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Two Novels
by
Hermann Hesse:
Demian and
Der Steppenwolf

A dissertation
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DONALD BRETT DOUGLAS

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As the section of this study devoted to Der Steppenwolf will demonstrate, much secondary literature treating Hermann Hesse has confined itself to an uncritical, frequently adulatory discussion of his oeuvre, many articles and even books consisting merely in a recapitulation or paraphrase of his various works. Seymour Flaxman is an exemplary representative of this tendency¹.

A contrasting trend is, however, extant. As the section on Demian will clarify, Hugo Ball² and Colin Wilson³ are two critics not as willing as many scholars to accept Hesse at face value. Yet their critiques are not related in detail to textual phenomena, stemming more from subjective criteria and feelings.

More recently D.J. Enright⁴, Stephen Koch⁵ and George Steiner⁶ represent perhaps the counter-front to the admirers of Hesse. One need only consider, for instance, Enright's rather deprecatory conclusions about Hesse:

"A highly cultivated person, he is the ideal second-order writer for the sort of serious-minded reader desirous to believe that he is grappling successfully with intellectual and artistic profundities of the first order."⁷

Yet again, however, their respective evaluations either rely upon purely personal beliefs or consider Hesse exclusively within a sociological frame of reference (Koch, for example, as Theodore Ziolkowski states, is "annoyed not so much at Hesse himself...he is dismayed, rather, by what he regards as Hesse's pernicious influence on the young, who have adopted him as their spiritual leader..."⁸).

Little emphasis is laid upon the text itself.

Nevertheless a recent article by J.L.Sammons⁹ shows that the hiatus between uncritical celebration and equally uncritical devaluation is gradually being bridged. His contribution to the mass of literature on Hesse fulfils Ziolkowski's demand for a "reasonably objective criticism that deals responsibly with Hesse as a writer and thinker on the basis of a thorough acquaintance with his oeuvre...as well as with the cultural and intellectual background from which he emerged..."¹⁰. Sammons probes critically and before all else the text, the language that the writer employs, developing his criticism and elucidating social, political, philosophical or existential implications on that firm basis. He remarks for instance that access to an individual's political relevance may be gained not only by inquiring after his political opinions and actions, but also by examining the "vehicle of ideology", language. In this respect he examines the "Führer" concept or principle in Demian, Der Steppenwolf and Das Glasperlenspiel, noting the possible consequence, the advancement of totalitarian thought, that Hesse's various statements on this theme may have. Further, he investigates (in far less depth than the present writer) what he terms the "offensive" nature of Demian as regards the view of war it propagates, a view certainly not consciously intended by the author, but apparent to the critical eye.

Thus the aim and method of this dissertation: to focus attention upon previously undisclosed aspects of Demian(1919), Der Steppenwolf(1927) and, briefly in conclusion, Das Glasperlenspiel(1943) by analysing carefully (and more extensively than Sammons) the text, specifically those symbolic concepts - "wholeness" and "spirit" - which predominate in the respective works, and by placing the results of this investigation in either a socio-political context (Demian) or an existential (Der Steppenwolf and Das Glasperlenspiel).

The symbolic concept of wholeness is of intense importance for Hesse immediately after the First World War. The sociological-philosophical essays to be studied in the first part of the dissertation support this statement. As is clear from the text of Demian, it becomes significant for Emil Sinclair also. The group of formative influences reflects that. The components of the group are wholly subordinate to the concept of wholeness - his educational guides are essentially devoid of personal, differentiating characteristics because they are subsumed under the all-embracing concept of wholeness, both Demian and Frau Eva, Beatrice and Abraxas. Sinclair is influenced exclusively by this symbolic, overtly mythological concept, and emphatically not with real, independent individuals or entities. Sinclair is left capable of thinking purely in symbolic and, in the case of Demian, manifestly

mythological terms. Everything must be subsumed under the categories with which he has grown familiar and this becomes apparent in his treatment of actual occurrence. Not only is his own formative process viewed in terms of a symbolical and mythological progress (the bird/egg image) towards wholeness - the central concept predominates - rather than as a real departure from inherited, familial mores (there is no textual evidence of differentiated thinking about, for instance, sexual matters), but so too is war. The consequences of this merit consideration. The socio-political causes and terrible existential implications of war are not important. War is conceived of as a process of rebirth resulting in the acceptance of all, of the totality (instead of the "good" alone, in terms of the Nietzsche component). The details of this process are of scant concern to Sinclair and only find mention in Demian if they accord with the symbolical process (pain and death, for example). When Sinclair views battlefield events, he is able to reflect upon them solely in symbolical terms, as a rebirth, as a giant bird struggling to cast off its shell. Viewed analogously within the context of Sinclair's affirmation of his formative pain and suffering, Demian proffers - herein its conceivable socio-political implications - a symbolical, mythological justification of war. War, as a direct result more importantly of this kind of symbolic subsumption of reality, but also of the

strong inward orientation of the hero, becomes a positive and desirable phenomenon.

The central and problematical symbolic concept within the textual framework of both Der Steppenwolf and Das Glasperlenspiel is "spirit" or "Geist". Harry Haller devotes himself entirely to the glorification of "Geist", a concept which assumes quasi-divine proportions. What is the essence of "Geist"? It comprises many incongruous elements, as will become evident in the construction of the word-field. "Geist" for Harry Haller means Nietzsche, Schopenhauer/music, Mozart, Goethe, Buddha, Händel. It is an extremely diverse and disharmonious phenomenon. The later Nietzsche (primarily of concern here) can scarcely be equated with Schopenhauer on the basis of philosophical criteria. The essential factors linking Mozart and Buddha are even more tenuous. What has occurred? Hesse has stripped these numerous, acknowledged representatives of intellectual, cultural endeavour of their inherent individuality and subsumed them under one symbolic concept. This concept becomes the unique element combining them. This has definite existential consequences for the hero of Der Steppenwolf. Harry Haller does not, or rather cannot, identify consistently with any philosophy of life or outlook. His only contact is with the symbol of "Geist". He demands meaning and guidance of it, but, on account of its diverse nature, it is unable to fulfil his demands. The single elements of "Geist" have meaning - Nietzschean

philosophy, for example - but as subsumed under "Geist" they become meaningless. Haller cannot execute the dictates of the Superman, because he insists on paying homage to Mozart or to Händel. The symbol predominates - a hiatus between life and "Geist" is created, a gap exacerbated by virtue of the latter's sacred proportions. The result for Haller is neurosis.

Lastly, in Das Glasperlenspiel, it is noteworthy that the game itself, that of the glassbeads, functions in similar fashion to the philosophical play of possibilities subsumed under the concept of "Geist" in Der Steppenwolf. In both novels the critic is confronted with a form of play utilizing the entire intellectual heritage of both Western and Eastern culture. Many unique, in themselves meaningful aspects of intellectual life are subsumed under the symbol of "Geist" and thereby forfeit their individual capacity to provide guidance and value. Josef Knecht is unable to identify with any particular philosophy, is ultimately unable, like his predecessor Harry Haller, to receive succour from the barren concept of "Geist". The sterility of which Knecht speaks has its source not only in the lack of social applicability or validity of Castalia, but also in the basic nature of the glassbead-game itself, a realization to which Knecht does not succeed.

Reactions to the imminent possibility of a World War in 1914, as Golo Mann states in his lucid analysis of German history since 1789, were in general of an extremely positive nature. In a chapter of his book entitled "Stimmungen", Mann describes the attitudes adopted on both sides of the English Channel:

"Jubel herrschte in Europa in den ersten Augusttagen des Jahres 1914, Jubel, Kriegswut und Kriegsfreude. Nicht überall im gleichen Maße; in Frankreich wohl etwas weniger als in Deutschland, dort etwas stärker als in England. Aber in England auch. Selbst durch die Straßen von London wälzten sich lustig die Volksmassen und schrien nach Krieg, indes das Kabinett noch letzte schwache Friedensgesten machte..."¹¹

In essence the peoples of Europe believed that "[der] Krieg [würde] kurz und schön [sein]; ein erregendes, befreiendes Abenteuer. Und Gott würde auf allen Seiten sein: und alle würden siegen."¹² There were, however, individuals, mainly intellectuals and artists, who were able to resist this apparently irresistible mass trend - Hermann Hesse was one such individual. His initial contribution to the literature treating the war as its subject consisted in the short essay "O Freunde, nicht diese Töne", published in 1914.

Although he does by no means bluntly condemn the general war effort - "Da man jetzt einmal am Schießen ist, soll geschossen werden..."¹³ - the general tone of his polemic would scarcely have pleased the majority of his fanatically nationalistic compatriots and he was

labelled instantly as a traitor, a "heimatloser Geselle, wenn nicht ein 'Gesinnungslump'..."¹⁴. Why did this happen? Basically because Hesse, in stark contrast to the many martially zealous intellectuals (both indigenous and foreign) declared that he had no wish to write about the war ("was ich sagen möchte, bezieht sich nicht auf Krieg und Politik..."; GW, X, 411). Instead he advocates, for those concerned with spirit ("Geist"), a posture of absolute non-involvement. Higher ideals should be the sole focus of their attention. This implicit suggestion, namely that all intellectual energy devoted to affairs of war was misplaced and misspent, sufficed to earn him the status of traitor in the eyes of his countrymen.

Hugo Ball, in his biography of Hesse written in 1927, suggests that Hesse has not "really come to terms with the war and his experience of it" at this particular stage of his development. Not until 1918, Ball asserts, does the direction both of Hesse's thought and poetic production alter radically:

"Zur eigentlichen Auseinandersetzung mit den Kriegseindrücken kommt es indessen erst um 1918... Erst nachdem die sehr scharfe, heftige Krise des eigenen Innern überwunden, nachdem die Befreiung aus lange gestauten Erlebnisreihen gelungen ist, wird sich der Dichter umsehen, in was für einer Welt er nun eigentlich stehe; wird er sich nach außen wenden und den Versuch unternehmen, sich in den inzwischen eingetretenen Veränderungen, die einem völligen Zusammenbruch gleichen, zurechtzufinden..."¹⁵

How was this changed outlook depicted in Hesse's publications? For the purpose of this study an admittedly rather inadequate division of three thematic areas in several representative works of this period is advantageous. Firstly Hesse is concerned to understand movements and undercurrents in the European mind on the basis of an analysis of Dostoyevsky; secondly 'the direct subject of attention, albeit fleetingly, is the war itself and thirdly the influence of Hesse's sessions with Dr.J.B.Lang in 1917 finds expression. It must be stressed that the elements of this thematic division are by no means isolated phenomena, but are inextricably intertwined and interdependent.

In "Gedanken zu Dostojewskis Idiot" Hesse attempts to establish the spiritual condition of Europe - inner, spiritual, and not socio-political relations are of overriding import in this new phase - through the medium of a character in literature, the "idiot", Prince Myshkin. The latter distinguishes himself from all other individuals in that he witnesses, at various moments, a new reality, a total reality, to which in contrast the old reality is but a shadow:

"Das höchste Erlebnis ist ihm jene halbe Sekunde höchster Feinfühligkeit und Einsicht, die er einige Male erlebt hat, jene magische Fähigkeit, für einen Moment, für den Blitz eines Momentes alles sein, alles mitfühlen, alles mitleiden, alles verstehen und bejahen zu können, was in der Welt ist..."(GW,XII,311)

All the various elements of the unconscious, considered

"bad" or detrimental to the general welfare of a society and therefore wilfully and necessarily repressed, are acknowledged and accorded equal rights alongside the "good" by Prince Myshkin. Having determined this, Hesse proceeds to explain the European consequences of this total, undifferentiating perception.

Culture, he defines, is founded upon the necessity of polarity - without the setting of poles the basis of culture and of an orderly world is absent:

"Um die Welt zu ordnen, um Ziele zu erreichen, um Gesetz, Gesellschaft, Organisation, Kultur, Moral zu ermöglichen, muß zum Ja das Nein kommen, muß die Welt in Gegensätze, in Gut und Böse eingeteilt werden." (GW, XII, 313)

Consequently, if the vision enjoyed by the "idiot" becomes widespread, culture as it is known must disintegrate.

Hesse proclaims apocalyptically that this conception of the world is indeed inherent in the European psyche ("wir finden in uns etwas, was diesen Menschen verwandt und ähnlich sein muß."; GW, XII, 314¹⁶) and that it is manifesting itself - European culture, as prophetically foretold by Dostoyevsky, has, at the time of writing of the essay in 1919, already for several years been involved in a process of chaos and decomposition begun on the inner level and expressing itself on the outer:

"...wir empfinden es als prophetisch, als Vorausspiegelung einer Zersetzung und eines Chaos, von dem wir Europa seit einigen Jahren auch äußerlich ergriffen sehen." (GW, XII, 314)

Identical beliefs are propagated in another essay of the

trilogy "Blick ins Chaos" - "Die Brüder Karamasow oder Der Untergang Europas". Here the "idiot" Prince Myshkin as a medium of comprehension is replaced by the brothers Karamasov, further Dostoyevskyan creations. The basic elements already encountered in the "Gedanken zu Dostojewskis Idiot" recur: the dissolution of culture and all its concomitant phenomena due to the inception of a new magical thinking which has diffused throughout Europe:

"Das Ideal der Karamasows, ein uraltes, asiatisch-okkultes Ideal, beginnt europäisch zu werden, beginnt den Geist Europas aufzufressen." (GW, XII, 321)

The "asiatic" ideal represents in another guise the "total", non-polar, unified vision:

"Es ist, kurz gesagt, die Abkehr von jeder festgelegten Ethik und Moral zugunsten eines Allesverstehens, Allesgeltenlassens..." (GW, XII, 321f.)

Hesse concludes this essay with a statement which has been echoed verbatim in at least one great work of modern literature¹⁷ and which embodies in nuce Hesse's standpoint at this time. European culture is in a state of chaotic decline as a result of the inner reappraisal elucidated in the study of Dostoyevsky:

"Schon ist halb Europa, schon ist zumindest der halbe Osten Europas auf dem Wege zum Chaos..." (GW, XII, 337)

In "Zarathustras Wiederkehr", an essay written, like those discussed above, in 1919, an analysis of the First World War and the main reason for it is undertaken. Zarathustra addresses the youth which has returned tired,

despairing and horrified from the battlefields. He comments on the "pains" they had initially felt within themselves. In the context of the other two essays, it is clear that these "pains" comprise a metaphor of the experiences of Prince Myshkin and the brothers Karamasov. Unlike the members of the latter group, however, who accepted and suffered their "pain"¹⁸, the essentially amoral drives revealing themselves, the Germans did not comprehend the functioning of their souls. Their reaction was to strike outwards. Through their lack of self-knowledge, Hesse opines, they sought a cause outside themselves - the war was the ghastly outcome of their need to remedy the "stomach upset" with which they were inflicted. Hopefully it would provide them with room in which to live and with food to satisfy their hunger:

"Ihr seid vor eurem langen Kriege zu reich gewesen, o Freunde, ihr seid zu reich und dick und vollgegessen gewesen, ihr und eure Väter, und als ihr Schmerzen im Bauche verspürtet, wäre es Zeit für euch gewesen, in diesen Schmerzen das Schicksal zu erkennen und seine gute Stimme zu hören. Ihr aber, ihr Kinder, seid über die Bauchschmerzen böse geworden und habet euch erklügelt, es sei Hunger und Mangel, welcher diese Schmerzen in eurem Bauche mache. Und da habt ihr losgeschlagen, um zu erobern, um mehr Raum auf Erden, um mehr Speise in euren Bauch zu haben." (GW, X, 474)

Therefore the war represents an incorrect reaction, an appallingly insufficient self-awareness, in short a wrong turning. It was not an adequate response to the needs of the soul and could never solve the problem¹⁹.

The true solution, Hesse suggests, is to recognize that the "pain" should not be treated in this way - instead of trying to change fate (psychic material irrepressibly emerging from the unconscious), it should be obeyed. The "pain" should be viewed, not negatively, but positively. Precisely these sentiments are to be found in both "Gedanken zu Dostojewskis Idiot" and "Die Brüder Karamasow oder Der Untergang Europas". The agonizing undercurrents should no longer be ignored or wrongly diagnosed. Whether the future produced by them and preceded by chaos be utopian and ideal or not, there can be no thought that they will not have an adverse effect if left unattended.

They must be confronted directly and consciously - here the third thematic level becomes evident. The influence of Hesse's psychoanalytical sessions with Dr. J.B.Lang during which the pressing personal problems of the poet were clarified and subsequently overcome is undoubtedly present. Total emphasis is placed on the individual and his capacity for self-understanding: each person must learn Myshkin's magical thinking and herewith probe the unknown depths of his own soul and permit all drives previously repressed to expose themselves and to fashion individual development. The result of this will be a new orientation, a new comprehension and a new culture:

"Die Zukunft ist ungewiß, der Weg aber,
der hier gezeigt wird, ist eindeutig.

Er bedeutet: seelische Neueinstellung. Er führt über Myshkin, er fordert das 'magische' Denken, das Annehmen des Chaos, Rückkehr ins Ungeordnete, Rückweg ins Unbewußte, ins Gestaltlose, ins Tier, noch weit hinter das Tier zurück, Rückkehr zu allen Anfängen. Nicht, um dort zu bleiben, nicht um Tier, nicht um Urschlamm zu werden, sondern um uns neu zu orientieren, um an den Wurzeln unseres Seins vergessene Triebe und Entwicklungsmöglichkeiten aufzufinden, um aufs neue Schöpfung, Wertung, Teilung der Welt vornehmen zu können." (GW, XII, 314f.)

Before the old system can be replaced by a new, each individual must undergo a form of spiritual catharsis in which the relativity of formerly adhered to concepts will be admitted and in which all the contents of the soul will receive equivalent attention:

"Und ehe die alte, sterbende Kultur und Moral von einer neuen abgelöst werden kann, in diesem bangen, gefährlichen, schmerzlichen Stadium, da muß der Mensch von neuem in seine Seele blicken, von neuem das Tier in sich aufsteigen sehen, von neuem das Vorhandensein der Urkräfte in sich anerkennen, welche übermoralisch sind." (GW, XII, 330)

A spiritual wholeness or unity, an inner "polelessness" capable of accepting and embracing the whole is requisite and desirable. "Bau der Persönlichkeit", individual "Bildung" become the catchwords and are the harsh, difficult means towards a fresh beginning. The primacy here of fundamental precepts of psychoanalytical methodology of predominately Jungian tone is irrefutable. From his extensive evaluation of the contemporary European scene, Hesse forms the resolve that the problem or crisis is spiritually rooted - it must therefore be treated on a

spiritual level and not by means of social or political measures:

"Wir müssen nicht hinten beginnen, bei den Regierungsformen und politischen Methoden, sondern wir müssen vorne anfangen, beim Bau der Persönlichkeit, wenn wir wieder Geister und Männer haben wollen, die uns Zukunft verbürgen." (GW, X, 467)

Thus, briefly, the "new" Hesse. Undeniably, Demian, a "Meisterwerk der deutschen Sprache" as Hugo Ball describes it¹⁹, is the most renowned product of this new outlook²⁰. The pseudonym Emil Sinclair was the signal of the transformation undergone. The poet "war nicht mehr der alte und wollte es nicht mehr sein."²¹ Hugo Ball passes comment on the change in connection with Demian. His observations that Hesse's hitherto overpowering moral standpoint and piety are discarded and that the inner, repressed world of the individual, the "dark, evil" world of the youth Sinclair is permitted to emerge concur with the results of the above analysis of Hesse's thinking. Yet Ball harbours doubts about the concreteness of the reality evident in the novel:

"Aber noch Demian ist tief in die Schatten verliedt und mehr ein Werk medialer und symbolistischer Prägung als eine greifbare Inkarnation..."²²

Colin Wilson too, the enfant terrible of established literary criticism and author of the controversial study The Outsider, gives expression in original and refreshing manner to his misgivings about Hesse in his overall relationship with reality. Criticizing, for example, an

early work like Gertrud, he states:

"...it is difficult to put your finger on what is wrong with the novel, but there is a feeling of confidence trickery. And the fact that Hesse is probably deceiving himself as well as his readers doesn't help. What is wrong with the book? Well, to begin with, it has the air of a dream, a fantasy."²³

He concludes his investigation with a reference to Das Glasperlenspiel:

"Clearly, then, this is mixture as before. Castalia is Hesse's most ambitious attempt to give reality to his dream world, and it is basically as unsatisfying as his early notion that the answer lay in travel..."²⁴

Shadowy symbolism and a lack of tangible reality, of actuality, comprise the essence of both criticisms. Ball's unsubstantiated, isolated statement and Wilson's thesis, supported rather weakly by quite subjective feelings and considerations²⁵ prove to be, in themselves, of no startling novelty to the student of Hesse. A very early critic noted the unreal basis typical of Hesse at the stage of development with which the present writer is concerned -

"[Demian] ist das Werk eines aufrichtig Wahrheit-Suchenden, doch nicht die des äußeren Geschehens. In der gemeinhin unwirklich genannten Welt findet er die einzige, wahre Wirklichkeit, und dies wird zur grundlegenden Erkenntnis einer neuen Weltanschauung, eines neuen Glaubens."²⁶

- and many others have commented upon it since²⁷. Reality for Hesse is indeed inner reality: the inner world is of far greater import than the outer. Yet Ball and Wilson

differ from the majority of the critics in their judgment, inferred and declared respectively, that Hesse's inner, symbolic reality reality is not totally adequate or satisfactory. The following exegesis of Demian will examine the "Bildung"²⁸ of the central figure Emil Sinclair, the inception and the goal of his development, the nature of the forces which "fashion" him and the manner of his communication with them. It will then be possible to understand the position of Demian within the context of Hesse's world-outlook at this time (as defined above) and to determine the rationale of the criticisms forwarded by Ball and Wilson.

Clearly deriving from the framework of reference provided by such essays as "Zarathustras Wiederkehr" or "Gedanken zu Dostojewskis Idiot", the theme of Demian is the development of the individual towards wholeness or unity of the personality - "Bau der Persönlichkeit". The protagonist-narrator, Emil Sinclair, is the progeny of middle-class parents whose world Sinclair designates "good". The novel incorporates firstly the young Sinclair's perception of, and subsequent struggle to integrate, the fact that an "evil" world exists also, that the world actually comprises two polar opposites, good and evil. This initial, distressing process of divorce from the parental sphere of influence with its firm beliefs - which for Sinclair, but possibly not for others, is the necessary, "fateful" concomitant of the knowledge he has

gained - is accorded detailed treatment by Theodore Ziolkowski under the subtitle of "Pendulation and Alienation"²⁹. It is obvious from Sinclair's description of the "good" world of his familial surroundings and its set of values that it is modelled largely on Hesse's own upbringing with its intensively Pietistic emphasis:

"Nun waren aber nicht nur die beiden Großväter des Dichters, sondern auch seine Eltern freudige, ja strenge und führende Pietisten... denen die Pietät schwurähnliche Verpflichtung war..."³⁰

Pietism represented a movement away from the dogmatism of the Protestant Church toward a renewed stress upon the individual in his relationship both with God and the world. It was incumbent upon the individual to "look within", to execute extensive "soul-searching". Inwardness and individual feeling and emotion were paramount:

"Die ursprünglich vorhandenen, später zurückgedrängten individualistischen Elemente der Reformation werden vom Pietismus aufgenommen, neu belebt und zu einer Verinnerlichung der Religiosität auf der Grundlage des subjektiven Gefühls im Einzelmenschen weiter entwickelt. Der Pietismus strebt also zur Individualisierung und Subjektivierung des religiösen Erlebnisses, er legt den Schwergewicht auf die innere Erfahrung..."³¹

This inwardness, a preoccupation with the self or soul and its problems (such as motives for behaviour, decisions about right and wrong) is a significant factor in Sinclair's description:

"In dieser Welt gab es...Pflicht und Schuld, schlechtes Gewissen und Beichte, Verzeihung und gute Vorsätze..." (GW, V, 9)

Life finds its direction from inner search and questioning, extreme self-analysis and depth-psychology. There is no mention of "outer" activity: the father's profession, his social capacity, remains unknown. It is unimportant. Reality is to be found on an inner, spiritual plane of experience: inner reality dominates. It will be seen that this mode of education is decisive for Sinclair/Hesse.

Secondly, Sinclair's striving, with increasingly fewer retrograde periods and under the formative sway of various entities, to resolve the problem of good and evil by transcending their polarity and by uniting and accepting both aspects within himself, is portrayed. The zenith of Sinclair's maturation is Prince Myshkin's magical border "wo alles bejaht wird, wo nicht nur der entlegenste Gedanke wahr ist, sondern auch das Gegenteil jedes solchen Gedankens." (GW, XII, 312).

Demian is the instrumental figure in this development. In discussion with Sinclair he elucidates his re-interpretation, based on psychological observations, of the traditional Christian mythology as it would be sanctioned, for instance, by Sinclair's parents.

Demian walks home with Sinclair one afternoon after school has finished: the topic of conversation is the Biblical story of Cain and Abel. Reflecting upon the teacher's official interpretation of the story, Demian focuses on one particular aspect of it which strikes him as unusual:

"Daß einer seinen Bruder im Streit totschlägt, kann ja gewiß passieren, und daß er nachher Angst kriegt und klein begibt, ist auch möglich. Daß er aber für seine Feigheit extra mit einem Orden ausgezeichnet wird, der ihn schützt und allen andern Angst einjagt, ist doch recht sonderbar..."(GW, V, 31)

Receiving a "sign", a "distinction" for cowardice which henceforth both protects him and frightens others, is, in Demian's opinion, incomprehensible. He concludes rather that Cain had the characteristic of the "sign on the brow" before he murdered his brother. The sign had not been conferred or bestowed upon him by his fellows, but was an innate feature of his character. He was distinguished from all other people by some barely perceptible unique power which frightened the unendowed:

"Viel eher war [das Zeichen auf der Stirn] etwas kaum wahrnehmbares Unheimliches, ein wenig mehr Geist und Kühnheit im Blick, als die Leute gewohnt waren. Dieser Mann hatte Macht, vor diesem Mann scheute man sich..."(GW, V, 31)

Thus Demian's theory: Cain as the awe-inspiring, powerful individual, the "strong man" who kills a weakling (his brother Abel):

"Der Starke hatte einen Schwachen erschlagen."(GW, V, 32)

The "people" ("man" implying herd or common mass), the unendowed, the weak, Demian psychoanalyzes, cannot endure adversity or affliction: comfort and righteous self-satisfaction are their primary needs. Deeply afraid of, and "discomforted" by the "Cainites", they refused to acknowledge them as the select and noble amongst mankind

and denounced them. Their counteraction to the existence of the "marked", the creation of the Biblical myth which brands Cain as sinner and despicable lawbreaker, was a means of revenge and compensation:

"Daß da ein Geschlecht von Furchtlosen und Unheimlichen herumliefe, war sehr unbequem, und nun hängte man diesem Geschlecht einen Übernamen und eine Fabel an, um sich an ihm zu rächen, um sich für alle die ausgestandene Furcht ein bißchen schadlos zu halten..." (GW, V, 32)³²

Christianity therefore is seen by Demian as the leveller of men, the religion or set of values which condemns and denigrates the strong individual for the sake of the weak and undistinguished.

Demian's conception of Christianity corresponds closely to the Nietzschean. Nietzsche concluded that Christianity had waged war on the "higher" individual. In the Christian moral code the strong person was declared evil and despicable: Christianity is revealed as the religion of the weak and feeble:

"Man soll das Christentum nicht schmücken und herausputzen: es hat einen Todkrieg gegen diesen höheren Typus Mensch gemacht, es hat alle Grundinstinkte dieses Typus in Bann getan, es hat aus diesen Instinkten das Böse, den Bösen herausdestilliert - der starke Mensch als der typisch Verwerfliche, der „verworfenene Mensch“. Das Christentum hat die Partei alles Schwachen, Niedrigen, Mißbratnen genommen..."³³

The Christian faith had originated from the herd's fear of the powerful - the resentment of the common mass caused them to establish a moral code which condemned the strong, outstanding few and lauded, extolled the

less-endowed many³⁴. The virtues were necessarily of preservative and altruistic nature³⁵. The "Christian" becomes the measure of worth:

"...aus der Furcht heraus wurde der umgekehrte Typus gewollt, gezüchtet, erreicht: das Haustier, das Herdentier, das kranke Tier Mensch - der Christ..."³⁶

The strong, free spirit, Nietzsche advocates, should dismiss the Christian value judgments, go "jenseits von Gut und Böse". The Christian, "slave" morality which distinguishes between "good", that is, helpful, sympathetic, kind, and "evil", that is, strong, dangerous, harmful (to the weak), should be replaced by the moral value categories of "noble" and "despicable" ("good" and "bad"), that is, judgments based on actions (of kindness, for instance) should be replaced (in the case of the free, strong spirit) by judgments based on a determination of an individual's state of mind or being (an "aristocratic" morality)³⁷.

Nietzsche defines his "aristocrat" elsewhere as a heathen. The heathen stands in stark contrast to the Christian; the former affirms, the latter denies, the natural instincts of man:

"Heidnisch ist das Ja-sagen zum Natürlichen, das Unschuldsgefühl im Natürlichen, „die Natürlichkeit“. Christlich ist das Neinsagen zum Natürlichen, das Unwürdigkeits-Gefühl im Natürlichen, die Wider-natürlichkeit..."³⁸

Nietzsche's heathen resembles the follower of Abraxas as

defined by Demian: he who is willing to affirm and sanction all aspects of existence:

"wir sollen Alles verehren und heilig halten, die ganze Welt, nicht bloß diese künstlich abgetrennte, offizielle Hälfte..." (GW, V, 62) 39

Demian urges Sinclair to liberate himself from the shackles of the Christian morality in which he has been enmeshed, to become a Nietzschean aristocrat or heathen, for he bears the "sign of Cain". Christian value categories ultimately do not apply to him. Adherence to the familial morality, in spite of a growing sense of non-applicability, can only produce a bad conscience which must be overcome. With Demian's re-interpretation of the Cain story, the seeds of revolution are sown in Sinclair's mind and the process of development, which will lead to Abraxas, to Frau Eva, to a point beyond good and evil, begins.

But how is this process of liberation from the restrictiveness of the parental confines depicted? An analysis of the numerous entities in the novel which are either instrumental in, or descriptive of, the process is requisite⁴⁰: Abraxas, Beatrice, Demian, Frau Eva, Knauer, Kromer, Pistorius and the bird/egg. A categorization is possible. Knauer, Kromer and Pistorius function catalytically in the novel - they serve respectively to make the protagonist more clearly cognizant of the correct mode of self-development⁴¹, to force upon him the knowledge of the "good" and "evil" polarity by placing him in a situation ("evil" world) relative to that of

his parents ("good" world)⁴² and lastly both to emphasize the significance of the problems he faces and to justify his preoccupation with the self and with dreams. These individuals assume "real" proportions in the commonsense, unphilosophical understanding of that term. But, as must be conceded, they are of subordinate importance - above all else consequential for Sinclair's "Bildung" are Abraxas, Beatrice, Demian, Frau Eva and the bird/egg. These latter may lay no claim to the reality of everyday, layman definition⁴³: rather their essence is spiritual and "inwardly" orientated. To quote Malte Dahrendorf:

"Sinclair objektiviert sich nicht als Handelnder und Wirkender, sondern als Träumender, als einer, der seine inneren Bilder gestaltet. Diese Bilder sind Äußerungen einer autonomen inneren Person, welche das Ich unmerklich lenkt. Das Objektive, das Begegnende, das Sinclair auf seinem Wege vorfindet und mit dem er sich auseinandersetzt, liegt ganz und gar in ihm selber."⁴⁴

Before analyzing these five major formative factors, a further categorization is necessary: the three "figures" comprise one group and the more pictorial Abraxas and the bird/egg another. The figural symbols will receive attention first and a consideration of the latter two, for purposes of contrast and enlightenment (in connection with the following part of this study), will form the concluding part of this section.

In the second chapter of Demian, "Kain", Sinclair talks for the first time about Max Demian and

remarks upon a strange fascination which the older youth holds for him -

"Während man uns die Geschichte von Kain und Abel einbleute, sah ich viel zu Demian hinüber, dessen Gesicht mich eigentümlich faszinierte..."(GW, V, 29)

- and later he notes that as if in a dream his voice holds powerful sway over him, as if it were coming from within himself:

"Wie im Traum unterlag ich seiner Stimme, seinem Einfluß. Ich nickte nur. Sprach da nicht eine Stimme, die nur aus mir selber kommen konnte?"(GW, V, 41)

Demian is a peculiar figure with peculiar androgynous qualities and incomprehensible powers. He resembles far less a human-being than a timeless "spirit" or image and therewith he may be studied together with Beatrice and Frau Eva (as becomes clear in the Beatrice episode):

"Ich sah Demians Gesicht, und ich sah nicht nur, daß er kein Knabengesicht hatte, sondern das eines Mannes, ich sah noch mehr, ich glaubte zu sehen, oder zu spüren, daß es auch nicht das Gesicht eines Mannes sei, sondern noch etwas anderes. Es war, als sei auch etwas von einem Frauengesicht darin, und namentlich schien dies Gesicht mir, für einen Augenblick, nicht männlich oder kindlich, nicht alt oder jung, sondern irgendwie tausendjährig, irgendwie zeitlos, von anderen Zeitläuften gestempelt, als wir sie leben...er war anders als wir, er war wie ein Tier, oder wie ein Geist, oder wie ein Bild, ich weiß nicht, wie er war, aber er war anders, unausdenkbar anders als wir alle..."(GW, V, 52)

Similar descriptive passages may be found in the references to both Beatrice and Demian's mother, Frau Eva. Sinclair forms the resolve to paint the face of the

girl whose countenance strikes him as he walks in a park. What appeals to him initially and primarily is the nuance of boyishness in her face:

"Sie war...fast ganz Dame, aber mit einem Anflug von Übermut und Jugendhaftigkeit im Gesicht, die ich überaus gern hatte...(GW,V,79)

Forgoing the conscious attempt to paint her particular facial appearance, he contents himself with painting a face following the dictates of his own imagination and unconscious ("aus dem Unbewußten"). The product of his dream state is unreal and in no way corresponds to Beatrice as he had first encountered her in the park; but for him it nevertheless possesses value ("Es war nicht das Gesicht jenes Mädchens. Es war etwas anderes, etwas Unwirkliches, doch nicht minder Wertvolles...";GW,V,82). The attributes associated with Demian recur:

"Als ich vor dem fertigen Blatt saß, machte es mir einen seltsamen Eindruck. Es schien mir eine Art von Götterbild oder heiliger Maske zu sein, halb männlich, halb weiblich, ohne Alter..."(GW,V,82)

Sinclair ruminates for a short time over the image he has constructed and realizes suddenly that the face closely resembles that of Demian:

"Es war Demians Gesicht. Später verglich ich das Blatt oft und oft mit Demians wirklichen Zügen, wie ich sie in meinem Gedächtnis fand. Sie waren gar nicht dieselben, obwohl ähnlich. Aber es war doch Demian..."(GW,V,83f.)

Even at this early stage of the novel it becomes clear that Sinclair's development is, and will be, tied only to self-created images, symbolic of wholeness, emerging

from the unconscious: they comprise his fate (to quote, after Hesse, Novalis: "Schicksal und Gemüt sind Namen eines Begriffs..."; GW, V, 84). As he himself comments in respect of the Beatrice-Demian fusion:

"Das Bild glich mir nicht - das sollte es auch nicht, fühlte ich, aber es war das, was mein Leben ausmachte, es war mein Inneres, mein Schicksal, oder mein Dämon." (GW, V, 84)

Relations with the outer world mean nothing to Sinclair any more - he "associates" only with the inner realm and its symbolic creations:

"...sobald ich allein in meinem Stübchen war, zog ich das Bild heraus und hatte Umgang mit ihm..." (GW, V, 83)

A process of unconscious image creation identical to that of the Beatrice period occurs much later in the novel. Several sessions with Pistorius, the free-thinking student of theology, have taught him that his dreams and fantasies, in short all the products of the unconscious, are of great relevance and must be assimilated as integral parts of existence:

"Pistorius, welcher selbst ein ausgewachsener Sonderling war, lehrte mich den Mut und die Achtung vor mir selbst bewahren. Indem er in meinen Worten, in meinen Träumen, in meinen Phantasien und Gedanken stets Wertvolles fand, sie stets ernst nahm und ernsthaft besprach, gab er mir das Beispiel..." (GW, V, 108)

Outer reality, Pistorius lectures, is a mere product of the inner self: reality lies within. Most people consider outer images real and ignore the inner being ("Es gibt keine Wirklichkeit als die, die wir in uns haben.

Darum leben die meisten Menschen so unwirklich, weil sie die Bilder außerhalb für das Wirkliche halten und ihre eigene Welt in sich gar nicht zu Worte kommen lassen..."; GW, V, 112). Now that his previously unformed, vague feelings and beliefs have been rationalized and justified, Sinclair accords his inner being total and more systematic devotion and attention. From this point onwards, reality is completely internalized. Henceforth occurs to a far greater extent than before the "constantly increasing effacement of distinctions between internal life and external reality..."⁴⁵.

After an unsatisfactory and distressing meeting with Knauer, Sinclair submits himself in methodical fashion to his dreams and painted images. More distinctly than before he experiences the dream of the door and heraldic sign, so distinctly in fact that he begins to paint it. The product resembles Demian, the Demian-Beatrice picture and himself:

"Es war ein Gesicht, ähnlich dem frühern, ähnlich meinem Freund Demian, in einigen Zügen auch ähnlich mir selber..." (GW, V, 117)

Not long afterwards he visits Demian's former residence. An old woman who now lives there senses Sinclair's interest in the Demian family and produces a leather photo-album containing a photograph of Demian's mother, Frau Eva (as Sinclair will later call her):

"Ich konnte mich ihrer kaum erinnern.
Aber als ich nun das kleine Bildnis sah,

blieb mir der Herzschlag stehen. -
 Das war mein Traumbild! Das war sie, die
 große, fast männliche Frauenfigur, ihrem
 Sohne ähnlich, mit Zügen von Mütterlichkeit,
 Zügen von Strenge, Zügen von tiefer
 Leidenschaft, schön und verlockend, schön
 und unnahbar, Dämon und Mutter, Schicksal
 und Geliebte. Das war sie!"(GW,V,129f.)

Frau Eva meets with the same fate as Demian and Beatrice before her. She fulfils a major function in Sinclair's life because she is the outward manifestation, the externalization of a soul-image he has created. The real figure of Frau Eva (if one can indeed talk of it) is only important, is only viewed, as a symbol of Sinclair's inner, total self:

"sie sei nur ein Sinnbild meines
 Innern und wolle mich nur tiefer in
 mich selbst hinein führen..."(GW,V,148)

"Schicksal" and "Gemüt" correspond once again:

"Alles, was wichtig und Schicksal für
 mich war, konnte ihre Gestalt annehmen."(GW,V,
 149)

To comment: Sinclair's formation to a noteworthy degree reflects the Jungian "individuation process". The wholeness of the personality, the goal of this process, is self-realization, becoming the person that one really is. Individuation is not to be confused with individualism - it is simply fulfilment of one's specific nature⁴⁶. This is declared by Emil Sinclair to be his mission also:

"Ich wollte ja nichts als das zu
 leben versuchen, was von selber
 aus mir heraus wollte..."(GW,V,95f.)

Other general details concerning the individuation process

correspond to statements in Demian. It entails loneliness and painful isolation -

"The evolution of the personality is at once blessing and curse. One must purchase it dearly - for it brings with it isolation..."⁴⁷ (Compare Sinclair's confirmations of his loneliness; 69, 96, 127)

- because one differentiates oneself necessarily from the crowd or "herd":

"Its first consequence is the conscious and unavoidable exclusion of the individual from the undifferentiatedness and unconsciousness of the herd..."⁴⁸ (Cf. in Demian: "Ich hatte auf meinem Tisch ein paar Bände Nietzsche liegen. Mit ihm lebte ich, fühlte die Einsamkeit seiner Seele, witterte das Schicksal, das ihn unaufhaltsam trieb, litt mit ihm und war selig, daß es einen gegeben hatte, der so unerbittlich seinen Weg gegangen war... Überall Gemeinsamkeit, überall Zusammenhocken, überall Abladen des Schicksals und Flucht in warme Herdennähe!; GW, V, 131)

Only the person who can affirm the destiny within will become a personality, an individual and not merely a "cipher in the mass"⁴⁹. The "whole" personality of Jung corresponds closely to Hesse's "Mensch". It is an ideal - unrealizable⁵⁰ - which the individual should desire constantly to embody.

The course of individuation is signposted by various entities designated "archetypes" by Jung. It is plain that Beatrice-Demian, Demian and Frau Eva are their closely related Hessean equivalents - in Jungian terminology

they would be archetypal representations. The parallels are easily traced (I should recall at this point that I am concerned not with determining for example whether the Beatrice-Demian fusion forms an archetypal image of the Self or not, but rather with identifying the general nature of Sinclair's "Bildung"). Like the Jungian archetypes of the Magna Mater, the Old Wise Man or the Self⁵¹, they are products of the unconscious, soul-images which frequently materialize in dreams or fantasies. The androgynous, hermaphroditic ("männlich-weiblich") characteristics, that is the wholeness or unified nature of the images in Demian, are further very suggestive of a complementary blend of animus and anima, a "coincidentia oppositorum". Jung's ideas about the "inevitable complementariness, according to which all psychological happenings must occur"⁵² and the essentially Nietzschean theory of relativity at the basis of Demian are relevant in this respect. In connection with Demian one might also think of Jung's "transcending function", the "capacity of the psyche for forming symbols, i.e., for uniting pairs of opposites into a synthesis in a symbol..."⁵³. There are further less striking indications of a Jung-Hesse connection. Firstly interesting is the attraction or mysterious fascination which these figures possess for the perceiving individual:

"These images seem then to possess a power and energy of their own - they move and speak, they perceive and have purposes - they fascinate us..."⁵⁴ (Cf. "[Demians]

Gesicht[faszinierte]mich
eigentümlich..."(GW, V, 29)

Secondly, one of Jung's methods of therapy was for the patient to paint pictures of the visions and dream images and to work on the content of the emotions until they too could be crystallized in image form. The parallel situation in Demian need not be elucidated! Such evidence clearly shows the affinity between the thought of Jung and that of Hesse⁵⁵ and justifies, I believe, a further reference to Jung for the purposes of this study.

The main difference between Jung and Freud was that the latter considered the determinants of the individual character were of a real, outer nature. They were "actual" objects, one's real mother, for instance, a flesh and blood being. Jung, on the other hand, concluded that these factors, which he terms archetypes, had their source in the inner, psychic world, to be more precise in the world of the collective unconscious. As said above, Sinclair's images or symbols of wholeness bear unmistakable similarity to archetypal representations or projections, to use the conventional, psychoanalytical term. Their origins are equally to be found in the ground of being comparable to the collective unconscious. This mystical aspect of mankind's psychic makeup forms, in fact, one topic of discussion between Pistorius and Sinclair. Sinclair describes the contents of a dream and his learned friend interprets them for him.

Sinclair has dreamt that he can fly. Although at first he has no control over his movements and catapults in great bursts of energy helplessly upwards, he suddenly realizes that he knows how to master flight by successive inhalation and exhalation. Pistorius explains that Sinclair has communicated with the deep, timeless, impersonal level of his soul; his "discovery" is in fact the air-bladder of the fish:

"Und nun können Sie sehen, wie wenig 'persönlich' Ihre Seele in ihrer Tiefe ist. Sie erfindet nämlich diesen Regulator nicht! Er ist nicht neu. Er ist eine Anleihe, er existiert seit Jahrtausenden. Er ist das Gleichgewichtsorgan der Fische, die Schwimmblase..." (GW, V, 107) 56

Sinclair has acquired knowledge to which all beings may gain access:

"...the collective part of the unconscious no longer includes contents that are specific for our individual ego, and result from personal acquisitions, but such as result 'from the inherited possibility of psychical functioning in general, namely from the inherited brain structure'. This inheritance is common to all humanity, perhaps even to all the animal world, and forms the basis of every individual psyche. 'The unconscious is older than consciousness. It is the "primal datum" out of which consciousness ever afresh arises.'" 57

This is precisely the level with which Sinclair has unique contact throughout the process of his "Bildung"; the chthonic, primordial stratum of existence itself. Beatrice, Demian and Frau Eva are the personal manifestations of universal psychic material. These fantasy images are

closely analogous to mythological figures (it should be remembered that a recurring characteristic of the central figures is their timelessness): they are myth components, or rather could be so. Myth is, in the words of J.S. Bruner, a shaper of the individual: it comprises a "corpus of images and identities and models that provides the pattern to which growth may aspire - a range of metaphoric identities..."⁵⁸. Sinclair's psychic mentors form, as portrayals of personal wholeness, an individual mythology, a personal parallel to the great mythologies of mankind, the function of which is formative:

"...die Bilder, die sich Sinclair macht...sind nicht an sich selber, sondern, mit Jung gesprochen, „Libidogleichnisse“; in ihnen nimmt er eigene Entwicklungsstufen und schließlich die Vollkommenheit vorweg. Sie haben sozusagen „finale“ Funktion, sie wollen ihn ins Ganze führen."⁵⁹

It remains now to study the third category which has been distinguished: Abraxas and the bird/egg. Within this category a further differentiation is possible: Abraxas can be aligned with the figures of Beatrice, Demian and Frau Eva, for it is, like them, a symbol of the goal; its singularity lies in the form it assumes, that is it is not personified or materialized in image form. The bird/egg constellation differs from all other entities which comprise this "Bildung": it symbolizes the path of development.

Firstly Abraxas. Demian informs Sinclair early in the novel that the traditional Christian God does not

suffice as a representative of the world in its entirety. He represents only one half of it, the "good, noble, beautiful and lofty". Demian believes, and here he finds an understandably⁶⁰ agreeable listener in Sinclair, that the other half of the world also merits attention. The "whole" should be venerated:

"...wir sollen Alles verehren und heilig halten, die ganze Welt, nicht bloß diese künstlich abgetrennte, offizielle Hälfte..."(GW,V,62)

The solution is a god who embraces both good and evil, who reconciles both poles:

"man müßte sich einen Gott schaffen, der auch den Teufel in sich einschliesst..."(GW,V,63)

The influence of the Nietzschean formula, "jenseits von Gut und Böse", beyond the divisive moral intelligence of Christianity to total affirmation is unmistakable. Sinclair learns the name of this entity firstly through Demian who sends a note with the message "Der Gott heißt Abraxas". Sinclair doesn't understand the symbolic significance of Abraxas, however, until, one day in the classroom, a certain Doctor Follen mentions it in relation to Herodotus. He interprets Abraxas as a godhead with the symbolic task of uniting the sacred and the most basely profane:

"Abraxas hatte...die symbolische Aufgabe, das Göttliche und das Teuflische zu vereinigen..."(GW,V,92)

Now Sinclair comprehends fully Demian's cryptic message and henceforth is aware of Abraxas as a vital stage of his

development, transcended necessarily by Frau Eva. The "mother" who is present in a significant proportion of Sinclair's dreams at this time and who is later revealed as Frau Eva is largely synonymous with Abraxas: they share in Sinclair's description hermaphroditic, androgynous, complementary qualities, wholeness:

"Wonne und Grauen, Mann und Weib
gemischt, Heiligstes und Gräßliches
ineinander verflochten...Engelsbild
und Satan, Mann und Weib in einem,
Mensch und Tier, höchstes Gut und
äußerstes Böses..."(GW, V, 94f.)

That Abraxas corresponds in changed outward form to the other entities which signpost Sinclair's growth, and in particular to Frau Eva, thus becomes clear. Nothing more need be said at this stage about Abraxas and his origins. It is important to note only that this cult god is a further symbolic representation of Sinclair's goal, or, more exactly, Abraxas is a further entity to be subsumed under the main concept of wholeness. The mythical dimension which he cohabits with Frau Eva will be elucidated in the following analysis of the bird/egg.

As said above, the bird/egg image is symbolic of Sinclair's development. Its importance is undeniable. Ziolkowski, for example, considers it one of the two main symbols in the novel⁶¹. Many anticipatory remarks preface the first notable reference to the symbol. After a meeting with Demian which has the effect of inducing Sinclair to think about his life, he has a dream in which Demian forces Sinclair to eat the heraldic sign. Having swallowed

it, Sinclair senses that the bird lives within him, totally pervading and devouring him. The following morning, in an attempt to come to terms with his frightening vision, he decides to paint his dream-image as it appears above the doorway of his home, although he no longer clearly remembers its appearance, since it has been painted over on numerous occasions:

"wie er eigentlich aussah, wußte ich nicht mehr deutlich, und einiges daran war, wie ich wußte, auch aus der Nähe nicht gut mehr zu erkennen..."(GW,V,89)

The finished picture portrays the characteristics of the symbol as it is repeatedly described in the novel and as Sinclair experienced it in his dream: a bird (hawk) in the process of extracting itself from an orb (globe). Sinclair sends Demian the completed painting and receives soon afterward a strange return letter from him which contains the statement:

"Der Vogel kämpft sich aus dem Ei. Das Ei ist die Welt. Wer geboren werden will, muß eine Welt zerstören. Der Vogel fliegt zu Gott. Der Gott heißt Abraxas..."(GW,V,91)

Sinclair is unsure of the meaning of it all ("wie hing alles zusammen?";GW,V,91). Only during his conversations with Pistorius does it become clear to the reader that Sinclair uses the bird/egg to symbolize his own "Bildung":

"Etwa dieser Art waren unsere Gespräche. Selten brachten sie mir etwas völlig Neues, etwas ganz und gar Überraschendes. Alle aber, auch das banalste, trafen mit leisem stetigem Hammerschlag auf denselben Punkt in mir, alle halfen an mir bilden,

alle halfen Häute von mir abstreifen,
Eierschalen zerbrechen, und aus jedem
hob ich den Kopf etwas höher, etwas
freier, bis mein gelber Vogel seinen
schönen Raubvogelkopf aus der
zertrümmerten Weltschale stieß."(GW,V,106)

The symbol is eminently suitable, for Sinclair's development implies a breaking-away from traditional values, those of the "good" world of his parents and of their middle-class society and the subsequent adoption of Nietzschean values "beyond good and evil". But the significance is deeper than that. Sinclair's formation, as symbolized in these terms, assumes the proportions of a mythological rebirth - "Wiedergeburt"⁶². The bird/egg image was originally a Roman cult symbol for the spiritual rebirth of the individual⁶³. That Sinclair envisages his development as an occurrence with strong mythological overtones becomes clear at various points in the text. The growth away from childhood and its values, to cite one example, is not discussed empirically or realistically, but mythically and symbolically:

"Viele erleben das Sterben und
Neugeborenwerden, das unser Schicksal
ist, nur das eine Mal im Leben, beim
Morschwerden und langsamen Zusammen-
brechen der Kindheit..."(GW,V,50)

The concrete facts of the process of divorce from traditional concepts and beliefs become relatively unimportant. The process is merely another manifestation of an ever-recurring pattern of behaviour, the archetypal model of death and rebirth. A symbolico-mythological,

that is a timeless, unreal pattern is superimposed upon a tangible, timebound process. It becomes relevant that the image which Sinclair creates⁶⁴ is, like the other materializations discussed above, a product of "his" collective unconscious:

"'Rebirth is an affirmation that must be counted among the primordial affirmations of mankind,' says Jung. As such it rests on an archetypal ground pattern which underlies the psychic process and its expression in myth and rite."⁶⁵

Precisely the subsumption of a concrete process of alienation and relativization of values under a symbolical, mythical-archetypal pattern occurs in Demian. Sinclair's development involves, and is viewed by him as, the painful destruction of a world ("Der Vogel kämpft sich aus dem Ei. Das Ei ist die Welt. Wer geboren werden will, muß eine Welt zerstören...") and a return to the undifferentiated womb, the primordial ground of being, the mother, which must be penetrated before rebirth can occur ("Der Vogel fliegt zu Gott. Der Gott heißt Abraxas.") The link with the essays from this period is striking. Sinclair is an initiate of "magical thinking" which implies the acceptance of chaos, the return to the primeval - "Rückkehr ins Ungeordnete, Rückzug ins Unbewußte, ins Gestaltlose, ins Tier, noch weit hinter das Tier zurück, Rückkehr zu allen Anfängen." (GW, XII, 314). Only after this symbolic death can a new orientation begin ("rebirth") -

"Nicht, um dort zu bleiben, nicht um Tier, nicht um Urschlamm zu werden,

sondern um uns neu zu orientieren, um an den Wurzeln unseres Seins vergessene Triebe und Entwicklungsmöglichkeiten aufzufinden, um aufs neue Schöpfung, Wertung, Teilung der Welt vornehmen zu können..."(GW, XII, 314f.)

The mythical godhead of the Gnostics, Abraxas, is symbolic of this amoral stratum. The god of creation, exuding primeval, undifferentiating energy (comparable to Jungian libido), he is impartial and in total unity (like the sun and the mother he is a symbol of "Gerechtigkeit"⁶⁶):

"Er ist der höchste Gott, der Schöpfergott, der wie der griechische Demiurg die 7 welterschöpferischen Potenzen zu einer Einheit zusammenfasst. Als Repräsentant der Jahres-Einheit ist er Symbol nicht nur des Ganzen, sondern der Ewigkeit..."⁶⁷

Abraxas, however, cannot be the final stage of Sinclair's development. To repeat Ziolkowski⁶⁸, Abraxas is a symbol borrowed from an ancient cult: Sinclair's destiny resides ultimately in the symbolic figure he himself has created: Frau Eva. She is the archetypal counterpart of the real mother, and executes a corresponding mythical task:

"Die Mutter als Imago und Archetypus ist der größte Feind der persönlichen physischen Mutter - denn jene zieht den Menschen von dieser ab und ermöglicht eine zweite, geistige Geburt des Menschen..."⁶⁹

Her name and features summon forth a number of allusions, not the least of which is the Biblical Eve⁷⁰. But it is generally agreed by scholars⁷¹ that Hesse is referring in particular to the archetype of the Magna Mater. Only

through the Magna Mater can the rebirth of the individual be achieved. Frau Eva possesses two qualities which distinguish her from Demian, Abraxas, and the Demian-Beatrice fusion: she is for Sinclair not only a "daimon", but also a mother, not only fate, but a lover:

"Dämon und Mutter, Schicksal und Geliebte..." (GW, V, 130)

Both mother and lover: how is this incestuous relationship explicable? Reference to Jung is again requisite. The incestuous desire is not the wish for actual, physical sexual intercourse with the mother, but, according to Jung, represents the longing for a symbolic return to her womb, the only place where rebirth may occur:

"In [Psychology of the Unconscious] he [Jung] propounded the view that the son's incestuous desires were spiritual rather than biological, that the longing to return to the womb was stimulated by a desire for re-birth and the re-creation of a new self; i.e., the incest wish was not meant to be put into practice, but to lead the way towards spiritual development."⁷²

The climax of Sinclair's "Bildung" is a symbolical act which "is no longer operative on the level of rational forces, but on the level of mystical ones..."⁷³. But the return to the mother, the seat of rebirth, is not a final stage of development in Demian. Sinclair is informed by Frau Eva that even she must be transcended:

"Man muß seinen Traum finden, dann wird der Weg leicht. Aber es gibt keinen immerwährenden Traum, jeden löst ein neuer ab, und keinen darf man festhalten wollen..." (GW, V, 140)

With rebirth comes new life - but this aspect plays no rôle in Demian, Hesse does not elucidate the new "table of laws" which will come into existence.

It is timely to catalogue the results of this analysis of the main components involved in Sinclair's "Bildung". What characterizes them, what, consequently, is the nature of the "Bildung" delineated in Demian? The "inadequacy" suggested by Hugo Ball ("symbolistischer Prägung") and Colin Wilson ("dream world") is explicit in the text. Outer, concrete reality in no way influences the formation of the protagonist. Consider such statements as:

"Ich verhielt mich völlig gleichgültig gegen die äußere Welt und war tagelang nur damit beschäftigt, in mich hineinzuhorchen und die Ströme zu hören, die verbotenen und dunklen Ströme, die da in mir unterirdisch rauschten..." (GW, V, 69)

and

"Vorstellungen, Bilder oder Wünsche, stiegen in mir auf und zogen mich von der äußeren Welt hinweg, so daß ich mit diesen Bildern in mir, mit diesen Träumen oder Schatten, wirklicher und lebhafter Umgang hatte und lebte, als mit meiner wirklichen Umgebung..." (GW, V, 94)

To a large extent influenced by Jung -

"Jung nimmt an, daß sich alle echte Entwicklung in und an Symbolen vollzieht und immer vollzogen hat..."⁷⁴

- Hesse propagates a form of development tied solely to symbols of wholeness which emerge autochthonously from

the depths of the soul, that is from the collective unconscious. Originating from this psychic stratum, the symbols, which can be differentiated only in name because they are all subordinate to the central symbolical concept of wholeness, have an overtly mythological flavour. The exceptions to this general statement are Abraxas and the bird/egg. Abraxas however is a symbol, not a "greifbare Inkarnation" (to quote Hugo Ball) and, in connection with the bird/egg image acquires a mythological significance equivalent to that of Frau Eva. The bird/egg image strengthens the mythically unreal and timeless nature of the novel's contents. The "Bildung" present in Demian is inwardly orientated, revolves solely around symbols (intangible ideals or potentialities) or rather around one basic symbolic idea to which all else is subordinate, and possesses strongly mythological overtones. Sinclair is not in communication or contact with everyday reality, with real persons or with socio-political, historical actuality, but with the deep (inner), the primordial, the symbolically and mythologically "spaceless and timeless"⁷⁵. As has been seen, the main characters in the novel - Demian, Frau Eva, Beatrice - are not distinguishable personalities, but rather they accord with the basic symbolical concept of wholeness (their androgynous, hermaphroditic quality). The god Abraxas has been removed from its personal context (Gnostic lore) and assumes a position in Demian because it too accords with the basic concept. For this reason alone it is important. The

symbolic concept, with its mythological associations, pervades all aspects of the novel, in particular and most significantly Sinclair's thinking.

What are the consequences of this? In his article on Demian and the Hesse-Jung relationship, Malte Dahrendorf states that the world of external reality, the traditional context of the novel, is utterly lacking in Demian:

"Alles herkömmlich Romanhafte...die sichtbare Welt, eine vielschichtige äußere Wirklichkeit[fehlt]der Erzählung Demian..."⁷⁶

Certainly, in his extensive synopsis of the contents of the novel⁷⁷, no outer events of any kind are mentioned. Yet Dahrendorf fails (perhaps understandably in view of the treatment it receives) to include in his plot survey an historical event of world-shattering importance which does play a rôle in Demian: the First World War. References in the text make it clear that World War One, and not a form of metaphorical occurrence, is the object of interest here. For instance, Demian reminds Sinclair of the conflict with Russia and hints at its possible consequence:

"Ja, mein Junge, es geht nun los.
Du wußtest ja von der großen Spannung
mit Rußland -'
'Was? Gibt es Krieg?...' (GW, V, 156)

Sinclair himself fights on the battlefield at Flanders:

"In launischen Stößen ging ein schlapper Wind, über den hohen, flandrischen Himmel ritten Wolkenheere..." (GW, V, 160)

Hesse's attitude towards the war, as it is

expressed in his series of political observations, remains quite unambivalent. Despite gloomy prefatory remarks that war might ever be with humanity, Hesse, in an essay of 1914, sees the abolition of war as the "most noble goal" and as the "final consequence of Western man's essentially Christian culture":

"Dennoch ist die Überwindung des Krieges nach wie vor unser edelstes Ziel und die letzte Konsequenz abendländisch-christlicher Gesittung..."⁷⁸

Later, in 1919, he raises the Biblical commandment "thou shalt not kill" to the level of categorical imperative as the foundation of human development:

"Und immer wieder werden wir Gläubigen der Zukunft jene alte Forderung erheben: "Du sollst nicht töten". Auch wenn alle Gesetzbücher der ganzen Welt einmal das Töten verbieten werden (einbegriffen das Töten im Krieg und das Töten durch den Henker), wird die Forderung niemals verstummen. Denn sie ist die Grundforderung jedes Fortschrittes, jeder Menschwerdung..."⁷⁹

As can be seen, his thinking in respect of war remains consistent throughout the duration: it is a wholly negative phenomenon. But what treatment is it accorded in Demian?

It is interpreted as a reflection on a gigantic scale of Sinclair's own "Bildung". One aspect in particular of the war episode makes this clear - the image of the bird and egg:

"Es kämpfte sich ein Riesenvogel aus dem Ei, und das Ei war die Welt, und die Welt mußte in Trümmer gehen..." (GW, V, 160)

The bird now becomes symbolic of the mass of humanity (and not only Sinclair) struggling to free itself of the traditional system. War is the outer projection, the externalization of transformations which occur beneath the surface, in the "depths".

As, in Sinclair's formation, outer reality had never been an important factor at all, here too the outer, political goals of the war are superficial and do not merit consideration. What occurs in the depths is alone meaningful: war is, to cite Theodore Ziolkowski, a "distracting epiphenomenon"⁸⁰:

"die Frage nach den äußeren und politischen Zielen des Krieges [blieb] nur Oberfläche...In der Tiefe war etwas im Werden..."(GW, V, 160)

The inadequacy inherent in Sinclair's formation has left him incapable of understanding, of wanting to understand, politico-historical reality as such, but as a symbolical, mythological manifestation. He would be, in fact is, unable, as a direct consequence of his "Bildung", to describe war as harsh, concrete reality in the manner of Erich Maria Remarque, for instance, in his horrifying novel Nichts Neues im Westen. In contrast to the latter's analysis, Sinclair-Hesse states:

"Denn viele konnte ich sehen, und mancher von ihnen starb an meiner Seite - denen war gefühlhaft die Einsicht geworden, daß Haß und Wut, Totschlagen und Vernichten nicht an die Objekte geknüpft waren. Nein, die Objekte, ebenso wie die Ziele, waren ganz zufällig..."(GW, V, 160)

The fighting and killing are not initiated by political decisions. They are rather the outward equivalent to Sinclair's struggle in the course of his formation. Sinclair is confronted by soul-images with which he must "battle" (compare Chapter Six: "Jakobs Kampf"). Fighting and killing are but "Ausstrahlungen des Innern". The soul is the problematical source, not governmental decree. In complete correspondence to the analogy indicated between Sinclair's individual development and the martial process, the goal is rebirth:

"ihr blutiges Werk war nur
Ausstrahlung des Innern,
der in sich zerspaltenen Seele,
welche rasen und töten, vernichten
und sterben wollte, um neu
geboren werden zu können..."(GW, V, 160)

Sinclair-Hesse has achieved the internalization of reality. This becomes startlingly apparent when, in a battlefield scene, Sinclair gazes at the sky and distinguishes a god-like figure similar to Frau Eva. Obviously suffering pain she cries out suddenly, stars emanating from her brow. One of them appears to be drawn towards Sinclair. It explodes in a shower of sparkling incandescence, hurls Sinclair into the air and then throws him to the ground:

"Da krachte er brüllend in tausend
Funken auseinander, es riß mich
empor und warf mich wieder zu
Boden..."(GW, V, 161)

Sinclair is oblivious of the fact that he has been hit by a shell. He realizes he has been physically wounded ("mit vielen Wunden"), but that knowledge in no way causes him to rethink his vision - absolute annulment of reality

takes place. War receives identical treatment to the Nietzschean movement towards a freedom of slave morality beyond good and evil - it is subsumed under a mythological, symbolical pattern (the movement towards wholeness or a total, undifferentiating outlook) which entirely disregards factual, physical detail. The symbolic perception predominates.

The implication of this is far-reaching. Hesse provides in Demian a justification of war - war is undoubtedly regarded as a positive occurrence, performing a cathartic function in much the same way as Jungian "individuation". Just as Sinclair affirms and says "yea" to the liberating struggle which his "Bildung" signifies -

"...und alles, und alles bis zu
diesem Augenblick klang in mir
wieder, wurde in mir bejaht,
beantwortet, gutgeheissen..." (GW, V, 138)

- so too, if the analogy be continued (and logically it must be), is war affirmed. There is also a correlation between individual development and the advance of humanity on the level of language. Terms which had recurred during the novel in relation to Sinclair's "Bildung" and which are to a great degree characteristic of it and of Sinclair are present in this episode too (although, in some cases, in synonymical form).

The term "fate" ("Schicksal"), for instance, is used profusely by Sinclair both to clarify the meaning of the inner need to break away from his middle-class background and to express his understanding of the war.

Further, the primeval stirrings ("Urgefühle") which surface in war from the depths ("Tiefe") are referred to by Sinclair himself in regard to his own development:

"Ich war ein Wurf der Natur...
und diesen Wurf aus der Urtiefe
auswirken zu lassen...das allein
war mein Beruf..."(GW, V, 127)

The ecstasy ("Rausch") of the soldiers is referred to by Pistorius in conversation with Sinclair about the new religion of the future:

"Sie die Religion muß gemeinsam
werden, sie muß Kult und
Rausch haben..."(GW, V, 110)⁸¹

Also the self-sacrificial, almost ecstatic devotion ("volles Hingebensein") of the soldiers to their mystical task has already found abundant mention by Sinclair in his descriptions of Pistorius and the music he plays on the organ:

"Alles, was er spielte...war hingegen...
fromm mit rücksichtsloser Hingabe an
ein Weltgefühl...alle sagten dasselbe...
Sehnsucht...Rausch der Hingabe..."(GW, V, 98)

Sinclair himself is wholly "devoted" to his own development:

"...und mich mit sehnlichster
Innigkeit meinen eigenen
Träumen hingab..."(GW, V, 117)

Thomas Mann, in his introduction to the American edition of *Demian*, wrote:

"The electrifying influence exercised on a whole generation just after the First World War by *Demian*, from the pen of a certain mysterious Sinclair, is unforgettable. With uncanny accuracy this poetic work struck the nerve of the time and called forth grateful rapture from a whole generation who believed that an interpreter of their innermost life had risen from their own midst."⁸²

It is scarcely surprising, to the present writer at least, that Demian could have had such a powerful effect. In Demian the despondently returning soldiers would have discovered that it mattered little whether the war was lost or won, political victory was immaterial: they learnt that they had participated in a positive process of struggle with the birth of a new world as the end vindicating the means. They received a mythological, symbolical justification of their efforts.

How does Demian stand within the context of Hesse's work and thought during the war period? Hugo Ball noted in his biography that a radical metamorphosis had occurred in 1918⁸³. Only at this time, he claims, did Hesse "actually" come to terms with "outer" developments, above all the disastrous collapse of an entire social system. Previously, as the 1914 essay "O Freunde, nicht diese Töne" demonstrates, Hesse had resolutely left socio-political matters in the hands of the statesmen and devoted himself to the cultivation and promotion of "higher" ideals, to "spirit" ("Geist") in fact. And indeed the contents of the essays analysed above and of Demian itself betray an intense desire to comprehend the surrounding world and to construct a philosophical ideology capable of embracing it.

Irina Kirk, however, comments on Demian as follows:

"...despite the allegorical structure and its philosophical content, Demian functions primarily on the poetic level. What makes it successful as a

novel is not its ideology, but its imagery, its symbols and its metaphors..."⁸⁴

Hesse had criticized his fellow writers and intellectuals in "O Freunde, nicht diese Töne" thusly:

"...aber die anderen alle, die sonst mit mehr oder weniger Bewußtsein am übernationalen Bau der menschlichen Kultur tätig gewesen und jetzt plötzlich den Krieg ins Reich des Geistes hinübertragen wollen, die begehen ein Unrecht und einen groben Denkfehler..." (X,413)

With the war episode in Demian, though, Hesse achieves precisely what he had found so despicable. War, outer reality, has been transferred, "carried over", into the spiritual realm of the symbolic and mythological. Irina Kirk's meaning is clear: while there is, admittedly, a philosophical content intended as a response to the disorder of the time, the reader senses that it is a plan the poet did not contemplate implementing, "carrying over" into reality. This is, I believe, the basis for the statements of both Ball and Wilson cited in the introduction.⁸⁵

Ball notes the change in Hesse, but expresses doubts about its "tangibility" or concreteness:

"Erst mit dem Krieg wird es anders. Eine bis dahin vorhandene moralische Verschüchterung, eine überängstliche Pietät fällt dahin: es handelt sich ja um ganz andere Gewichte und Perspektiven... Aber noch Demian ist tief in die Schatten verliebt und mehr ein Werk medialer und symbolistischer Prägung als eine greifbare Inkarnation..."⁸⁶

Emil Sinclair breaks away from the Pietistic family domain to become the adept of Abraxas, the Nietzschean hero beyond good and evil, yet he retains the important

elements of the Pietistic world-outlook - inwardness and the belief that reality should be understood in solely spiritual terms. The advance beyond good and evil itself occurs only on the symbolical level. In what way, it may be asked, does Sinclair demonstrate that he has "actually" transcended the moral polarity of his home? How, in other words, does the essentially Nietzschean thinking manifest itself in everyday reality as a consequent philosophy of life? Judging, as much as is possible, from Sinclair's "real" experiences, his actions in layman reality, it does not manifest itself at all. He has for example no satisfactory answer to Knauer's imploring questions about sexuality. He displays no differentiated thinking about sexual problems and attitudes (which must be, in this connection, of prime importance, considering the strict opinions which would undeniably be prevalent in the middle-class surroundings which he has left behind). The details of the philosophical system propagated are forgotten. Solely significant is the symbolic concept of wholeness, of combining the poles of good and evil, under which all else is subsumed. The main educative influences or guides examined in this study (Demian, Frau Eva, Beatrice, Abraxas) have been stripped of their individuality and become mere manifestations of this mythological, symbolical concept of unity. The real or particular is enveloped by the all-embracing symbolic.

Particularly Hesse's own background, the Swabian

Pietistic tradition, is of relevance. It is, to quote Werner Ross in his essay on Hesse's "mission", ubiquitous and highly influential:

"Er war immerhin der Sohn eines protestantischen Missionärs, und so heftig er - wiederum protestantisch - den Kampf gegen die doktrinaire Haltung und Meinung der Familie als Kind und Knabe ausfocht, so sehr steckte ihm doch das Predigertum in den Knochen...Klosterluft war da, auch wenn die Sache Seminar hieß, und das Kloster blieb sein großes Bildungs- und Erziehungserlebnis, einschließlich der Möglichkeit, aus ihm auszubrechen..."⁸⁷

For Hesse all reality is spiritual reality. Hugo Ball talks of "jene Traumverschlungenheit und mystische Musikalität, die man zum typischen Merkmal des deutschen Helden gestempelt hat; ein nach innen gewandtes Begehren und Sehnen, das in die sichtbare Welt schwer überzuleiten, das schwer zu erlösen ist..."⁸⁸

Thus the problem: the notion that symbolical categories, spiritual reality, are adequate in face of socio-political reality. Hugo Ball discusses this problem, essentially that of "Weltfremdheit", divorce from social and political issues, in the specific context of German history in his pamphlet Kritik der deutschen Intelligenz. It is an exposé of the root causes of the First World War. One of the major links in the causal chain he establishes is Martin Luther:

"Er gab dem Staate eine nie geahnte 'Gewissensfreiheit' und Macht und erklärte sogleich das Desinterressement des religiösen Individuums an der Ordnung der Staatsaffären. Alle Weltfremdheit deutscher Dichter, Gelehrter und Philosophen hat hier ihren Ursprung..."⁸⁹

This schism between the state authorities and the intelligentsia as it was created, in Ball's opinion, by Luther in particular⁹⁰, proved disastrous in the political arena (with the advent of World War One). The intellectuals, the source of social and political conscience⁹¹, those who suffuse the nation with great ideas and strive toward their practical realization had been usurped by the "crowd" with its particular mentality. The situation was worsened by the fact that the latter considered itself a worthy replacement of the former⁹²:

"Wehe dem Land, wo solche Mentalität den Geist überschreit, aber dreimal wehe dem Land, wo sie allein nur herrscht und sich selbst für den Geist hält...Solch Land ist verloren und weiß es nicht..."⁹³

Hesse is an heir to this tradition of "Weltfremdheit". The writer, he states categorically in 1914, can make no contribution in the sphere of war:

"Als ob ein Künstler oder Literat, und sei er der beste und berühmteste, in den Dingen des Krieges irgend etwas zu sagen hätte..."⁹⁴

He thereby condones the "Weltfremdheit" of the intellectual stratum and it has become clear that this standpoint is not renounced in Demian. Although war is taken into account and enters the poet's field of vision, it is subsumed under spiritual categories which are patently insufficient for an adequate analysis of historical fact.

It is precisely because socio-political reality is not understood as such that problems arise. The danger inherent in the purely spiritual view of reality become exceptionally clear in Demian with its positive symbolico-mythological interpretation of war - for the work, and especially the last section of it, could conceivably be utilized to a political end as others have been (whether the author intended it or not). H. Hatfield, for example, analyses in his article "The Myth of Nazism"⁹⁵ the decisive influence wielded by works of literature in the creation of a myth advantageous in the sphere of power-politics.

Basically the problem is the rôle of the intellectual in society. Gerhard Szczesny, in an article on Der Steppenwolf and Der Zauberberg, notes that Hesse (and Thomas Mann) seem to have forgotten what occurs outside the spiritual realm of the individual "nicht minder zu ihrem Schicksal gehört, daß das was dort geschieht, auch durch sie und mit ihnen geschieht, was dort unterlassen wurde, auch von ihnen und ihnen zum Nachteil unterlassen worden ist..."⁹⁶. In much the same terms as Ball, Szczesny concludes that the intellectuals, intent in their total preoccupation with "Geist", were major catalysts in political disaster:

"Dieses unartikulierte, ungewisse Volk hat sich, verlassen von seinen Bürgern, Denkern und Dichtern, zweimal für die Taten entschieden. Castorp und Haller, sie haben ihre Wortlosigkeit, ihre Musikalität, ihre „schwelgerische Sympathie" mit den chthonischen Kräften teuer bezahlt. Sie wurden in die Arme

der Dämonen gerissen, die sie überwunden glaubten. Hinter den melancholischen Freuden, hinter den Ouvertüren, dem Rauch der Zigarren, hinter Mozart und den Sternen tat sich der Abgrund auf und verschlang sie."97

His criticisms and doubts about the validity of an uncommitted attitude apply equally to the author of Demian.

The following study of Der Steppenwolf, written ten years after Demian in 1927, will reveal that the earlier novel to a large degree lays the foundation for the problem confronting, or rather created by, Harry Haller. The total emphasis on the symbolic demonstrated above in Demian culminates, as will be seen, in the highly problematical neurotic condition of Harry Haller. Although the two novels indeed possess a common basis, the problems emanating from it are of differing nature. In Demian the critic is treating a possible implication of Hesse's symbolical, spiritual world within the context of the socio-political sphere of everyday life. The problem is not, however, included in Hesse's thematic framework. That is, in the text Hesse himself does not take into account the conceivably dangerous socio-political ramifications of the symbolical viewpoint as discussed above.

In Der Steppenwolf, on the other hand, the protagonist himself, Harry Haller, a slightly veiled persona of the

author, faces within the confines of the novel the problem of the symbolical outlook, the neurotic condition.

Since the publication of Der Steppenwolf in 1927, the amount of critical material dealing with the novel has not been excessive. Although systematization can be a dangerous procedure, it is helpful for the purposes of structural clarity to divide the secondary literature into two broad and not entirely separable categories: on the one hand the criticism examining the attitude toward twentieth-century culture expounded in the novel, on the other that treating the psychoanalytical aspects of Der Steppenwolf. A brief survey of both categories in respective order is requisite in the context of this study.

Seymour Flaxman, whose article⁹⁸ marks the approximate beginning of increasing academic interest in Der Steppenwolf and in Hesse generally, confines himself less to a critical analysis of the novel than to an elaborate plot summary. Commencing with several rather obvious biographical remarks (for instance, that Harry Haller and his creator bear the same initials), which lend substance to his subsequent statement that "...perhaps no German author other than Goethe has put more of himself into his work"⁹⁹, his study remains on a superficial level and consists mainly in the paraphrasing of the text, with such statements as:

"Haller is of middle-class origins himself, but his zealous cultivation of Geist has made him a misfit in middle-class society. He is a "queer duck", a Sonderling who is conscious

of his peculiar position. As he[sic!] puts it, "Ich lebe so etwas abseits, etwas am Rande, wissen Sie."¹⁰⁰

or:

When Haller leaves the Professor's home after this scene, his isolation and loneliness seem complete. The only thing he can think of doing now is to go home and cut his throat."¹⁰¹

His sole remark of a psychoanalytical nature is the assertion that Hermine resembles Frau Eva in Demian; both represent the unconscious and are Mother-figures.¹⁰² For him the work is the expression of "what happens when the intellectual becomes isolated from the society which gave him birth and from which he derives his support"¹⁰³.

Hans Mayer¹⁰⁴ sees Der Steppenwolf as the poeticization of three crises -

"Ein Buch der Lebenskrise, der Künstlerkrise, der Gesellschafts-krise."¹⁰⁵

- the first of which is instigated by the latter two. Harry Haller, possessed of an acutely fine artistic sense, is painfully aware of the unbridgeable abyss separating his concept of an ideal cultural tradition (Goethe, Mozart) and contemporary "culture" or civilization, "wo man mit Essen und Trinken, Kaffee und Strickstumpf, Tarockspiel und Radiomusik vollkommen zufrieden ist..."¹⁰⁶. Closely allied to this pessimistic view of the present cultural condition is the criticism of social and political trends, such as nationalism (exemplified by the professor whom Haller visits). Fundamentally, in Mayer's opinion, artistic crisis and social crisis are interdependent and cause spiritual disruption for the more perceptive

individual - Harry Haller, alias Hermann Hesse.

Psychoanalysis finds mention in this article, but it is regarded as an aspect of the book which would swiftly lose its relevance:

"Er schrieb ein Buch der seelischen Reinigung als weiteres 'Bruchstück einer großen Konfession', um Goethes Ausdruck zu gebrauchen, wozu der psychoanalytische Apparat des Steppenwolf ebenso gehört wie vorher der gleichfalls psychoanalytische und philosophisch-gnostische Requisitenfundus des Demian; allein er ahnte zugleich, daß diese für ihn so wichtigen Aktualitäten und modischen Äußerlichkeiten sehr bald als künstlerische Schwächen zutage treten würden..."¹⁰⁷

Lynn Dhority, a more recent critic, is concerned wholly with the "Tractat vom Steppenwolf"¹⁰⁸ and states unequivocally that "Steppenwolf is the novel in which Hesse most concretely depicts the despair of the modern intellectual..."¹⁰⁹. The central interest being the question of the treatise's authorship, this study lacks the firm conclusiveness a more extensive investigation of the novel would provide. Nevertheless the hypothesis proffered in this article¹¹⁰ merits attention (and will receive it at a later point in this essay).

The dominant trend in the immediate past, however, has shifted from intellectual and social explanation towards psychological exegesis (defying Mayer's rejection of this aspect as a transitory phenomenon, as "zu dicke Instrumentierung und unnötige Materialvergeudung..."¹¹¹).

Egon Schwarz, who is representative of the

transitional phase between these two modes of perception, has interpreted Der Steppenwolf both in cultural and psychoanalytical terminology¹¹². Despair is predominant in the novel, he says. Cultural pessimism underlies that despair and it finds expression in psychoanalysis:

"Am leichtesten ersichtlich im gedanklichen Gefüge des Romans sind die Zusammenhänge einerseits mit dem Kulturpessimismus, andererseits mit der Psychoanalyse. Jener stellt den Inhalt, diese die Form der Verzweiflung vor..."¹¹³

But from being a mere formal attribute of the novel, psychoanalysis has assumed a position of central importance in recent studies.

Ludwig Völker, for instance, deems Der Steppenwolf "artistic psychoanalysis":

"...eine fortschreitende Umwandlung psychoanalytischer Gegebenheiten in künstlerische Ausdrucksmittel hat stattgefunden."¹¹⁴

A transformation in the method of inquiry into Der Steppenwolf occurs therewith. Völker views the novel on the background of the First World War. He asserts that the martial chaos of that historical event was caused, in Hesse's eyes, by a spiritual chaos:

"In seiner Sicht entsprang das Chaos des Krieges einem Chaos der Seele."¹¹⁵

The way to restore peace and order was therefore by discovering and understanding the self, that is, by restoring inner harmony. This could only be done through the recognition and acknowledgement of unconscious and repressed soul-energy or libido. We see that his viewpoint

and terminology are purely psychoanalytical and Jungian. Mentioning Hesse's consultations with Dr. J. B. Lang and the publication of Demian in 1919, Völker asserts that Der Steppenwolf is a product of this psychologically-orientated period of creativity. Interpreting Hermine as the Jungian anima-figure and Harry's relationship with her as a process of self-realization (or restoration of spiritual equilibrium) he states categorically:

"Hesses Steppenwolf ist die Schilderung der Selbstschau und Selbstbegegnung eines neurotisch-disharmonischen Geistes, in dessen Bild Hesse individuelle und zeittypische Züge vereinigt. Nur um diese Auseinandersetzung Harry Hallers mit dem eigenen Ich geht es im Roman."¹¹⁶

Similarly Eugene Webb concentrates on the Hermine episode and considers the book a "story of psychological growth..."¹¹⁷. Again the intention is to apply the Jungian psychoanalytical pattern to Der Steppenwolf; yet with the added provision that more care will be exercised in the discussion so that oversimplification will be avoided:

"The writers who apply the Jungian schema to Steppenwolf in order to clarify the pattern of Harry's development are certainly on the right track, but the application they make of it tends towards an oversimplification both of Jung and of the novel."¹¹⁸

His approach more rigorous and methodical than that of previous critics concerned with psychoanalytical explanation, Webb extends the field of interest by designating Pablo the archetype of the Old Wise Man. The

article concludes:

"From the Jungian point of view the universe is on man's side. It has planted in him a basic tendency toward psychological growth, and it leads him through experiences which, if he is cooperative, will nourish it. The universe that Hesse portrays in this book, like that which Jung presupposes in his psychological theories, is ultimately cosmic in its teleology."¹¹⁹

The research hitherto, as it is represented by the above critics' analyses, has not, as this study intends to show, done complete justice to Hesse's Der Steppenwolf. How, conceivably, might this have occurred, and what area of the text has not received necessary critical evaluation?

Flaxman notes in his 1954 article that "the temptation to quote Hesse is almost overwhelming..."¹²⁰ Here a trait of Hesse's writing in Der Steppenwolf is hinted at: his style¹²¹ is most persuasive. The first-person "confessional" form of Harry Haller's records and the scientific, seemingly omniscient treatise which occupies such a prominent position in the novel are possible reasons why "truth" has been attributed so consistently to the content of Der Steppenwolf. The reader is lulled into accepting without question the validity of Hesse's "argument" - none of the critics discussed above resist this temptation. Blinded by form, it would seem, none perceives inconsistencies (and not because they do not exist!). Although the individual angle of approach may differ, all of the above critics¹²²

remain within Hesse's linguistic framework and adopt his viewpoint implicitly and uncritically, thus foregoing, I contend, a vitally necessary discriminative distance. Flaxman is especially susceptible, but the others exhibit the same inclination in varying degree. The psychological approach, for example, rests entirely on the assumption that Harry Haller's problem derives directly from the often cited "Geist"- "Natur" polarity, the division of the psyche into conscious or differentiated and unconscious elements, which may be found explicitly expressed in the novel¹²³. This oversimplification, that is the recurring tendency merely to acknowledge the problem presented as being, in fact, the problem to be solved gives evidence, as this essay will show, of inadequate critical depth. Also the rigid adherence displayed above to only one point of view, such as the psychoanalytical (Webb, Völker) or the social and intellectual (Mayer, Flaxman), produces a narrow outlook on the novel.

A brief résumé of the content of Der Steppenwolf is requisite at this point. Harry Haller is a middle-aged intellectual who leads a solitary existence within a bourgeois world. He faces a problem: he idolizes a concept of greatness and exceptional being - "Geist" - which can only be realized outside the narrow bourgeois confines in which he feels he is damned to exist forever. He polemicizes viciously against bourgeois existence, but is totally incapable of divorcing himself from it.

Thus Harry Haller's masochistic tendencies and the accompanying torment. However, he learns from the treatise that he must broaden his soul and release the pent-up unconscious energy it harbours. He has lived thus far in supreme order and neat arrangement, a man of reason and calm. These "chains" must be removed - the natural chaos within confronted. This paves the way for the psychoanalytically-based encounter with Hermine, Maria and Pablo, with their sexual adventures and drugs.

As seen above, the scholarly criticism heretofore has retained this pattern as the means for understanding the novel. But does such an analysis suffice? The task of this study will be to demonstrate irreconcilabilities inherent in the novel which, in the past, either insufficient extent of investigation has not uncovered or which a myopic attitude has ignored. By this means a possibly significant Hesse problem will be exposed.

Hesse's entire work about the Steppenwolf is saturated with an impressive conglomeration of terms which centre around the concept of "Geist". Precisely this aspect of Der Steppenwolf requires further attention. Not only Harry Haller's thinking and expression in the "Aufzeichnungen" is dominated by "Geist"; both the editor's foreword and the treatise display a marked tendency to explain the situation of the Steppenwolf in terms of "Geist" and its related concepts. "Geist" is one

of those basic components of Hesse's linguistic framework which is treated as unambivalent or as self-explanatory by the critics. Closer analysis and probing will manifest discrepancies inherent in this concept which have remained unnoticed heretofore. A study of that phenomenon, by the application of Jost Trier's word-field theory (which implies critical, comparative analysis), is of importance for this investigation¹²⁴.

Jost Trier, as the editors of a collection of several works by Trier comment, "steht in einem wissenschaftshistorischen Rahmen, in dem man ganz allgemein von der isolierenden Betrachtung von Einzelbeständen zu ganzheitlicher Sichtweise überging..."¹²⁵. For the understanding of a particular word it is of value to consider it in a context of related terminology, rather than as an isolated, linguistic phenomenon; this context is designated the word-field:

"...Begriffsverwandten...bilden unter sich und mit dem ausgesprochenen Wort ein gegliedertes Ganzes, ein Gefüge, das man Wortfeld oder sprachliches Zeichenfeld nennen kann."¹²⁶

The formation of a word-field, subordinate to the concept of "Geist", through the collation of related or associated terms and an ensuing comparison of given individual content, should produce a clear understanding of "Geist" in the specific context of Der Steppenwolf:

"...erst infolge des Vorhandenseins

eines Wortes im Feld hebt sich
 ein Einzelinhalt aus dem VOR
 IHM vorhandenen Inhaltskomplex
 klar heraus. Wir werfen ein
 Wortnetz über das nur dunkel
 und komplexhaft Geahnte, um es gliedernd
 zu fangen und in abgegrenzten Begriffen
 zu haben."¹²⁷

Hesse's style, as judged by two critics, is most conducive to this manner of procedure. In an article on narrative technique in Der Steppenwolf, Dorrit Cohn provides a textual example and comments on it:

"Denn dies hasste
 verabscheute
 und verfluchte ich von allem doch
 am innigsten:
 diese Zufriedenheit,
 diese Gesundheit,
 Behaglichkeit,
 diesen gepflegten Optimismus des
 Bürgers,
 diese fette, gedeihliche Zucht des
 Mittelmäßigen,
 Normalen,
 Durchschnittlichen.(209)

I have tried to point up through this printing arrangement the parallel repetitions of words...the profuse enumerations that characterize this style."¹²⁸

E.R.Curtius, whose essay is concerned more with overall characterization than individual appreciation, remarks that "es...eine Schwäche von Hesses Stil ist, daß er nichts weglassen kann..."¹²⁹. Precisely these recurring traits, extensive synonymical compilations and verbal excess, alleviate the task of word-field construction.

The reader is first introduced to the concept of "Geist" and its various ramifications through the medium of the editor, a professed middle-class intellectual. Characteristics of "Geist" which will

recur throughout the novel find mention here. He describes Harry Haller as a very lonely being from another world, whose face was "[ein] waches, sehr gedankenvolles, durchgearbeitetes und vergeistigtes..." (GW, VII, 185). Complementing these first remarks on Haller's facial appearance and noting that "sein Gesicht war voll Geist" (GW, VII, 188), he conveys the impression he has gained after attending a public lecture with him. The Steppenwolf, who "hatte in geistigen Gelegenheiten jene beinah kühle Sachlichkeit, jenes sichere Gedachthaben und Wissen, wie es nur wahrhaft geistige Menschen haben..." (GW, VII, 188f.), is able, in contrast to the editor-intellectual and the lecturer, to "see through" the entire contemporary cultural situation. His "look", combining sadness and irony (although the latter is present to a lesser degree), "durchleuchtete mit seiner verzweifelten Helligkeit nicht bloß die Person des eitlen Redners, ironisierte und erledigte die Situation des Augenblicks, die Erwartung und Stimmung des Publikums, den etwas anmaßenden Titel der angekündigten Ansprache - nein, der Blick des Steppenwolfes durchdrang unsre ganze Zeit, das ganze betriebsame Getue, die ganze Streberei, die ganze Eitelkeit, das ganze oberflächliche Spiel einer eingebildeten, seichten Geistigkeit - ach, und leider ging der Blick noch tiefer, noch viel weiter als bloß auf Mängel und Hoffnungslosigkeiten unsrer Zeit, unsrer Geistigkeit,

unsrer Kultur. Er ging bis ins Herz alles Menschentums..."(GW, VII, 189f). Having identified Haller with Nietzsche in their mutual capacity for suffering, the writer proceeds to catalogue his reading material, which includes books by Goethe, Jean Paul, Lessing, Novalis and Dostoyevsky. The only time the Steppenwolf is observed in a contented or happy frame of mind is at a concert during the recital of a Friedemann Bach symphony. After only a few bars the "Fremdling" (as Haller is described by the editor) begins to smile and to drift into a mystic contemplation of the music. Immediately after the concert-piece, though, Haller assumes again his sad countenance, he looks old, sick and discontented. Concluding his foreword, the editor declares that Haller's writings are a document of his time, for the disease is not that of an individual, but that of a time - a disease which strikes not only the weak and less important, but also (and here he refers to Haller) "die starken, geistigsten, begabtesten Typen"(GW, VII, 203). Ultimately Harry is identified with Nietzsche, both are individuals who have "zwischen zwei Zeiten hineingeraten"(GW, VII, 204).

It is clear from this short summary that two spheres of "Geist" exist. The one is represented by Haller ("wahrhaft geistig"), the other by the editor and the lecturer ("eingebildete, seichte Geistigkeit"). The latter area of reference remains to a great extent

undeveloped in the novel and is confined to several isolated remarks which may be grouped within the broad category of cultural and social criticism. But "Geist" in respect of Haller is far more exhaustively evolved, both in the first section and throughout the novel. A rather strange¹³⁰ (and admittedly selective) word-field may be constructed, on the basis of the editor's foreword, around the symbolic concept of "Geist": Tiefe, Ironie, Verzweiflung, Leiden, Musik, Nietzsche, Wissen, Gedachthaben, Einsamkeit, Goethe, K hlheit, Dostojewski, Novalis. The majority of the elements enumerated here recur constantly throughout the novel, yet the word-field may be broadened considerably if the totality of the book is reviewed: Freiheit, Unverstandensein, Erkltung, Buddha, Descartes, Pascal, Mozart, [wirkliche] Kultur, Bach, Offenbarung, Gottesnhe, Jenseits, Schmerz, Schnheit, Unsterblichkeit, [das] Kosmische, Weltraum, Sternenraum, Ewigkeit, Hndel, Baudelaire, Beethoven, Tschaikovsky, Erhabenheit, Genie, Tragik, Gtter, are further components which manifest themselves. Just as the editor had identified Harry Haller with Nietzsche, Haller identifies himself, in a brief monologic discussion of social responsibility, with the "Geistigen":

Im deutschen Geist herrscht das Mutterrecht, die Naturgebundenheit in Form einer Hegemonie der Musik, wie sie nie ein andres Volk gekannt hat. Wir Geistigen..."(GW, VII, 324)

On a superficial level, of course, he considers himself the member of an elite: but with what substance is his membership endowed? What does the possession of "Geist" mean in the context of Der Steppenwolf? Does, or indeed can, Harry Haller adhere firmly to any one particular expression of it? It seems that many disparate or diverging factors are involved here. Haller, for example, has certain character traits reminiscent of Nietzsche's "strong" individual, but his attitude or basic world-outlook in other respects or situations does not comply, but conflicts, with that of the nineteenth-century philosopher. Although, as said above, the disclosure of the numerous aspects of "Geist" is exhaustive, it is by no means consistent in respect of content or substance: a detailed comparison between several major elements of the two word-fields which are more elaborately explicated in the text should serve to demonstrate my point in this connection.

The concert experience to which reference has already been made provides the scholar with the first more precise delineation of "Geist". It is highly probable, but not certain, that the same occasion is described twice, both in the editor's foreword and in Harry Haller's records. Although perfect coincidence may not be proven, it is not difficult to distinguish a similarity in content and effect. As is often stressed,

despair and misery or, at least, an absence of extreme pain, comprise the unfortunate destiny of the Steppenwolf:

"...aber - alles in allem - war es nicht gerade ein entzückender, nicht eben ein strahlender, ein Glücks- und Freudentag gewesen, sondern eben einer von diesen Tagen, wie sie für mich nun seit langer Zeit die normalen und gewohnten sein sollten: maßvoll angenehme, durchaus erträgliche, leidliche, laue Tage ohne besondere Schmerzen, ohne besondere Sorgen, ohne eigentlichen Kummer, ohne Verzweiflung..." (GW, VII, 205)

Escape from this distressing condition is effected rarely: through the enjoyment of literature or art, and in particular of music, temporary release may be gained. The editor observes the Steppenwolf during the recital; his expression one of apprehension, he neither follows the music, nor does he acknowledge his surroundings:

"...einsam und fremd saß er, mit einem kühlen, aber sorgenvollen Gesicht vor sich niederblickend." (GW, VII, 198)

With the Bach symphony, however, and to the astonishment of the editor, the Steppenwolf begins to smile and takes an ardent interest in the music, to the extent in fact of total engrossment. He appears to delight in pleasant dreams and his expression denotes exultation. His ecstasy ceases when the music concludes and he returns to his former plight:

"...er steckte die Hände in die Taschen und sank wieder in sich hinein, diesmal aber nicht glücklich und träumerisch, sondern traurig

und schließlich böse, sein Gesicht war wieder fern, grau und erloschen, er sah alt und krank und unzufrieden aus."(GW, VII, 199)

Harry Haller's records contain the description of what appears to be a similar (identical?) occurrence:

"Es war bei einem Konzert gewesen, eine herrliche alte Musik wurde gespielt, da war zwischen zwei Takten eines von Holzbläsern gespielten Piano mir plötzlich wieder die Tür zum Jenseits aufgegangen, ich hatte Himmel durchflogen und Gott an der Arbeit gesehen, hatte selige Schmerzen gelitten und mich gegen nichts mehr in der Welt gewehrt, mich vor nichts mehr in der Welt gefürchtet, hatte alles bejaht, hatte an alles mein Herz hingegeben."(GW, VII, 210)

In his later reflections on the rôle of the intellectual in society, Harry Haller comments on the strange relationship to music symptomatic both for himself and for German intellect generally. He notes that intellectuals tend toward a narrow-sighted apotheosis of music, a language without words which "das Unaussprechliche sagt, das Ungestaltbare darstellt..."(GW, VII, 324). This inclination to "luxuriate" in the strange, indistinct environment replete with unrealized moods and emotions is indicative of an unequivocal aversion to the everyday world:

"Wir Geistigen waren in der Wirklichkeit nicht zu Hause, waren ihr fremd und feind, darum war auch in unsrer deutschen Wirklichkeit, in unsrer Geschichte, unsrer Politik, unsrer öffentlichen Meinung die Rolle des Geistes eine so klägliche..."(GW, VII, 325)

As his terse association with the militant, nationalistically-inclined professor establishes,

Harry Haller has shown a considerable concern for vital political issues, he has attempted to function as a social being. But this endeavour has caused him nothing but pain. For him existence signifies pain and unhappiness, deriving largely from disappointment and dissatisfaction: therefore he seeks release. His method, literally self-surrender¹³¹ to aesthetic experience which enables him to forget his problems, vividly recalls Schopenhauerian philosophy.

In his 1851 essay on aesthetics¹³², Schopenhauer asks how it is possible to take pleasure in an object when it has no connection with our desires; for pleasure in a thing can only arise from its relation to our will or aims. Yet it is clear that the beautiful arouses pleasure in the individual without having the slightest connection with his personal aims, that is with his will. He concludes:

"My solution to this problem has been that in the beautiful we always perceive the intrinsic and primary forms of animate and inanimate nature, that is to say Plato's Ideas thereof, and that this perception stipulates the existence of its essential correlative, the will-less subject of knowledge, i.e., a pure intelligence without aims or intentions. Through this, when an aesthetic perception occurs the will vanishes completely from consciousness. But will is the sole source of all our troubles and sufferings. This is the origin of the feeling of pleasure which accompanies the perception of the beautiful. It therefore

rests on the abolition of all possibility of suffering."¹³³

In contemplating the Platonic Ideas which comprise art, the individual sees nature (which of course includes humanity) stripped of its individuality, for the functioning of will induces the development of the individual, it is the motor power in the process of individuation. Discussing the nature of aesthetic perception, Schopenhauer reasons that if the individual will (of the artist) releases its "associated power of imagination" from its normal, natural duties so that it abandons the tending of its possessor, and yet does not cease its activity or lose its powers of perception, then it will become completely objective, the medium of the objectivization of the will appearing¹³⁴ in this or that object, the innermost nature of which will now be revealed. Only when the perceiving object is thus "purified" will the pure object arise, "...that is the complete manifestation of the will appearing in the object perceived, which is precisely the (Platonic) Idea of it"¹³⁵.

This "objectivization" or "metaphysicalization" of the intellect is further discussed in the essay on the thing-in-itself and appearance¹³⁶. He observes that the intellect is physical, not metaphysical, since it exists only to service the will - this service concerns things which are in nature and not things lying outside or beyond nature. Man has a far greater degree

of intellect than the animal, but each only possesses enough for the fulfilment of its existential necessities: when this sufficient quota is exceeded in man on account of individual abnormality, a superfluity of intellect is present which is not required by the will. With a considerable excess genius arises:

"Such an intellect will first of all become objective, but it can even go on to become a certain degree metaphysical, or at least strive to become so: for the consequences of its objectivity is that nature itself, the totality of things, now becomes the intellect's subject-matter and problem. In such an intellect nature first begins properly to perceive itself as something which is and yet could not be, or could be other than it is..."¹³⁷

The creations of these superior beings - Schopenhauer cites Shakespeare, Goethe, Raphael and Rembrandt¹³⁸ - portray Ideas, which are, but cannot be (exist) and do not change. In art, which involves the careful delineation of the individual, the aim is the revelation of the Idea of the genus to which that individual belongs - the constant, not the inconstant or the peculiar. Thus with the objectifying of the will which results in the state of "pure knowledge", individual, subjective interest is lessened, individuality itself may even be discarded. An object's position in time and space is abstracted in this process, so too is its peculiarity or singularity. The temporal and spatial position it occupies, determined by the law of causality, forms the relationship between object and perceiver

which must be nullified¹³⁹. In this way the super-individual and all-encompassing may be perceived. A painting, for instance, by "fusing for ever the fleeting moment and thus extricating it from time, presents not the individual but the Idea, the enduring element in all change"¹⁴⁰.

The suffering incurred, therefore, by the individual will ("The world as will...is the world of desire and consequently that of pain and thousandfold misery"¹⁴¹) is eliminated when a person observes or experiences art - pleasure, or rather the absence of pain, is the prime emotional reaction for we view not what is individual and particular, but the Idea of it. The personal will is absorbed into the underlying will and does not function. Life is made endurable by the protective illusion of the Idea.

Music is exceptional among the arts:

"Sie steht ganz abgesondert von allen..."¹⁴²

In contrast to the other arts (such as architecture, sculpture or painting), which consist in the representation of an Idea, music has a far more serious, more profound significance and relates to the innermost essence of the world. Whilst other arts objectify the will through the medium of Ideas, music is the immediate objectivization of the will:

"Die Musik ist nämlich eine so unmittelbare Objektivation und Abbild des ganzen Willens, wie die Welt selbst es ist, ja wie die

Ideen es sind, deren vervielfältigte Erscheinung die Welt der einzelnen Dinge ausmacht. Die Musik ist also keineswegs, gleich den andern Künsten, das Abbild der Ideen, sondern Abbild des Willens selbst."143

In music any individual, subjective content is absolutely excluded - the music connoisseur is submerged entirely in the general and abstract:

"Musik drückt...d i e Freude,
d i e Betrübniß, d e n Schmerz,
d a s Entsetzen, d e n Jubel,
d i e Lustigkeit, d i e Gemüths-
ruhe s e l b s t, gewissermaßen in
abstracto, das Wesentliche derselben
aus..."144

Hence the source of joy and pleasure experienced in music - reality and pain, its inevitable accessory, are made abstract or ideal and can have no personal or individual application:

"Das unaussprechlich Innige aller Musik...beruht darauf, daß sie alle Regungen unsers innersten Wesens wiedergiebt, aber ganz ohne die Wirklichkeit und fern von ihrer Quaal."145

The Hesse-Schopenhauer correspondences are clear. Above all, the pain of reality encumbers both Harry Haller and Schopenhauer; art in general, but music in particular, provides release in both cases, permits "Aufhebung der leidvollen Individuation". Both find in music, in identification with the will or in dissolution of the personal in the general, the path to happiness, albeit that it is fleeting. Admittedly several of Harry Haller's statements about his musical "release" would

not be found in Schopenhauerian terminology -

"Ich hatte Himmel durchflogen und
Gott an der Arbeit gesehen..." (GW, VII, 210)

- but the implication of this comment, the discovery of the essence of the world, is reflected in the philosopher's remarks on the composer who "offenbart das innerste Wesen der Welt"¹⁴⁶ or in his statement that "die Musik drückt die Quintessenz des Lebens und seiner Vorgänge aus..."¹⁴⁷.

A further element of the word-field must now be studied: the 'hohe Mensch', the Immortal, Buddha, the genius as described or rather prescribed in the "Tractat vom Steppenwolf":

"Wir sprechen hier vom Menschen
im hohen Sinn, vom Ziel des langen
Weges der Menschwerdung, vom
königlichen Menschen, von den
Unsterblichen." (GW, VII, 248)

The treatise analyses Harry Haller's problematical situation and then expounds the possibilities which he could realize and thereby extract himself from his difficulties. In one outstanding instance it concludes that the path into innocence or to God does not lead backwards, but forwards, "immer weiter in die Schuld, immer tiefer in die Menschwerdung hinein..." (GW, VII, 247) Harry Haller will have to struggle along the "filthy stream of human development", will have to multiply the duality of his soul and further complicate his "Kompliziertheit" for not even suicide will help him¹⁴⁸. The solution is therefore:

"Statt deine Welt zu verengern,
deine Seele zu vereinfachen, wirst
du immer mehr Welt, wirst schließlich
die ganze Welt in deine schmerzlich
erweiterte Seele aufnehmen müssen,
um vielleicht einmal zum Ende, zur
Ruhe zu kommen. Diesen Weg ist Buddha,
ist jeder große Mensch gegangen, der
eine wissend, der andre unbewußt,
soweit ihm eben das Wagnis glückte.
Jede Geburt bedeutet Trennung vom All,
bedeutet Umgrenzung, Absonderung vom
Gott, leidvolle Neuwerdung, Rückkehr
ins All, Aufhebung der leidvollen
Individuation, Gottwerden bedeutet:
seine Seele so erweitert haben, daß
sie das All zu umfassen vermag."(GW, VII, 248)

The teleological structure is clear - Harry Haller must develop himself, must widen his soul to the extent that it is no longer independent and personal, but part of a whole, one with the whole (as it was before birth): at that point, as in the Schopenhauerian experience of music, all the pain and suffering of individuality will cease and peace will be the reward. Firstly the process is suggestive of psychoanalytical cure - realization of all psychic possibilities, "Erweiterung der Seele" - and Hermine's imminent appearance would seem to lend credibility to this hypothesis. Jung's intention for each individual is wholeness of the personality, yet this telos, unlike Hesse's, is unattainable¹⁴⁹. Jung's path, the process of self-fulfilment called individuation, is certainly painful for it involves segregation from the "undifferentiated and unconscious herd"¹⁵⁰, but ultimately selfdom is the desideratum, not "cancellation of the self". Jung is on the physical, "down-to-earth" plane, Hesse on the metaphysical. Thus, strictly speaking,

Hesse does not envisage a Jungian development: Harry Haller's progress in the future psychoanalytical alliance with Hermine, Maria and Pablo would not, on the basis of these comments, have "Gottwerden" or "Aufhebung der leidvollen Individuation" as its goal. Harry Haller, therefore, does not have recourse to this particular method of salvation.

Secondly, the Indo-spiritualistic qualities of Siddhartha, Hesse's 1922 novel, receive further, albeit less attention in this context. Buddha, representative of "every great person", has already trodden this path of self-enlargement. Without doubt certain elements of the quoted extract are strongly reminiscent of Buddhistic terminology and philosophy. The "path" (the "Eightfold Path"), the notion of existence as pain and suffering, the goal of "Ruhe" ("Nirvâna") through the removal of the limitations (cf. "Umgrenzung") of selfhood are all applicable in this connection¹⁵¹. The problem which confronts the investigator here is: how closely does one apply Buddhistic thought to a general situation? Hesse surely does not imply that "every great person" has, for instance, obeyed the strict moral code of Buddhism, that would be absurd. The basic underlying pattern must be distinguished.

Both for Schopenhauer (as discussed above) and for Buddha, existence on the personal level means anguish¹⁵². The cause is similar in both cases: will and desire respectively, but the methods of "salvation"

differ. While Schopenhauer is content simply to deny the will or at least render it impotent in aesthetic appreciation, Buddhism advocates a process of self-development along the Eight-Fold Path¹⁵³ - which process secures release from misery and rebirth. It is difficult to conceive of what Hesse really intends in the general sense by "Erweiterung der Seele". He refers, in the context of "Menschwerdung", to Mozart as one of the Immortals, one of the great individuals who has followed the difficult path of self-development. He notes firstly the typical bourgeois misconception, and then the correct view, of the immortal being:

"Wenn er seine Lieblinge unter den Unsterblichen anbetet, etwa Mozart, so sieht er ihn letzten Endes doch immer noch mit Bürgeraugen an und ist geneigt, Mozarts Vollendung recht wie ein Schullehrer bloß aus seiner Spezialistenbegabung zu erklären, statt aus der Größe seiner Hingabe und Leidensbereitschaft, seiner Gleichgültigkeit gegen die Ideale der Bürger und dem Erdulden jener äußersten Vereinsamung, die um den Leidenden, den Menschwerdenden alle Bürgeratmosphäre zu eisigem Weltäther verdünnt, jener Vereinsamung im Garten Gethsemane." (GW, VII, 246)

But what has this to do with "Erweiterung der Seele"? Self-development, which is obviously the synonym for this vague term, involves, as in Mozart's case, the total devotion to realizing inner potential ("Hüllen-abstreifen") and the preparedness to undergo all forms of suffering in the process. Buddha could bear his suffering because he was aware of his growing divinity or rather of his ever-increasing proximity to Nirvâna,

he knew ("wissend") that persistence would lead him eventually to this sublime state (the Eastern form of "Gottwerden") and the extinction of pain. This too is the case with Mozart and all the Immortals - those who survive "Erweiterung der Seele". The allusion to Christ ("Im Garten Gethsemane") is not accidental. Like Christ who suffered, those who follow the example of Buddha become gradually aware ("soweit...eben das Wagnis glückte") that their reward will be godship and release ("Erlösung") from the anguish of individuation. Mozart's remarks to Harry Haller as they observe Brahms and Wagner at the end of the Magic Theatre are evidence of this awareness.

It is, lastly, the intention of the present writer to consider the Nietzsche component of the "Geist" word-field. Apart from the two direct references made to Nietzsche by the editor-intellectual in his description of Harry Haller, several passages in the text, although indirectly, allude in varying degree to what may be called the attitude of the Nietzschean "strong" individual to existence. Firstly, just before the ecstatic account of his concert experience, Harry Haller talks of his disgust with a half-and-half life. He feels that he must escape from this luke-warm atmosphere, without thought of personal pain, into "other temperatures":

"Nur steht es mit mir leider so,
daß ich gerade diese Zufriedenheit
gar nicht gut vertrage, daß sie mir

nach kurzer Dauer unausstehlich verhaßt und ekelhaft wird und ich mich verzweiflungsvoll in andere Temperaturen flüchten muß, womöglich auf dem Wege der Lustgefühle, nötigenfalls aber auch auf dem Wege der Schmerzen." (GW, VII, 206f)

He has a burning desire to experience "strong emotions", to break out of his comfortable, but dull, normal, sterile life and, in some respects like a modern Mephistopheles, to roam through the countryside, with the aim of attacking bourgeois tradition, pomposity and morality:

"Es brennt alsdann in mir eine wilde Begierde nach starken Gefühlen, nach Sensationen, eine Wut auf dies abgetönte, flache, normierte und sterilisierte Leben und eine rasende Lust, irgend etwas kaputt zu schlagen, etwa ein Warenhaus oder eine Kathedrale oder mich selbst, verwegene Dummheiten zu begehen, ein paar verehrten Götzen die Perücken abzureißen, ein paar rebellische Schulbuben mit der ersehnten Fahrkarte nach Hamburg auszurüsten, ein kleines Mädchen zu verführen oder einigen Vertretern der bürgerlichen Weltordnung das Gesicht ins Genick zu drehen." (GW, VII, 207)

Such an isolated reaction cannot be construed as specifically Nietzschean (particularly as the pessimistically-orientated music remembrance subsequently appears), but certain elements present here - anti-morality, anti-bourgeois feeling, fearlessness of suffering, longing for vitality and strength - are the seeds of further elaboration on a Nietzschean theme which takes place in the novel.

At the beginning of the treatise the division in Haller's being, his peculiarly Steppenwolfish disposition, forms the object of attention. Both wolf and man are present in him and interact to produce his insecure, inconstant existence. But to consider the "wolf" aspect of his character as bestial and ignorant, is an oversight. Its intellectual capacity rivals that of Harry Haller's human constituent:

"Bei unsrem Steppenwolf nun war
 es so, daß er in seinem Gefühl
 zwar bald als Wolf, bald als Mensch
 lebte, wie es bei allen Mischwesen
 der Fall ist, daß aber, wenn er
 Wolf war, der Mensch in ihm stets
 zuschauend, urteilend und richtend
 auf der Lauer war - und in den Zeiten,
 wo er Mensch war, tat der Wolf ebenso."
 (GW, VII, 224)

Indeed the anonymous author of the treatise¹⁵⁴, in an almost imperceptible identification with the wolf's viewpoint and opinion of Harry Haller the "human", accords it a more cultivated critical awareness:

"Zum Beispiel, wenn Harry als
 Mensch einen schönen Gedanken
 hatte, eien feine, edle
 Empfindung fühlte oder eine
 sogenannte gute Tat verrichtete,
 dann bleckte der Wolf in ihm
 die Zähne und lachte und zeigte
 ihm mit blutigem Hohn, wie
 lächerlich dieses ganze edle Theater
 einem Steppenwolf zu Gesicht stehe..." (GW, VII,
 224)

The unassuming adjective "so-called" implies doubt of the morality which considers some deeds good and some bad: in Nietzschean terms bourgeois morality, the morality of the herd. The phrase "dieses ganze edle

Theater" is, of course, replete with sarcasm and disgust. It would not be misplaced to draw an analogy between the "wolf" and the Mephistophelean Harry Haller described above. There can be no doubt that authorial favour is for the wolf. Humanity is presented as degenerate and mendacious -

"Haß und Todfeindschaft gegen alle
Menschen und ihre verlogenen
und entarteten Manieren und
Sitten..."(GW, VII, 224)

- whereas the wolf is described as healthy, free, wild, untamable, dangerous and strong. The main factors already encountered in the first episode recur here. It is astonishing, when one recalls Hesse's readiness to cite outstanding figures of the world's literary and philosophical tradition, that Nietzsche, or rather his postulate, the "Übermensch", has not been quoted in the extracts so far analysed. The formula of the intelligent, critical outsider who stands beyond and laughs at bourgeois morality, decadence and untruthfulness, who is destructive, strong and free is almost explicitly Nietzschean. Further evidence to support this hypothesis is available at a later point in the treatise. The Steppenwolf, it is confirmed, has certainly pursued the path of individuation beyond the moderate standard required by the middle-class -

"...er[hatte] sich längst über das
im Bürgerlichen mögliche Maß
hinaus individualisiert..."(GW, VII, 234)

- but has nevertheless remained within its limits.

Bourgeois existence, as the treatise states in a brief discourse, is the attempt to live in the middle between the extremes and poles of human behaviour; between, for example, the saint and the base libertine. Although select individuals have the opportunity to renounce the bourgeois sphere and accept the difficult challenge of life as an outsider, few avail themselves of it. Those few must be strong to survive a life "aufs Unbedingte und Extreme gerichtet", for the possibility of failure is imminent. The emphasis on the weakness and the lack of dynamic energy typical for the bourgeois, the "Lämmerherde", stands in stark contrast to the strength, power, freedom and intensity of the extremely individualised outsiders, the "freischweifende Wölfe" (with this wolfian imagery, which functions associatively, the traits of the intelligent wolf elucidated above become ascribable to the "strong nature" of this part). Harry Haller is capable of this extreme, unconditional life, but could not "aus irgendeiner Schwächung oder Trägheit heraus den Schwung in den freien wilden Weltraum...nehmen" (GW, VII, 237). It may be objected that terminology such as "Weltraum", or later "Sternenraum", would be better attributable to a Romantic than to Nietzsche, but this confusion within a specific frame of reference will be revealed as contributing to Hesse's basic problem. Such terms do, however, place this section more firmly in the "Geist" word-field. Clearly Hesse is not concerned

here with the saint or libertine, but subsumes them both, as exemplary extremes¹⁵⁵, under the theme of the "starke Persönlichkeit", the "freie Geist", both synonyms for Nietzsche's ideal. A discourse similar to that of the treatise on the merits of the bourgeois may be found in Nietzsche's work Also Sprach Zarathustra. Recalling Harry Haller's hatred of the average person and the wolf's scornful cynicism, Zarathustra speaks of the despicable "last" or "ultimate" man:

"So will ich ihnen vom Verächtlichsten sprechen: das aber ist der letzte Mensch."¹⁵⁶

Parallels between the treatise's exposition and Zarathustra's declamation are striking. The "last" men (who should be compared with the bourgeois in Hesse¹⁵⁷) desire warmth and a stable, ordered existence, none wants to be exceptional and lead, none appreciates the extreme and all wish to be equal:

"Sie haben die Gegenden verlassen, wo es hart war zu leben: denn man braucht Wärme. Man liebt noch den Nachbar und reibt sich an ihnen: denn man braucht Wärme...Man arbeitet noch, denn Arbeit ist eine Unterhaltung. Aber man sorgt, daß die Unterhaltung nicht angreife. Man wird nicht mehr arm und reich: beides ist zu beschwerlich. Wer will noch regieren? Wer noch gehorchen? Beides ist zu beschwerlich. Kein Hirt und eine Herde! Jeder will das Gleiche, jeder ist gleich:...Man zankt sich noch, aber man versöhnt sich bald - sonst verdirbt es den Magen. Man hat sein Lüstchen für den Tag und sein Lüstchen für die Nacht: aber man ehrt die Gesundheit."¹⁵⁸

Definite affinities do therefore exist as regards the mutual conception of the middle-class - "das Bürgerliche". It is not difficult to continue the analogy in respect of the outsider.

In his Der Antichrist or "Fluch auf das Christentum", Nietzsche gives expression to his thoughts on Christianity and on his new concept of morality:

"Was ist gut? - Alles, was das Gefühl der Macht, den Willen zur Macht, die Macht selbst im Menschen erhöht.
 Was ist schlecht? - Alles, was aus der Schwäche stammt.
 Was ist Glück? - Das Gefühl davon, daß die Macht wächst - daß ein Widerstand überwunden wird.
 Nicht Zufriedenheit, sondern mehr Macht; nicht Friede überhaupt, sondern Krieg; nicht Tugend, sondern Tüchtigkeit...
 Die Schwachen und Mißratenen sollen zugrunde gehn: erster Satz unsrer Menschenliebe. Und man soll ihnen noch dazu helfen.
 Was ist schädlicher als irgendein Laster? - Das Mitleiden der Tat mit allen Mißratnen und Schwachen - das Christentum..."¹⁵⁹

Here he sketches the traits of a new kind of man, endowed with a new kind of morality - the moral code of power. Instead of sharing the weakness indicative of Christianity, and the contentment of the flock-member, the new man, the "Übermensch"¹⁶⁰, will break away and draw no consolation from the sickly sympathy of his fellow décadents, but solely from the knowledge of his own power. The human race is corrupted, not on account of its vices, but because of its ignorance. It does not realize that exhaustion, a physiological

matter, comprises its problem: strength is the solution, the "Übermensch" will be strong, for strength brings health. Nietzsche's philosophy, in opposition to the prevailing *décadence* (Krankheit), is based on the will to health:

"...ich machte aus meinem Willen
zur Gesundheit, zum Leben, meine
Philosophie..."¹⁶¹

Not health in the sense of the "last" men (which is really the knowledge of preservation), but true physical and mental health. Christianity is precisely the force which crushes the higher type: this type, with his basically amoral urges and instincts (both for "good" and for "bad") must be tamed, that is, he must have his "evil" repressed so that the herd remains intact and protected:

"Man soll das Christentum nicht
schmücken und herausputzen: es
hat einen Totkrieg gegen diesen
höheren Typus Mensch gemacht,
es hat alle Grundinstinkte dieses
Typus in Bann getan, es hat aus
diesen Instinkten das Böse, den
Bösen herausdestilliert..."¹⁶²

Moral valuations are seen as lies and as the expression of the herd's will to power, by which means it can rise against and overthrow the strong man. Therefore the "Übermensch" must ignore Christianity, herd morality, must "go beyond good and evil". Such a move toward extreme individuality, freedom and independence is accompanied by great danger. -

"Es ist die Sache der Wenigsten,

unabhängig zu sein - es ist ein Vorrecht der Starken. Und wer es versucht, auch mit dem besten Rechte dazu, aber ohne es zu müssen, beweist damit, daß er wahrscheinlich nicht nur stark, sondern bis zur Ausgelassenheit verwegen ist. Er begibt sich in ein Labyrinth, er vertausendfältigt die Gefahren, welche das Leben an sich mit sich bringt..."163

- such difficulties are however of little significance for the "Übermensch", they are, on the contrary, eagerly anticipated. Above all, the immoralist, Nietzsche's new man, is an "Affirmer":

"Wir anderen, wir Immoralisten, haben umgekehrt unser Herz weit gemacht für alle Art Verstehn, Begreifen, Gutheißen. Wir verneinen nicht leicht, wir suchen unsre Ehre darin, Bejahende zu sein."164

In tracing the parallels between the three references in Der Steppenwolf (to Harry Haller as "immoralist", to the critical wolf and the strong being) and the "higher being" or "Übermensch", the Nietzschean influence becomes abundantly clear. The main correspondences are: strength as the attribute of the outsider, critical feeling toward bourgeois Christian ethics or morality resulting in physical and mental decay - *décadence*, and the willing preparedness to suffer whatever such a life might bring.

Three important sections of "Geist" fully developed by Hesse in the novel have now been investigated. However, further probing is possible (although the majority of the word-field elements are

not amplified as extensively as the above). One might, for instance, inquire about those features which could conceivably link such diverse individuals as Descartes, Pascal and Tchaikovsky, or Baudelaire and Händel. One might also analyze "jenes sichere Gedachthaben und Wissen, wie es nur wahrhaft geistige Menschen haben..." (GW, VII, 188f.) - Harry Haller as the ironic, despairing culture critic, harbouring his doubts about the meaningfulness of existence. Such a position may, to smaller or greater extent, be contrasted with those elucidated above.

However, it is timely, now that several elements in the word-field have been closely examined and their substance understood, to ask: what is "Geist"? The only answer can be that it is everything and yet, paradoxically, nothing, to employ a slogan-like phrase. Hesse has constructed a system comprising many systems. A formal analogy may be drawn to the philosophical modus operandi of Friedrich Schlegel: "systematische Systemlosigkeit"¹⁶⁵. "Geist" for Hesse is music and Schopenhauer, is also Nietzsche, as well as Buddha and Mozart. It is manifested in Der Steppenwolf, therefore, by a philosophical play of possibilities. Thus "Geist" is "everything". Within this melting-pot of cultural tradition, though, irregularities are easily detected, if the various patterns of expression adopted by "Geist" as they have been revealed in this essay are briefly reviewed.

Music and Schopenhauer signify release from painful day-to-day existence by the dissolution or sublimation of the personality. The basic desire is for escape from life, for removal of the self from the pain living incurs. The negative tendency may be discerned in the rearward movement:

"Auflösung, zurück zur Mutter,
zurück zu Gott, zurück ins
All..."(GW, VII, 230)

The Buddha/Mozart sequence is a forward, positive movement, but the telos is identical. Life is the necessary means towards an end and thus must be endured. The goal alone -

"...Aufhebung der leidvollen
Individuation, Gottwerden..."(GW, VII, 248)

- accords life any value.

The Nietzschean formula, while it has a slight similarity to the latter pattern in its respective (begrudging!) acceptance of life, is however, in its fundamental outlook, diametrically opposed to both¹⁶⁶.

The metaphysical ingredient of the first two systems, for the one a refuge from life, for the other a justification of it¹⁶⁷, is scorned by Nietzsche. He interprets metaphysics as the result of a misunderstanding of the dream:

"Im Traum glaubte der Mensch in
den Zeitaltern roher uranfänglicher
Kultur eine zweite reale Welt
kennenzulernen; hier ist der Ursprung
aller Metaphysik."¹⁶⁸

The later Nietzsche's critique of metaphysics includes, and this is particularly relevant in this context, severe

censure of Schopenhauer. Although Christian dogma had, in Nietzsche's opinion, long been destroyed by the scientific spirit, Schopenhauerian metaphysics threatened to reinstate the medieval, Christian view of the world:

"Viel Wissenschaft klingt in seine
[Schopenhauers] Lehre hinein, aber
sie beherrscht dieselbe nicht,
sondern das alte wohlbekannte
"metaphysische Bedürfnis"169

In a paragraph on the psychology of metaphysics, Nietzsche analyzes the dialectical thinking which has as a consequence the metaphysical interpretation of the world. He affirms that all the metaphysicians' conclusions are false and attributes their incorrectness to a blind trust in reason ("blindes Vertrauen in die Vernunft: wenn A ist, so muß auch sein Gegensatz-Begriff B sein"¹⁷⁰; "...Metaphysik, eine Erkenntnis der Dinge durch die reine Vernunft!"¹⁷¹). The cause of the desire to persist with such obviously erroneous results is suffering, the suffering which life bestows on each individual:

"Zu diesen Schlüssen inspiriert
das Leiden: im Grunde sind es
Wünsche, es möchte eine solche
Welt geben; ebenfalls drückt sich
der Haß gegen eine Welt, die
Leiden macht, darin aus, daß eine
andere imaginiert wird, eine
wertvollere: das Ressentiment der
Metaphysiker gegen das Wirkliche
ist hier schöpferisch."172

Metaphysics, as it is comprehended at this point in Nietzsche's oeuvre, is a form of escapism from life, from the only 'real' reality. Nietzsche saw joy and

sorrow as the necessary concomitants of life and of growth which must be affirmed, not denied, as is the custom of the metaphysicians:

"Tapfere und schöpferische Menschen fassen Lust und Leid nie als letzte Wertfragen, - es sind Begleit-Zustände: man muß beides wollen..."¹⁷³

Morality is only of interest for the metaphysically-inclined because it is seen as the essential condition for the removal of suffering. Morality holds the instincts and forces of life in bondage, thus for the sake of life, declares Nietzsche, it must be destroyed:

"Meine Einsicht: alle die Kräfte und Triebe, vermöge deren es Leben und Wachstum gibt, sind mit dem Banne der Moral belegt: Moral als Instinkt der Verneinung des Lebens. Man muß die Moral vernichten, um das Leben zu befreien."¹⁷⁴

Nietzsche preaches affirmation of life and all its attendant circumstances, be they painful or pleasant. The glaring contradiction in the word-field is plain. It becomes even plainer¹⁷⁵ if Nietzsche's remarks concerning Schopenhauer's relationship to music are noted:

"...das skandalöse Mißverständnis Schopenhauers, der die Kunst als Brücke zur Verneinung des Lebens nimmt..."¹⁷⁶

and:

"Kunst ist wesentlich Bejahung, Segnung, Vergöttlichung des Daseins...Was bedeutet eine pessimistische Kunst? Ist das nicht eine contradictio? - Ja. - Schopenhauer irrt, wenn er gewisse Werke der Kunst in den

Dienst des Pessimismus stellt."¹⁷⁷

The radically opposing views of art are further evidence of the gap which separates them. It is scarcely necessary to note that the secondary importance assigned to "life" in the Buddha/Mozart teleology would be anathema to Nietzsche. This particular trait does differentiate it intrinsically from the Schopenhauerian outlook, however.

In overall perspective then the various systems differ to a lesser or greater degree. "Geist" is indeed "everything", but also "nothing"; it has no life-substance for the author. One cannot adopt a Schopenhauerian view of existence and hope to reconcile it with the Nietzschean or with that of Buddha/Mozart. The earlier comment on "Weltraum" and its various synonymical equivalents casts further light on this interpretation, for it shows that even within a "Geist" system inconsistency - the combination of disparate, disharmonious elements - is present. This inner disharmony of the word-field is of utmost consequence. The fact that "Geist" is not a uniform concept, that it is composed of manifold, ultimately irreconcilable entities, means that it can have no existential significance, in one respect at least: Hesse/Haller is unable to identify with any aspect of "Geist" because he insists on paying homage to all its manifestations. The concept provides no life-philosophy: it must remain a purely abstract, linguistic phenomenon.

Precisely in this region is situated the real problem of Hesse/Haller. The root problem is not that release from the bourgeois is so difficult, or that existence within bourgeois confines is so painful, but rather that the goal or ideal is a confusion of concepts, meaningful in themselves, meaningless when subsumed under the symbol of "Geist". The ideal has no one identifiable substance. A gulf is created between life and "Geist". The problem is not at all alleviated, it is perhaps even aggravated by the fact that Hesse accords "Geist" a quasi-metaphysical quality. Through the utilization of strongly sacred or religious terminology ("Gottesnähe"; "Jenseits"; "Ewigkeit"; "Unsterblichkeit") the realm of "Geist" assumes divine proportions, becomes, as one critic has noted, a "säkularisiertes Reich Gottes"¹⁷⁸, and the breach between life and this sacred sphere is broadened. Possibly some blame for the fate of this single intellectual may be assigned to the age in which he lives¹⁷⁹, but until the personal vision of "Geist" receives the alterations a more critical perspective would necessitate, misery and pain will continue to torment. It was mentioned before that, in one respect, "Geist" could have no existential significance: that is it could not provide a life-philosophy with which Haller might identify because he insists on paying homage to Nietzschean philosophy as well as to Schopenhauerian. He cannot have the one without the other - consequently they cancel one another. But in another respect it does have existential

significance. Hesse/Haller has an absolutely firm and implicit faith in "Geist". Meaning and succour is demanded of it. Yet as has been seen, it can provide none because of its eclectic nature¹⁸⁰. The dire existential condition which results is neurosis - the situation of Hesse/Haller. The neurosis does not have its origins on the existential plane, but on the linguistic. The symbol of "Geist" is the primary link in the causal chain. As with Demian then, it is the symbolical sphere which is problematical. An attempt is made to break out of the bourgeois into the "sublime", but essentially bourgeois perspectives are retained¹⁸¹. The psychoanalytically-inspired journey through the self with the aid of Hermine, Maria and Pablo could conceivably lead Harry Haller to a personally more satisfactory and healthy standpoint, but success is lacking. Without doubt this process of self-awareness and fulfilment is effected to a certain extent. Harry Haller is able to objectify his "former" self and therewith exercise criticism -

"Dieser bisherige Herr Haller, der begabte Autor, der Kenner Mozarts und Goethes, der Verfasser lesenswerter Betrachtungen über die Metaphysik der Kunst, über Genie und Tragik, über Menschlichkeit, der melancholische Einsiedler in seiner mit Büchern überfüllten Klausur, wurde Zug für Zug der Selbstkritik ausgeleiert und bewährte sich nirgends." (GW, VII, 318)

- but this criticism does not extend to a questioning examination of what he holds dear and thinks valuable

and worthy: Kunst, Mozart, Goethe, Genie, Tragik ("Geist"). "Geist" however does receive attention in the Magic Theatre, the testing-ground for Harry Haller. By the combination of incongruous elements in the inscriptions on the multitude of doorways -

"O daß ich tausend Zungen hätte!
Nur für Herrn" (GW, VII, 383)

"Untergang des Abendlandes
Ermäßigte Preise. Noch immer
unübertroffen" (GW, VII, 383)

- or by "advertizing" certain forms of "Geist" and equating them with special offers or other department-store oddities -

"Wollen Sie sich vergeistigen?
Weisheit des Ostens" (GW, VII, 383)

"Inbegriff der Kunst
Die Verwandlung von Zeit in
Raum durch die Musik" (GW, VII, 384)

- "Geist", Harry Haller's and Hermann Hesse's sublime symbol, is reduced to the level of its modern importance and relevance. The Magic Theatre is in many respects a panoramic proof of the pointlessness of being serious, or of taking things seriously in the modern world. But Hesse/Haller is not able to integrate the outlook which is cultivated in the process of individuation, an outlook which might have reformed the concept of "Geist"¹⁸². Hermine is therefore murdered as she lies in Pablo's arms¹⁸³. Unfortunately the teachings of Haller's mentors, Hermine and Pablo in particular, are intended only to help him live with his concept of "Geist". They insist that it is correct and advise that it should be preserved.

They will not, fundamentally speaking, be able really to help Harry Haller.

Hermine expresses the opinion, when she has heard Harry Haller's story about his visit to the professor, that he should have either laughed at the author and the professor or smashed the picture of Goethe in their faces. Above all else he must protect his elevated notion of Goethe before all degradation: his concept of "Geist" must be preserved. As Eugene Webb correctly notes, Hermine "is not an unequivocal advocate of reconciliation with life in this world. As a symbol of Harry's deeper self at a certain not yet fully active stage of psychological development, she seems to embody some of his desire for death as well as his instincts of vitality and preservation. She too makes severe demands on life and longs for escape from it. In her speech about "das Reich jenseits der Zeit und des Scheins" (p.81) she is not reconciling Harry to this world but exacerbating his discontent with it"¹⁸⁴. Thus, paradoxically, Hermine leads Harry Haller further away from his real problem. It is left to Pablo-Mozart to restore the equilibrium and give Harry Haller the equation for happiness. Despite the Magic Theatre's display and Haller's apparent move toward a critical position, "Geist" continues to occupy a position of unquestioned importance. Many elements of the word-field appear here in abundance. Pablo-Mozart's words of wisdom¹⁸⁵

are:

"Sie sollen leben, und Sie sollen das Lachen lernen. Sie sollen die verfluchte Radiomusik des Lebens anhören lernen, sollen den Geist hinter ihr verehren, sollen über den Klimbim in ihr lachen lernen." (GW, VII, 411-412)

This is the advice of the Immortals: it is the final formulation of the sentiments they have propounded during the latter part of the novel. David Artiss, in an article on symbolism in Der Steppenwolf, interprets the laughter of the Immortals in Nietzschean terms. He cites many references in Nietzsche's oeuvre which he groups under the heading of Olympian laughter; but he does not mention the one extract in which Hessean terminology is closely echoed:

"Und doch erwachen immer wieder einige, die sich, im Hinblick auf das vergangene Große und gestärkt durch seine Betrachtung, so beseligt fühlen, als ob das Menschenleben eine herrliche Sache sei, und als ob es gar die schönste Frucht dieses bitteren Gewächses sei, zu wissen, daß früher einmal einer stolz und stark durch dieses Dasein gegangen ist, ein anderer mit Tiefsinn, ein dritter mit Erbarmen und hilfreich - alle aber eine Lehre hinterlassend, daß er am schönsten lebt, der das Dasein nicht achtet. Wenn der gemeine Mensch diese Spanne Zeit so trübsinnig ernst und begehrllich nimmt, wußten jene, auf ihrem Wege zur Unsterblichkeit... und zur monumentalen Historie, es zu einem olympischen Lachen... zu bringen." 186

This, it should be noted, is not Nietzschean laughter which is associated with the "free and strong spirit" - Nietzsche is concerned here solely with describing a phenomenon of human existence. Mozart gives Harry Haller

the formula of his own and Goethe's success and it resembles the key phrase in the Nietzsche passage:

"...der am schönsten lebt, der
das Dasein nicht achtet..."

The 'doctrine' to be obeyed by all who aspire to Immortality is: laugh at the vicissitudes of life¹⁸⁷. But how can this possibly help Harry Haller? He is informed that he must worship "Geist" (which may be equated with "Unsterblichkeit") and devote no serious attention to life: "Geist" is supposedly a telos great and meaningful enough to outweigh all the disturbances of life. With Harry Haller's exclamation - "Einmal würde ich das Lachen lernen"(GW, VII, 413) - the novel ends. Contrary to Eugene Webb's assertion¹⁸⁸, this does not signify hope, that is an illusion. In fact the novel returns pessimistically to its starting-point. As Dorrit Cohn concludes in an analysis of narration in Der Steppenwolf:

"The last sentences, then, indicate that nothing has really changed, that the narrating Harry is no less a Steppenwolf than the Harry who contemplates suicide at the beginning of the book."¹⁸⁹

Harry Haller will never learn to laugh, will not transcend the bourgeois and will therefore continue to suffer, because his concept of "Geist" is, in the end, meaningless (in terms of the differentiation discussed above). Unlike Goethe or Mozart, Harry Haller is the "common person", the middle-class citizen who will pass his life in total gloom and seriousness. There is "everything" and yet "nothing"

to which he may aspire. The solution, to judge from the findings of this inquiry, would be a harsh reappraisal of "Geist". Hesse, however, did not undertake this examination and the result, sixteen years later in 1943, is Castalia in Das Glasperlenspiel, reference to which will conclude this analysis.

Castalia is a pedagogical province dedicated to the cultivation of "Geist", "ein kleiner Staat des Geistes" (GW, IX, 381). Josef Knecht, the master of the game of glassbeads which is the highest, purest confirmation of "Geist" in Castalia, is admitted in early years to the select elite of scholars who complement Castalia. His formation or "Bildung" is attuned thoroughly to Castalian ideology and Knecht becomes one of its more famous initiates. His adherence to Castalian belief is nowhere better demonstrated than in his notorious defence of the province against Plinio Designori, the man of life, of the world outside. Yet even here, as the biographer comments, in the rôle of Castalian champion, doubts in the viability of a one-sided development of "Geist" assert their presence in Knecht's poetic juvenilia:

"Jeder Leser wird da und dort in diesen zum Teil kunstvollen, zum Teil sichtlich rasch hingeschriebenen Versen Spuren der tiefen Erschütterung und Krise entdecken, welche Knecht damals unter Plinius Einfluß durchgemacht hat. Es klingt in mancher Zeile eine tiefe Beunruhigung, ein grundsätzlicher Zweifel an sich selbst und am Sinn seines Daseins..." (GW, IX, 110)

These serious doubts, nurtured by Knecht's association with the historian Pater Jacobus, ultimately provide the basis for the master's defection from the highest post of Castalian existence and indeed from Castalia itself. In his circular to the authorities Knecht states the observations which have led him to his momentous decision:

"diese kastalische Bildung, eine hohe und edle Bildung, gewiß, der ich tief dankbar bin, ist in den meisten ihrer Besitzer und Vertreter nicht Organ und Instrument, nicht aktiv und auf Ziele gerichtet, nicht bewußt einem Größeren oder Tieferen dienstbar, sondern neigt ein wenig zum Selbstgenuß und Selbstlob, zur Ausbildung und Hochzüchtung geistiger Spezialitäten..." (GW, IX, 383)

The belief in service, the necessity for the social functioning and applicability of Castalian education, is proclaimed. Knecht envisages the imminent downfall of Castalia precisely because of its cultivated apartness, its luxuriation in the realm of "Geist". Castalia has become sterile, it has no contact with life, it makes no contribution to the community which nourishes it. Above all Knecht advises that Castalians recall their position of dependence and reciprocate accordingly:

"Es mag dem heutigen Kastalier an Gehorsam gegen die Ordensgesetze, an Fleiß, an kultivierter Geistigkeit nicht fehlen; aber fehlt es ihm nicht oft recht sehr Einsicht in seine Einordnung in das Volksgefüge, in die Welt, in die Weltgeschichte? Hat er ein Bewußtsein vom Fundament seiner Existenz, weiß er sich als Blatt, als Blüte, Zweig oder Wurzel einem lebenden Organismus angehören, ahnt er etwas von den Opfern,

die das Volk ihm bringt, indem es ihn ernährt und kleidet und ihm seine Schulung und seine mannigfachen Studien ermöglicht? Und kümmert er sich viel um den Sinn unsrer Existenz und Sonderstellung, hat er eine wirkliche Vorstellung vom Zweck unseres Ordens und Lebens?"(GW, IX, 382f.)

Knecht will leave Castalia in an attempt to bridge this lacuna between "Geist" and "Leben" by offering his services as preceptor to Plinio Designori's son, Tito.

Knecht differentiates in his analysis between diverse aspects of Castalia, notably between such a branch of learning as mathematics and the glass-bead game, the jewel of the pedagogical province:

"Einzig das Glasperlenspiel ist unsre eigene Erfindung, unsre Spezialität, unser Liebling, unser Spielzeug, es ist der letzte differenzierteste Ausdruck unsrer speziell kastalischen Art. von Geistigkeit."(GW, IX, 396)

He realizes that many aspects of Castalia can be socially applicable:

"Mathematik braucht man auch, um neue Schußwaffen zu erfinden..."(GW, IX, 397)

The sterility of these fields of intellectual endeavour is circumstantial, not an essential part of their individual natures. Mathematics may be deemed sterile, but only because it has not been socially utilized by the members of the province. The bead-game however is, as Knecht does understand, the most endangered aspect of Castalia, "Das Glasperlenspiel ist der extremste und gefährdeste Teil unsres Gebäudes"(GW, IX, 397), because, and to a perception of this kind Josef Knecht does not

give expression, sterility is inherent in its nature. The glassbead-game resembles in programmatic, highly organized form Harry Haller's "play" with various, diverse factors of intellectual and cultural life:

"Das Glasperlenspiel ist...ein Spiel
mit sämtlichen Inhalten und Werten
unsrer Kultur, es spielt mit ihnen..."
(GW, IX, 12)

Eclectically subsumed at one time under the symbolic aegis of "Geist" may be a toccata of Bach, Novalis, Leibniz, the Upanishads, a geometrical axiom and a melody by Mozart. The players of the game, like their predecessor in Der Steppenwolf, are not in contact with life itself (they do not identify with or promote one aspect of "Geist", a philosophy of existence, for example), but primarily with an essentially meaningless, sterile concept. The concept, not individual substance, predominates. This is again exacerbated by the quasi-religious nature of the game:

"Es ist kaum übertrieben, wenn wir zu sagen wagen: für den engen Kreis der echten Glasperlenspieler war das Spiel nahezu gleichbedeutend mit Gottesdienst" (GW, IX, 41)

E.R.Curtius, in his essay on Hermann Hesse, refers to the "game" and to "play" in general terms:

"...is the play-instinct something to be ashamed of? Undetected and unanalyzed residue of a bourgeois prejudice! Play and the capacity for play is one of the most important functions of man's relation to the world...The play-instinct is to be affirmed..."¹⁹⁰

The game as beneficial, as a catalyst in healthy social

interaction. Thus Curtius's reaction to the glassbead-game. But he fails to realize that Knecht and his fellows do not treat this highest achievement of Castalian existence as a game, but as a religion and as the focal point of earnest, life-consuming attention. The existential result of this attitude was neurosis in the case of Harry Haller. Josef Knecht feels the need to cease "playing". Disappointed and resigned, he leaves Castalia to begin a new life. It is noteworthy, though, that he dies before the realization of his intentions.

NOTES

1. Cf. p. 57f.
2. H. Ball, Hermann Hesse. Sein Leben und sein Werk, (Suhrkamp, 1972).
3. C. Wilson, Hermann Hesse, (London, 1974).
4. D. J. Enright, "The New York Review of Books", (Sept. 12, 1968).
5. S. Koch, "The New Republic", (July 13, 1968).
6. G. Steiner, "The New Yorker", (Jan. 18, 1969).
7. Cf. note 4.
8. T. Ziolkowski, Introduction to: Hesse: a collection of critical essays, (New Jersey, 1973), p. 2.
9. J. L. Sammons, "Hermann Hesse and the Over-Thirty Germanist", from: Hesse: a collection of critical essays, (New Jersey, 1973), pp. 112-133.
10. Ziolkowski, op. cit., pp. 3f.
11. G. Mann, Deutsche Geschichte des neunzehnten und zwanzigsten Jahrhunderts, (Frankfurt a.M., 1969), p. 590.
12. Mann, loc. cit.
13. Hermann Hesse, Gesammelte Werke, (Suhrkamp, 1975), X, p. 474. Henceforth this edition will be cited as GW, volume and page number appearing parenthetically after the quote.
14. H. Ball, op. cit., p. 134.
15. loc. cit., p. 136.
16. Cf. also "Die Brüder Karamasow oder Der Untergang Europas": "In dieser Rede wird, vom konservativ-bürgerlichen Standpunkt aus, der 'russische Mensch' geschildert, der... wie ich glaube, längst im Begriff ist, der europäische Mensch zu werden." (XII, 323).
17. T. S. Eliot's "The Waste Land" (1922).
18. Hesse makes clear repeatedly that the path of self-knowledge, the process involved in the total vision, is very painful and represents true suffering. Cf. for example Sinclair's statements in the foreword to Demian.
19. Ball, op. cit., p. 138.
20. A comparative reading of the novel and the essays discussed would swiftly reveal common points of reference. See, for example, the various reflections upon fate, inner growth and polarity.
21. Hermann Hesse, Gesammelte Briefe, (Suhrkamp, 1973), p. 590.
22. Ball, op. cit., p. 29.
23. Wilson, op. cit., p. 20.
24. op. cit., p. 38.
25. Cf., for instance, the belief that Knulp is not a "real" tramp (op. cit., p. 24).
26. H. L. Hetz, "Der Leserkreis", from: Hermann Hesse im Spiegel der zeitgenössischen Kritik, ed. A. Hsia, (Bern: München, 1975), p. 123.
27. Above all T. Ziolkowski, who has published extensively on Hesse (Bibliography, p. 122f).

- Cf. also I.Kirk, "Hermann Hesse's Demian: Paradise Lost and Regained", from: Texte und Kontexte, (Bern:München, 1973), pp.103-115, and M. Dahrendorf, "Hermann Hesse's Demian and C.G. Jung", GRM, 8, (1958), pp.81ff.
28. A suitable English equivalent of this concept could not be found by the present writer. H-G. Gadamer, in his book Wahrheit und Methode, (Tübingen, 1965), suggests (p.8) Shaftesbury's "form" or "formation": although neither does sufficient justice to the German "Bildung", the latter proposal, formation, will be utilized on occasion in the following pages to avoid a stylistically undesirable repetition of the German term.
29. T.Ziolkowski, The Novels of Hermann Hesse, (Princeton U.P., 1965), pp.96ff.
30. Ball, op.cit., p.14.
31. A.Langen, "Pietismus", Reallexikon der deutschen Literaturgeschichte, ed.W.Kohlschmidt, W.Mohr, (Berlin, 1966), p.103.
32. Cf. also: "...der Kain war ein famoser Kerl, und bloß, weil man Angst vor ihm hatte, hängte man ihm diese Geschichte an..." (V,32).
33. Nietzsche, F., Werke in drei Bänden, ed.K.Schlechta, (München, 1965), Vol.II, p.1167.
34. Cf.: "...die Geburt des Christentums aus dem Geiste des Ressentiment...", Nietzsche, op.cit., II, p.1143.
35. Cf.: "Umgekehrt werden die Eigenschaften hervorgezogen und mit Licht übergossen, welche dazu dienen, Leidenden das Dasein zu erleichtern: hier kommt das Mitleiden, die gefällige hilfsbereite Hand, das warme Herz, die Geduld, der Fleiß, die Demut, die Freundlichkeit zu Ehren..." Nietzsche, op.cit., II, p.732.
36. Nietzsche, op.cit., II, p.1166.
37. [Nietzsche] is concerned, in terms taken from Greek ethics, with virtue and excellence, individual style and character that is not reducible to the actions a man has and has not performed or will perform. The man of character might perform any actions - even cruel actions - without detracting from his character...his [Nietzsche's] point is not to argue immorality, but to seriously go 'beyond good and evil' to a conception of good (and bad) which pays less attention to rules and principles and more to individual virtue and excellence of character...", R.C.Solomon, "Nietzsche, Nihilism, and Morality", from: Nietzsche, ed.R.C.Solomon, (N.Y., 1973), p.208.

38. Nietzsche, *op.cit.*, III, p.566.

39. Cf. also: "...man müßte sich einen Gott schaffen, der auch den Teufel in sich einschließt, und vor dem man nicht die Augen zudrücken muß, wenn die natürlichsten Dinge von der Welt geschehen..." (V,63).

40. They alone form the object of Sinclair's attention: "...ich spreche nur von dem, was mich vorwärts trieb, mich losriß..." (V,49).

41. Knauer considers Sinclair a learned initiate. He poses questions and demands advice. Sinclair adopts, albeit with some difficulty, the rôle of a teacher. This necessitates on his part a self-assuredness and articulation which are revealed in his statements to Knauer: "Du mußt dich auf dich selber besinnen, und dann mußt du das tun, was wirklich aus deinem Wesen kommt..." (V,116), "Du bist den falschen Weg gegangen, den falschen Weg! Wir sind auch nicht Schweine, wie du meinst. Wir sind Menschen." (V,120).

Obviously he does not so much aid Knauer as become more certain of his own personal destiny. Sinclair himself concludes:

"Oft war er [Knauer] mir lästig und wurde herrisch weggeschickt, aber ich spürte doch: auch er war mir gesandt, auch aus ihm kam das, was ich ihm gab, verdoppelt in mich zurück, auch er war mir ein Führer, oder doch ein Weg..." (V,121).

42. Sinclair speaks of Kromer as a "devil" ("nun hielt der Teufel meine Hand", p.20; "sein böses Auge blitzte teufelhaft...", p.23; "er ist ein Satan!", p.41). Two viewpoints can be brought into consideration here. Firstly Ziolkowski's discussion of the ironic style: "Hesse's practice of serving up this Nietzschean doctrine in language lavishly spiced with Christian and Biblical overtones..." (The Novels of Hermann Hesse, (Princeton U.P., 1965), p.105). Secondly the Jungian archetype of the shadow. A number of explanatory statements by F. Fordham, a Jungian analyst, clarify sufficiently the joint points of reference: F: "The shadow [is] personified as an inferior or very primitive person, someone with unpleasant qualities or someone we dislike" (An Introduction to Jung's Psychology, (Penguin, 1975), p.50). H: "Da kam ein größerer dazu, ein kräftiger und roher Junge von etwa dreizehn Jahren, ein Volksschüler, der Sohn eines Schneiders. Sein Vater war ein Trinker, und die ganze Familie stand in schlechtem Ruf."

Franz Kromer war mir wohlbekannt, ich hatte Furcht vor ihm, und es gefiel mir nicht, als er jetzt zu uns stieß" (V,13)

F: "The collective aspect of the shadow is expressed as a devil, a witch, or something similar..." (op.cit., p.50)

H: Cf. above.

F: "To accept the shadow involves considerable effort and often the giving-up of cherished ideals, but only because the ideals were raised too high or based upon an illusion. Trying to live as better and nobler people than we are involves us in endless hypocrisy and deceit" (op.cit., p.51).

H: Cf.: "Es war ein erster Riß in die Heiligkeit des Vaters..." p.21; "Meine Geschichte ist nicht angenehm, sie ist... wie das Leben aller Menschen, die sich nicht mehr belügen wollen..." p.8.

F: "The shadow is a moral problem which challenges the whole ego personality; it is moreover a social problem of immense importance which should not be underestimated. No-one is able to realize the shadow without considerable moral resolution, and some reorientation of his standards and ideas..." (op.cit., p.51f.).

H: Consider the entire nature of the novel.

It is further noteworthy that Kromer is referred to several times as a "shadow" (V,18,19,35).

43. Ziolkowski notes an ambivalence in the figure of Demian. He asks: "Does Demian actually exist, or is he, as has been suggested, Sinclair's daimon?" (The Novels of Hermann Hesse, p.141), and concludes: "On the spiritual level Demian-Christ is certainly a projection of Sinclair's own thoughts... Yet at the same time he has an undeniable fictive existence as a real character who lives and dies..." (op.cit., p.143). M. Dahrendorf, on the other hand, has no doubts at all as to Demian's nature: "Demian selbst ist Bild. Er ist auch innere Stimme Sinclairs... Er ist bildgewordene innere Stimme." (Hermann Hesse's Demian und C.G.Jung", GRM, 8, (1958), p.85). The ambiguity pointed out by Ziolkowski is ultimately unimportant. Without doubt, Demian (and Frau Eva) cannot be placed in the same category as figures like Knauer or Pistorius.

44. Dahrendorf, op.cit., p.84f. Dahrendorf also states that all people in the novel become "Hieroglyphen...Zeichen[Sinclairs]nach Verwirklichung strebenden, nur in Bildern, Personen zur Wirkung kommenden Innern..." (p.85). Figures such as Knauer or Pistorius refute, I believe, this declaration. To consider Knauer a "hieroglyphic" of Sinclair's inner being "striving for realization" is incorrect.
45. Ziolkowski, The Novels of Hermann Hesse, p.130.
46. Cf. J. Jacobi, The Psychology of C.G. Jung, (Yale U.P., 1957), pp.140ff.; J. Jacobi, Complex/ Archetype/Symbol, (N.Y., 1959), pp.113ff.; A.M. Dry, The Psychology of Jung, (London, 1961), pp.95ff.; F. Fordham, An Introduction to Jung's Psychology, (Penguin, 1975), pp. 69ff.
47. Jacobi, The Psychology..., p.139.
48. C.G. Jung, Integration of the Personality, tr.S.M. Dell, (N.Y., 1939), p.287.
49. Jacobi, op.cit., p.140.
50. Cf. both the introduction to Demian: "Kein Mensch ist jemals ganz und gar er selbst gewesen; jeder strebt dennoch, es zu werden..." (V, 8) and Jung's statement that "the personality as a full realization of the wholeness of our being is an unattainable ideal. Unattainability is, however, never anything against an ideal, for ideals are nothing but signposts, never goals." (Jung, op.cit., p.287). A relative wholeness or balance of the personality is possible, but the unconscious will always contain greater spiritual energy or libido. Life involves therewith a constantly functioning interrelationship between the conscious and the unconscious.
51. It is noteworthy that in Jungian individuation, however, the archetype of the Self, for instance, is the "last station on the way of individuation..." (Jacobi, op.cit., p.168). It must be stressed that the present writer does not infer that Hesse is creating a psychological case-study. The introduction of Jung is only a guideline, a perfectly systematic connection is not implied. Hesse himself, in an essay of 1918, "Künstler und Psychoanalyse", states that while art and psychoanalysis may be mutually beneficial ("zwischen Kunst und Psychoanalyse besteht eine nahe und fruchtbare Berührung..." X, p.47), psychological knowledge per se will never produce art (X, p.49).

52. Jacobi, op.cit., p.68.
53. op.cit., p.179.
54. Fordham, op.cit., p.27.
55. For additional information about this homogeneity, see: H. Ball, op.cit., pp.137ff.; M. Dahrendorf, op.cit., pp.81-97, in particular p.89f. where a number of statements from Demian are placed beside similar comments by Jung.
56. Cf. Dahrendorf, op.cit., p.89: "Pistorius öffnet Sinclair den Weg zu den Symbolen und Urbildern, zum „Menschheitsbesitz“, den Sinclair in sich selber trägt..." Cf. also Demian, p.104f.
57. Jacobi, op.cit., p.10f.
58. J.S. Bruner, "Myth and Identity", from: H.A. Murry, Myth and Mythmaking, (Boston, 1960), p.280.
59. Dahrendorf, op.cit., p.91.
60. "Understandably", because Demian is only a projection or externalization of Sinclair's own self. He is Sinclair's unconscious self personified and able to address him as a separate individual. He functions as an image of Sinclair's unconscious yearnings for wholeness. As Sinclair becomes more and more consciously aware of the goal to which he must aspire and which Demian embodies, the "daimon" and his powerful influence recedes. Sinclair's formation is mirrored in Demian's gradual domination and subsequent diminution: "Sinclair's Entwicklung muß als Wachsen Demians in ihm selber verstanden werden. Als innere Möglichkeit entfaltet sich Demian in Sinclair, als das Bild seines ferneren, noch ungestaltet schlummernden Schicksals. Nur insofern Demian „Gestalt“, „Bild“ ist, kann er helfen und in Sinclair's Seele Wunder wirken, kann er Wegweiser und Helfer Sinclair's zu sich selber sein. Er muß abnehmen, während Sinclair sich erweitert und vervollkommnet." (Dahrendorf, op.cit., p.85). In this connection, Demian as Sinclair's self, reference to Jung is instructive; Sinclair's experience of Demian is of archetypal nature. The "self", the centre of personality, represents the whole man, making a unity out of the contradictions of his nature, all that is felt to be good, and all that is felt to be bad, maleness and femaleness. Through the self a feeling of reconciliation with life is engendered: life can be accepted as it is, not as it ought to be. The self is often expressed as a hermaphroditic figure, "an obvious symbol of completeness" (Fordham, op.cit., p.65). It is interesting

- too that Christ or Buddha are often symbols of the self, for Demian possesses features reminiscent of Jesus: for a discussion of this notion and its significance in Demian, see Ziolkowski, Fictional Transfigurations of Jesus, (Princeton U.P., 1972).
61. Ziolkowski, The Novels of Hermann Hesse, p.109.
 62. Cf. the manifold references in Demian to rebirth: pp.22,50,91,113,140,142,153.
 63. Kirk, op.cit., p.105 and Ziolkowski, op.cit., p.111. Ziolkowski also discusses Bachofen who, in "Versuch über die Gräbersymbolik der Alten", writes a chapter on "The Egg as a Nature Symbol". Ziolkowski concludes that Sinclair does not simply smash the "world", but "specifically the world of false polarities"(p.114f.).
 64. "Nun war es ein Raubvogel, mit einem scharfen, kühnen Sperberkopf. Es stak mit halbem Leibe in einer dunkeln Weltkugel, aus der er sich wie aus einem riesigen Ei heraufarbeitete..."(V,89).
 65. Jacobi, Complex/Archetype/Symbol, p.175f.
 66. Cf. Dahrendorf, op.cit., pp.92ff.
 67. op.cit., p.92.
 68. Ziolkowski, op.cit., p.111.
 69. Dahrendorf, op.cit., p.88.
 70. But cf. Kirk, op.cit., p.111: "In this novel, then, Eva is the opposite of the Biblical Eve, for she does not introduce Sinclair into the world of divisive intelligence, but reintroduces him to the state of innocence where polarities do not exist..."
 71. Cf. Kirk, op.cit., p.112 and Ziolkowski, op.cit., pp.132ff.
 72. Fordham, op.cit., p.134.
 73. Kirk, op.cit., p.112.
 74. Dahrendorf, op.cit., p.88.
 75. Jacobi, The Psychology of C.G. Jung, p.11, n.1.
 76. Dahrendorf, op.cit., p.84.
 77. op.cit., pp.82ff.
 78. "O Freunde, nicht diese Töne", X,416.
 79. "Du sollst nicht töten", X,453.
 80. T. Ziolkowski, "Hermann Hesse's chiliastic vision", Monatshefte, 53, (1961), p.201.
 81. Cf. also: "Etwas daran ist ja sehr schön - der Rausch"; "...einem richtigen, schönen Rausch"(V,86); "Hatte ich nicht in Rausch...gelebt...?"(V,87).
 82. from: B. Zeller, Hermann Hesse, (London, 1971), p.87.
 83. Cf. p.8 of this study.
 84. Kirk, op.cit., p.113.
 85. Cf. pp.15f. of this study.

86. Ball, op.cit., p.29.
87. W. Ross, "Hermann Hesses Mission", Merkur, 2, 29, (1975), pp.137f.
88. Ball, op.cit., p.75. Consider also Gottfried Benn's description of Hesse: "Ein durchschnittlicher... Innerlichkeitsromancier - eine typisch deutsche Sache..." (Ross, op.cit., p.139).
89. H. Ball, Zur Kritik der deutschen Intelligenz, (München, 1970), p.58.
90. Cf. H. Hatfield, "The Myth of Nazism", from: Myth and Mythmaking, ed. H.A. Murry, (Boston, 1960), p.201: "...only one serious charge can be established, I believe, about his political impact on the German tradition. He took too simplistically the Biblical injunction to "render unto Caesar the things that are Caesar's". His Erasmianism - the doctrine that the Church must give in to the secular authorities in every secular matter - had disastrous consequences..."
91. Ball is thinking of the cerebral heroes of France such as Renan, Baudelaire, Léon Bloy et al. (p.44).
92. Cf. also: "Die verächtliche Geringschätzung, mit der noch heute der feudale deutsche Staatsmann auf die Vertreter der Intelligenz seines Landes herabsieht..." (Zur Kritik der deutschen Intelligenz, p.58).
93. Ball, op.cit., p.39.
94. "O Freunde, nicht diese Töne", X, 412.
95. Cf. above n.90.
96. G. Szczyzny, "Hans Castorp, Harry Haller und die Folgen", Umschau, 2, (1947), p.611.
97. op.cit., p.611.
98. S.L. Flaxman, "Der Steppenwolf: Hesse's portrait of the Intellectual", MLQ, 15, (1954), pp.349-359.
99. Flaxman, op.cit., p.349.
100. op.cit., p.351.
101. op.cit., p.352.
102. Which conclusion is emphatically denied by E. Rose, Faith from the Abyss: Hermann Hesse's Way from Romanticism to Modernity, (New York U.P., 1965), p.92, and ignored by later critics.
103. Flaxman, op.cit., p.357.
104. H. Mayer, "Hermann Hesse's Steppenwolf: eine Wiederbegegnung", Studi germanici, 2, (1964), pp.76-89.
105. op.cit., p.76.
106. op.cit., p.79.
107. op.cit., p.78.

108. L. Dhority, "Who wrote the Tractat vom Steppenwolf?", GLL, 23, (1973/74), pp. 59-66.
109. op.cit., p. 63.
110. That Harry Haller no longer has a firm frame of reference in which to exist. The gap between the age of Goethe and the twentieth-century is too wide. Cf. also E. Schwarz, "Zur Erklärung von Hesses Steppenwolf", Monatshefte, 53, (1961), pp. 191-198, who compares Goethe and Hesse to throw the latter into relief.
111. Mayer, op.cit., p. 78.
112. Cf. above n. 110.
113. Schwarz, op.cit., p. 191.
114. L. Völker, "Die Gestalt der Hermine in Hesses Steppenwolf", Etudes Germaniques, 25, (1970), p. 43.
115. op.cit., p. 41.
116. op.cit., p. 51.
117. E. Webb, "Hermine and the problem of Harry's failure in Hesse's Steppenwolf", Modern Fiction Studies, 17, (1971), p. 116.
118. op.cit., p. 117.
119. op.cit., p. 124.
120. Flaxman, op.cit., p. 358.
121. Opinions about Hesse's style in general differ widely: for two divergent opinions, cf. E. R. Curtius, Kritische Essays zur europäischen Literatur, (Bern: Francke, 1950), pp. 160ff., and W. Sorell, Hermann Hesse. The man who sought and found himself, (London, 1974), p. 107.
122. Excluding Lynn Dhority whose intention differs from that of the others.
123. I do not doubt the psychoanalytical content of the Hermine episode, but to treat the novel only from this perspective is too exclusive.
124. This study will not be linguistic in the strict, methodological and scientific sense: rather the intention is simply to analyse a certain concept utilized by Hesse with respect to its content and significance. Trier's method is most useful.
125. J. Trier, Aufsätze und Vorträge zur Wortfeldtheorie, ed. A. van der Lee and O. Reichmann, (The Hague, 1973), p. 9.
126. J. Trier, "Über Wort- und Begriffsfelder", op.cit., p. 40.
127. op.cit., p. 41.
128. D. Cohn, "Narration of Consciousness in Der Steppenwolf", GR, 44, (1969), p. 129.

129. Curtius, *op.cit.*, p.162.

130. "Strange", firstly because the names of individual figures are included, and secondly because of its singular diversity. Nietzsche and Dostoyevsky (among others) find mention because they are used as symbols - they are not important in themselves (that is, Hesse does not identify, for instance, only Nietzsche with "Geist"), but as symbolic representations of "Geist". In his article on the Steppenwolf as a Bible, P.D.Hertz remarks upon this and differentiates between Goethe the man (as symbol) and Goethe the writer (as philosopher) in relation to Harry Haller: "Harry is clinging to Goethe the man, to Goethe the authority... The work, not the man, has the power to change our lives... In the last analysis the vision comes to those who swing along with the transmitted word, not to those who take a position or stance with respect to that word..." ("Steppenwolf as a Bible", Georgia Review, 25, 1, (1971), p.447). The word-field's diversity must also be considered in this connection. It is significant, as this study will show, that it is thusly diverse. Many virtually irreconcilable elements find a place within it. Both Nietzsche and Mozart, to cite one example, are subsumed under "Geist". Herein lies a problem.

131. Cf. for example: "...mein Fremdling anfing...sich hinzugeben..." (VII, 199); "...ich hatte an alles mein Herz hingegeben." (VII, 210).

132. From: A. Schopenhauer, Essays and Aphorisms, tr. R.J. Hollingdale, (Penguin, 1972), pp.155-165 (the author of this dissertation was unable to obtain the German edition of this work).

133. *op.cit.*, p.155. Suffering, according to Schopenhauer, is a product of the will, the nature of which in the individual, whose will is a manifestation of the Will, is to strive to live, will is "will to live". The outcome of this life-force exerting pressure is the oscillation between desire and gratification - conflict resulting necessarily in suffering. To remove oneself from suffering one must negate the will. This may be achieved by the intellect.

134. The will is equivalent to Kant's thing-in-itself: "...since Kant had proved that space and time, the spatial and temporal fragmentation of the world, belonged as forms of perception only to the plane of phenomena, the noumenal plane, the 'real world' of the

thing-in-itself, must be one and indivisible: consequently the will in the stone and the will in me is the same will..."(Hollingdale's introduction to the Essays and Aphorisms, p.21).

- 135.op.cit., p.156.
 136.op.cit., pp.55-60.
 137.op.cit., p.60.
 138.In the essay on aesthetics, op.cit., p.159.
 139.Cf.n.134, particularly Kant's proof that space and time belong only to the world of phenomena.
 140.op.cit., p.156.
 141.op.cit., p.156.
 142.A.Schopenhauer, Die Welt als Wille und Vorstellung, (Wiesbach, 1949), p.302.
 143.op.cit., p.304.
 144.op.cit., p.309.
 145.op.cit., p.312.
 146.op.cit., p.307.
 147.op.cit., p.309.
 148.Hesse provides another example of contradiction in the novel when he considers artists who, like Harry Haller, possesses two souls. Their lives seem painful and senseless unless one views their significance in the works of art, the products of rare joyous moments(V,227). Goethe would seem to belong to this group if his Faust with "two souls in one breast" is compared with the artists of this passage who have "zwei Seelen, zwei Wesen in sich" (226). But then he is presumably also an Immortal like Mozart and Buddha, a person who has broadened his soul far beyond a simple duality to the extent that it embraces the world. One is justified in asking to what group Goethe, for example, would in fact belong.
 149.Contrast Demian, p.111, n.50.
 150.Cf.p.111, n.48.
 151.Cf.C.Humphreys, Buddhism, (Penguin,1974), pp.71-76.
 152.It should be noted however that Buddhism is not pessimistic like Schopenhauerian philosophy. On the contrary, cf.Humphreys, op.cit., p.76.
 153.Cf.Humphreys, op.cit., pp.72,75.
 154.Cf.Dhority, op.cit.
 155.Cf."Nehmen wir irgendeines dieser Gegensatzpaare als Beispiel..."(234).
 156.F.Nietzsche, Werke in drei Bänden, ed.K.Schlechta, (München, 1965), II, p.283.
 157."The Übermensch is contrasted with what Nietzsche calls the "Last man" - der letzte Mensch - who is and wishes to be as much like everyone else as possible, and would be happy just to be happy:"We have invented happiness', says the last man, and blinks." This is the herd-man

- of contemporary life, and Nietzsche-Zarathustra holds him in contempt. It would not do to particularize the target, however, because he has in mind men, no matter where or whom, who are complacent or resigned and prepared to let well enough alone, taking the world as they find it." (A. Danto, Nietzsche as Philosopher, (New York, 1965), p. 197).
158. Nietzsche, op.cit., II, p. 284f.
159. Nietzsche, op.cit., II, p. 1165f.
160. "In einem andern Sinne gibt es ein fortwährendes Gelingen einzelner Fälle an den verschiedensten Stellen der Erde und aus den verschiedensten Kulturen heraus, mit denen in der Tat sich ein höherer Typus darstellt: etwas, das im Verhältnis zur Gesamt-Menschheit eine Art Übermensch ist." (Nietzsche, op.cit., II, 1166).
161. Nietzsche, Ecce Homo, op.cit., II, p. 1072.
162. Nietzsche, Der Antichrist, op.cit., II, p. 1167.
163. Nietzsche, Jenseits von Gut und Böse, op.cit., II, pp. 594f.
164. Nietzsche, Götzendämmerung, op.cit., II, p. 969.
165. "Es ist gleich tödlich für den Geist, ein System zu haben und keins zu haben. Es wird sich also wohl entschliessen müssen, beides zu verbinden." (F. Schlegel, Schriften zur Literatur, (München, 1972), p. 30).
166. Nietzsche's early views, expressed in Die Geburt der Tragödie, accord with those of Schopenhauer, in the belief of the conquest of art over nature, but the later Nietzsche of Zarathustra advocates unconditional affirmation of life, in which the Dionysian is no longer repressed or negated.
167. Although I recognize that Hesse is talking in more figurative language with regard to the goal of the Immortals, he nevertheless does tend, as I note later, to endow them, the representatives of "Geist", with super-physical qualities.
168. Nietzsche, Menschliches, Allzumenschliches, op.cit., I, p. 450.
169. Nietzsche, op.cit., I, p. 467.
170. Nietzsche, Aus dem Nachlaß der Achtzigerjahre, op.cit., III, p. 883.
171. op.cit., p. 886.
172. op.cit., p. 883.
173. op.cit., p. 884.
174. op.cit., p. 887.
175. Cf. also Nietzsche's theory of the Eternal Recurrence, "die höchste Formel der Bejahung, die überhaupt erreicht werden kann." (Ecce Homo, II, p. 1128), and compare it with the harsh negation of life in Schopenhauer.

176. Nietzsche, Aus dem Nachlaß der Achtzigerjahre,
op.cit., III, p.755.
177. op.cit., p.784.
178. Völker, op.cit., p.48.
179. Cf. L. Dhority, op.cit., who compares Wilhelm Meister with Der Steppenwolf and by analogy the eighteenth and twentieth centuries on the basis of the treatise. She concludes that although Hesse "posits a comprehensible, meaningful frame of reference, within which he would have the problematical existence of his hero develop" (p.64), this frame of reference, a "theoretical background of hope, of comprehension and metaphysical optimism" (p.64), no longer provides succour for the individual. The order of Goethe's universe is no longer applicable.
180. A similar situation, the eclectic grouping of diverse entities under a single symbolic aegis may be found, excepting of course the subsumption of Demian, Frau Eva, Beatrice and Abraxas under the symbolic concept of wholeness, in Demian (without the same consequences as in Der Steppenwolf). Sinclair discusses the individuals with whom he comes into contact through Frau Eva and Demian. The components of the first group distinguished may be likened to the various single parts of the "Geist" word-field (adherents of Count Tolstoy, vegetarians, followers of numerous sects, to name a few). Secondly he considers what are essentially anthropological students, "welche das Suchen der Menschheit nach Göttern und neuen Wunschbildern in der Vergangenheit verfolgten..." (V, 143). Lastly he talks of his own group, the "inner circle". These two latter groups are virtually identical and may be seen as equivalent to Hesse/Haller. They do not identify with any form of life-philosophy (Buddhism, Tolstoyism etc.) as do the members of the first group. For them each individual philosophy is merely a symbol ("Wir...nahmen keine dieser Lehren anders an denn als Sinnbilder..." ; V, 144). Again, as in Der Steppenwolf, each element is important only as yet another aspect of the overriding symbolic concept. The protagonist and author of both relate not to life, but to the symbolic sphere.

181. Cf. Szczesny, op.cit., who makes a remark about Castorp applicable also to Harry Haller: "er ist an allem interessiert und von nichts ergriffen, er ist der gebildete deutsche Philister par excellence..." (p.608).
182. Perhaps Colin Wilson's conclusions are most appropriate: "...he [Harry Haller] passes a strange doorway that he has never seen before, with a sign: MAGIC THEATRE, NOT FOR EVERYONE. And you know that Hesse has given way to the usual temptation to indulge in wishful thinking, and that you may as well stop hoping for any solution to emerge, in this book at least." (op.cit., p.33).
183. Cf. Völker, p.49.
184. Webb, op.cit., p.122.
185. Cf. Webb, op.cit., pp.120ff.
186. Nietzsche, Unzeitgemäße Betrachtungen, op.cit., I, p.221.
187. On account of the linguistic parallels between this passage and that of Nietzsche, because it is Mozart who is speaking and because what he says is consistent with the outlook of the Immortals in the novel, I would tend not to consider this a form of bourgeois compromise, ironic humour in the manner of the Romantics (cf. D. Artiss, "Key Symbols in Hesse's Steppenwolf", Seminar, 7, (1971), p.99). Certainly however evidence for such an interpretation is present in the novel ("Humor"; V,237). What is significant above all in this connection however is that "Geist" maintains its revered height. Mozart's advice is, finally, unhelpful, for it avoids the real issue.
188. That hope is present in the Jungian universe, Webb, op.cit., p.124.
189. Cohn, op.cit., p.130.
190. E. R. Curtius, "Hermann Hesse", from: Hesse: a collection of critical essays, ed. T. Ziolkowski, (New Jersey, 1973), p.47.

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