his pilgrimage, "die Prinzessin Fatme," is probably his travelling companion, Ninon.

After the dispersal of the group of travellers, H.H. returns to the world of everyday reality, where his memories of the idyllic journey gradually become dimmer, but his determination to write his story becomes unshakeable. His confrontation with the real world in the form of the sceptical and hard-headed Lukas, who refers to the journey as a "Kinderkreuzzug" (Vol. 8, p.351), has the effect of increasing his despair to the point that he feels his life is meaningless if he is unable to tell his story:

[...] mehr und mehr sehe ich, daß ich mit meiner Reisebeschreibung nichts anderes anstrebe als Herr Lukas mit seinem Kriegsbuch: nämlich mir das Leben zu retten, indem ich ihm wieder einen Sinn gebe. (Vol. 8, p.357)

Lukas has then, a paradoxical effect on H.H. He makes him realise how far he is from the ideal state he enjoyed on the journey, and further enmeshes him in the real world, thus making him even less able to see the magical world of the "Bund," behind the world of appearances, yet he strengthens H.H.'s resolve to maintain contact with the magical world through the faculty of his memory, and preserve his recollections in writing. The irony of this is, of course, that H.H.'s energy is thus misdirected, since he is subsequently shown by Leo that the world of the "Bund" is always accessible in the present.

This misdirection of H.H.'s energy is further emphasised after his meeting with Leo, when his despair reaches its highest point: "Wertvoll schien mir nur noch die eine Hoffnung: durch meine Arbeit, durch meinen Dienst am Gedächtnis jener hohen Zeit mich selbst zu reinigen und zu erlösen, mich wieder in Verbindung mit dem Bund und dem Erlebten zu bringen" (Vol. 8, p.367).

In H.H.'s view, his only possible contact with the "Bund" is to recapture and record the past. His isolation from the world of the "Bund" has been shown by his contrast to Leo in Chapter 4, in which Leo is completely at peace, and at one with himself and his environment.<sup>4</sup>

As the final chapter shows, H.H.'s isolation and despair are necessary stages for him to go through in order to reach enlightenment. Leo, in his guise as the "Oberste der Obern" applies to H.H.'s life the theme of despair, discussed in "Ein Stückchen Theologie :"

Bruder H. ist durch seine Prüfung bis in die Verzweiflung geführt worden, und Verzweiflung ist das Ergebnis jedes ernstlichen Versuches, das Menschenleben zu begreifen und zu rechtfertigen. Verzweiflung ist das Ergebnis eines jeden ernstlichen Versuches, das Leben mit der Tugend, mit

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There have been several suggestions as to the identity of the figure Leo. R.H. Farquharson suggests he is modelled on Hesse's cat "Löwe," cf. "The Identity and Significance of Leo in Hesse's 'Morgenlandfahrt,'" Monatshefte, 55 (1963), 122-128. Boulby suggests that there may be an allusion to Pope Leo XIII. Boulby, op. cit., p.250, n.8.

der Gerechtigkeit, mit der Vernunft zu bestehen und seine Forderungen zu erfüllen. Diesseits dieser Verzweiflung leben die Kinder, jenseits die Erwachenden. Angeklagter H. ist nicht mehr Kind und ist noch nicht ganz erwacht. Er ist noch mitten in der Verzweiflung. Er wird sie durchschreiten und wird damit sein zweites Noviziat leisten. (Vol. 8, p.382)

An essential part in H.H.'s development, which differs from that of heroes in Hesse's earlier books takes place during the time he is left alone in the archive, having agreed to look at the entry regarding himself. He first finds other accounts of the dispersal of his group at Morbio Inferiore, and realises that his own account of the journey had only been subjectively true. Just as earlier, after Leo's disappearance, the travellers had been unable to agree on whether or not Leo had taken with him the "Bundesbrief," so the accounts of "Morbio Inferiore," though each is written honestly and in good faith, contradict each other. The point of this is to show that H.H. has regarded his own consciousness and perceptions as the only valid ones; he has constructed an almost impregnable persona, as a man whose task in life it is to write an objective account of the journey to the East. The other accounts demonstrate to him the falseness of this persona, freeing him for the next stage of his development, his acceptance into the "Bund" and his fusion with Leo. This process is referred to in one of Hesse's letters:

Das Bedürfnis der Jugend ist: sich selber ernst nehmen zu können. Das Bedürfnis des Alters ist: sich selber opfern können, weil über ihm etwas steht, was es ernst



nimmt. Ich formuliere nicht gern Glaubenssätze, aber ich glaube wirklich: ein geistiges Leben muß zwischen diesen beiden Polen ablaufen und spielen. Denn Aufgabe, Sehnsucht und Pflicht der Jugend ist das Werden, Aufgabe des reifen Menschen ist das Sichweggeben oder, wie die deutschen Mystiker es einst nannten, das "Entwerden". Man muß erst ein voller Mensch, eine wirkliche Persönlichkeit geworden sein und die Leiden dieser Individuation erlitten haben, ehe man das Opfer dieser Persönlichkeit bringen kann.<sup>5</sup>

H.H., unlike Demian or Goldmund, goes beyond individuation; by becoming fused with and gradually incorporated into Leo, the embodiment of the "Bund," he transcends his personality, and becomes a depersonalized part of some higher ideal--the "Bund." This is the sense in which "das Gesetz vom Dienen" (Vol. 8, p.342), is to be understood--to become absorbed and subsumed.

H.H.'s thoughts as he contemplates the "Doppelfigur" of himself merging into Leo, brings this discussion back to its starting point, where the aesthetic and existential themes of the story and its implicit "Rahmen" were mentioned. H.H. writes:

Indem ich stand und schaute und das Geschaute zu begreifen versuchte, kam ein kleines Gespräch mir wieder in den Sinn, das ich einst in den festlichen Tagen von Bremgarten mit Leo gehabt hatte. Wir hatten davon gesprochen, daß die Gestalten aus Dichtungen lebendiger und wirklicher zu sein pflegen als die Gestalten ihrer Dichter. (Vol. 8, p.390)

It is clear that H.H.'s salvation does not lie in writing the history of the journey to the East, but in his becoming absorbed into Leo,

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Hermann Hesse, Briefe, pp.102-103, cf. Farquharson, op. cit., p.125.

but this absorption reminds him of an aspect of artistic creation, that fictional characters tend to be more real, more memorable than their creators, which, though perhaps a truism, is frequently overlooked. Hesse uses this point as a literary device, and its being mentioned in the final paragraphs of his story implies that it is one possible key to interpreting Die Morgenlandfahrt.

H.H. has failed in the artistic task he had set himself, to narrate his journey, but the fact that his becoming absorbed into Leo reminds him of their earlier conversation on the relationship of artists to their works, suggests that he is an artist in another way. The line, "Er mußte wachsen, ich mußte abnehmen" (Vol. 8, p.390), recalls H.H.'s earlier question to Leo, "warum das wohl so sei, daß die Künstler manchmal nur wie halbe Menschen erschienen, während ihre Bilder so unwiderleglich lebendig aussähen" (Vol. 8, p.341). H.H., in some measure at least, is the creator of Leo, so that Hesse seems to be suggesting an analogy between the perfected self and a work of art, and there is the implication that Leo embodies the order and harmony achieved in both. Thus H.H.'s absorption into Leo represents both the attainment of the perfected self and the creation of a work of art. In becoming Leo, he acquires "eine Mitte, ein Punkt, um den das Rad sich dreht" (Vol. 8, p.349), and ceases to be "ein Nichts [ ] die oberste Haut einer Glasfläche" (Vol. 8, p.349). That Leo is the embodiment of harmony is indicated earlier

in the text on several occasions, when he is shown to be completely at peace with nature: "er konnte Vögel zahm machen und Schmetterlinge an sich locken" (Vol. 8, p.336), is on friendly terms with a fierce dog which growls menacingly at H.H., and "er schien beständig sich hinzugeben, immerzu in fließender, wogender Beziehung und Gemeinschaft mit seiner Umgebung zu stehen, alles zu kennen, von allen gekannt und geliebt zu sein" (Vol. 8, p.365).

Hermann Hesse stands outside the "Rahmen" of the story, and so Lukas and H.H., no less than Leo, are his creations, and the whole story of artistic failure and existential success is his construction. He stands in a relationship to his creation analogous to that in which H.H. stands to Leo. Hesse himself, then "serves" art, by perceiving and communicating an order and harmony, which his character H.H. can only experience. Die Morgenlandfahrt is, then, a prelude to Das Glasperlenspiel, which describes an ideal harmony encompassing all the products of the human spirit.

## VII. Das Glasperlenspiel

In Das Glasperlenspiel Hesse gives the fullest statement of his vision of totality and simultaneity which is found in some measure, in all of his later works. The Glass Bead Game and the hierarchical province of Castalia are restatements of, and attempts to expand upon, themes such as the world of the "Unsterblichen" found in Der Steppenwolf, Goldmund's vision of the "Urmutter," and H.H.'s ineffable journey to the East. Lüthi equates Castalia with Hesse's "drittes Reich des Geistes:"

Kastalien ist das Reich des zu sich gekommenen Geistes, was durchaus gleichbedeutend ist wie Hesses Idee vom dritten Reich des Geistes. Der in ihm aufgenommene und ihm dienende Mensch steht auf der dritten Stufe der Menschwerdung, in der Geborgenheit im Geist und Glauben.<sup>1</sup>

Lüthi seems to suggest that the depiction of Castalia is Hesse's final and definitive statement on the Third Kingdom, that Castalia is then a utopia in the same sense that Thomas More's was: that is, conceived of as a feasible, and realisable ideal society, and that Castalia and the Game show explicitly what the earlier symbols had only indicated metaphorically. This is not the case, however, and while it cannot be denied that Das Glasperlenspiel contains the most

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<sup>1</sup>  
Lüthi, op. cit., p.120.

elaborate and detailed portrayal of the Third Kingdom, it will become clear that this work, like the earlier ones, is a provisional, symbolic representation of an ideal of which there can be no static and definitive form, and which cannot be explicitly described. Hesse emphasises the impossibility of communicating his ideal when he writes in "Ein Stückchen Theologie:"

Übrigens sind es keineswegs nur jene mystischen letzten Stufen und Erlebnismöglichkeiten der Seele, die sich dem Verständnis und der eindeutigen Mitteilbarkeit entziehen. Auch die früheren, auch die allerersten Schritte auf dem Weg der Seele sind verständlich und mitteilbar einzig für den, der sie an sich erlebt hat. (Vol. 10, p.78) (Italics mine)

He also makes the point that the descriptions of Castalia are not a programmatic, specific proposal for an ideal society, but simply one form in which his ideal can be manifested:

In Wirklichkeit ist Kastalien, Orden, meditative Gelehrsamkeit etc. weder ein Zukunftstraum noch ein Postulat, sondern eine ewige, platonische, in diversen Graden der Verwirklichung schon oft auf Erden sichtbar gewordene Idee.<sup>2</sup>

The historical relativity of Castalia is illustrated by the psychological and spiritual development of Josef Knecht, which is the subject of this chapter.

Through his biography of Knecht, Hesse elaborates the theme already stated in Demian, that "das Leben jedes Menschen ist ein Weg

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Hermann Hesse, Briefe, p.224.

zu sich selber hin" (Vol. 5, p.8), that the true purpose of each person's life is to realise and fulfil his own individuality. Knecht's defection from Castalia has a twofold purpose: it asserts the validity and integrity of the individual, and also affirms the ideal represented by Castalia, while rejecting the identification of a temporary manifestation of the ideal, with the ideal itself. Knecht's defection is, therefore, not an act of disloyalty, but one which demonstrates higher loyalties than those required by the Castalia of the period in which the book is set. In order to analyse Knecht's development in relationship to the hierarchical and logocentric world of Castalia, his career culminating in his supreme virtuosity as "Glasperlenspielmeister," followed by his leaving Castalia to become a private tutor to Tito Designori, and his death by drowning, it is necessary to discuss the state of Castalia and the Game, at the time of Knecht's life, to show their limitations and inadequacies for his development as an individual.

The structure or organisation of Castalia is a blend of submission to a rigid hierarchy and the freedom for the members of the Order to pursue any study to which they are attracted. The members lead a secluded, monastic life, "und hatten sich im Materiellen mit einem sehr einfachen Leben zu begnügen" (Vol. 9, p.66). Most significant of all, however, from Josef Knecht's point of view, is the isolation of Castalians from the outside world. Despite the fact that Castalia trains teachers for the public schools, "der kleine Rest aber, die

letzte und feinste Auswahl aus den kastalischen Schulen, bleibt einem freien Studium von nicht begrenzter Dauer einem beschaulich-fleißigen Geistesleben vorbehalten" (Vol. 9, p.64). Hesse, almost certainly with tongue in cheek, then has his narrator list, in all seriousness, some remarkably recondite studies undertaken by Castalians.<sup>3</sup> The fact that Castalia retains for itself the most brilliant of its pupils, allowing them, if they wish, to pursue their studies "nach der Devise l'art pour l'art" (Vol. 9, p.65), indicates that Castalia exists almost totally for itself, is self-perpetuating and self-relating.

Castalia's aim is the cultivation and preservation of "Geist," which it achieves through its educational institutions and through the Game itself, which can be regarded, as Ziolkowski suggests,<sup>4</sup> as a system of symbolic logic expressing relationships common to many disciplines:

Diese Regeln, die Zeichensprache und Grammatik des Spieles, stellen eine Art von hochentwickelter Geheimsprache dar, an welcher mehrere Wissenschaften und Künste, namentlich aber die Mathematik und die Musik (beziehungsweise Musikwissenschaft) teilhaben und welche die Inhalte und Ergebnisse nahezu aller Wissenschaften auszudrücken und zueinander in Beziehung zu setzen imstande ist. (Vol. 9, p.12)

In its most highly developed form the Game attains "die Fähigkeit zur Universalität, das Schweben über den Fakultäten" (Vol. 9, p.35); thus

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Chattus Calvensis II, the author of the work "über die Aussprache des Lateins an den Hochschulen des südlichen Italien gegen Ende des zwölften Jahrhunderts" (Vol. 9, p.65), is a latinized form of Hesse's name.

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Ziolkowski, op. cit., p.289.

it becomes what it is in the time of the narrator: "Inbegriff des Geistigen und Musischen, zum sublimen Kult, zur Unio Mystica aller getrennten Glieder der Universitas Litterarum" (Vol. 9, p.37). The narrator expands on the quasi-religious nature of the Game when he writes, "Es bedeutete eine erlesene, symbolhafte Form des Suchens nach dem Vollkommenen, eine sublimen Alchimie, ein Sichannähern an den über allen Bildern und Vielheiten in sich einigen Geist, also an Gott" (Vol. 9, p.40), and "für den engen Kreis der echten Glasperlenspieler war das Spiel nahezu gleichbedeutend mit Gottesdienst, während es sich jeder eigenen Theologie enthielt" (Vol. 9, p.41). It is precisely this aspect of the Game to which Pater Jakobus, in his conversation with Knecht, objects, its elevation to a religious experience: "Aber Sakramente entstehen nicht aus solchen Bemühungen, das Spiel bleibt Spiel" (Vol. 9, p.202). The Game, for all its formal artistry and intellectual excellence, its encompassing reason, aesthetics and logical relationships, and despite its incorporation of meditation, remains in the Pater's view, essentially trivial.

Having indicated briefly the nature of Castalia and the Game, it is now possible to discuss Josef Knecht's development, his gradual estrangement from Castalia as it exists in his lifetime, and to try and determine the causes of his defection. It will become clear that his reasons for leaving Castalia are not totally unequivocal; he is motivated both by a concern for Castalia, the desire that it should



adapt itself to the changing world, become more viable, and by more obscure impulses arising from his personal temperament. During the course of his life Knecht becomes aware of the limitations of Castalia and the Game, which causes a gradual increase in tensions within him, between the claims of Castalia and its hierarchical structure, the role which he must perform within the organisation, and the claims of his own individuality; Castalia does not further, for Knecht, the development of the whole man, including the "shadow" side and the sensual side of his nature.

Knecht's individualism, his disinclination to let his personality be effaced by the Castalian hierarchy is demonstrated early in his life by his attitude to the Game, which while not sceptical, verges on being unorthodox. During his period of unsupervised study, he elects to analyse an "Übungsspiel" which he and Fritz Tegularius had constructed and, as he writes to Tegularius:

ich arbeite mich durch jeden seiner Sätze durch, übersetze ihm aus der Spielsprache in seine Ursprache zurück, in Mathematik, in Ornamentik, in Chinesisch, in Griechisch usw. (Vol. 9, p.126)

He does not then uncritically accept the "Spielsprache," but wishes to test, or at least assure himself of its validity. A similar individualism is demonstrated by Knecht's preference for the "psychologische Spielmethode" over the formal method. The latter method aims at an external, technical perfection:

Das formale Spiel strebte danach, aus den sachlichen Inhalten jedes Spieles, den mathematischen, sprachlichen, musikalischen

und so weiter, eine möglichst dichte, lückenlose, formal vollkommene Einheit und Harmonie zu bilden. (Vol. 9, p.212)

The "psychologische Spielmethode," by contrast, emphasises the meditation involved in the Game, and internalises the unity and harmony within the player himself:

"Das Spiel, wie ich es meine", schrieb Knecht einmal an den Alt-Musikmeister, "umschließt nach absolvierter Meditation den Spieler so, wie die Oberfläche einer Kugel ihren Mittelpunkt umschließt, und entläßt ihn mit dem Gefühl, eine restlos symmetrische und harmonische Welt aus der zufälligen und wirren gelöst und in sich aufgenommen zu haben. (Vol. 9, pp.212-13)

The antipathy of Castalia to individuality is demonstrated in the narrator's preface, although it has abated to some extent by the time at which he is ostensibly writing:

Uns ist nur jener ein Held und eines besonderen Interesses würdig, der von Natur und durch Erziehung in den Stand gesetzt wurde, seine Person nahezu vollkommen in ihrer hierarchischen Funktion aufgehen zu lassen, ohne daß ihr doch der starke, frische, bewundernswerte Antrieb verlorengegangen wäre, welcher den Duft und Wert des Individuums ausmacht. (Vol. 9, p.10)

The inadequacy of this attitude is demonstrated by the episode of Bertram, the deputy to Thomas von der Trave, when, due to the illness of the Magister Ludi, he is obliged to preside at the annual Ludus sollemnis, a task forced upon him by his office, to which he is unequal, and which indirectly leads him to fall to his death in the mountains.

There are limitations in the Game, which can be considered as contributing to Knecht's defection from Castalia. Firstly, there is

the conservatism of the Game, the difficulty of introducing new symbols:

die Bereicherung der Spielsprache durch Einbeziehung  
neuer Inhalte unterliegt der denkbar strengsten  
Kontrolle durch die oberste Spielleitung. (Vol. 9, p.12)

This conservatism can be seen as justifiable for the sake of the Order as a whole, but it restricts and frustrates the ambitions of individual players. Knecht himself has often had ideas for the extension of the "Sprachschatz des Spieles,"--"jeder aktive Glasperlenspieler träumt ja von einer beständigen Erweiterung der Spielgebiete, bis sie die ganze Welt umfassen"(Vol. 9, p.148). Secondly, and more fundamentally, the Game, for all its claims to universality, does not embrace the whole of life. Knecht comes to realise, as a result of his conversations with Plinio Designori, that: "Das Ganze des Lebens, des physischen wie des geistigen, ist ein dynamisches Phänomen, von welchem das Glasperlenspiel im Grunde nur die ästhetische Seite erfaßt" (Vol. 9, p.114).

A similar conservatism and one-sidedness as is found in the Game exists in Castalia itself, and Knecht's awareness of this grows from his interaction with Plinio Designori and with Pater Jakobus. Plinio's pointed criticisms of the Castalian instructors as a "Priesterkaste" (Vol. 9, p.99), of the pupils as "gegängelte und kastrierte Herde" (Vol. 9, p.99), and his scorn for the fact that Castalians analyse and dissect works of art but create no new works themselves, ironically has a result not completely in accord with that intended by Knecht's teachers when they instruct him, "Kastalien gegen seinen Kritiker zu

verteidigen" (Vol. 9, p.101). The discussions convince Knecht "daß er nach Kastalien gehöre" (Vol. 9, p.103), but at the same time show him that there is a world outside Castalia, whose existence cannot be ignored or denied:

Und diese primitive Welt war jedem Menschen eingeboren, man spürte etwas von ihr im eigenen Herzen, etwas von Neugierde nach ihr, von Heimweh nach ihr, von Mitleid mit ihr. Ihr gerecht zu werden, ihr ein gewisses Heimatrecht im eigenen Herzen zu bewahren, aber dennoch nicht an sie zurückzufallen, war die Aufgabe. Denn es gab neben und über ihr die zweite Welt, die kastalische, die geistige, eine künstliche, eine geordnetere, geschütztere, aber der beständigen Aufsicht und Übung bedürftige Welt, die Hierarchie. Ihr zu dienen, ohne doch jener andern Welt unrecht zu tun oder gar zu verachten, auch ohne mit irgendeinem unklaren Verlangen oder Heimweh nach ihr zu schielen, müßte das Richtige sein. (Vol. 9, p.104)

Thus Knecht's first, incipient doubts of the absolute value, and of the claims of Castalia are stilled, but he senses that the outside world, and the aspects of his personality not accommodated by Castalia will one day have to be reckoned with.

During his preparation for his visit to the monastery of Mariafels, and on arrival there, through his conversations with Pater Jakobus, Knecht gains further insights into the nature of Castalia. Herr Dubois, the head of the Castalian "Außenministerium," draws Knecht's attention to the almost precarious situation of Castalia, the delicate balance which it must achieve with the outside world, in order to continue to exist. This knowledge is supplemented by Knecht's discussions with Jakobus on the nature of history, Castalia's attitude to history, and the limited, one-sided view of human nature held by Castalians.

Historical studies in Castalia are restricted to the history of ideas, and to the construction of laws and formulae embodying these ideas. Jakobus concedes: "Gewiß soll man Ordnung in die Geschichte bringen" (Vol. 9, p.179), but implies that the responsible study of history must also include an understanding of the human nature giving rise to the culture which Castalians study:

eure Geschichte ist ohne Blut und Wirklichkeit; ihr wisset genau Bescheid über den Verfall des lateinischen Satzbaues im zweiten oder dritten Jahrhundert und habet von Alexander oder von Cäsar oder von Jesus Christus keine Ahnung. (Vol. 9, p.179)

Castalia's isolationism and its suppression of individuality in order to serve its hierarchical structure have prevented its members from acquiring any knowledge of the possible range of human nature:

Ihr kennt ihn nicht, den Menschen, nicht seine Bestialität, und nicht seine Gottesbildschaft. Ihr kennt bloß den Kastalier, eine Spezialität, eine Kaste, einen aparten Züchtungsversuch. (Vol. 9, p.202)

For Jakobus, history is an organic continuing process, whereas for Castalians, it is more a series of discrete episodes. This is shown by the only activity undertaken by Castalians which approaches the writing of any history of humanity, as opposed to the history of ideas, the composing by students of fictional "Lebensläufe," set in distinct historical eras. In these exercises, the emphasis is, in any case, placed on "das geistige Klima" (Vol. 9, p.118) of the era chosen, and one function of the exercise is to be "ein legitimer Kanal für das dichterische Bedürfnis des jugendlichen Alters" (Vol. 9,

p.119). Jakobus summarises the overly intellectual and aesthetic approach of Castalians to history:

Ihr behandelt die Weltgeschichte wie ein Mathematiker die Mathematik, wo es nur Gesetze und Formeln gibt, aber keine Wirklichkeit, kein Gut und Böse, keine Zeit, kein Gestern, kein Morgen, nur eine ewige, flache, mathematische Gegenwart. (Vol. 9, p.179)

Knecht's potential receptivity to Jakobus' ideas which bring him to the realisation that change is both necessary and inevitable in Castalia and the outside world, is indicated by Knecht's earlier study, under the guidance of the "Ältere Bruder," of the I Ching, the Book of Changes, which is based on a way of thinking completely alien both to Western thought in general, and to the only strain of Chinese thought admired in Castalia, which is 'rationalistisch und eher antimystisch' (Vol. 9, p.134). A quote from the introduction to Richard Wilhelm's translation will show the aspect of the book important in bringing to fruition Knecht's awareness of constant change:

Here we have the fundamental concept of the Book of Changes. The eight trigrams are symbols standing for changing transitional states; they are images that are constantly undergoing change. Attention centers not on things in their state of being--as is chiefly the case in the Occident--but upon their movements in change. The eight trigrams therefore are not representations of things as such but of their tendencies in movement. 5

In three of Knecht's poems written during his years at Waldzell,

there are anticipated themes which recur in the book and comprise, in part, the reasons for his defection. In "Doch heimlich dürsten wir..." (Vol. 9, p.473), is revealed a yearning for the aspects of life not incorporated in Castalia or in the Game, "Der letzte Glasperlenspieler" (Vol 9, p.476) gives an apocalyptic vision of the fate which could befall Castalia, and "Stufen" (Vol. 9, p.483), though it can be construed as an admonishment to Castalia, is a statement by Knecht of how he regards his course through life, and of his awareness of the need for change and development in the individual. As Knecht says to Fritz Tegularius, when before defecting, he discusses the poem with his friend so that he shall eventually come to understand his motives, "der Befehl, die Mahnung ist nur an mich selbst gerichtet" (Vol. 9, p.413), and during his final conversation with Meister Alexander, Knecht refers to his time spent in Castalia as "eine Stufe" (Vol. 9, p.443).

The narrator summarises Knecht's ambivalent, sometimes contradictory attitude as follows:

Die beiden Grundtendenzen oder Pole dieses Lebens, sein Yin und Yang, waren die Tendenz zum Bewahren, zur Treue, zum selbstlosen Dienst an der Hierarchie, und andererseits die Tendenz zum "Erwachen", zum Vordringen, zum Greifen und Begreifen der Wirklichkeit. Für den gläubigen und dienstbereiten Josef Knecht war der Orden, war Kastalien und das Glasperlenspiel etwas Heiliges und unbedingt Wertvolles; für den erwachenden, hellstichtigen, vorwärtsdringenden waren sie, ihres Wertes ungeachtet, gewordene, erkämpfte, in ihren Lebensformen wandelbare, der Gefahr der Alterung, des Sterilwerdens und Verfalls ausgesetzte Gestaltungen, deren Idee ihm stets unantastbar heilig blieb, deren jeweilige Zustände er jedoch als vergänglich

und der Kritik bedürftig erkannt hatte. (Vol. 9, p.299)

Knecht resolves this dilemma by following a course of action corresponding to the advice he had earlier given to a group of students:

Wir sollen nicht aus der Vita activa in die Vita contemplativa fliehen, noch umgekehrt, sondern zwischen beiden wechselnd unterwegs sein, in beiden zu Hause sein, an beiden teilhaben. (Vol. 9, p.257)

He achieves a synthesis of "Vita activa" and "Vita contemplativa" by becoming a tutor, an exponent of "Geist," in the world outside Castalia.

That Knecht's motives for leaving Castalia may be mixed, and consist of both a concern for Castalia, and a concern for his own development, that while Castalia in the form in which it exists in Knecht's lifetime is not wholly adequate for him, but does have value in varying degrees for other members of the Order, is illustrated by the Alt-Musikmeister and Fritz Tegularius. The former finds self-fulfilment within the framework of the Order, whereas the latter, despite his brilliant intellect, is an unhappy and lonely man, an "Einzelgänger," and an extreme example of the unintegrated type of personality which Castalia can produce. He is perhaps, marginally less unhappy in Castalia than he would be in the outside world.

One part of Knecht's two-fold motivation for leaving Castalia is expounded in detail in his "Schreiben des Magister Ludi an die Erziehungsbehörde," in which he summarises the dangers, both internal



and external, to which Castalia is liable, and urges that Castalia forge new links with the outside world, concentrating on, and increasing, the pedagogic role which it plays. Knecht's subsequent conversation with Meister Alexander shows that in addition to his sense of responsibility to the community he also acts from a sense of responsibility to himself:

Aber die Welt und ihr Leben war ja unendlich viel größer und reicher als die Vorstellungen, die sich ein Kastalier von ihr machen konnte [...] Zu dieser Welt hatte mein Lehrer Jakobus eine Liebe in mir erweckt, welche beständig wuchs und Nahrung suchte, und in Kastalien war nichts, was ihr Nahrung gab, hier war man außerhalb der Welt, war selbst eine kleine, vollkommene und nicht mehr werdende, nicht mehr wachsende Welt. (Vol. 9, pp.441-42)

Knecht's career in Castalia and his deep involvement with its culture are steps, "Stufen," on the path to self-fulfilment, and his defection is motivated by dual loyalties: a concern for the long-term fate of Castalia, and a more immediate concern for himself. His death by drowning seems, at first sight, to frustrate both these aims and there are difficulties in deciding how his death should be interpreted. It should be noted that the relating of Knecht's death occurs in the section of the novel entitled "Die Legende," so the narrator purports not to know the actual circumstances of the death but includes the accepted version in his biography "weil uns das, was die Legende berichtet, als letzte Stufe dieses Lebens völlig den vorhergegangenen zu entsprechen scheint" (Vol. 9, p.47). It appears that in diving into the lake Knecht is not committing

deliberate suicide, though he is aware of the personal danger involved in his act. A clue to his motives is given by considering the results of his act; on Tito, the death has a vague and unspecified effect, but it is clearly a decisive and formative influence:

Und indem er sich, trotz allen Einwänden, an des Meisters Tode mitschuldig fühlte, überkam ihn mit heiligem Schauer die Ahnung, daß diese Schuld ihn selbst und sein Leben umgestalten und viel Größeres von ihm fordern werde, als er bisher je von sich verlangt hatte. (Vol.9, p.471)

Less directly the death has an effect on Castalia, which by the time at which the narrator is writing, has changed to the point at which Knecht is not regarded as an apostate, but as a suitable subject for a biography by a Castalian. Thus Knecht's needing to risk death is part of the commitment he has taken on himself by deserting Castalia and working as a pedagogue in the outside world. We see the conflict in Knecht between commitment and the instinct to self-preservation: "Der Anruf war stärker als die Warnung, der Wille stärker als der Instinkt" (Vol. 9, p.470), and it is the committed man who triumphs. His final act, then, risking, though not consciously seeking death, is an act of will, a sacrifice to help create a version of Castalia which approximates more to the ideal of "Geist," of which in Knecht's time, it is an imperfect representation.

## VIII. Conclusion

Each of the six works discussed shows the inner development of a man, and is, in some measure, a psychological biography tracing the growing self-awareness of the protagonist. The emphasis, then, is on introspection and personal integration, and in Narziß und Goldmund and the subsequent works the relation of these themes to those of society, and of cultural and artistic activity is explored. Despite the soul-searching and confessional nature of Hesse's writings, their heroes remain somewhat insubstantial and without firm delineation: they lack a social presence. Ziolkowski's comment on Narziß und Goldmund, that "these figures are drawn more from the mind than from reality,"<sup>1</sup> has already been noted. Similarly, Seidlin writes of Das Glasperlenspiel, "There has probably never before been written a 'biography' which is so drained of 'bios' and any individual psychology."<sup>2</sup> The first comment could be applied to all of Hesse's characters, and the second extended to include Siddhartha. Colin Wilson compares Hesse to Thomas Mann: "Hesse has no power to bring people to life; but his ideas are far more alive than Mann's,"<sup>3</sup> and a little later he writes, "Hesse has little imagination in the sense

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<sup>1</sup> Ziolkowski, op. cit., p.231. See above, p.55.

<sup>2</sup> Seidlin, op. cit., p.345.

<sup>3</sup> Wilson, op. cit., p.63.

that Shakespeare or Tolstoy can be said to have imagination, but his ideas have a vitality that more than makes up for it."<sup>4</sup> One may question the truth both of the comparisons that Wilson draws, and of the judgements he makes on Hesse's power and imagination. The fact remains, nevertheless, that either through inability or through choice, Hesse does not "bring people to life," and the reader feels little involvement with his characters. Also, the ideas in Hesse's works, though they may be no more "alive" than those in Mann's, are certainly more prominent. Hesse uses his characters to examine and explore ideas, in contrast to Mann, in whose works the ideas seem to arise organically from the interplay of the characters. That Hesse does not "bring people to life," is not a defect in his writings, only compensated for by the "life" of his ideas; it is rather his peculiar talent that through the insubstantiality of his characters, who are, in any case, not entirely lifeless, his ideas attain force and prominence. His dominant idea is the triadic rhythm or process of self-fulfilment by which the Third Kingdom of "Ein Stückchen Theologie" is approached. The essay is not a gloss of, or key to the fictional works; the latter are explorations of and variations upon the theme of the former, rather than expositions of it. Each complements the other.

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<sup>4</sup>Ibid., p.66.

None of the fictional works exemplifies exactly and completely the theme of the essay, but each explores some aspect of it from a different perspective, as is shown by a comparison of the extent to which each work illustrates the theme of the essay. The works can be divided into pairs, which make apparent certain similarities and contrasts.

Demian and Steppenwolf, though dissimilar in many respects, have in common that their heroes do not arrive at the Third Kingdom, but reach the threshold of it. Sinclair is, at the end of his story, still a "Suchender," and Harry Haller, at the end of his, has glimpsed but not entered the world of the "Unsterblichen." In Demian the first two stages, childhood innocence, followed by knowledge of good and evil, with its attendant despair, are described in detail, whereas in Steppenwolf, the narrative begins at a point at which Harry Haller has been for some time in the stage of despair, beset with suicidal thoughts, and his attempts to progress beyond this stage are the subject of his story. Both books end with their heroes' being aware of the existence of a third stage, and the possibility of reaching it is implied.

In Siddhartha and Narziß und Goldmund the protagonists both reach the Third Kingdom, Siddhartha in his passive, withdrawn life, listening to the voice of the river, and Goldmund in his reconciliation to death

through his vision of the "Urmutter," though the reader is unable to share these experiences. In Siddhartha the triadic rhythm is particularly clear, almost schematic, but in both works the despair of the second stage is muted. Siddhartha, in fact, barely seems to experience it. He simply realises that the "Stimme seines Innern" has become silent among the "Kindermenschen," and so leaves them, in order to progress to the next stage of his life. Goldmund's despair is intense only for a short time, after Narziß has enabled him to understand that he is unsuited to a monastic, ascetic life.

The title and structure of Narziß und Goldmund suggest that the protagonists have equal importance in the novel, and are intended to show a synthesis of "Natur" and "Geist," to illustrate the theme of the final section of "Ein Stückchen Theologie," in which is described how the two psychological types, the "Frommen" and the "Vernünftigen," oppose each other during the first and second stages, until at the third, "Sie beginnen einander zu lieben, sich nacheinander zu sehnen" (Vol. 10, p.88). This attempt is not entirely successful, since throughout the book, Narziß and Goldmund, though opposite in personality, are never antagonistic, and at the end, Narziß' longing for what Goldmund embodies is not reciprocated.

Die Morgenlandfahrt has various superficial resemblances to Das Glasperlenspiel and anticipates themes which are later expanded. In

both books there is a hierarchical "Bund" into which the individual is subsumed, and the archive of Die Morgenlandfahrt becomes the "Spielarchiv" of Das Glasperlenspiel. Despite these similarities the two books move, however, in opposite directions. Die Morgenlandfahrt shows H.H. after his period of despair at being unable to write the story of his journey to the East, as approaching the Third Kingdom through his final acceptance into the "Bund." At the beginning of Das Glasperlenspiel it appears that the Third Kingdom has been realised and has achieved its final form in Castalia. As the narrative progresses, however, the reader gradually realises the imperfections of Castalia as it exists in Knecht's lifetime, and sees that it is merely a provisional tentative manifestation of the Third Kingdom. Knecht approaches the Third Kingdom as he gradually withdraws from Castalia, combining the "Vita activa" with the "Vita contemplativa." He unites in one personality the qualities which in Narziß und Goldmund had been divided between two, and of all Hesse's characters, he most closely approaches the type who combines the traits of the "Frommen" with those of the "Vernünftigen:"

Manche Ausnahmemenschen scheinen geradezu zwischen den beiden Grundtypen hin- und herzuschwanken und von tief gegensätzlichen Begabungen beherrscht zu sein, die sich gegenseitig nicht ersticken, sondern bestärken; zu den vielen Beispielen dafür gehören die frommen Mathematiker (Pascal). (Vol. 10, p.86)

On the evidence of Das Glasperlenspiel, Hesse's last major work, it would appear that his final statement on the Third Kingdom, and on the self-fulfilment necessary to reach it, is that they are not states which can

be achieved and possessed permanently, but that they must be constantly striven for.

The variety of ways in which the six works discussed portray the approach to the Third Kingdom, demonstrates that throughout his career as a writer, Hesse, like Sinclair, was a "Suchender," a man whose "Weltanschauung" was not dogmatically fixed, but constantly subject to revision. As he wrote to a critic:

was heißt "Weltanschauung"? Sie scheinen damit etwas Festes, etwas wie einen dogmatisch formulierbaren Glauben zu meinen, so daß also ein Mensch lebenslang oder doch für jede einzelne Lebensperiode eine bestimmte "Weltanschauung" haben müßte. Aber so arme Teufel sind wir Dichter nicht, und hoffentlich auch die meisten andern Menschen nicht. Sondern wie man "die Welt anschaut", das kann mit jedem Tag, mit jeder Stunde wechseln, genau so wie die gleiche Landschaft oder Figur, die ein Maler zehnmal malt, jedesmal ein vollkommen neues und andres Bild ergibt.<sup>5</sup>

Hesse's writings indicate that for him, as for Josef Knecht, life was a constant struggle to achieve self-fulfilment, resulting in a fluctuating and developing "Weltanschauung:" "Es gibt [...] kein adliges und erhöhtes Leben ohne das Wissen um die Teufel und Dämonen und ohne den beständigen Kampf gegen sie" (Vol. 9, p.311). From Demian to Das Glasperlenspiel, Hesse shows people engaged in this struggle, and in so doing, describes himself and his spiritual development, and gives

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5

Hermann Hesse, Briefe, p.480, cf. Field, op. cit., p.148.



his own judgement on himself:

To live is to war with trolls in heart and soul,  
To write is to sit in judgement on oneself.<sup>6</sup>

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6

Henrik Ibsen, quoted in Michael Meyer, Henrik Ibsen (London:  
Rupert Hart-Davis, 1971), p.75.

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