

H E R M A N N H E S S E:

THE ROLE OF DEATH IN HIS DEVELOPING CONCEPT OF THE SELF

HERMANN HESSE

THE ROLE OF DEATH IN HIS DEVELOPING
CONCEPT OF THE SELF

By

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Introduction

Hermann Hesse was born in Calw in 1877, into a family of devout Christian missionaries whose work in China and India combined an international breadth of spirit with the narrow protestant piety of the small country town.¹

His family's bonds with the Orient influenced Hesse as strongly as did its fervent Christian faith. He became himself later a student of Indian and Chinese philosophy and belief and indeed his developing philosophy of life and the role which death played in it had at least as much from eastern philosophical tradition as from western.

Hesse's reputation as a writer (and at a very early age he had proclaimed that he was going to be "either a poet or nothing at all"),² was created with his first novel Peter Camenzind. This and the following novels and stories are strongly autobiographical but Hesse was concentrating until Demian on the world as seen from the exterior. Life happened to his characters and they adjusted with passive resignation. In these early works, the Self, that entity which, (encompassing not only the conscious but also the unconscious Psyche) is superior to the ego, (and which is the fullest expression of the fateful combination which is called the individual and therefore the goal of life)³ was insignificant, a thing to be overlooked,

even rejected. This rejection of the Self was a rejection of life.

The years of the First World War brought a series of crises into Hesse's immediate family⁴ which are recorded in the novel Rosshalde. Suffering himself a nervous crisis, Hesse sought the help of the psychoanalyst Dr. J.B. Lang, a student of C.G. Jung. It was Dr. Lang who led Hesse along "the way into himself", to behold the world from within.⁵ The result of this new experience was the novel Demian, 1917, which, never leaving the inner realm, traces the steps a young man, easily identified with the author, takes while progressing inward on the quest of the Self.

Hesse and Jung were contemporaries in an age in which the human soul was being, seemingly more than ever before, severely neglected in favour of a materialism of proportions frightening to all those still able to intuit a deeper level of life. It is no wonder then that Hesse, having turned to Lang for help in his distress, found many of his words to be an echo of his thoughts or a formulation of his vague intuition. Hesse required above all, Lang's strong confirmation of his need to accept himself as an individual with an inner personal fate, and to follow the call of that fate heedless of the rules and conventions of the outside world in order to achieve that which Jung calls personality:

"Personality is the highest realization of the inborn dis-

inctiveness of the particular living being. Personality is an act of the greatest courage in the face of life, and means unconditional affirmation of all that constitutes the individual, the most successful adaptation to the universal conditions of human existence, with the greatest possible freedom of personal decision."⁶

In Demian a fundamental program of living is set down but Sinclair, the protagonist, unlike Hesse's earlier main characters, is active - life does not just happen to him. The first step is Self-Affirmation: the finding and accepting of the Self, digging it out from beneath all the assumed but unauthentic beliefs and morals. Living the Self, or Self-Experience, is the next step - that is, living according to the dictates of the Self, or to the call of one's inner personal fate. It is with this second step that the main difficulty in Demian arises. (One may suspect that Hesse (with Dr. Lang's aid) had found the entity described by Jung as the Self but was still having difficulty in "living it".)

In Demian, Hesse articulates the belief that the process of Self-Affirmation and Self-Experience involved a series of deaths and rebirths; the first death and the one common to most men, is the awakening from childhood's innocence (where a lack of individuation produces an illusion of harmony) to a sense of individuation, accompanied at least in the Western world by a growing sense of good and evil, of the dichotomous nature of the world. Those who are in search of the Self have a long line

of deaths and rebirths to experience as they procede on their quest. Death of this regenerative nature is transformation in development.

When Demian was written, Hesse was in Bern, working in the service of German war-prisoners, himself fighting to find and give to others new values in a soulless, war-torn world. In 1919, with Demian concluded and the "program of life" set up but not yet successfully pursued, Hesse left for the south to settle in Tessin. His change of environment bore immediate fruit:⁷ the two novels, Klein und Wagner and Klingsors Letzter Sommer which record the attempts by two very different characters at living the Self.

Klein, as his name might indicate, is a little Everyman who does successfully, though with great difficulty, free himself from his stagnant way of life. He has, however, lived too long within the protected world of accepted bourgeois institutions and is hence unable to create a new world for himself. His first face-to-face encounter with the Self and with the individual, lonely way of life it invites him to lead, fills him with fear and he cannot surrender himself to it. He longs for death as a release from this new-found life. Drowning himself, he experiences in death a return to the All, as a drop of water returning to the ocean.

Klingsor, on the other hand, portrays an artist who has achieved personality in the Jungian sense, who is fully emancipated from all of society's bonds. Eager for all that life holds

for him, he lives successfully from within himself, completely independent of the outside world. When his inner fate calls him to a regenerative death, however, he falters, fearing the next step. When he finally gathers himself to meet Death, to take the next leap forward, his Being presents itself as a timeless and simultaneous unity.

At various intervals Klingsor shows himself longing for death which is genetic in nature - ie. a return to the beginning, release from life into the early harmony. It is regeneration before which he hesitates. Brief reference is made in Klingsor to bourgeois death. He who (namely the self-satisfied bourgeois who never has courage to make the sacrifices necessary⁸ to live according to his personal fate) never attempts the search for the Self, experiences a final death which brings no rebirth, and which is, in fact, extinction.

As formerly noted, Hesse was influenced through Dr. Lang by Jung. Stress is laid by Jung on the need for conscious affirmation of the inner call; the individual must choose his own way consciously and with conscious moral decision, whereas "he who succumbs to it falls prey to the blind flux of happening and is destroyed."⁹ For, the purpose of the Self is often in opposition to the interests of the ego-consciousness and thus "the entelechy of the Self consists of a path of endless compromises, whereby ego and Self counterbalance each other with great effort if all is to go well."¹⁰ The individual who is capable of maintaining a balance is then, since he is not suppressing

anything, in a state of completion, though not perfection; for "the thorn in the flesh is needed, the suffering defects without which there is no progress and no ascent."¹¹ One should not hold the "animal in man" as something horrible, says Jung, for animals fulfil the Creator's purpose by being themselves wholly, living faithfully according to the will of God which is in them. This is more than the majority of men do who always want to be something different to what they are and never the whole of themselves, thus meddling with the work of the Creator.¹²

He who does give himself up unconditionally to his destiny yields himself up to boundless uncertainty which contains his death, for death is the end, the aim, an integral part, of life. Becoming and passing away are the same curve. Not to want this end is the same as not to want to live; yielding oneself up to life is the same as yielding oneself up to death. If one cannot venture into experience with all its unknown danger, one must stifle the desire for life within oneself - (which is a form of suicide).¹³ When the libido is denied a progressive life involving danger and decay, it sinks back into its own depths, digging down to the ancient feeling of the immortality of all life and to a longing for rebirth. The human being is then no better than a dead man or a seriously ill one. Similarly the libido of a human being, who, doubting whether he has the strength to do some great demanding work, shrinks back from it, streams back to its source and that is the dangerous moment, the moment of decision between destruction and new life. If the lib-

ido remains caught in the wonderland of the inner world, the human being becomes a mere shadow in the upper world . . . but if the libido succeeds in tearing itself free and struggling up to the upper world again, then a miracle occurs, for this descent to the underworld has been a rejuvenation for the libido, and from its apparent death a new fruitfulness has awakened.¹⁴

Already as a very young child Hesse was troubled by the world's dichotomy which first became apparent to him in the Christian principles of Good and Evil. Taught to advance the former and suppress the latter, his attempts to be only good could not succeed; and puberty acutely increased his sense of the painful split within himself. He felt, too, that it was unnatural to have to reject part of himself and longed for a means of overcoming the opposites, of becoming himself a whole, of being able to envisage the world as a whole, good and evil melting into one.¹⁵ Since Christianity could not satisfy him,¹⁶ Hesse turned to Eastern philosophies and became preoccupied with the principles of Reincarnation and Nirvana whereby the human soul gradually approaches through a long cycle of life-death-rebirth, the end state of Nirvana, reunion with the World-Soul or Brahma, the goal of all life. The laws of Reincarnation hold that upon the death of a human-being his soul immediately enters the body of another creature, higher or lower depending on the amount of good deeds done during life, (according to the Law of Karma¹⁷), which is being born. The soul which has progressed ever higher to reach perfection finally in its last

earthly form will not take on another form after death but will come to rest in Nirvana - will enter the All. The step into Nirvana is made when a human soul knows its complete identity with Brahma. This knowledge is celebrated with a feeling of unity approaching ecstasy. Subject and object are indistinguishable in the purity of being.¹⁸

Hesse envisioned the progression through various stages by death and rebirth and attainment of the final beatific state of unity with the All as possible within one conscious life-span. Each new stage in Self-Knowledge and Self-Experience was preceded by death of the previous stage and rebirth into the new one. This becomes most clear in the novel Siddhartha which is an idealisation of the search for and transcendence of the Self. In this work Hesse was able to envisage the unsuccessful search for the Self in three clearly delineated stages, transition from one stage to the next involving exhaustion of the old unto death and ensuing rebirth into the new.¹⁹ The three stages into which Siddhartha's life fall are:

Innocence: childhood's unconscious, unindividuated state of harmony with all creation;

Guilt and resulting Despair: as consciousness awakens and the awareness of the dichotomous nature of things, individuation begins; every rebirth means increased distance from the All, and therefore increased guilt-feelings and despair.

Innocence regained: as the perfected one realises the unity
binding all poles and dissolves in complete union and
harmony with all creation.

Another part of the philosophic base of the work is the Taoist concept of the eternal circle of repetition. Every end means a new beginning, and yet nothing really new ever comes since everything keeps repeating itself as do the four seasons. "So universal and constant in all things is the process of reversion and return, that all natural process is marked by sameness, all things go back to their common origin, ultimately they all blend into one."²⁰ Hence the polarity of the world, recognized in the concept of Yin (the female, passive, dark and secretive pole) and Yang (the male, dynamic, light pole), is subjected to a law of reciprocal causality, a process of reverse evolution (uniting opposites). "The Yin and Yang, ..., produce each other, influence each other, and destroy each other in a never-ceasing process."²¹

Jung thought he recognized the same law as psychological truth. "Old Heraclitus, who was indeed a very wise man, discovered the most extraordinary of all psychological laws, namely, the regulating function of the opposites. He called it enantiodromia (a running contrariwise), by which he meant that everything tends sooner or later to go over into its opposite. ... He (man) should never forget that the world exists because its opposites counterbalance each other. The rational side is balanced by the irrational, and the purposeful effort

by the given fact."²²

Hesse did indeed gain great insight into the Eastern way of life and thought (the fact that Siddhartha was translated into a dozen different Indian languages may be looked upon as bearing witness to its authenticity) and applied much of its wisdom to his own life. And yet he could not give up his Western heritage. After resting on the bosom of Eastern culture where all problems seemed solved, he had to swing to the other pole - into the chaotic dilemma of Steppenwolf with his dychronic focus on events and acute awareness of time, sensing more painfully than ever his individuality and isolation. It is the artist's dilemma to need both isolation from, and contact with, the world; in this sense too, Steppenwolf is a natural swinging of the pendulum from one pole to the other. Steppenwolf, the conscious intellectual, does not find a way of overcoming the great dichotomy but he learns that Humour, born of brief glimpses into eternity, enables one to accept the otherwise agonizing juxtaposition of opposites and thus to attain a conscious harmony and unity, a state of intellect (*Geisteszustand*).

Just as his character Siddhartha, who said upon the death of his sensual self that even the new (spiritual) Siddhartha would have to die, Hesse himself was unable to remain in any one condition. His basic philosophy of life as change and development, (precluding any possibility of standing still

except in stagnation,) as a series of stages (each new one involving death of the old and subsequent rebirth) is best expressed in the following poem: Stufen.

Wie jede Blüte welkt und jede Jugend
 Dem Alter weicht, blüht jede Lebensstufe,
 Blüht jede Weisheit auch und jede Tugend
 Zu ihrer Zeit und darf nicht ewig dauern.
 Es muss das Herz bei jedem Lebensrufe
 Bereit zum Abschied sein und Neubeginne,
 Um sich in Tapferkeit und ohne Trauern
 In andre, neue Bindungen zu geben.
 Und jedem Anfang wohnt ein Zauber inne,
 Der uns beschützt und der uns hilft, zu leben.
 Wir sollen heiter Raum um Raum durchschreiten,
 An keinem wie an einer Heimat hängen,
 Der Weltgeist will nicht fesseln uns und engen,
 Er will uns Stuf' um Stufe heben, weiten.
 Kaum sind wir heimisch einem Lebenskreise
 Und traulich eingewohnt, so droht Erschlaffen;
 Nur wer bereit zu Aufbruch ist und Reise,
 Mag lähmender Gewöhnung sich entrafen.

Es wird vielleicht auch noch die Todesstunde
 Uns neuen Räumen jung entgegen senden,
 Des Lebens Ruf an uns wird niemals enden ...
 Wohlan denn, Herz, nimm Abschied und gesunde!

The spirit of this poem is unmistakably "Western" in its restless commitment to change and progress. There can be no cessation of activity and forward movement, no sentimental backward glances either. And for those who have ever followed Life's call, Death, in the traditional sense, will hold new life. The attempt will be made in the following pages to show how Hesse's works reflect both Eastern and Western thought in the matter of Life and Death.

CHAPTER I

DEMIAN: "THE BIRD FIGHTS ITS WAY OUT OF THE EGG"

"Der Weg führt aus der Unschuld in die Schuld, aus der Schuld in die Verzweiflung, aus der Verzweiflung entweder zum Untergang oder zur Erlösung: nämlich nicht wieder hinter Moral oder Kultur zurück ins Kinderparadies, sondern über sie hinaus in das Lebenkönnen kraft eines Glaubens."¹

In the novel Demian Hesse has portrayed childhood as a gradual development. The first paradise-like realm of innocence in which the child dwells results from the fact that he is unaware of himself. There is no sense of individuation nor of the dichotomous nature of the world; hence harmony and unity prevail; the young child is within the Great Unity. Growth and development, however, bring to him an increasing awareness of himself as an individual and an awareness of the endless pairs of poles of which the world is comprised: light and dark, intellectual and sensual, Apollonic and Dionysian. By this growing awareness he is thrust out of paradise, the state of innocence to which he can never return, and into guilt. "In the crumbling and slow decay of childhood", as Sinclair, the protagonist in this novel points out, is the one death and rebirth, the one transformation which all men have in common; but "many remain hanging on this reef forever, painfully clinging their whole life long to the unrestorable past, to the dream of their lost paradise."² These, the many, weak and dependent in character, do not attempt to come to terms with

the true nature of the world and their own person, nor to go on developing, but rather take shelter behind already codified moral laws and commandments, which, in the Western World, demand suppression of half their person, and of half the world, the dark, sensual, Dionysian half. The few with strength of character and determination, pursue their own way through the chaos of the world, rejecting nothing, affirming everything, accepting their whole person. These bear the mark of Cain.³

Sinclair felt himself different from his class-mates; he applied to himself an unorthodox interpretation of the Cain and Abel story of the Old Testament, which gave Cain the credit for being a man of character and independence who drove fear into the hearts of his cowardly fellow men. These, feeling themselves helpless against him, consequently spoke of him as being marked by God. Thus Cain becomes the symbol of the man who is, through courage, strength of mind and keen awareness, superior to most other men. His mark is the sign of independence and self-sufficiency for he lives by commandments within himself, is judge of his own actions. Feeling things forbidden to himself which might be perfectly acceptable to the others and vice-versa, he stands for himself and alone. "Losing himself"⁴ (von sich selber wegkommen) is his only sin. Sinclair was marked to make his own way through life, difficult as it would be, and he would not be able to look backwards and stagnate, nor live by outside laws. He was to proceed to live himself, that is to live according to the call of his personal inner

fate, obeying only its laws. This process involves greater and greater individuation.⁵ The greater the individuation, the greater is the sense of guilt arising essentially from separation from the harmonious whole; despair follows, the consequence of unfulfilled longing for release of the individual into the whole; here is where the temptation arises to look back to the paradise of childhood, but the way of the individuated leads only forward towards a future state. It is only the dream of the future, and ideal, which provides authentic guidance, and the strength to live, to follow the long and difficult path through the various stages, steps, of Self-Knowledge and Self-Experience. "There was no duty other than the one: to search for oneself, to become fixed in oneself, to grope ones own way forward, no matter where it led, to find ones own fate, not just one at random, and to live it in oneself to the full, completely and unequivocally"⁶, is Sinclair's formulation of this realisation.

Sinclair's story unfolds entirely within the realm of the ego; in order to live oneself, one must know oneself. As he proceeds into himself, each new encounter is on a new level of knowledge and understanding; in his own words: "Only those steps interest me which I took in my life, in order to attain myself."⁷ As a young child, Sinclair became gradually aware of the dichotomy of life, perceiving two worlds, one of light and goodness, one of darkness and evil; at the age of ten, he sensed how they were interwoven, yet, that day and night came

from two different poles.⁸ The light world was characterized by his home, more precisely by the figures of his parents who represented love and austerity, calm, order, and purity. But the other world broke through to him with increasing persistence; with its pungent odours of mystery, darkness, and crude, wild strength, the forbidden world was excitement and adventure; a dip into it always brought fear and a bad conscience, and although relief was possible, and often welcome, by fleeing home to Mother, often the bright world of home seemed dull and uninteresting after experiences in the "dark". He naturally accepted the distant goal of becoming like his parents, but too, he felt the dangerous proximity of the dark world to the long path he would have to follow in order to be like them -- indeed the path led through the dark world -- and already he recognized the probability of his pausing there and sinking into it. Was not the most interesting part of the parable of the prodigal son for him that part which concerned the evil and the unknown (namely the lost son's experiences away from home)? "And if one had been permitted to say and confess it, it was sometimes actually too bad that the lost one did penitence and was found again."⁹

The sharpest tug on Sinclair from the "dark world" came in the figure of Franz Kromer, on the symbolical plane actually an embodiment of evil¹⁰ within himself, whose powers could never have enmeshed him had he not felt such a strong fascination for them, admiration as well as fear. On the literal plane Kromer was a somewhat older boy, more experienced, strong and tough,

from a poor neighbourhood; his whole family had a bad reputation. Coming out of these circumstances, he was a genuine messenger from the "dark" world. To impress him, Sinclair told a lie - the untrue story of his having plundered a fruit tree. He was pressed to swear to its veracity which he did to save face, whereupon Kromer threatened to tell on him. But it was not the boastful lie and blasphemous oath in themselves which were the burden of sin and guilt which Sinclair took home with him, and which made it impossible for him to confess to his Father. "My sin was that I had given my hand to the devil. Fate ran after me, hands were stretched out after me from which not even my Mother could protect me, about which she could never know."¹¹ Until now Sinclair's childish innocence has protected him from the elements of darkness and evil within himself (the other "dark" world was always an exterior thing) but now the metamorphosis has begun. He senses that his fate is pursuing him and that he can do nothing against it. He no longer feels part of his home and family, which belong to the "light" world essentially; the very furnishings withdraw and bid him farewell. "For a moment I no longer felt fear of tomorrow but above all the frightful certainty that my way now led further and further downhill and into the darkness, ... that I carried a fate and a secret with me which I concealed inside."¹² An attempt to avoid the issue, namely the question of how to obtain the money which Kromer demanded in blackmail to be paid the next day, is made by Sinclair's staying in bed feigning illness but this

fails utterly to conjure up the magic illusions of old. "My Mother's kindness was without comfort this time; it was burdensome and hurt."¹³ Moreover a shadow is cast on the figure of his Father who has ever been his highest, purest image and example: Sinclair is overcome by an ugly feeling of his own superiority to, and scorn for, his Father, who, unable to perceive the change in the boy nor his guilt, scolds him for the child's offence of coming in with wet shoes. "It was the first tear in the holiness of my Father, it was the first cut in the columns on which my childhood had rested, ... I had to watch with a numb heart as my world, as my good happy life became a thing of the past and freed itself from me, and I had to feel how I was anchored and held firm outside in the darkness and strangeness with new extracting roots. For the first time I tasted Death, and Death tastes bitter for it is birth, it is anxious fear of terrifying innovation."¹⁴

The death which Sinclair is experiencing is transformation, departure out of the old and entrance into the new, release from one stage into the next; death is birth, rebirth, in progressive development. Those who bear the mark of Cain have a long chain of deaths and rebirths to undergo as they develop according to the call of their inner fate, that is as they live themselves. Their first death-rebirth, the one Sinclair has just described, namely that from childhood's innocence into the guilt of individuation, is the one which they have in common with others. It seems to be of a rather passive nature; the past

detaches itself, the child is sucked and pulled into the future, an unknown future which fills him with fear and timidity. For these few who persist in their development beyond this first death, passivity must become aggressiveness, they must struggle to be born again although the fear be still there. The protagonists of the two novels following upon Demian, Klein and Klingsor, who represent respectively unsuccess and success in living the Self, both know this same fear. It makes of the former's attempt a failure, the latter it holds back in long hesitance from his next stage of renewal. It is this fear¹⁵ of transformation and of losing oneself in the process which prohibits the many from listening to their inner fate; they are too eager to preserve themselves as they are and do not comprehend the paradox of life: self-preservation ends in self-annihilation, final death without renewal, while alone the yielding up of oneself is assurance of continuing life. One must live oneself, one must exhaust oneself unto death in order to reach the next higher stage of development through renewal.

While under the influence of Kromer, Sinclair had seemed more ready to accept the disruption of his childhood, to feel that everything had to be thus. "Destiny enveloped me and it was useless to want to break through it;"¹⁶ Thoughts of confession to his parents were rejected because they would see it as a kind of slip while it was definitely fate.¹⁷ Nevertheless, once free of Kromer, his only attempt is to regain

paradise, fleeing back into his Mother's lap and the security of a protected, pious childhood.¹⁸ The confession soon follows and all resolves in harmony while Sinclair enjoys the celebration of the return of the prodigal son, himself, to the scent of purity, to the piety of Abel.¹⁹ He should have turned forward to Demian, his older inspiring school-mate who on the symbolic plane is really an incarnation of his Self, instead of turning back to his parents in their world of light but he persuaded himself that Demian was full of too strange ideas - but in reality Sinclair was afraid of becoming independent. "In truth it was nothing but fear, for ... nothing in the world is more repugnant to the human-being than to go the way which leads him to himself."²⁰

Demian, the title figure of the book, stands on Sinclair's way beckoning him to independence, to acceptance of himself but it is long before Sinclair can proceed to the new level of his being which Demian symbolizes.

On the literal plane, Demian is an older school-mate who becomes interested in and eventually closely acquainted with Sinclair, who long nurtures mixed feelings of admiration and dislike for him. It is Demian who freed Sinclair out of servitude to Kromer, thus helping him to overcome the forces of evil, to perceive the "other" world as made up of more than evil. In a dream, Sinclair perceives Demian instead of Kromer tormenting him but now he accepts the afflictions joyfully although still afraid. Afraid he is, because he realises that

his rescuer, Demian, will also lead him astray, out of the light world into the "other" world. But Demian challenges Sinclair to think for himself, summons him to pay homage to the intellect. It was he who revealed the new interpretation of the Cain and Abel story to Sinclair, thereby arousing him intellectually; for the glorification of Cain fascinated the boy and he immediately found application of it to his own condition. "Yes, then I had imagined myself, I who was Cain and bore the mark, that this mark was no disgrace, it was a distinction, and that I stood, through my wickedness and my misfortune, higher than my Father, higher than the good and the pious."²¹ (The good and the pious belong to the weak and dependent "many")

Puberty, the awakening of sexual feelings, came to Sinclair as an enemy and destroyer of desired peace, forcing his final exit from paradise. "The years came in which I had to discover anew that a primitive drive dwelt in my very self which in the approved, light world had to sneak off and hide away."²² Try as he may, that which the pious bourgeois considers sinful and forbidden cannot be longer suppressed. It breaks through in dreams, drives, wishes, completing Sinclair's first transition from innocence to guilt, the first struggle through death which all have in common; and for the "many" it is the only experience of the repeated dying and being born again which is our fate.²³ At this point Demian draws near again to provide the bewildered Sinclair with an answer, to formulate the latter's own feelings about the unjustness and insufficiency of accepting only one half

of the world, of worshipping only one god as he has been taught to do in the Christian tradition, the god of the good, noble, beautiful and lofty, while all the rest of the world and of experience is forced under, accredited to the devil. "I think we are to worship everything and deem it holy, the whole world, not just this artificially severed official half . . . one should create for oneself a god who encompasses the devil too and before whom one does not have to press ones eyes closed when the most natural things in the world happen."²⁴

The ancient Greeks had such a god Sinclair is told, and gave him the name of Abraxas. He fused the contrasting forces of Apollo and Dionysus and thus, for Sinclair, he becomes the symbol of the unification of all opposites, of the Great Unity per se. This is the goal of the whole cycle of development for Sinclair.

Over the entrance door of Sinclair's parental home was a crest which portrayed a bird breaking out of an egg. It was covered over with many coats of paint. This crest had long been an object of consideration for the boy;²⁵ now, with his knowledge of Abraxas, an interpretation of its meaning can be crystalized. "The bird fights its way out of the egg. The egg is the world. Whoever wants to be born must destroy a world. The bird flies to god. The god is called Abraxas."²⁶ Herein is the symbol of the life-death-rebirth cycle of the Cain-marked: the old must be destroyed, exhausted, must die, before a rebirth can take place, before the bird is free to

fly onward toward its goal, Abraxas, the Great Unity.²⁷ The crest over the door has been painted over with bourgeois morality, making its call to the life-giving struggle less perceptible.²⁸

When Sinclair left home to go away to school he gave himself up to alcohol, cynicism and moral anarchy. He was struggling unconsciously to seal off his childhood, to destroy his old world. In a dream, Demian forces him to eat the crest, to submit to the cycle so that the bird comes alive within and begins to devour him, preparing to take flight by breaking out of the egg. Sinclair is about to move forward to Abraxas; he must begin by accepting the whole world, worshipping at both the altar of Apollo and that of Dionysus.

In the "light" world of his childhood home peopled by his reverent parents and sisters, Sinclair certainly experienced the Apollonic, spiritual pole of Love; now, since puberty with its awakening eroticism associated with the forbidden, with uncleanness and sinfulness, drove him out of paradise, it is with the Dionysian, physical, pole of Love that Sinclair must come to terms; it is on the plane of Love that he seeks the Great Unity - a synthesis of the Dionysian with the Apollonic pole of Love. When revelling in the "dark", and on the brink of expulsion from school, Sinclair caught sight one day of a young lady who attracted and pleased him. A clever boyishness in her face certainly reminded him if only unconsciously, of his friend Demian. He gave her the name Beatrice²⁹ for she

represented for him the pure and spiritual, providing him with an object of respect and adoration, an ideal to move towards. Sinclair thus swung from one pole to the other, first revelling in the physical, now suppressing it or sublimating it into spiritual worship; he was still incapable of the synthesis. In his attempt to paint Beatrice, more comes from within him than from his original inspiration - the girl in the park. Finally his realisation is that he has painted Demian; his earlier guide and friend draws closer; Sinclair's acceptance of the Beatrice-ideal has put him back on the way Demian once had shown him. Hereupon the Beatrice image can no longer suffice Sinclair; it gradually fades away; the Dionysian which had been transmuted into spiritual adoration for her, regains its conscious right: a phantasy takes possession of him in which the two poles of love are united; the dream runs as follows: on his return home, his Mother, symbol of spiritual love, comes forward to embrace him - the figure changes to resemble his painting, possessing masculine as well as strongly feminine qualities³⁰ and it becomes a love-embrace. "Bliss and horror were mixed, the embrace was divine worship and was just as much a crime."³¹ The physical and spiritual poles of love symbolizing the poles of the world are drawn together in this mother-beloved of the dream. "Love was no longer a dark animalistic drive . . . nor was it longer pious, spiritual adoration . . . It was both, both and still much more, it was the picture of an angel and satan, man and woman in one, man and animal, highest good and uttermost evil."³²

This synthesis which it is Sinclair's personal fate to experience, to live, is soon to be personified in Mother Eve, Mother of Demian, Mother in a symbolic sense, as her name suggests, of all creation. She is Sinclair's next ideal and guide as he has grown to another level of his being, to the knowledge of Abraxas, the godhead with the symbolic task of uniting the godly and the devilish.

Sinclair is assisted a further step towards this new level by Pistorius, organist, philosopher, and student of ancient religions. His music - mainly the works of early Baroque masters is what first draws Sinclair to him, for in it is expressed a world whose diverse parts vibrate in harmony. Sinclair is fond of music because it is "amoral"; it is a welcome refuge to him who has only suffered under a morality which, severing the world and himself into Good and Evil, is the cause of the dichotomous nature of things. Pistorius in his music, is genuinely pious like the pilgrims in the Middle Ages, who surrendered themselves to a world feeling which was higher than any sect.³³ Pistorius' music is absolute, demanding complete surrender, mirroring the depths of the soul, and reaching for the spiritual heights, and Pistorius is able to fulfill its demand. Nor is Sinclair disappointed in his suspicions that this dedicated musician must know of Abraxas; Pistorius tells him much about the unity of the world, how a human-being is one with all of existence. "We consist of the whole contents of the world, each of us, and just as our bodies bear the genealogical tables of development back to the fish and still much further back, so we have in our souls everything which ever lived in human souls. All the gods

and devils which have ever existed . . . are all there within us, are there as possibilities, as wishes, as ways out."³⁴ "The things which we see are the same things which are in us. There is no reality other than the one which we have in us. That is why most people live so unreally - because they take the exterior pictures for reality and do not allow their interior, own world to have a say."³⁵

Pistorius teaches ³⁶ Sinclair to gaze into the hearth-fire whereby a sense that his inner being is in harmony with nature gradually comes upon him, strengthening him and increasing his feeling of his own individuality. Also a worshipper of Abraxas, Pistorius, who has studied Christian theology, warns Sinclair not to make the mistake of moralizing - of judging and condemning himself by his Father's or teacher's standards, as he, Pistorius, had done earlier. He encourages Sinclair in his pursuit of Abraxas, encourages him to accept his erotic phantasies and dreams unashamedly, to listen to their meaning. "When one knows of Abraxas one must not . . . fear anything nor consider anything forbidden when one's soul desires it."³⁷ Abraxas has nothing to condemn, embracing all the world, both dark and light halves, and if one submits to any other authority, one gives up the right (of the Cain-marked) to fly, for the pedestrian mode of plodding on the sidewalk.³⁸ Pistorius thus carries on the anti-thetical juxtaposition of the Cain-marked independent individual to the "many", the dependent, the bourgeois with their herd instinct. This theme runs through most of the later works, for

Hesse's Cain-marked protagonists are extremely troubled by the attraction of the bourgeois pole which tempts them from their lonely mission to the warmth of the crowd; but they are always soon again disgusted by it and hence repulsed again back into their independency.

The exquisitely interwoven harmonies of Baroque music, long contemplation of the bizarre forms of elementary nature, the gradual penetration into his inner Self help Sinclair to glimpse a vision of the oneness of life, beyond the polar dichotomy, of a possible realisation of harmony of being. At this point he is pursued by a younger schoolmate. Knauer, who is searching for a successful means of overcoming his erotic desires, believes that whoever wants to follow the "higher" way of the spirit must suppress the flesh, but he is having great difficulty and looks to Sinclair for help. Knauer represents the Western personality for whom Christianity, although he has been raised in its beliefs, has lost its validity; he has however been "contaminated" by its moral principles, that is, he has been left with a bad conscience, unable to accept the physical side of himself or of the world; he cannot therefore accept himself as a totality. Stifling a part of himself, he seeks guidance in other dogmas; in vain, for nothing can help him in this battle with himself. Finally, feeling that he and all human-beings together are but a lot of pigs unable to shake themselves loose of the "dirt", he finds suicide is the only way out. Sinclair cannot help him greatly for he feels he cannot

hand on advice which he himself has only heard but not yet experienced. His only response is the question: why is some one purer than another by suppressing his physical nature? But Sinclair does rescue Knauer from his suicide attempt, rescues him from death with the message of life - listen inwardly to yourself, do what really comes out of your being, find yourself first before attempting to conjure up spirits.³⁹ The fact that Sinclair was so unmoved by Knauer's desperate situation and even bored by his difficulties, exposes the advance Sinclair has made toward accepting himself as a whole; he has progressed far beyond Knauer's stage although he does not yet feel himself capable of living according to the advice Pistorius has given him. Knauer's violent condemnation, that he acts like a wise man but is secretly stuck in the dirt like himself and everyone else,⁴⁰ is a catalyst for Sinclair's dream-figure, the mother-beloved, she becomes immediately ensuing clearly visualized, emerging into his consciousness so fully that he can paint her. When the painting is completed, Sinclair, beholding it in rapture, experiences the Great Unity. He sees in the picture traits of Demian and of himself, of mother, of beloved, of prostitute, of Abraxas, of man, of woman, of girl, of child, of animal; and as he closes his eyes, the painting, with this all-inclusive nature, is within himself, melted inseparably into his own being. "I wanted to kneel down before it, but it was so very much inside me that I could not separate myself anymore, as if it had become pure Self."⁴¹ This experience of

unity continues upon the plane of his own being so that he remembers not only early childhood scenes but back into previous existences, into the early stages of Becoming. Nor do the memories stop at repeating his whole life down to the most secret detail, they do not cease with yesterday and to-day but go further, mirroring the future, tearing him away from the present and into new forms of life, the pictures of which were enormously bright and blinding.⁴²

With this emergence of his ideal as represented by the dream from the half-conscious dream level to full consciousness, Sinclair feels for the first time the mark of Cain burning on his brow; the ritual act which he then performs of burning and eating the painting symbolises the fact that he has transcended himself; having won the < courage to accept himself, > he senses a deep accompanying loneliness which he has to know if as a "cast" of Nature into the unknown, he is to pursue his only calling - to allow this "cast" to work its way out of the primitive depths, to feel its will in himself, and to make it completely his own will;⁴³ that is to live himself. The motif of loneliness and deathly cold which accompany individuation began already when Sinclair first felt himself growing estranged from the paradise of childhood. His heart was chilled. When the estrangement from his family was complete, he sensed the loneliness and deathly cold of the universe around him;⁴⁴ with every rebirth as the lonely Cain-marked individual he is further and further separated from the warmth and comfort of the whole.

Now Sinclair views community with scorn. "Everywhere community everywhere sitting together, everywhere the unloading of fate and escape into the warm proximity of the herd."⁴⁵ In this state Sinclair is ready to meet Mother Eve. "Daemon and mother, fate and beloved",⁴⁶ she will be his dream-figure.

Mother Eve is a manifold symbol, in which many threads are woven together: as daemon, as inner, wiser Self, she forces Demian into the background and emerges as Sinclair's guide and inspiration. "It seemed as if all thoughts came from her and returned to her . . . as if the dreams which I had in my sleep were inspired by her."⁴⁷ "Sometimes I believed . . . she was only a symbol of my inner being and just wanted to guide me deeper into myself."⁴⁸ This is exactly her role; she gives Sinclair direction and assurance so that it seems to him that he has come to a high lookout point on his metaphorical way from which he can see stretching far into the distance the path that he will travel into himself. As embodiment of Sinclair's ideal (the unity of opposites) she combines the qualities of mother and beloved; as beloved she is more than just the representation of the Dionysan pole of Love, she is the whole concept of ultimate fulfillment on every plane. Similarly her mother quality is more than the Apollonic pole of Love, Sinclair immediately notes that her name is highly suited to her being. "She is like the mother of all beings."⁴⁹ Mother Eve initiates the theme of the Original Mother, the source of all life and death, of all being, symbol of the Great Unity where the dichotomy

tomies of life are resolved.⁵⁰ Her meaning can be summed up in terms of the fairy-tale which she relates: she is the beloved, the ideal, demanding complete self-sacrifice of her lover; she is his love, his self-knowledge, which increases as he neglects the exterior world drawing more and more deeply into himself; she is, finally, the whole world which he gains by yielding himself up unconditionally. She is Sinclair's fate, that which issues forth from within him and which in turn he must accept and live, that to which he is under way, since one's fate is a whole in which past, present, and future are one. But Sinclair's wish for union with Mother Eve is not gratified; he does not fully achieve his ideal; she gives the reason. "But you wish and regret it again and are afraid all the time;"⁵¹ he does not let himself go in perfect trust, he is afraid to; indeed he is reluctant to advance beyond the point of his "return home" as he calls his first encounter with Mother Eve; this appellation has significance not only in the sense that he has drawn so close to his goal, to experiencing the Great Unity, but in that Sinclair's naiveté immediately prompts his illusion of a return to innocence or at least of an end to the process of Becoming. He is answered prophetically: "One never comes home",⁵² - no ideal, no dream is permanent; as one proceeds along one's way each dream is succeeded by a new one, the desire to cling to any is forbidden.⁵³ Life is a process of change, death of one ideal means the birth of another, death of oneself in one stage means rebirth into a new stage.

Such was the course which Hesse pursued with all his Cain-marked heroes, each one proceeding a step further. Sinclair is grieved by these words from Mother Eve and is seized by a longing for death - the idea of leaving "home" again, of proceeding through rebirth beyond this point is too difficult - but his painting representing the bird breaking out of the egg is over the door, symbol of endless striving: to seek release from this process can only meet with severe reproach from his daemon, Mother Eve, for that would be denying the call of his fate.

Sinclair has gradually pursued his course of Self-Knowledge at various levels with Kromer, Demian, Knauer, Pistorius and Mother Eve, withdrawing more and more into himself and away from the external world of the "others". Now he stands "naked" and ready for flight, having broken the egg of his childhood and conventional environment, he is ready to attempt Self-Experience, living himself. He is intent on leaving all ideals and examples behind; on giving himself up fearlessly to his fate which he knows holds little of comfort, little of ease. Now he must "go out" into the cold world of the "others" and attempt to live the individuated life of the Cain-marked, all alone. Here there will be only loneliness or battle for him, no living along with others, no peace.⁵⁴

CHAPTER II

KLEIN, KLINGSOR: THE PROBLEMS OF FLIGHT

In the works immediately following *Demian*,¹ Sinclair's formula for living for the Cain-marked, is put to the test. Exploration is made by Hesse of the problems of flight. Although the situations of the protagonists of these two novels are directly opposed, they have one common denominator: fear. Klein, a little Everyman, manages to extricate himself from the bourgeois world; facing life for the first time, he becomes immediately incapacitated by his enormous fear of it, by the fear of living himself, alone and unprotected by any external law. It is interesting to note how Hesse's characters reflect certain theories of Jung; Klein's evolution almost exactly demonstrates the following observation by Jung: "The development of personality from its germinal state to full consciousness is at once a charism and a curse. Its first result is the conscious and unavoidable separation of the single being from the undifferentiated and unconscious herd. This means isolation, and there is no more comforting word for it. Neither family, nor society, nor position can save him from it, nor the most frictionless fitting in with them. The development of personality is a favour that must be paid for dearly."² After so many years of undifferentiated existence in the herd, Klein finds his new

isolation unbearable. A powerful longing fills him, a longing for release from the painful torture of this new life - in death. True, he has given up his bourgeois comfort and ease for this life but it is a stumbling block on the way to death; his every thought circles around the means of getting over it and gaining release. Klingsor, on the other hand, the artist, totally emancipated from the customs and laws of society, rushes into life, loving all it holds, unable to live enough; but his wildly enthusiastic love for life is a shield against death; death fills him with trepidation.

Klein is fleeing from his well-ordered, respectable life of marital domesticity, fleeing with a large amount of stolen money, a false passport and a false name, to the south. He has just committed a crime which makes it impossible for him ever to return to his solid, conventional but unauthentic³ existence. His past life has closed behind him. For years he had suppressed his inner needs and desires under a thick mantle of social mores of whose validity he was unconvinced; suddenly the pressure had built up to the breaking point, the long stifled voice of his inner fate made itself heard in time to save him from an even greater crime - from murdering his family and himself. As Demian had told Sinclair: when the desire is intense enough, a way will be found to fulfill it; Klein realises too, that it was his intense will to escape which made him see the opportunity to obtain the money and take advantage of it. The requirement for rebirth he has been capable of

fulfilling: assertion of the self in order to overcome and extinguish the old, in order to "break out of the egg"; but flying, living himself, living only that to which his inner fate calls him, poses a problem. Klein has lived too long within the confining framework of good husband, father, bourgeois, to be able to cast off all the constraints these entailed, even in the flush of his newfound freedom. His former life still drags at his feet, weighting him too heavily for flight; for example it is through the eyes of his old "decent" self that he first beholds Teresina, the beautiful young dancer to whom his fate calls him. He finds her a brazen female flaunting her sexuality. In reality his judgement springs from his old fear of the animal or devil which he could discover in himself if he once were to throw off the bonds and disguises of his bourgeois conventionality.⁴ But even now that he has thrown them off, still the fear is there. As a pillar of society, he had always felt a shyness in face of undisguised reminders of sexuality and erotic struggle;⁵ in spite of the fact that this shyness did not spring from his inner-being but was an adopted shyness, cultivated his whole life, he has worn the yoke for so long that to rid himself of it demands great effort. Klein's task is indeed an enormous one - and he lacks the strength to accomplish it: to stand alone and independent, face to face with his personal fate, ready to live according to its demands. He is afraid of his fate, afraid of himself. Only at rare moments can he attain the state of devout agreement with his own nature⁶ which he envies Teresina and which must be his

constant attitude if he is to succeed in living himself. As long as there is dichotomy within himself he will know fear; and fear is the great obstacle to self-surrender. Klein, in one of these rare moments, realises the similarity of his path with that of the saints. All were timorous and fearful until the moment of revelation. As Christ said to his disciples: 'In the world you are afraid. He who conquers fear, lives no longer in the world but in God, in eternity.'⁷ He who overcomes the dichotomy no longer knows fear, no longer lives in the world but in the Great Unity. Because of the difficulty presented by living himself, Klein's thoughts turn with preference to death. For him death means release from life and all its problems. His concept of release develops, however, until his death is not merely an exterior wish but a just reality springing from within his innermost being. On the train, still hotly pursued in his thoughts by his past life and by his crime, Klein could not satisfy his misgivings, his sense of guilt with simply the thought of suicide through poison or revolver but indulged mentally in a masochistic orgy of superhuman violence as an attempt to blot out not just himself but all creation; it was the attempt of a man who had just about reached the limits of fear and self-contempt, contempt for his own being and existence which he could only perceive as error, as guilt and torture.⁸

In this state of despair Klein begins his soul-searching process, reaching back into his confused, chaotic past, bringing seemingly unrelated recollections into meaningful order. Each

realisation not only draws him closer to Self-Knowledge, but helps to dispel his fear of the future, - albeit only for seconds. His investigation lays bare the source of his problem: "He was a good man, this Mr. Klein, and behind his goodness he hid nothing but filth and infamy."⁹ In putting together the puzzle of his inner-self, to find what his true being really is, Klein recognizes a truth which Hesse expressed earlier through Pistorius: "When we hate something in a person, then we hate something in his picture which sits in ourselves. What is not in ourselves does not bother us."¹⁰ Before he was married, Klein had had a passion for the music of Richard Wagner, later he had been able only to condemn him. Certainly this condemnation had been in reality directed towards his own earlier love for Wagner's music and towards his youthful desires and longings which had found their echo in it. These he had to restrain as a man who, forswearing all his youthful ideals, married a woman whom he did not love and curbed his erotic desires in order to remain within the bounds of propriety. In his early years of marriage Klein had heard of another Wagner, a schoolmaster who had murdered his family and committed suicide. Klein remembers how he had condemned this Wagner and realises now that all the time he had understood in his innermost being how such an act could actually be possible and even justified. His loud condemnations had been in fact made against himself, against the seeds of a similar crime which he secretly harboured. With the following years these seeds had ripened until he had stood on the brink of

murdering his own children and wife - but the innermost voice, suppressed so long by reason, made itself heard, showing another way of escape. In the terms of a dream which constantly recurred, someone else was wildly driving his automobile, while Klein sat passively at his side; the dream led him to take over the steering-wheel forcefully, tossing the other driver out, and if it was reckless and dangerous, "it was nevertheless delicious, was much better than being driven under protection of a strange driver and remaining eternally a child."¹¹ Klein gives his fate the name "Wagner" for it unites the unbridled sensuality of the composer Wagner's music with the schoolmaster Wagner's fight for freedom. Having thus come to terms with himself, Klein can catch for fleeting seconds the voice within him: "it was God's voice, or it was the voice of my own, truest, innermost self, beyond all lies, excuses and comedy."¹²

Teresina, child of nature, becomes for Klein a symbol of those naive persons who have never completely fallen out of a mythical original harmony; they experience the joy which a healthy human-being has in himself, the intensification of this joy which comes from loving another, and devout agreement with their own nature, and trusting surrender to the wishes and dreams of the heart.¹³ She is a kind of guide-post for him for she is, especially when expressing herself most immediately in her dance, a complement to him, the kind of being he longs to be, so much so, that her cool independence irritates and arouses him. He can derive satisfaction too, from the supposition

that her urgent desire to gamble is a need to lose herself - for this would betoken a rift within herself; it would indicate that she is not always in harmony with herself. Teresina's role is that of catalyst for Klein's thoughts and experiences. She is indeed "goal and fate" for him, as he himself anticipates, in that she embodies¹⁴ all that he has longed for in his inner being, all that he has suppressed over the years and with which he must now come to terms in order to overcome the dichotomy within himself. But unlike the allknowing Mother Eve in Demian, who consciously had drawn Sinclair to her fold, Teresina unwittingly indicates to Klein his way. In his conversation with her, she makes the observations, he offers the explanations, giving expression to the new insights he has gained, until the full awareness dawns upon him that he has been, in fact, reborn. His resulting state of expanded consciousness allows him for one day to practise the simple art which, as Hesse puts it, every blade of grass knows,¹⁵ namely to accept and love himself as one undivided whole and to feel the world and God within himself. "When you dance, Teresina, and at many other times too, you are like a tree or a mountain or animal, or a star, completely for yourself, completely alone, you do not want to be anything other than what you are, all the same whether it be good or evil."¹⁶ This Klein achieves too though but for a fleeting moment. In this state of full harmony of his being, where heart and reason are of one accord, all the important impressions and experiences of his past surround Klein and the future looks good, meaningful

and easy. "Everything was indeed so easy, so good, so meaningful as soon as one looked at it from within, as soon as one saw the essence standing behind everything, him, God."¹⁷ He is, moreover, not just in harmony with himself, but also at one with the whole world. "One just had to stand open, just had to be ready: then everything, then the whole world could enter into a person, in an endless column as into the Ark of Noah, and one possessed it, understood it, and was one with it."¹⁸ With this flood of Self-Knowledge, Klein has managed to reach that point deep within himself where he is carried into ecstasy, into unity with the world without, open and ready for anything which might come. The experience reminds him of the secretive, mythical years of early childhood, before his expulsion from the paradise of innocence, and in these terms he interprets Christ's saying "Unless you become as little children, you will not enter into the Kingdom of Heaven". "I have become a child again, I have entered into the Kingdom of Heaven",¹⁹ he can say, meaning that he has refound the unity of his being and the harmony of the world which he knew as a young child before individuation began. He feels his past life should not be judged but transformed into its opposite; his mind works as if by magic to put life and sense into all the knowledge which, gathered through the years, up to now has lain dead and worthless, separated off into compartments. Now everything becomes alive, related, pole to pole.

This period of harmony and unity culminates in the idyllic

rusticity of the village inn after Klein is carried across the countryside on the wings, as it were, of his ecstasy. But when the inn-keeper's wife comes to him in his bed, memories of past guilt and shame and fear of present deception and inadequacy rend him again asunder. Klein is plunged back into his unbearable dichotomy. "The world lay again hard and difficult, and every thing had its own sense, and each sense contradicted every other one."²⁰ Self-hate and self-scorn make him renew his earlier wish for complete, total destruction of himself; since he is incapable of remaining for long in the state of grace,²¹ and every upward surge to God is followed by a downward plunge, despair overcomes him, bringing but one wish - "To extinguish himself, himself and everything which could remind one of him, and to throw himself into the dark womb out of which the Inconceivable always and forever ejects the transient world of creation."²² Gradually, as realisation of the uselessness of blotting out his being dawns upon him, the Having-to-die (Sterbenmüssen), the desire to put his head on the railway track and feel it crack beneath the wheels of a train, is transformed into an Ability- or a Permission-to-die (Sterbendürfen); the need for suffering and pain, mental and physical exhaustion of himself in order to die a noble, meaningful death becomes clear. A night of wandering so exhausts him physically that his fears are quieted; his body wearied, he gives himself to sleep and readies himself for his final sleep, open at last to accept all the suffering that his fate will bring. He longs to be ripe

for his death which seems to him now a return home, a return into the bosom of God - whence he had come.

Klein's advance in this night of experience can be measured upon his return to Teresina. She, the childlike and primitive-healthy person who reckons with a continuation of things, with a series of tomorrows, makes him realise how behind every one of his thoughts and feelings there stands a door open leading into nothingness.²³ Klein's fear is still there but everything which he fears - suffering, pursuit, death, - he also desires intensely. Even his appetite for Teresina is hardly to be differentiated from fear - he longs for her as the condemned longs for the axe,²⁴ and the simile is fitting for she must give him his last painful insight. Union in love with Teresina is at first an experience of the longed-for harmony, but finally the realisation comes to Klein that her love, that all love, is just deception, that fear of life, of the cold, of aloneness, drives her to him and furthermore that only that brings people together. The disappointment, the awareness of being more alone than ever is unbearable; "One believed oneself near God and held a woman in one's arms. One believed oneself to have attained harmony and had only thrown one's guilt and misery away onto a distant future creature!"²⁵ Klein is filled with an "existential" horror when he thinks of the chain of reproduction resulting from the endless search of the human-being for escape from fear of the cold, aloneness and death. This horror springs out of his own intense experiences of loneliness and separation from the warmth

and comfort within the herd since he fell out of the nest²⁶ to hang "naked in the universe, . . . alone opposite sun and moon, . . . the air around him thin and icy",²⁷ and out of his failure to continue beyond that point - to let himself fall into life, fearlessly open to anything it might bring. The secret he learns only in death - let yourself fall; stop striving against God's will. Giving up all supports, all firm ground under your feet and listening only to the guiding voice in your own heart would dispel all fear and danger; for all fear actually springs from the basic fear of letting yourself fall, of stepping forth from behind all security into uncertainty.²⁸ Klein lets himself fall into death and can at that moment envision his whole life, seeing that everything had been simple and good but had, through his fear and resistance, become torture, complexity, a horrible tangle and cramp of woe and suffering. Peace comes only from within oneself, there is no other peace.²⁹ Klein finds that there is no peace in death - no resting in God; his return into the All, into the Great Unity, reveals that creation is an eternal flow out of God and back and out again in re-creation. He knows that he will be reborn and that his secret of letting himself fall will make his next life bearable.

Klein had a paradoxical relationship to life and death. He was conscious of the fact that he had hung onto life, reasoning that if he had not he would not have left his wife and home, would not have used his act of theft as the tool to sever himself from his past existence; he did these things because "wish

and future"³⁰ were in him. If he had continued in the sheltered little world of Klein, the official, ever compromising himself, seeking for the sake of self-preservation, to live between the opposite poles of life, the middle between extremes, he would have forfeited all chance of future - of entering into the death-rebirth cycle; his ultimate death would have been complete extinction. In "breaking out of the egg", out of bondage, and trying to go the "way into himself", he earned immortality; for, as Hesse later expresses through the Traktat in Steppenwolf, "the ability to die, the stripping off of husks, eternal surrender of the ego leads to the metamorphosis to immortality."³¹ His yearning for death is actually coupled with a desire for rebirth into a life which he knows he will be able to lead since he now has learned the secret. If Klein could have let himself fall into life as he finally could into death, he would have succeeded in living himself, in "flying".

How different is Klingsor's relationship with life! He not only flies, he soars - through not just one life but through ten! As a boy he had played a game of robbers in which each robber had ten lives to spend - losing one each time he was touched by the hand or sword of another. Klingsor was not satisfied to be left with two or three lives at the end of the game, he had made it a point of honour to have all ten still intact. And he, the gifted artist, had continued to live with ten lives, burning all his candles at once, expecting a premature death. Unlike Klein, he worships life, cannot experience enough. He

has no past bourgeois existence to make him at odds with himself, he loves himself and the world as a totality. "The sensual is not worth one hair more than the intellect, no more than vice versa. Everything is one, everything is equally good. Whether you embrace a woman or write a poem it is the same thing."³²

Klingsor, undivided within himself, is fully capable of accepting the polar nature of the world; the Dionysian and Apollonic forces which threw Sinclair into chaos (until he learned of Abraxas), and Klein into despair (preventing him from experiencing the Great Unity except in death), are to him naturally interchangeable equalities within the whole. He deliberately paints in colours which will fade, for his art, product of the intellect, should not outlast nature. That would be giving more value to the intellect than to nature.

As Sinclair's task was Self-Knowledge, Klingsor's is Self-Experience, and he is frantically intent on living himself to the fullest. He succeeds in overcoming the barriers of time and space in moments of intensified experience, feeling for example, the presence of friends when they are far away, or seeing Africa, India, Japan in the Tessin landscape.³³ At other times when less inspired he must curse Time which forces experiences into succession, preventing one from enjoying at once a full symphony containing a hundred voices and instruments. Still he was capable of accomplishing more of a symphony than most. "And when satiety, the full tumultuous symphony was never

to be attained, still his song had never been a meagre one-part thing, he had always had a few more chords in his piece than others had."³⁴ One reason for this almost terrifying affirmation of life is hinted at here in the word "others"; this is more clearly explained in the consoling answer he gives to his own question, posed when his end is felt to be nearing: how many of his ten lives does he have left? "More than one it was still, more than one good little, ordinary, conventional and bourgeois life."³⁵ His intensive mode of living prevents his falling into bourgeois ways which for him would be worse than dying. Death he fears, but worse than death would be the dull stupefaction which is the lot of the bourgeois, the meagre one-part song of the "others". Life is for Klingsor also the means of drowning out fearful thoughts of the death which brings rebirth. For him Sinclair's words hold true: "Death tastes bitter, for it is birth, is fear and timidity in face of terrifying innovation."³⁶ Klingsor hesitates to yield himself up to the cycle; he arms himself with all of life's available weapons: wine and revelry (with empty wine bottles he shoots at death as with cannons), women and love, and most of all, his art. "The little palette full of pure, unmixed colours of brightest luminosity, that was his consolation, . . . his cannon out of which he shot at evil Death."³⁷ Klingsor (although a symbol of the European who is dying and wanting to die,³⁸) feeling the need of a rebirth, both for himself personally and for all Europeans, hesitates nevertheless before the next stage. "We stand in the decline, all of us, we must die, we must be born again . . ."³⁹ are his

words, but he longs for release, peace, rest, as did Klein. Hence he is attracted by the genesis-concept of death in the shape of the eternal Mother,⁴⁰ by return to the beginning, instead of progression forward:

Über das kleine Kind
 Beugt sich die Mutter herab.
 Ihre Augen will ich wiedersehn,
 Ihr Blick ist mein Stern,
 Alles andre mag gehn und verwehn,
 Alles stirbt, alles stirbt gern;
 Nur die ewige Mutter bleibt,
 Von der wir kamen.

Klein learned in death that there is no rest, no peace, no escape from the eternal chain of births and realised that he who resists the cycle suffers from fear, dies with difficulty, and resists being reborn. Klingsor is an example of this. He is a racing clock whose spring cannot slow down but will have to snap; he is dynamite which cannot be burned slowly in the stove, but which must explode all at once. "Hopefully the end will be sudden too then, so that this drunken world is destroyed instead of falling again into a bourgeois tempo",⁴¹ is his wish. He must yet learn to let himself fall - into death as he never could do into life. Klingsor's is a circular relationship with death; he fears it, fears to let himself fall into the unknown, fears the pain and suffering of a rebirth, but at the same time he loves death; for, since he is intent on drowning out his fear of it with his frantic living, it is precisely death which puts spurs to his life and to his art; without this enemy he would have no need to shoot - no need to drink, to make love, to paint.

Every one of Klingsor's expressions of favour, enjoyment, delight, is followed by a reminder of their object's short duration - summer is sweet because it is followed by autumn; his own hand is beloved to him because one day it will wither and rot; life, this dear, exciting game, is delicious and wonderful because finally one has one's mouth and eyes full of earth when one lies buried in the ground. A metaphysical Armenian who is one of Klingsor's drinking companions is a herald of the wisdom to be expounded in Siddhartha, the next work to be dealt with. He confronts Klingsor, the westerner, with the eastern philosophy of the world, offering him a glimpse into distant gardens: timelessness, life without fear, life without melancholy! Klingsor knows that these gardens are unattainable for him. He knows that he needs fear and melancholy in order to live and to create. Finally Klingsor goes "the way into himself" to paint out of his phantasy and memory; the result of this is his self-portrait. Here at last he lets himself go in an ecstatic frenzy, painting everything of himself at every age in every emotion, drawing on every memory, every record, until the barriers of Time fall and his being presents itself as a simultaneous totality; his fear is gone, he yields himself up, reaching and expressing this final unity of his ego and all creation.⁴² Surely the Great Unity is not far off for him! "He felt that he stood now again before a fate, and that all previous fear and flight and all drunkenness and giddiness had been only fear and flight from this his task. Now there was no longer fear nor flight, just forwards, only . . . victory and decline."⁴³

CHAPTER III

SIDDHARTHA: STAGES OF FLIGHT

In Siddhartha Hesse presents what amounts to an idealisation of Sinclair's formula for living, a clear delineation of the path the "Cain-marked" must follow as he progresses through various stages towards the realisation and transcendence of the Self. This process illustrates Hesse's concept of Death as Transformation: the protagonist, Siddhartha, proceeds through three distinct stages, experiencing death and rebirth - transformation - each time, before he achieves his final goal, the Great Unity. Each death is release from the old life which has been exhausted, lived to the fullest possible, and initiation into the new life, until the attainment of the final release into the All. Longing for the All, the Great Unity, Siddhartha slowly emerges out of the egg of his family and caste, wrestling with his individuality which, in its severed isolation from the All, is representative of all antitheses; he experiences the dichotomy of the world not so much, as Sinclair did, within himself (Good versus Evil), but rather through a keen awareness of his own separate ego which through its very existence cuts him out of the Great Unity. His goal is to overcome his ego, transcend his individuality and the world of antitheses, and enter into the All - in life. What Klein accomplished in death, Siddhartha sets out to reach in life.

Siddhartha the gifted Brahmin son is the bird poised for flight; having been born into this uppermost caste of priests and learned men, he absorbed quickly all these could teach him but grew thereby more and more dissatisfied. The inconsistency of the priests disturbed him: they taught of the Atman¹ as the highest, all-embracing being and yet still engaged in meaningless magic rituals to the many gods. Nor can the Brahmin emphasis on knowledge fulfill his needs; he longs to experience - it does not suffice him to know that Atman dwells in his innermost being, in his ego, "one must find him, him the original source in one's own ego, one must make him one's own! Everything else is searching, detour, aberration".² Siddhartha's goal takes form - to penetrate into his inner self to find Atman.

With a powerful act of self-assertion, Siddhartha breaks away from the Brahmin sphere, and joins the Samanas, the wandering ascetics, who, through the killing of the senses, hope to experience Brahma³ subjectively. Siddhartha herewith rejects knowledge for subjective experience. In the belief that if he overcomes and stifles his ego so that all its demands are silent, he will encourage the eternal spirit in him to speak. "One goal, one single goal, to become empty, . . . to die away from himself, to be no longer ego, in selfless thinking to stand open to the marvellous, that was his goal."⁴ And indeed Siddhartha learns to go out of himself into a stone, an animal, for hours, days, but satisfaction does not come to him thereby. "Even if the ways led away from the ego, their end still always led back to the ego

again."⁵ This is nothing more than the escape from the Self which comes through wine and women, Siddhartha realises - a state comparable to the intensified experience of Klein's rare moments of self-forgetfulness, or to Klingsor's weapons in the war against himself. Siddhartha's final opinion of the Samana way of life is that it is "flight from one's ego, it is a brief escape out of the torture of individuality, it is a momentary anaesthetic against the pain and the senselessness of life."⁶ Thus disillusioned, he realises that one can actually learn nothing. The thing called learning does not exist.

"There is only a knowing which is everywhere and that is Atman which is in you and in me and in every creature. This knowing has no more bitter enemy than wanting-to-know, learning."⁷

It is a restatement of the fundament of what had appeared as Sinclair's formula for living: the "Cain-marked", independent person cannot profit from following codes imposed from without; learning requires a teacher, implies giving oneself up to external leadership. But if leadership comes from anywhere but within oneself, one will be led astray because, in listening to the external teachings, one will neglect to listen to one's inner voice; the inner knowledge, the only right one, will not be heard. Klein had called this inner knowledge "the knowledge of God in us",⁸ for Siddhartha, it is "Atman, life, the godly, the end;"⁹ to find it, he must find himself.

It is this same doubt of the possibility of finding the

right way into oneself, to Atman in oneself, by listening to the teachings of others, which prevents Siddhartha from becoming a disciple of Gotama Buddha.¹⁰ This man who has reached perfection has already attracted a great number of followers to him who hope to attain Nirvana by living according to his words. Gotama Buddha sees life as suffering, and the end to be reached is deliverance from this suffering, that is the final death, release from the cycle of life (and death) and entrance into Nirvana. Siddhartha is full of admiration for Gotama's explanation of the world as an eternal chain of cause and effect, of Becoming and Dying, but he cannot accept his contradictory teaching of the possibility of, and desire for, escape from this world of causality. To flee from Becoming is a disruption in the all-encompassing unity of the world; one must ever submit to it, there is and can be no release.¹¹

The essential difference between Buddha's and Siddhartha's attitudes to the world recalls the amorality of Demian which called for the understanding and acceptance of everything. For Buddha the world is full of pain and suffering caused by desire, by clinging to existence, by the will-to-live-and-to-have. This desire, which is three-fold -- the desire for pleasure, for existence, for prosperity -- is precisely what keeps man in the eternal wheel of Becoming, ever necessitating, through the Law of Karma,¹² his rebirth. The way to deliverance from Becoming is the cessation of desire and thereby cessation of suffering. Desire must therefore be suppressed, fought and over-

come.

To Siddhartha these things are not vital. "Whether the world be good or bad, whether life in the world be suffering or joy may remain undecided, it may perhaps be that this is not essential".¹³ He affirms Becoming and Rebirth and hints at affirmation of the desires from which, for Gotama Buddha, evil springs. In accordance with his growing suspicion of all teaching, he feels that what has effected Gotama's holy state cannot be taught or put into words. "The so venerable teaching does not contain the secret of that which the exalted one has himself experienced."¹⁴ Siddhartha becomes aware that he has been wrong to close his ears to his inner self as he has closed his eyes to the physical world as a realm of deceptive appearances only. As a Samana, he has attempted to destroy his ego which subsequently has concealed itself in his intellectual pride,¹⁵ the pride which now is to be destroyed by objective experience,¹⁶ that is, by pursuit of the senses. "I was afraid of myself, I was trying to escape from myself! I sought Atman; I was willing to dissect my ego, to peel it apart, in order to find, in its unknown innermost, the kernel of all the peelings, Atman, life, the godly, the end. Myself, however, I lost in the process . . . I am going to learn from myself, I am going to be my own pupil, I am going to get to know myself, the secret which is Siddhartha."¹⁷ The only way for Siddhartha to overcome his ego, his individuality, which is separated and isolated from all others, is to accept it, to yield himself up to it, to become more ego than ever before.¹⁸

"Becoming" must precede Dissolution. Siddhartha is at last no longer his father's son, a Brahmin, an intellectual; he has discarded the beliefs of the Brahmin, the practices of the Samanas; the "breaking out of the egg" which began with the departure out of his father's house, has been completed and the bird -- now only Siddhartha, the awakened one, and otherwise nothing more¹⁹ -- is ready to take flight, seeking Self-Knowledge through Self-Experience. Belonging to no family, to no caste, to no group, he is now utterly alone and independent, ready to give himself up to following the voice of his inner fate. The world seems to melt away, leaving him to stand alone like a star in the heavens; he senses cold and even despondency as the transition is completed but then as if these sensations were but "the last shudder of awakening, the last cramp of birth",²⁰ the new Siddhartha emerges, and, conscious that his way can go only forward, leaves his past behind him.

In affirming himself, Siddhartha affirms the whole world in all its multiplicity. "Sense and being were not somewhere-or-other behind things, they were in them, in everything."²¹ Thus he departs from the Brahmins' traditional view of the world of Maya, a deceptive veil of illusion to be ignored by the learned intellectual who knows that the only real being in existence is the impersonal and indescribable Brahma.²² Siddhartha has but one short step to take before granting the physical and the intellectual equal weight. Reasoning that, although the body is not the Self, the mind alone is not the Self

either, he concludes that both, the senses as well as thought, are pretty things; the ultimate meaning lies hidden behind both, it is important to hear both, to play with both, neither to scorn nor to overrate either, to listen to the secret voices of one's innermost being, to be heard in both.²³ Since he has so long neglected the sensual side of his being, Siddhartha must now make up for it; passive,²⁴ open to the inner voice which alone is to be obeyed, he is led into "Sansara",²⁵ (the eternal wheel of becoming and dissolution which is the cycle the physical world is subjected to), in order to experience transitoriness and the world of the senses (Maya) among the "child-people; (Kinder-menschen).²⁶ "His goal draws him to itself, for he does not let anything into his soul which could oppose his goal."²⁷ His goal is the beautiful and clever courtesan, Kamala, his teacher and guide among the "child-people".

Urged on towards his goal by a visionary dream of Woman as embracing the whole realm of the senses, Siddhartha subsequently encounters a simple country maid whose invitation to sensual enjoyment he almost accepts, but his inner voice guides him on to Kamala, who is master in the art of love.²⁸ It is she whom he takes as his friend and teacher. It is she who, having guided him into a place among the "child-people", remains the value and sense of his life there.²⁹ In all his affairs among them, the "child-people" remain but objects of study - although he participates with eagerness and with great success in their "games",³⁰ he never can become immersed in

these interests, is never more than a curious onlooker.

(Kamaswami, the merchant and Siddhartha's employer, complains that he always seems to be just playing with his business affairs; they never seem to enter wholly into him, or to have command over him.³¹) His Samana-being, his capacity for thinking, waiting, and fasting, his superior intellect and his resulting inability to give himself up to passion and infatuations, separate him from the "child-people". They busy his thoughts as much as the gods and Brahman-Atman once did, but all the while he feels that he is doing nothing but things which are only games and that actual life is flowing past him without touching him; he longs to become one of them, to have passionate part in all their childish daily doings, to really live with his heart in it.³²

He cannot become one of the "child-people", he cannot experience fully. Even though his and Kamala's love is "Sansara", a game without end, a game for children,³³ it is nevertheless on the level of an art, for it is distant from responsibility, from the bonds of common interests, common cares, and hence out of context with "real life" as Siddhartha had hoped to experience it. Genuine love remains the secret of the "child-people" who alone can completely surrender themselves to experience.

Through the years that Siddhartha tarries among the "child-people", his inner voice becomes weaker and weaker. He gradually neglects his Samana habits and practices and becomes more and more like the "child-people", taking on something of their childishness and something of their anxiety, but never

that timid but sweet happiness of their eternal infatuation,³⁴ which he envies them all the more. Finally his wealth and property cease to be mere playthings, he takes them seriously and they become a chain and burden. Old, weary and dissatisfied with himself, he sinks even further by seeking something like an intensification of experience in the midst of his over-satisfied, tepid, stale life; he turns to gambling which he pursues out of the necessity of his heart. By listening only to his senses he has drowned his intellect and is hence filled with self-hate and disgust; by making money the centre of his life happiness, something like ecstasy, he has entered fully into the Wheel of Being, running himself tired, old, and sick.³⁵

Kamala who has been a constant mirror for Siddhartha reflects his weariness and fear of having to die, reminding him of the steady approach of death.³⁶ Despair overcomes Siddhartha, despair that he has willfully subjected himself to the passage of time, to decay to the Wheel of Becoming. Certainly the call he heard as a child echoes with most painful irony. "A way lies before you to which you are called. For you the gods are waiting."³⁷ Physically exhausted and desperately grieving, he is driven to put an end to the game of the "child-people" and take his life. "Was there then still some dirt with which he had not soiled himself, one sin and foolishness which he had not committed, one barren spot of the soul which he had not loaded upon himself?"³⁸ It is a "child-people" wish which he has when he desires to find peace and quiet by extinguishing his body.³⁹ As he leans ex-

hausted and disgusted over the river, ready to destroy his body by falling into it, his consciousness is suddenly filled with Om⁴⁰ which alone can remind him of the indestructibility of life.

It was necessary for Siddhartha to feel death in his heart, to feel the impossibility of breathing, eating, sleeping. "No, there were no more goals, there was nothing more but the deep, painful longing to shake this whole vulgar dream from himself, to spit out this insipid wine from his mouth, to make an end to this wretched, humiliating life."⁴¹ The subsequent imagery which fills Siddhartha's mind as he imagines a fit end for his being is very reminiscent of Klein's early desire to blot out his person; Klein was indeed one of the "child-people", lacking that strong communion with himself which Siddhartha discovered and nurtured from his early years, which made him one of the others who are "like stars which travel along a firm path, no wind reaching them, having within themselves their law and their way." And yet Klein, who had most of his life been, as Hesse puts in the same quotation from Siddhartha, like "the falling leaf which, affected by any wind, is tossed and turned in the air, swaying and tumbling to the ground,"⁴² could nevertheless make of his Having-to-die (Sterbenmüssen), and Ability-to-die (Sterbendürfen), and transcend himself in death. Siddhartha, gnawing on his piece of suffering and piece of woe unto despair, and death,⁴³ is able to experience grace, to perceive Om just at the point where he is filled with the one thought - of Having-to-die. He can sleep the long sleep, symbol of death, to

awaken reborn - refreshed, renewed, rejuvenated. Even the state of decadence into which his life of the senses had gradually carried him could not totally drown his inner voice which tells him finally that it was all a necessary part of his way. "I have had to sin in order to be able to live again."⁴⁴ He had to lose his intellectual powers and forget thinking and forget the Great Unity in order to kill his ego which had taken shelter in his intellectuality, and spirituality. "For that reason he had had to go into the world, . . . had had to lose himself to pleasure and power, to woman and money . . . until the priest and the Samana in him were dead. For that reason he had had to keep on bearing those hateful years keep on bearing the disgust, the emptiness, unto the end, unto bitter despair, until the pleasure-seeking Siddhartha too, the avaricious Siddhartha could die. He had died, a new Siddhartha had awakened out of the sleep. . . . he too would once have to die, transient was Siddhartha."⁴⁵

The new Siddhartha stands empty, naked and unknowing in the world, like a little child. Having transcended the stage of individuation and its resulting guilt and despair, he has just experienced that Becoming is Dissolution. He has had to "kill" both his intellectual self and his sensual self because they individuated him, preventing his immersion in the All, in the Great Unity. The resulting new state of innocence prompts him to call himself a child but it is not a return to the first innocence of childhood before individuation and hence before

separation from the All began. It is the beginning of dissolution, re-entry into the Great Unity, achieved by synchronic focus on the phenomena of the Self and of the world, seeing the thousand parts as a whole, experiencing the timelessness of the Self and of all the world. For Siddhartha, who repeatedly expresses the impossibility of attaining this state by pursuit of learning, and who is increasingly suspicious of the products of the mind, it is an unconscious soul-state (Seelenzustand) in which he "is" along with all the other existing "things" in the world. To Govinda, the friend and companion of his youth, he says that if things are illusion it does not matter, for in that case he is illusion too and so they are still the same as he is. That is what makes them so dear and estimable to him, the fact that they are the same as he is.⁴⁶

Siddhartha has taken up the work of a ferryman on the banks of the river which he had earlier crossed in order to enter into Sansara, sharing the work and the modest life of the holy-man, Vasudeva, who teaches him to listen to the river in deep meditation and thereby discover the secrets of life. The river, which is a natural phenomenon, is perceived through the senses, is experienced through eye and ear, and yet the highest knowledge comes from it to Siddhartha as it had to Vasudeva, comes through the sensual experience of the river. Hence even the highest knowledge is experienced (metaphysically through meditation) by Siddhartha who never had trusted the value of knowledge through teaching and words. The river⁴⁷ symbolizes

the All, the Great Unity, in which all dichotomy ceases as all poles are unified. Its water is ever running and therefore ever new and yet it is always there, always the same; moreover it is at the same time everywhere, in the mountains, at the waterfalls, at the sea; the river knows only the present, no past, no future. Hence the river teaches that there is no such thing as Time. As soon as Time, which Siddhartha feels is the source of all suffering, all difficulty, all inimicality, is eliminated then the dichotomy which separates the opposites is also healed, for the distance between them is only created by Time - the one illusion. For example, the sinner will one day be Brahma again, but the "one day again" is only illusion, for the sinner is now already the future Buddha; a man's life is a river - forever new and yet forever the same, in all the various stages of child, man, and old man at the same time. Siddhartha the sinner, enveloped in Sansara, was at the same time Siddhartha the Brahmin, the Samana, the holy man. Similarly Nirvana and Sansara overlap - no man or deed able to be entirely one or the other.⁴⁸ This Siddhartha's work as a ferryman symbolizes, taking him constantly to and fro from one bank of the river to the other. On one side he had lived his life of asceticism and thought and he continues there now as a holy man knowing Nirvana; on the other side he had spent his years in Sansara, sin and despair.

Another instance illustrates this interweaving of Nirvana and Sansara, an experience of Sansara which the holy man, Siddhartha, who has already come to look enough like Vasudeva

to be his brother, must have in order to comprehend the full meaning of the river's symbolism. Kamala had borne Siddhartha a son and she comes with the boy, now eleven years old, to cross the river on her way to find the dying Gotama and behold the face of a holy man. Kamala dies of a snake-bite and the boy is left to stay with his unknown father who has just found out that he has this son. Spoiled and accustomed to a life of ease and luxury, the young Siddhartha remains withdrawn and spiteful towards his father who constantly tries to win him through patience, gentleness and affection. Siddhartha, who first thought having a son meant having greater riches and happiness, finds it means suffering and care and still he would not have it otherwise. He loves his son with the blind, pain-inflicting love which he had always longed to be capable of. All the while he had lived among the "child-people", he had envied them their ability to surrender themselves to living and to loving. He had always stood beside life instead of in its midst, had always remained an onlooker, instead of really living with his heart in it.⁴⁹ Now for the first time he is capable of experiencing as the "child-people". Although he knows it would be the right thing to do, Siddhartha cannot bring himself to send the boy back to the city, to his own kind. He fears that he will lose his way in the world of Sansara. He wants to protect him from its dangers, from making all the errors that he himself had made. "Will he not repeat all the mistakes of his father, will he not get lost perhaps completely, in Sansara?" asks Siddhartha

about the boy.⁵⁰ His blind love for his son has made him forget the occasion on which he had told Gotama that each must himself experience before knowing - ie. that knowledge can only be a posteriori. After long hopeless suffering, Siddhartha, despairing one day more than ever, catches a glimpse of his own face in the river. It resembles his father's face and reminds him of the day when he forced his father to consent to his leaving home and going to join the Samanas. He realises that his father most certainly had felt the same sorrow about him as he now suffers for his own son. And his father had died without ever seeing him again; he cannot but expect the same to happen to him. In this way the river makes Siddhartha aware that he has completed a cycle, that he has experienced the Eternal Return. The a priori knowledge of it had not sufficed; he had to experience⁵¹ the fact that life repeats itself endlessly, that everything which has not been suffered to the end and released, comes again. Knowledge and experience are thus not opposite poles, as the Brahmins and Samanas held, but complementary entities.

His own personal suffering and his newly-acquired ability to love transforms Siddhartha's relationship to the "child-people". Their "games", as he earlier called all their desires, drives, ambitions, and affections, appear in a different light to him as he realises how the "child-people" suffer on their account, and what enormous achievements are wrought because of them. He discovers the living indestructible life in all their deeds and passions - Brahma lives in them.⁵² He even finds them

the thinkers' equals, perhaps even their superiors in the same way that animals are sometimes superior to people, in that they at times know unconsciously the necessary thing to do. Hence the situation here is different from the one in the previous works; here the rift is between the "child-people", the people of the world, living in Sansara, and the thinkers, (the Brahmin, Samanas, and holy men) who live outside the world, trying to overcome Sansara. The former are not distinguished at all into bourgeois and other classes, the latter are not necessarily "Cain-marked" isolationists. The emphasis is on consciousness and unconsciousness - the "child-people" are unconscious⁵³ of the wisdom of the world, especially unconscious of the thought of the Unity of all life; the thinkers are conscious of it and try to experience it. But they all have in common the goal-consciousness and striving which prevents their dissolution into the All. Siddhartha's scorn has fallen away, he has come to love the "child-people". As a ferryman his life is dedicated to serving them.⁵⁴

The love for and loss of his son was the last experience of Sansara which Siddhartha needed, the last "wound" of his fate. Once he can accept the loss and stop striving against fate, he will have suffered his last suffering to the end and will find release. Siddhartha meditates on the river and, having experienced the suffering which love brings, he perceives the voice of the river as a voice of suffering. It longs, as does all life, to reach its goal and suffers thereby. As he listens,

however, aware of the Eternal Return which the river symbolizes (its water evaporating into the sky and falling down again as rain to become a spring, a stream, a river), he hears all the river's voices -- those of joy and sorrow, laughter, anger, suffering, good and evil. He has heard them before but now they sound different -- they are all one -- he can no longer distinguish between the various voices. As long as he does not listen to any particular voice, entering it with his being, as he did when he heard only the voice of suffering, all the voices are one song expressed in the one word: Om - perfection, perfect unity. As soon as he ceases to concentrate on one pole, he can perceive that the poles, all poles, are unified. All antitheses fade into the Great Unity. Siddhartha has at last transcended his ego-self; it has dissolved in complete acceptance of and love for the world as it is.

"There is the possibility in deep meditation, of eliminating Time, of seeing all life which has been, is and will be as simultaneous and then everything is good, everything is perfect, everything is Brahma. Therefore whatever is, seems to me to be good, death as well as life, sin as well as holiness, cleverness as well as foolishness, everything must be like that, everything requires only my agreement, only my willingness, my loving consent, and it is good for me, can never harm me. I have experienced on my body and on my soul, that I very much needed sin, I needed lust, striving for riches, vanity, needed the most ignominious despair, in order to learn to give up

striving against the world, in order to learn to love the world, in order not to compare it any longer with some wished for imaginary world of my dreams, with a world of my idea of perfection, but rather to leave it as it is, and to love it and to like to belong to it."⁵⁵ These are Siddhartha's, the holy man's, words to Govinda, his old friend, who, still searching and never finding, comes to beg for some advice.

In order to dissolve completely into the Great Unity, Siddhartha needed to cease striving against the world and accept it; this could have been achieved by developing a great neutral tolerance for everything. But Siddhartha did not stop there; having finally learned to love through Kamala's gift to him of his son, he developed a great love for the world. "It seems to me, Govinda, that in everything, love is the essential."⁵⁶ It is this great all-enveloping love for creation which has effected the experience of the Great Unity for Siddhartha. Hesse himself wrote that the whole of Siddhartha is a confession of love.⁵⁷ This love is a synthesis of the spiritual and physical, each of which has been experienced unto the end and transcended by Siddhartha. The resulting synthesis is what Hesse was striving for. With Siddhartha, then, he has attained it. The question arises: can it last? Hesse, whose works reflect his own personal search,⁵⁸ has come the furthest towards transcending himself and giving a "sense" to life.⁵⁹ But Siddhartha's end stage, his soul-state of harmonious existence with all creation, is Hesse's vision⁶⁰ of the Easterner's per-

fection. He could not experience it himself completely regardless of his deep understanding of the "Eastern Soul" he was and remained a European, a Westerner. Jung spoke very strongly about the improbability of the Westerner's ability to understand yoga in the Indian sense.⁶¹ To make clear the difference between East and West, the following passages are quoted from Jung.⁶²

The power of the West is material, that of the East ideal. The West is guided by an unquenchable thirst for power, political, social and mental power, and possesses a tremendous differentiation of intellect but its understanding is always from without. Western man is held in thrall by the 'ten thousand things'; he sees only particulars, is ego-bound and thing-bound and unaware of the deep root of all being. Eastern man on the other hand experiences the world of particulars, and even his own ego, like a dream; he is rooted essentially in the Ground, which attracts him so powerfully that his relations with the world are relativized to a degree that is often incomprehensible to us. The outer reality, its corporeality and weight, appears to impress the European much more powerfully and sharply than the Indian. The East cultivates the soul; its knowledge is introspective; its intellect, compared to that of the West, is childlike. The spirituality of the East seems to have no difficulty integrating evil and good, beholding them as graduated differences of the same thing - Nature. The moral problem is, therefore, in second or third place, whereas it is in first place for the West, which is always seeking the good and succumbing to the evil. The Easterner seeks, through meditation, a position beyond both good and evil, his goal being freedom from nature in the state of Nirvana; the Westerner's goal is moral perfection. For him nature, the soul, life is all part of the Godhead. The highest sense of being is in the fact that it is, and not in the fact that it is not or no longer is. He has no possibility of escaping from the world so he seeks to come to terms with it.

The wisdom and mysticism of the East have indeed very much to give us even though they speak their own language which is impossible to imitate. They should remind us of that which is similar in our own culture and which we have already forgotten, and should direct our attention to, that which we have pushed aside as insignificant, namely, the fate of our own inner man.

This they have done for Hesse, who has even been capable of envisioning the end state of perfection for the Easterner. But for himself, who remains a Westerner, the envisioned or subjectively experienced synthesis cannot be long-lasting. The intellect will reassert itself and the pendulum will swing back, in Hesse's work, to Steppenwolf.

CHAPTER IV

STEPPENWOLF: ANOTHER BIRD, ANOTHER EGG

With Steppenwolf, published in 1927, Hesse swung from his inward state of balance in isolation and solitude¹ as expressed in Siddhartha (1922), into a state of self-scorn in the midst of a despised world; from understanding love for all mankind and all creation, to miserable hate of the bourgeoisie and its prevailing false culture; from an existence beyond Time to weary subjection to it. Harry Haller, who calls himself the Steppenwolf, is a middle-aged man of letters, a "Cain-marked" individual given over to pursuits of the mind. His predicament is not just a personal one but represents that of a generation even that of the human race. It is the predicament of man, "that narrow, dangerous bridge between Nature, and Spirit. His innermost destiny drives him towards God, the Spirit, - his innermost longing draws him back to the Mother, to Nature; in fearful trembling his life sways between the two forces."²

Haller was born into and raised in the bourgeoisie, but his mark of Cain destined him for service to the intellect. The result is a painful inner conflict which he cannot resolve, a conflict between the "mother rights" of his native environment and the "father rights"³ of the intellect. This conflict is heightened by the age in which he is living. It is marked by bourgeois superficiality, and self-satisfied contentment, there is no place for greatness and heroism. "You are too demanding,

too hungry for this simple, comfortable world of to-day which is satisfied with so little, it spits you out, you have one dimension too many for it. Whoever wants to live to-day and be glad about it can not be a person like you and me. For the person who demands music instead of tara-tantara, joy instead of pleasure, soul instead of money, work instead of bustle, genuine passion instead of frivolity, for him, this pretty world here is no home ..."⁴ are the words Hermina, Haller's anima⁵, speaks to him. Haller is, in the foreword to the book, reported to have explained his suffering as arising from the overlapping of two different cultures and religions. "Every age, every culture, every custom, every tradition has its style, has its befitting tenderness and coarseness, beauty and cruelty, takes certain suffering as unquestionable, accepts certain evils patiently. Human life becomes real suffering, real Hell, only when two ages, two cultures and religions overlap There are times when a whole generation is caught so between two ages, between two styles of life, so that it loses all naturalness, all custom, all security and innocence."⁶ The gifted suffer especially in this situation. Haller is one of the gifted, and his predicament is also that of the creative person, the artist, who needs both isolation from and contact with the world. He has lived long years of solitary asceticism, he states, but now he must indulge again - in human contacts as well as in wine. The Traktat⁷ explains that he has made freedom and independence his goal; it was his inner

wish and he was strong enough to fulfill it and attain his goal. Now he finds freedom is really a death for he has cut himself off so completely from the world that, though in his need he stretches his arms out to it again now, he is incapable of forming bonds with it. He has become too thoroughly an outsider. He feels he cannot live unless he come into contact with life; at the same time, dedicated as he is to the "father-element", the intellect, he cannot die either, unless he come back into touch with life, the "mother-element". And yet his negative feelings towards the world around him make it very difficult for him to leave his solitude. The Traktat explains metaphysically his despair and longing for death. In the course of his many deaths and rebirths, Haller has become increasingly more individuated, increasingly estranged from the All, from God, and has been, equally, increasingly struck by feelings of guilt arising from this estrangement; his end goal now is no longer his completion and perfection in life, but rather his dissolution in death in order to relieve his guilt and regain innocence, in re-entry into the All. "Back to the Mother, back to God, back into the All"⁸ is his desire - deliverance in death rather than in life, a genetic death, a return to the beginning rather than a regenerative death which, increasing his individuation, increases his sense of guilt. His longing is similar to Klein's who had gone but one step in the death-rebirth cycle towards development of his Self - he also longed for a return to the beginning but more because he was not strong

enough to go onwards than because he suffered from the guilt of the individuated. Moreover Haller is a man of about fifty years of age and is representative of the emotional struggles of this age-group, as Hesse, in a letter concerning Steppenwolf, is not slow to explain.⁹

In this work, the "bourgeois" who has often been referred to the previous novels, is for the first time, minutely diagnosed. The life of the bourgeois is a constant attempt to keep a balanced middle between the countless extremes or pairs of opposites of which human life is made up. The example is given of the saint and the libertine. The human-being has the possibility of yielding himself up to the spiritual, godly and holy, or to the opposite, the sensual. The bourgeois' whole desire is to maintain a tempered medium between the two. He wants a little comfort and pleasure but he wants to serve God and keep his virtue too. He would never yield himself up to one or the other, to spirituality or sensuality. His ideal is not surrender but preservation of his ego. Any absolute is despised by him. In avoiding such extremes, he must do without intensity of feeling and living, for one can live intensively only if one surrenders up one's ego. The bourgeois is characterized as weak in character and fearful, prizing his ego above all and therefore satisfied with his tepid middle way which allows him to cultivate it without risk. In this middle way he lives and calls himself a human being (Mensch) but he has made of this

term his usual compromise: having rid himself of his coarsest traits and taken on some manners and a little consciousness he ignores the demands of the Original Mother, Nature, and the Original Father, Spirit. But the real meaning of the term human-being is not something firm and unchanging but an attempt: "the human-being is not something already created but rather a claim of the Spirit, a distant possibility which is feared just as much as it is longed for, and the way to that possibility can always be covered only in little stretches, under terrible torture and in terrible ecstasy."¹⁰ In those rare moments in which Haller glimpses what he calls the golden trace (die Goldene Spur), he is aware that it is his destiny to become a human-being, that that is the final and ultimate goal towards which he is moving. The immortals of whom he prizes Mozart most highly, are those who have become true human-beings and thereby gained their immortality. But the way to this goal is very difficult, one must be prepared to suffer, to surrender oneself up, one must be indifferent to the bourgeois' ideals and tolerate the most extreme isolation, even when it thins all the bourgeois atmosphere around one to an icy ether, to that isolation which Christ knew in the Garden of Gethsemane.¹¹ There are some people who originate in the bourgeoisie but who, because of their strength of character, grow beyond it, developing along their path of individuation until they cannot be called bourgeois any more. These are the intellectuals and artists, the "Cain-marked" few. They remain firmly rooted in

the bourgeoisie which provides the "mother" basis for these strivers towards the mind and the spirit. Their life is a great compromise for they are usually not quite strong enough to break off from their roots and leave the bourgeoisie entirely behind in order that they may live in the absolute, and yet they have grown far enough above it to scorn and even hate it. At the same time they are forced to accept it since they could not live without it. The compromise causes them no end of suffering and distress and this is the source of their art and creativity. For these, caught their life long in painful compromise, feeling themselves called to the absolute and yet unable to attain it, there is an imaginary souverain realm open - that of humour. Through humour, the poles of all opposites can be bent together so that the saint and libertine and even the bourgeois in between can be accepted. Through humour, one can achieve the impossibly paradoxical demands of living in the world as if it were not the world, of obeying the law but standing above it, of possessing as if one did not possess, etc. Humour is the secret which Haller, one of these "fringe-beings" must learn.¹²

Haller hates the bourgeoisie. There are many reasons for this attitude but probably the most weighty is that he is himself to a great extent bourgeois. He chooses always to live, not among the extremes of society, the political intellectuals and revolutionists or the thieves and murderers, but among the bourgeois. He enjoys the "odour of cleanliness", the quiet,

ordered decency of their houses,¹³ it reminds him of his childhood. He dresses acceptably and modestly, has money in the bank as well as stocks from which he spends the dividends, spends his evenings in bourgeois pubs frequented by bourgeois family-fathers. Nor has he always been consistent in acting according to his beliefs. His noble compromises have still been compromises. "And so it was in every respect. Harry Haller had indeed disguised himself wonderfully as an idealist and scorner of the world, as a sorrowful hermit and resentful prophet but at the bottom he was a bourgeois. . ."¹⁴ He approves of the bourgeoisie with half his soul and denies it with the other half. Upon visiting an old acquaintance of his, Haller beholds a picture of Goethe whom he greatly esteems. This picture becomes the subject of Haller's displeasure and disgust because it portrays Goethe as a genial, handsome, elderly gentleman with a light touch of loneliness, and the tragic in his face veiled with courtliness. The painter had produced a strong impression of self-control and respectability in his subject. Haller, for whom Goethe was a man of great character and great suffering, an outsider like himself, cannot bear this bourgeois-looking representation of him. The reason why this picture so disturbs Haller is that it is a picture of himself - he realises later after the dissolution of his old self has begun. "He himself, the old Harry, had been exactly such a bourgeois idealized Goethe, such a spiritual hero with all too noble a glance, shining with stateliness, spirit and humanity

as with hair-oil, and almost moved by his own nobility of soul".¹⁵

Another reason for Haller's dislike of the bourgeois is given in the foreword to the book: he dislikes himself. The narrator in this first part of the story conjectures that Haller was too strictly raised and taught as a child to love his neighbours but that, apparently, the "as thyself" had been omitted. He found Haller a genius in suffering and in self-scorn, noting that he always turned every negative feeling and thought first on himself, then on the world so that to him Haller appeared a true Christian and martyr. The narrator notes that love for one's neighbours is impossible if one does not love oneself, that self-hate generates the same isolation and despair that extreme egoism does.

Haller's age is marked by the bourgeoisie. By chance he has opportunity to witness a funeral which becomes for him a symbol of his times. All the mourners are unmoved, the funeral officials must try hard, and unsuccessfully, to force their audience into an appropriate mood, alone their addressing them as fellow Christians causes great embarrassment. For Haller the whole world looks the same as the graveyard - grey, old, colourless, exhausted and used-up, reeking with halfway-contentment; he feels that all striving, belief, culture and joy in life ends in the cemetery. Carrying the parallel further, he sees his whole contemporary culture as a cemetery in which all the great carriers of genuine culture lie buried and his contemporaries can do nothing more than stand around, embarrassed

and hypercritical, wishing to be able to believe in the names written on the rusty tomb-stones but not being able to. His world is used-up, dying, longing for regeneration.¹⁶ Jazz is an expression of this, it is the music of decline (Untergangsmusik) and Haller feels the music played in the Rome of its final emperor must have been similar. In spite of all these insights, Haller is fated to go into the world around him, in order to set his own regeneration in motion.

His first attempt to make contact with the world is a failure. Accepting a chance invitation by a former acquaintance, a very bourgeois professor with whom he had spent evenings of fruitful discussion in a past stage of his life, he knows almost from the beginning that it has been a wrong move, and anticipates a bad ending. It is here that he finds what he feels to be the disgusting picture of Goethe which leads him to rudeness and a hasty departure. It is not among the bourgeois that he need find his new contact with life, he must come in touch with the extreme, the absolute.

Haller is aware of a dichotomy within himself and has given himself the name Steppenwolf, significant of a faustian dilemma of two souls within one breast. Everything within him acceptable to the bourgeois world he recognizes as the human-being (the bourgeois term): Harry; everything else within him he lumps together under the name: Steppenwolf, the lonely, wild, hungry, roaming animal transplanted from his wilderness home into the maddened pace of civilization. These two souls were

generally at odds with one another. While one acted the other sat back and criticized, so that neither could often be itself peacefully. On rare occasions they were able to live in peace with one another thus increasing their mutual strength. These were moments of grace when all the rest of his tedious life was made worthwhile by the wonder of joy then experienced. These were the moments when the "golden trace" became glimpsed, the knowledge of the immortals flashed through to him.

The two souls recall the dichotomy which Sinclair felt within himself, which he expressed in terms of light versus dark, good versus evil. Harry Haller's two souls are not so easily divided into black and white poles, in fact as is pointed out in the Traktat, it is erroneous to attempt such a simple division, every person has hundreds of souls. What Haller calls his wolf-soul is all that strains away from the bourgeoisie, towards the absolute, quite undifferentiating between the directions (spirituality, or sensuality).

Harry Haller is brought to a deeper level of himself through three media: the Traktat, the little almanac-like pamphlet which he received one evening on the street; Hermina, the courtesan whom he meets one desperate evening in a jazz locale; the Magic Theatre, realm of his inner self which is opened to him through marijuana. The Traktat, which has already been extensively quoted in order to reveal Haller's dilemma, shows great insight into his soul, sharply delineating and explaining his predicament, and announcing his urgent need for a meeting with himself and

for rebirth. It was of course written by Haller himself probably one night out of his sleep and then forgotten just as was the poem about the Steppenwolf, and discovered only much later. Hermina is, on the literal plane, Haller's female counterpart, a superior creature, like all of Hesse's women, playing the role of guide. On the symbolic plane she is Haller's anima, a vital part of himself, expressing all that he has suppressed through the years of dedication to intellectual pursuits. She guides him into precisely that area of life which his bourgeois being scorned and even feared. In this way his personality is dissolved and he is prepared for the final face-to-face meeting with himself in the Magic Theatre. There Haller tries to learn new possibilities of personality for his rebirth, and above all the secret of overcoming life's problems - the dichotomy, Time, the pseudo-culture, and gain a conscious equanimity of soul, through humour.

It is very clear to Haller that he is moving towards a new rejuvenation of himself. He knows that the time is ripe for another death and rebirth but confesses fear of undergoing the process. He has experienced it before several times and recognizes the forerunning condition of despair about, and disgust with himself and the world. Having come to full awareness of his dismal condition through the Traktat and his poem he knows: "this Steppenwolf had to die, he had to put an end to his hated existence with his own hand or else he had to regenerate himself forged in the deathly fires of a renewed look

at his Self, to tear his mask off and undergo a new evolution of his ego."¹⁸ The past stages which Haller mentions remind one of the earlier novels: once he lost his bourgeois reputation along with his fortune and had to learn to do without the respect of those who had paid him honour -- this recalls Klein; once he had struggled to build up an ascetic-intellectual life, reaching a quiet height of a life dedicated to abstract thought and meditation -- this reminds one of Siddhartha. Each time of rebirth was preceded by a grim emptiness and quiet, a deadly loneliness, lack of contact, lovelessness and despair. Each rebirth made him more independent more alone, cold and misunderstood; though each time he had gained in freedom, depth, and spirit.¹⁹ And now as did Klingsor, he hesitates, fearing another end and new beginning, for this reason he plays with the idea of suicide; he feels he cannot go through another transformation with all its pain and torture. Suicide is the only way out. The temptation is great to take his razor and slit his throat; but knowing full well what an ignoble escape this would be, he cannot bring himself to do it. Later he realises that his fear of death as regeneration had its source in the bourgeois element of his being. "With the advancing destruction of that which I earlier had called my personality, I began to understand too why I had had to fear death so terribly in spite of all my despair, and I began to notice that this abominably ignominious fear of death too was a piece of my old bourgeois insincere existence."²⁰

Driven one evening through the streets in the desperation of his plight, Haller finds an alternative to suicide, Hermina. She saves him from the ignobility of taking his life and sets his regeneration in motion, by bringing him back into contact with life. "She was the little window, the tiny bright hole in my dark cave of fear. She was deliverance, the way into the open air. She had to teach me to live or to die, . . . "21 As stated earlier, Hermina is Harry's female counterpart on the literal plane. "Don't you understand, you learned gentleman", she asks of Haller, "that you like me and that I am important to you because I am a kind of mirror for you, because within me there is something which answers you and understands you?"22 Having felt herself born for some great role, she demanded the highest of life but had to be satisfied with its stupidity and coarseness. At one time she had given herself to religion as he has given himself to intellectual pursuits, and she expects to do so again. She expresses similar disgust with popular paintings of the saints as he with the bourgeois Goethe. She too has known loneliness and isolation and deep suffering; in her disappointment with life however, she has been able to adjust to it, to find ecstatic pleasure in material things, to attain satisfaction from sensual joys. Nonetheless she has remained fully conscious of her situation and has thoughtfully answered many of life's questions.

In the study of Hermina as a symbolic figure she is seen as Haller's anima, the life-force in him which he has neglected and stifled through the years; his meeting with Hermina is really a

meeting with a part of himself. Haller is at once struck by the mother-qualities in Hermina - she has a motherly voice, her commands are motherly, "she was indeed like a Mama with me",²³ and he enjoys obeying her. "It did me enormously good to obey someone, to sit beside someone who asked all sorts of questions, who commanded, who scolded one."²⁴ He no longer respects knowledge and thought, for he has been overfed with them; it is something else which he now requires. Hermina guides him to it, directing his progress in acquiring the necessary arts of sensual living. She assists him in buying a gramophone and reveals how this ordinary tedious mission alone can be a pleasure; she teaches him one by one the various dance-steps which he must practise at tea-dances. Here he is brought into a society which is entirely new to him - into the frivolous, flirtatious world of the "children of nature" (Naturkinder). These lead a life dedicated to the cultivation of sensuality; they love life but do not hang onto it as do the bourgeois. Pablo, the saxophonist and band-leader, is one of these. He is a completely uncomplicated creature, friendly and helpful to others and always smiling. His attitude to music is in sharp contrast to Haller's who attempts to converse with him about music on an intellectual level. Pablo has no desire or need to discuss music, his sole task in life is to make it as well as he can in order to bring joy into people's hearts. Pablo is esteemed and loved by Hermina who believes he may be a saint; perhaps, in Haller's terms, he is on his way to joining the immortals, for his existence is genuine and he has

surrendered himself up to his music. He is concerned about Haller who cannot laugh, who is too moral and intellectually complicated. Haller explains the difference between themselves and the "children of nature" to Hermina who like him has "fallen out of Nature to hang in emptiness" - they are children of the intellect; and in his desperation Haller equates the intellect with the devil.²⁵ "The children of nature" are innocent in their sensual pleasures and still in harmony with themselves and the world about them in their unconsciousness. Therefore they do not need "the detours and substitutes" of education, literature and music.²⁶ Such a child of nature is Maria whom Hermina introduces into Haller's life, to teach him the art of physical love; she helps him to unfold and to bring his life into unity by opening up his store of memories; he relives his past with seeing eyes now and realises how rich his life has actually been. He knows again that his life has a higher meaning, that what has seemed to happen by chance has been the working of his fate; and he senses that he must gather his whole life together as a whole (in the sense in which Klingsor finally did in his self-portrait) in order to transcend himself.

Haller's poem The Immortals (Die Unsterblichen) expresses his impression of life as a wild, hot, steaming, foul-smelling, bloody monster breeding war, murder, fear but also the arts, bliss, and prayer. For each individual, it arises new just as for each it again crumbles into filth. Against the cheap gaudy country-fair-like world of the "child-people" is set the starry,

clear, icy, quiet ether of the immortals, those whose life had been dedicated to the absolute, who had proceeded through a series of deaths and rebirths until the last had freed them from Time and earthly limitations and they became like stars in the universe, watching life continue with no more emotion than they watch the moving constellations of the heavens. Haller is longing to take the leap into the universe, to be able to laugh the laughter of the immortals. This unearthly laughter is a symbol of their great suffering in life and of their superior knowledge in how to master and transcend it. Their mark is merriment for they have learned humour.

Haller, like the immortals, has one dimension too many to be at home in the simple, comfortable, easily-satisfied world (of the bourgeois), he is too demanding. The question arises in him as to whether the world was ever otherwise and it is answered in the negative. "Time, the world, money and power belong to the little shallow people, to the others, the real human-beings, belongs nothing. Nothing but Death." "And nothing else?" "Yes, Eternity, the realm of the genuine."²⁷ It is Hermina who speaks the thought of Eternity, explaining to Haller what he has forgotten in his despair, that Eternity is not after Time ceases but exists at the same time; every genuine thought, feeling, or deed belongs to it. "Eternity is the realm beyond Time and Appearances"²⁸ to which people like Haller and Hermina are underway, guided through life's filth by their homesickness alone.²⁹ For this reason they are so eager for Death - in order

to attain the realm of eternal values, the realm of all those who have given themselves up to the absolute and led a genuine life.

With this new, or regained, awareness of his goal, given through his new contact with life, symbolised by Hermina, Haller feels himself striving towards his necessary death; "full of fear, full of longing, full of surrender", he is, "but a fear which knew that it would soon become surrender and deliverance. . . . It was my lot to go on striving for the crown of life, to do penitence for the endless guilt of life. An easy life, an easy love, an easy death were nothing for me."³⁰ The dissolution of himself, although it involved all the sensual pleasures, was not all pleasure: the gramophone was like a devil in the ascetic intellectual atmosphere of his room; the popular dance tunes were ugly and destructive to his world of Baroque music; dancing the newest dances in some fashionable restaurant in the midst of libertines and gangsters made him appear in his own eyes as a traitor to all the things he had formerly esteemed and treasured. And too every day he noticed new parts of himself coming to light, making it clear to him how badly he had misjudged himself in the point of his dual personality, and how true the Traktat's statement about the hundreds of souls was.³¹ "Meanwhile this ... dissolution of my personality was by no means a pleasant and amusing adventure, it was quite the opposite, often bitterly painful, often nearly unbearable."³² Nor does the old Harry let himself be quietly replaced by the new one. Sometimes the

cultured intellect suddenly reappears when thought long dead, to tyrannize and shame the frivolous man of the world, who sometimes gives in, sometimes defends himself bravely. It was a painful struggle, although often pain was mixed with pleasure, fear with desire. And all the time Haller sensed that this was a transient stage of preparation for the actual deliverance yet to be experienced - the masked ball which Hermina has set as his goal in learning the graces of a libertine, will bring a new development, closing this period of comparative happiness. Haller knows that his lot is not, cannot be, happiness. In the midst of his not unmitigated happiness as a man of the world, he finds himself longing for the sort of happiness which can bear fruit; that is, one which will cause him "to suffer with avidity and die with delight".³³ If his present state of happiness continues long, it will make him content,³⁴ and contentment is the choice of the bourgeois. It makes one satisfied and sleepy but does not provide a reason to die. Happiness makes one forget that life must be a continuous struggling movement forward if one is to join the immortals. Since that is his innermost desire and his destiny, Haller knows the end of this present period will come with the experience of death.

On the occasion of their second meeting Hermina told Haller that she would make him fall in love with her and then he would fulfill her deepest wish - that he kill her. Through all the weeks of preparation for the masked ball their relationship was purely platonic. She was everything to him, but simply on a

sisterly plane. For her costume on the evening of the masked ball she plays on her hermaphroditic nature (Haller has always noticed a boyishness in her face, it was that which made him guess her name - for she distinctly resembled his boyhood friend, Hermann). She dresses like a man so that Haller thinks she is his old friend at first sight. In her disguise, she cannot dance with Haller and only at the end of the ball, after she has had to court him at a distance all evening, does she put on feminine attire and enable Haller to dance with her - to possess her at last. He has fallen in love with her, he has finally accepted the life-force in him, his sensual self; he has become like Hermina.

At the end of the ball when the music has stopped just the two of them are left. "All reality broke down before her glance, out of which my own soul seemed to look at me, even the reality of my sensual desire for her. Enchanted we looked at one another, my poor little soul looked at me."³⁵

Haller had arrived at the ball quite his old self, uneasy in such an environment of unrestricted gaiety and therefore scornful of it. He is ready to give up and leave but is caught in time by a message from Hermina, and an invitation to the Magic Theatre. With the finding of Hermina, everything becomes magic and slowly he learns the secret of the "children of nature", the secret which for so many years remained closed to him: that of the unio mystica of joy, the transcendence of oneself through joy shared with others in ecstasy. This is the simple person's

experience of the Great Unity - through dissolution of his ego in the common experience of joy, he goes out of himself and dissolves in the whole. Haller had believed only very young people or members of societies where strong individualization was not possible could attain this mystical union of joy; but he has become such a "child of nature" himself that he also can experience this primitive dissolution of himself in the crowd: "That shining of the drunken eyes of an enraptured person, freed from his Self, that smile and half-delirious absorption of him who is dissolving in the delirium of the crowd",³⁶ such is Haller's lot at the masked ball. "I was no longer me, my personality was dissolved in the intoxicating celebration like salt in water all (women) belonged to me, I belonged to them all, we all had a share in one another. And the men too belonged to it, in them I was too, they too were not strangers to me, their smile was mine, their courting was mine, mine was theirs Ah, I thought inbetween, let happen to me what may, once I too have been happy, shining, liberated from myself, a brother of Pablo, a child."³⁷

It is Pablo, signifying that level of himself which he now must reach, which he fleetingly experienced at the ball, who guides Haller into the Magic Theatre, into the world of his own soul where Time does not exist. The reality which he longs for is within himself; Pablo tells him: "Doubtless you have already long guessed that the conquering of Time, deliverance from reality and whatever other names you may give your longing mean

nothing other than the wish to get rid of your so-called personality. That is the prison in which you sit."³⁸

The purpose of the theatre is to teach Haller to laugh -- to teach him humour -- the only way to tolerate the world. "All higher humour begins with ceasing to take ones own person seriously."³⁹ Haller has always taken himself very seriously, Pablo warns him now not to show that he is still infatuated in his old earnest Steppenwolf personality, but, although he watches a chess-player rearrange his personality anew out of all his many souls, he is still attracted by his old Self enough to watch a performance of the Steppenwolf and tamer (each of whom is humiliated into playing the role fo the other.) The wolf returns to look at Haller out of the mirror. Haller suddenly holds a knife instead of the figures to rearrange his personality and he goes to find Hermina. Discovering her with Pablo, he kills her out of jealousy. Pablo's reaction is laughter, infuriating Haller who has failed in his attempt to learn it. Gradually an increasing coldness streams out of Hermina who has become one of the immortals. Just as Demian died when Sinclair no longer needed him, in that he had become what Demian was, just as Vasudeva died when Siddhartha had become completely like him, so does Hermina have to die now that Haller has become completely like her. Pablo is not murdered as she is, he walks away laughing. Haller has not yet managed to learn the art of humour to the extent Pablo knows it. In spite of Haller's failure, the end is on a note of hope that on his next visit he will learn to resolve the dichotomy with the laughter of the immortals.

CONCLUSION

Hesse's life-work began with his acute awareness of the basic dichotomous nature of the world and of human existence. His earnest desire was to find a means of overcoming the Great Dichotomy, to attain a sense of unity and harmony. As a Westerner, raised in a strongly Christian environment, he was concerned with the poles of Good and Evil into which everything, himself included, was split; as an individuated human-being, well-versed in Eastern philosophy, he was concerned with the entity of his own individual Self estranged from the whole of creation, and the Creator; as a living and thinking human-being, he was concerned with the powerful demands made by the body against those made by the mind and soul.

Hesse's means of reaching his end, harmony and unity, has been seen to be Self-Realisation: unconditional acceptance of his Self as a whole, involving Self-Knowledge and Self-Experience, living according to the dictates of his Self.

As was pointed out in the Introduction, Jung considered death to be an integral part of life so that when one yields oneself up to life through unconditional surrender to the call of one's Self, one is yielding oneself up to one's death at the same time. Hesse experienced that Self-Realisation contains a long series of deaths, each followed by rebirth into a new stage of one's being. By death in this sense is meant Transfor-

mation in Development.

This process is painfully difficult and the protagonists of the novels dealt with in this paper, the "Cain-marked", show that one is often inclined to look backwards, to long for comfort, for an end to "Becoming", to a death which means dissolution of one's being into the All whence it came. This has been called a genetic death, since it would be a return to the beginning. But if one is strong and persistent one will develop along the path of individuation to the point where the Self is transcended and Dissolution begins.

Demian provided the "program" for Self-Realisation with the image of the bird breaking out of the egg as symbol of the death-rebirth cycle. Klein und Wagner and Klingsors Letzter Sommer revealed some problems which the bird can experience on its flight to the Great Unity; Siddhartha recorded a perfect flight for the Easterner, man of soul (Seelenmensch) with attainment of the goal and introduced the new end (for which Self-Realisation was merely the means): love for and service to one's fellow beings. Steppenwolf presented the dilemma of the Western "man of intellect" (Geistesmensch), of the bird who had his wings clipped and was incapable of flying to the immortals, those who had attained Unity, the eternal realm behind appearances. For him there is Humour as a way out.

Hesse found it necessary to add an epilogue to Steppenwolf for too many readers had "passed over" the "second higher, intransient world"¹ described in it and had concentrated only on

the problematics of the Steppenwolf. "But it would indeed be my pleasure if many of them would notice that the story of Steppenwolf presents an illness and crisis but not one which leads to death, not a decline, but its opposite, a healing.² Steppenwolf was indeed a catharsis for Hesse, whose personal development took a turn with the completion of this work. His own "Becoming" (Werden), which had begun with Demian and continued through the various works dealt with in this paper ceased at this point and "Unbecoming" (Entwerden) or dissolution began.

The passionately personal, highly subjective tone of the works here under discussion gave way to dispassionate objectivity. The experience of dichotomy was lifted from the personal, psychological to a higher general ethical plane. The struggle came to take place between the passive aesthetic world and the active, ethic. The three major works, Narziss und Goldmund (1930), Die Morgenlandfahrt (1932), and Das Glasperlenspiel (1943), of this last period bear witness to the change. In Narziss und Goldmund (in which novel Hesse finally achieved his aim of overcoming in literary form the Great Dichotomy and of bending the poles to one another), there is found both the "Naturmensch" (Goldmund) and the "Geistesmensch" (Narziss); both, intertwined in friendship and mutual help and guidance, are reaffirmed; each, it is realised, will achieve his own fulfillment. Goldmund, an artist whose creativity is stimulated by the need to preserve the transient in the face of ever-changing life, in the face of death, represents the Mother

pole;³ he is the naive child of Nature; Narziss is his opposite, the individuated intellectual, personification of the Father pole. From both, Hesse stands back in objectivity.

In Goldmund's experiences the woman-symbol which was first used in Demian, is developed to its fullest: - in Woman, all poles are united, she becomes the symbol of the Great Unity behind the dichotomy of life and therefore, now more clearly than ever before, the final goal of development;⁴ Goldmund's sensuous life leads him from one beloved to another in constant search for the Mother. Her image develops as he develops and in death his desire is to find her - the "Urmutter", the Original Mother. This suggests that the naive do know a genetic death, a return to the beginning. "You have no Mother you cannot die", are Goldmund's words to Narziss.⁵

Die Morgenlandfahrt, detailing a brief period of despair, born of the discrepancy between the real and the ideal in the protagonist's life, develops the theme of loving dedication to one's fellow men in combining the poles of master and servant in one person. The Glasperlenspiel, which contrasts with the voluptuousness of Narziss und Goldmund by nature of its coldly ascetic values, continues the theme of master-servant. Carrying Hesse's message of love, service and devotion, its protagonist, Knecht, who rises through all the ranks of the order's hierarchy, differs from other first-class members of the order through his discontentment⁶ with cloistered perfection; he finds he cannot remain to stagnate in the highest possible position - he leaves

the order to return into the world in the simple, modest role of tutor to an unruly though gifted young man; he sacrifices everything in order to take up a new challenge in the unknown. In doing this he lives up to the philosophy of life expressed in the poem Stufen (quoted in the introduction of this paper) which stands in the novel as his composition. The intellectual must move ever forward and upward; he knows death only as transformation; Knecht's death in a swimming competition with his pupil very soon after he has taken up his new way of life can be interpreted in various ways. For Hesse the central interpretation is that of the sacrifice made courageously and joyfully,⁷ which did not discontinue, but did in fact complete the task of educating his charge.

It has been mentioned that Hesse was unable to accept the given moral, ethical, and religious codes of his day. The enormous number⁸ of letters Hesse received every day begging for advice and guidance bears witness to the fact that he was not alone in this respect. Where many, overcome with the senselessness of life, tended to become disappointed and discouraged, nihilistic, Hesse showed and taught respect for life and responsibility to make the best of it. "I believe that I am not responsible for the sense or senselessness of life but that I am responsible for what I do with my own unique life. It seems to me that you young people have a great desire to throw this responsibility away. There we part company."⁹ This sense of responsibility is illustrated by the fact that Hesse dedicated

the last twenty years of his life, during which no major work appeared, to answering these cries for help in a sincere and open manner. "My role cannot be that of a priest for I have no church behind me and if I have nevertheless tried to give advice to thousands in letters and suggestions, then I did it never as a leader, but always just as a co-sufferer, as a somewhat older brother"¹⁰. Hesse did not desire to become a leader to entice people to follow him or his way. In reading his letters one can easily see his disinclination to preach his world-views. In a letter to a young German officer (written in 1932) who asks if he should pursue his ideal of serving his country or let himself be influenced by Hesse's books, Hesse writes: "But perhaps you will succeed in spite of the present opposition, in remaining true to your old way, to the simplicity of a stern and heroic but unproblematic life. I have great respect for the person who gives himself up to this ideal, although I don't share his ideal. Each one who goes his own way is a hero - and even if he thereby does something stupid or behind-the-times, he is still much more than a thousand others who only talk about their lovely ideals without sacrificing themselves to them."¹¹

Hesse began, in his works, with Siddhartha to consider Love¹² the great secret of living - unqualified love of ones fellow-men. Combined with Love must be the humility found in service. Cultivation of the Self is the means of overcoming the Self;¹³ when the Self has been lived to the fullest extent possible, it will be transcended, it will dissolve into the world. There is

then no arrogance or pride longer possible and the next step will be humility of service in love.

Hesse's philosophy of living calls one to a very dangerous path. How difficult not to become stuck in arrogant egocentrism or not to misinterpret the inner voice of one's fate! Hesse's way demands an enormous degree of maturity and insight into and understanding of the human soul. It is not possible that every person is capable of it - and very improbable that more than a few are.

At this point it is interesting to note one more remark by Jung: "I consider it the duty of everyone who takes a solitary path to share with society what he finds on his journey of discovery, be it refreshing water for the thirsty or a sandy desert of unfruitful error. The one aids, the other warns. Not the criticism of individual contemporaries will decide the truth or falsity of what has been discovered, but future generations and destiny. There are things that are not yet true today; perhaps we dare not find them true, but tomorrow they may be. So every man, whose fate it is to find his own individual way, must go with the bare hope and keen watchfulness of one who is conscious of the loneliness of his path and the danger of its mist-hung abysses."¹⁴ This, it can be said, was done by Hesse, with great success.

FOOTNOTES

Introduction

¹Kindheit, ed. Ninon Hesse, Nachwort p. 513, pp. 518-559.

²ibid., p. 518

³Jung, Erinnerungen, Glossar (ed. Jaffe) p. 416. Hesse first became acquainted with C.G. Jung's work through Dr. J. B. Lang. Later he studied Jung's works himself and became acquainted with him personally.

⁴Eine Chronik in Bildern, ed. Zeller, introd. p. XIX.

⁵ibid., p. XIX.

⁶Jung, Reflections, p. 280.

⁷Chronik, ed. Zeller, intro. p. XXI.

⁸Mainly the sacrifice of the ego to the Self.

⁹Jung, Reflections, p. 278.

¹⁰ibid. p. 281.

¹¹ibid. p. 281.

¹²ibid. p. 277. Jung equates the process of individuation with the attainment of wholeness. Self-realisation or the urge towards individuation "gathers all that is scattered and multifarious and raises it to the original form of the One, the primordial man." ibid. p. 274.

¹³ibid. p. 287

¹⁴ibid. p. 293. This might be an interesting description of Hesse's idea of reincarnation in psychological terms.

¹⁵Taking his works as autobiographical it can be concluded that this was the case. "... sein gesamtes dichterisches Werk gleicht einer grossen Autobiographie, es wurde zum Selbstbildnis eines Künstlers, der sein persönliches Leben zum literarischen Kunstwerk verdichtet hat. Chronik, ed. Zeller, introd. p. IX cf. Jung, Reflections, p. 306: "The Dionysan element has to do with emotions and effects which have found no suitable religious outlet in the predominantly Apollonian cult and ethos of Christianity. The medieval carnivals. . . in the Church were abolished

relatively early, consequently the carnival became secularized and with it divine intoxication vanished from the sacred precincts . . . turned away from the gods and enveloped the human world with its ebullience and pathos. The pagan religions met with this danger by giving drunken ecstasy a place within their cult . . . orgies were granted religious licence so as to exercise the danger that threatened from Hades. Our solution, however, has served to throw the gates of Hell wide open."

¹⁶"Ich habe zeitlebens die Religion gesucht, die mir zukäme, denn obwohl ich in einem Hause von echter Frömmigkeit aufgewachsen bin, konnte ich doch den Gott und den Glauben der mir dort angeboten wurde, nicht annehmen." Hesse, Briefe, p. 156.

¹⁷The 'Law of Karma' (Karma meaning 'deeds' or 'works'), the law that one's thoughts, words, and deeds have an ethical consequence fixing one's lot in future existences." Noss, Man's Religions, p. 135.

¹⁸ibid. pp. 132-133.

¹⁹cf. Jung, Reflections, p. 294: "If the old were not ripe for death nothing new would appear, and if the old were not injuriously blocking the way for the new, it could not and need not be rooted out."

²⁰Noss, Man's Religions, p. 317.

²¹ibid. p. 322.

²²Jung, Reflections, p. 229.

FOOTNOTES

Chapter I

¹Hermann Hesse as quoted by Gotthilf Hafner in Hesse, Werk und Leben.

²Hesse, Demian, p. 67

³Jung explains the "Mark of Cain" in the following way: "What induces a man to choose his own way and so to climb out of unconscious identity with the mass as out of a fog bank? . . . in favour of the extraordinary? - It is what is called vocation: an irrational factor that fatefully forces a man to emancipate himself from the herd and its trodden paths. True personality always has vocation and believes in it, has fidelity to it as to God, in spite of the fact that, as the ordinary man would say, it is only a feeling of individual vocation. But this vocation acts like a law of God from which there is no escape. That many go to ruin upon their own ways means nothing to him who has vocation. He must obey his own law, as if it were a demon that whisperingly indicated to him new and strange ways. Who has vocation hears the voice of the inner man; he is called." Jung, Reflections, p. 283.

⁴"Von sich selber wegkommen ist Sünde", Hesse, Demian, p. 87.

⁵Jung gives the following explanation of individuation, pointing out its difference from individualism: "Self-divestiture in favour of the collective corresponds to a social ideal; . . . self-realisation seems to stand in opposition to self-divestiture... not enough distinction is made between individualism and individuation. Individualism is a purposeful attempt to stress and make conspicuous some ostensible peculiarity, in opposition to collective considerations and obligations. But individuation means precisely a better and more complete fulfillment of the collective dispositions of mankind, since an adequate consideration of the peculiarity of the individual is more conducive to a better social achievement than when the peculiarity is neglected or repressed." Jung, Reflections, pp. 159-160.

⁶Hesse, Demian, p. 166.

⁷ibid. p. 65.

⁸"Zwei Welten liefen dort durcheinander, von zwei Polen her kamen Tag und Nacht." ibid. p. 13.

⁹ibid. p. 16.

¹⁰cf. Jung, Reflections, p. 296, "It is a satisfaction to know that all evil and all good are outside us in a visible object, where they can be overcome, punished, destroyed, or blessed. But, in the long run, nature herself will not always allow this paradisaal innocent condition of the subject to continue undisturbed. There are people, as there always have been, who cannot avoid the insight that the world and experience of the world are essentially in the nature of a parable and really illustrate something which lies hidden deep down in the subject itself, in its own trans-subjective reality."

In the Traktat in Steppenwolf, Hesse speaks of those literary works which are essentially parables, expressing a representation of the poet's inner being while painting a exterior situation: "Und in unsrer modernen Welt gibt es Dichtungen, in denen hinter dem Schleier des Personen- und Charakterspiels, dem Autor wohl kaum ganz bewusst, eine Seelenvielfalt darzustellen versucht wird. Wer dies erkennen will, der muss sich entschliessen, einmal die Figuren einer solchen Dichtung nicht als Einzelwesen anzusehen, sondern als Teile, als Seiten, als verschiedene Aspekte einer höhern Einheit (meinetwegen der Dichterseele)." Hesse, Steppenwolf, Traktat, p. 24. Hesse's own works are such!

¹¹Hesse, Demian, p. 26.

¹²ibid. p. 27.

¹³ibid. p. 33.

¹⁴ibid. p. 29.

¹⁵cf. Jung, Reflections, p. 296. "The fear of self-sacrifice lurks in and behind every ego; for this fear is the claim of unconscious powers to come into full effect, and is often restrained only with difficulty. No process of individuation is ever spared this dangerous stage, for to the totality of the Self also belongs that which is feared, the underworld or overworld of psychic dominants, from which the ego has once painfully -- and only to a certain extent -- emancipated itself, attaining a more or less illusory freedom."

¹⁶Hesse, Demian, p. 48.

¹⁷"und das Ganze würde als eine Art Entgleisung angesehen werden, während es doch Schicksal war." ibid. p. 49.

¹⁸"Nun, da der Griff einer freundlichen Hand mich gerettet hatte, lief ich, ohne einen Blick mehr nebenaus zu tun, in den Schoss der Mutter und die Geborgenheit einer umhagten frommen Kindlichkeit zurück." ibid. p. 62.

¹⁹ibid. p. 61.

²⁰ibid. p. 63.

²¹ibid. p. 45.

²²ibid. p. 65.

²³"Jeder Mensch durchlebt diese Schwierigkeit. . . . Viele erleben das Sterben und Neugeborenwerden, das unser Schicksal ist, nur dies eine Mal im Leben, beim Morschwerden und langsam Zusammenbrechen der Kindheit, . . ." ibid. pp. 66-67.

²⁴ibid. p. 83.

²⁵It was Demian who had first drawn his attention to it and stressed the importance of such things.

²⁶ibid. p. 119.

²⁷cf. Jung, Reflections, p. 294. "If the old were not ripe for death, nothing new would appear; and, if the old were not injuriously blocking the way for the new, it could not and need not be rooted out."

²⁸The crest, we are told, belonged once long ago to a cloister - this is probably an acknowledgement that Christianity of times past demanded this same death-rebirth struggle, especially of its cloistered who "died" to the world.

²⁹Sinclair said he had not read Dante but had seen an English painting of his Beatrice. Hence the name is taken from the Beatrice, figure of goodness and purity, who led Dante to paradise in the Divine Comedy.

³⁰To symbolize the union of the two poles of the human-being, male and female, perhaps already even a synthesis of the intellect and the physical as represented by male and female respectively.

³¹Hesse, Demian, p. 124.

³²ibid. p. 125.

³³ibid. p. 129.

³⁴ibid. p. 138 cf. Jung, Reflections, p. 134. "The old religions with their sublime and their ridiculous, their noble and horrible symbols, are. . . born out of this very human soul that lives in us at this moment. All those things live in us in their primordial forms, and at any time they may break in upon us with destructive force,..."

³⁵Hesse, Demian, p. 147.

³⁶Pistorius is Hesse's tribute to Dr. Lang, disciple of C.G. Jung, who treated him on the psychiatric couch. Chronik, ed. Zeller, p. 84.

³⁷Hesse, Demian, p. 146.

³⁸"an Hand gesetzlicher Vorschriften auf dem Bürgersteig zu wandeln." ibid. p. 140.

³⁹"Du musst dich auf dich selber besinnen, und dann musst du das tun, was wirklich aus deinem Wesen kommt. Es gibt nichts anderes. Wenn du dich selber nicht finden kannst, dann wirst du auch keine Geister finden, glaube ich." ibid. p. 153.

⁴⁰"Du tust wie ein Weiser, und heimlich hängst du am gleichen Dreck wie ich und alle!" ibid. p. 153.

⁴¹ibid. p. 154.

⁴²"Aber die Erinnerungen, die mir mein ganzes Leben bis ins Geheimste zu wiederholen schienen, hörten mit gestern und heute nicht auf, sie gingen weiter, spiegelten Zukunft, rissen mich von heute weg und in neue Lebensformen, deren Bilder ungeheuer hell und blendend waren, . . ." ibid. p. 155.

⁴³"Ich war ein Wurf der Natur, ein Wurf eins Ungewisse, vielleicht zu Neuem, vielleicht zu Nichts, und diesen Wurf aus der Urtiefe auswirken zu lassen, seinen Willen in mir zu fühlen und ihn ganz zu meinem zu machen, das allein war mein Beruf. Das allein!" ibid. p. 167.

⁴⁴See ibid. p. 67.

⁴⁵ibid. p. 172.

⁴⁶ibid. p. 170.

⁴⁷ibid. p. 191.

⁴⁸ibid. p. 194.

⁴⁹ibid. p. 186.

⁵⁰In comparing the passage in which Sinclair describes his vision in the clouds, ibid. pp. 211-212, we see that the great goddess who encompasses all the human-beings and gives birth to stars, bears the features of Mother Eve.

⁵¹ibid. p. 192.

⁵²ibid. p. 182.

⁵³"Ja, 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." ibid. p. 184.

⁵⁴"Ich spürte; eines Tages würde ich . . . erwachen und wieder allein stehen, ganz allein, in der kalten Welt der anderen, wo für mich nur Einsamkeit oder Kampf war, kein Friede, kein Mitleben." ibid. p. 203.

FOOTNOTES

Chapter II

¹Klein und Wagner and Klingsors Letzter Sommer, published together in 1920.

²Jung, Reflections, p. 275.

³see footnote No. 9, following.

⁴Hesse, Klein, pp. 47-48.

⁵ibid. p. 64.

⁶"das gläubige Einverstandensein mit der eigenen Natur", ibid. p. 76.

⁷ibid. p. 94.

⁸ibid. p. 38.

⁹ibid. p. 37; This is the reason why the writer of this paper has called Klein's existence unauthentic - he did not believe in the laws he chose to live by; his exterior way of life was merely a front. This again calls to mind a remark made by Jung: "neither is it any use to live according to accepted moral principles, for obedience to moral customs and laws can just as well be a cloak for a subtle lie which is just too artful to be noticed by our fellow men. We may perhaps, through belief in our own most patent rectitude, succeed in escaping all adverse criticism and in deceiving ourselves. But deep down below the surface of the average conscience, a still small voice says to us: 'Something is out of tune', - however much our rightness may be confirmed by public opinion or the moral code. Jung, Reflections, p. 189.

¹⁰Hesse, Demian, p. 147; cf. Jung, Reflections, p. 199. "And we still attribute to 'the other fellow' all the evil and inferior qualities that we do not like to recognize in ourselves. That is why we have to criticize and attack him."

¹¹Hesse, Klein, p. 50.

¹²ibid. p. 54; in the matter of religion, Klein remains quite conventional. His conception of one God, who is creator, the mind behind existence, plus his various references to the New Testament bear witness to his Christian background with which he never feels any actual conflict.

¹³ibid. pp. 75-76.

¹⁴"In oneself one carried everything which mattered, from without no one could help one." ibid. p. 70; if Teresina were not a part of himself, she would mean nothing to Klein; as it is, all his condemnation of her was merely criticism of his own suppressed self by his old "decent" self.

¹⁵ibid. p. 107.

¹⁶ibid. p. 82.

¹⁷ibid. p. 93.

¹⁸ibid. p. 92-93.

¹⁹ibid. p. 95.

²⁰ibid. p. 108.

²¹ibid. p. 93; the experience of harmony of his being and unity of the world is called "grace", another witness to Klein's Christian interpretation of his experiences.

²²ibid. p. 111

²³Hesse's "Cain-marked" protagonists live every day as if it were their last. Klingsor, too, draws the comparison of himself who cannot believe in tomorrow with the other "normal" people who believe in life and never do anything one day which they will not be able to approve of later. Hesse, Klingsor, p. 45.

²⁴Hesse, Klein, p. 133.

²⁵ibid. pp. 141-143; cf. Jung, Reflections, p. 94. "Normal sexuality as a common and apparently similarly directed experience strengthens the feeling of unity and of identity. This condition is described as one of complete harmony, ... and with reason, because the return to the original condition of unconscious unity is like a return to childhood . . . Even more is it like a return into the mother's womb - into the teeming depths of a still unconscious fertility. It is indeed a true and undeniable experience of divinity, the transcending power of which blots out and consumes everything individual; it is a real communion with life and with impersonal fate. The individual will holding to its own integrity is broken; the woman becomes a mother, the man a father, and thus both are robbed of freedom and made instruments of onward-striving life."

²⁶"Mit mir steht es so, dass ich nach einem langen braven und fleissigen Leben eines Tages aus dem Nest gefallen bin, . . ."
Hesse, Klein, p. 83.

²⁷ibid. p. 25.

²⁸ibid. pp. 148-150.

²⁹ibid. p. 152.

³⁰ibid. p. 65.

³¹Hesse, Steppenwolf, Traktat p. 27.

³²Hesse, Klingsor, p. 18.

³³"Man braucht so lang, bis man lernt, an einem einzigen Tage drei Erdteile zu besuchen. Hier sind sie. Willkommen, Indien! Willkommen, Afrika! Willkommen, Japan!" ibid. p. 32.

³⁴ibid. pp. 12-12.

³⁵ibid. p. 61.

³⁶Hesse, Demian, p. 29.

³⁷Hesse, Klingsor, p. 48.

³⁸ibid. pp. 73-74. "Das ist es, was einige Freunde an dem Bilde besonders lieben. Sie sagen: es ist der Mensch, ecce homo, der müde, gierige, wilde, kindliche und raffinierte Mensch, unserer späten Zeit, der sterbende, sterbenwollende Europamensch..."

³⁹ibid. p. 51.

⁴⁰Klingsor experienced the two poles of love, the sensual and the spiritual; in his letter to Edith he declared: "Often I look at every woman as does an old libertine and often as a small boy." (ibid. p. 45) But it is only the mother-pole of innocence and harmony which is carried on from Sinclair's mother-beloved concept. At the same time the Original Mother (Urmutter) of Narziss und Goldmund is anticipated.

⁴¹ibid. p. 66.

⁴²"Und noch weiter, noch tiefer hinter all diesen Gesichtern schliefen fernere, tiefere, ältere Gesichter, vormenschliche, tierische, pflanzliche, steinerne, so als erinnere sich der letzte Mensch auf Erden im Augenblick vor dem Tode nochmals traumschnell an alle Gestaltungen seiner Vorzeit und Weltenjugend." ibid. p. 74; cf. (Jung, Reflections, p. 274) "Self-

realization or - what amounts to the same thing - the urge towards individuation gathers all that is scattered and multifarious and raises it to the original form of the One, the primordial man. The separate individualized existence, i.e., the former state of imprisonment in the ego, is thereby superseded, the scope of consciousness is widened, and through the fact that the paradoxes have been made conscious the sources of conflict are dried up."

⁴³Hesse, Klingsor, p. 77.

FOOTNOTES

Chapter III

¹Hesse, Siddhartha, p. 10. "Atman (is) a word used sometimes to denote the empirical individual who is physically seen and felt; but in a deeper sense it refers to the innermost and unseen self of a man as distinct from his body, his sense-organs, and his brain, that is to say, his transcendental self or ego." (see footnote 3) Noss, Man's Religions, pp. 130-131.

²Hesse, Siddhartha, p. 12.

³Brahma is a neuter something, the impersonal matrix from which the universe has issued and to which it will in time return. It is all that is objective, all that is perceived through the senses, and all that is subjective, the whole inward world of feeling and self-consciousness, with which the innermost self is identified. "All that goes on in the soul of man and the soul itself, are phases of That One". . . . "The true self of a man and the world soul are one; they are identical In other words the All-Soul is the very stuff of which the human soul and its consciousness are formed, and there is no real distinction between the former and the latter." Brahma, the objective All, and Atman, the subjective or particular self, are equated and the ultimate reality called Brahman Atman; the objective and the subjective are one. Noss, Man's Religions, pp. 130-1.

⁴Hesse, Siddhartha, p. 19.

⁵ibid. p. 21.

⁶ibid. p. 22.

⁷ibid. p. 25.

⁸Hesse, Klein und Wagner, p. 94.

⁹Hesse, Siddhartha, pp. 45-46.

¹⁰Gotama Buddha (written Gautama according to Noss), the founder of Buddhism. Born a Brahmin he found their philosophy unacceptable and founded his own religion based on common-sense adherence to the middle path between extreme asceticism and sensuality. (Noss, Man's Religions, pp. 156-179) The life of Siddhartha as portrayed by Hesse follows very closely the life of this historical figure whose given name was Siddhartha, Gautama being his family name.

¹¹This is an outspokenly "western" trait in Siddhartha, recalling the poem Stufen quoted in the introduction of this paper. This point of disagreement between Siddhartha and Gotama may explain the reason why Hesse created two figures out of the historical one. (Besides the fact that Siddhartha unites the poles of holy-man, Gotama, thinker and teacher, and Vasudeva, simple unlettered servant of mankind.) Gotama, proponent of the teachings of the historical Siddhartha Gautama, provides a contrast to Siddhartha's belief that rebirth can never end and that he will go on even after he has reached the holy state. See p. 58 of text.

¹²See Chapter I, footnote 13.

¹³Hesse, Siddhartha, p. 39.

¹⁴ibid. p. 41.

¹⁵With great insight Siddhartha explains to Gotama what would happen if he joined his disciples - he would never find release from his ego, it would simply hide and grow: "Ich hätte meine Liebe zu dir, hätte die Gemeinschaft der Mönche zu meinem Ich gemacht!" Hesse, Siddhartha, p. 42. The purpose of the Samanas, The wandering ascetics, is "to control the flesh for the sake of freedom of the spirit." Their goal is spiritual unity with whatever they consider ultimate reality. Noss, Man's Religions, pp. 262-263.

¹⁶The Samanas subdue their bodies through severe maltreatment of them in order to free their minds for subjective experience, i.e. they can go out of their bodies with their minds to experience other forms of life. Siddhartha describes in detail how he learned many ways of going out of himself - out of his body and out of his ego-self and becoming animal, stone, wood, water, etc. see Hesse, Siddhartha, pp. 20-22. The other pole is then objective experience - that which is experienced through the senses, by the body.

¹⁷Hesse, Siddhartha, pp. 45-46.

¹⁸ibid. pp. 48-49.

¹⁹ibid. p. 48.

²⁰ibid. p. 49.

²¹ibid. p. 47.

²²Hence their constant attempt to suppress and overcome the physical senses through which the illusion is perceived, and the glorification of the mind which is the means of knowing the only reality, Brahma. Noss, Man's Religions, pp. 245-248.

²³"Beide, die Gedanken wie die Sinne, waren hübsche Dinge, hinter beiden lag der letzte Sinn verborgen, beide galt es zu hören, mit beiden zu spielen, beide weder zu verachten noch zu überschätzen aus beiden die geheimen Stimmen des Innersten zu erlauschen." Hesse, Siddhartha, p. 55. cf. Jung, Erinnerungen, p. 280. "Ein Mensch, der nicht durch die Hölle seiner Leiden-schaften gegangen ist, hat sie auch nie überwunden. Sie sind dann im Haus nebendran, und ohne dass er es sich versieht, kann eine Flamme herausschlagen und auf sein eigenes Haus übergreifen. Insofern man zu viel aufgibt, zurücklässt, und quasi vergisst, besteht die Möglichkeit und die Gefahr, dass das Aufgegebene oder Zurückgelassene mit doppelter Gewalt zurückkommt."

²⁴"Siddhartha tut nichts, er wartet, er denkt, er fastet, aber er geht durch die Dinge der Welt hindurch wie der Stein durchs Wasser, ohne etwas zu tun, ohne sich zu rühren; er wird gezogen, er lässt sich fallen." Hesse, Siddhartha, pp. 69-70. What a perfect application of the Demian formula!

²⁵Sansara, (according to Noss "Samsara",) means re-incarnation - the eternal wheel of becoming and dissolution. "Emancipation from the long-drawn-out nightmare of the cycle of rebirth comes only with the lifting of the veil of ignorance, which prevents one from knowing that the soul is and always has been identical with Brahma." Noss, Man's Religions, pp. 247-248.

²⁶The "Kindermenschen" recall the "many" of Demian. Siddhartha defines them as those who, not liking to think, seek to obey something or someone. They are the naive, unthinking people who live in the world of illusion, Maya, ignorant of its unreality, given over to their passions. There is no class-distinction made here.

²⁷Hesse, Siddhartha, p. 70.

²⁸Kamala is not a "Kindermensch" but an artist, who puts her art on a parallel with knowledge; (ibid. p. 62) therefore the real value of Siddhartha's life among the child-people lies without their realm; one good reason why he does not feel genuinely part of their life.

Kamala is an illustration of Hesse's tendency to put woman on a higher plane than his hero, to make her respected as a wiser superior being who will draw him up to her loftier level.

²⁹"Hier bei Kamala lag der Wert und Sinn seines jetzigen Lebens". ibid. p. 75.

³⁰Siddhartha cannot take seriously anything the "Kindermenschen" do. All their undertakings seem to be games to him for the very reason that he has remained an onlooker; or, where he has "played" too, it has been without passion. His

experiences and abilities acquired while a Samana effect this attitude, eg. he cannot take seriously the worry about acquiring food, or about its quality; for as a Samana, he learned to fast until he had food, and then could be satisfied with anything.

³¹Hesse, Siddhartha, p. 75.

³²"Und einigemal erschrak er ob solchen Gedanken und wünschte sich, es möge doch auch ihm gegeben sein, bei all dem kindlichen Tun des Tages mit Leidenschaft und mit dem Herzen beteiligt zu sein, wirklich zu leben, wirklich zu tun, wirklich zu geniessen und zu leben, statt nur so als Zuschauer daneben zu stehen."
ibid. p. 80.

³³ibid. p. 93.

³⁴ibid. p. 85.

³⁵ibid. p. 88. "In diesem sinnlosen Kreislauf lief er sich müde, lief er sich alt, lief sich krank."

³⁶For the Indian there is actually no such thing as eternal death, (see Introduction of this paper, p. 6) the fate of the bourgeois according to Demian and Klein und Wagner, since every soul upon death immediately enters into another earthly form, except those who have attained perfection and who thus enter Nirvana upon death. According to Siddhartha, p. 96-98, the wish for eternal death is a wish of the child-people who long for release from the Wheel of Becoming, for death without rebirth. For Siddhartha the frightening thing about the approach of death is precisely that it will mean rebirth out of his much less than perfect way of life among the "Kindermenschen", while his goal has been attainment of perfection and entrance into Nirvana.

³⁷Hesse, Siddhartha, p. 92.

³⁸ibid. p. 95.

³⁹ibid. p. 97.

⁴⁰Om is a mystic syllable which is associated with breath-control in the practice of Yoga. Repetition of the syllable is part of the means to ecstasy. Noss, Man's Religions, p. 234. Hesse uses the syllable as a symbol of perfection, of the Great Unity.

⁴¹Hesse, Siddhartha, p. 96.

⁴²ibid. p. 81.

⁴³"Ein Stück Leid, ein Stück Elend hatte er nun, so fühlte er, in diesen letzten Zeiten und Tagen ganz und gar durchgekostet und ausgespien, bis zur Verzweiflung und bis zum Tode ausgefressen." *ibid.* p. 107.

⁴⁴*ibid.* p. 106

⁴⁵*ibid.* p. 109. See footnote 11.

⁴⁶*ibid.* p. 159. "Mögen die Dinge Schein sein oder nicht, auch ich bin alsdann ja Schein, und so sind sie stets meinesgleichen. Das ist es, was sie mir so lieb und verehrens-wert macht: sie sind meinesgleichen. Darum kann ich sie "lieben". Hence for Siddhartha the intellectual debate about the nature of the physical world which took place in Hindu philosophy was inconsequential, as to whether the whole physical universe and the individual souls were Maya - illusion, unrelated to The One, Brahma, or whether all creation emanated from that One, and is Brahma.

⁴⁷It is interesting to note that already at the young age of 15 years, Hesse experienced a strong relationship to a river - the Rhine - and even perceived its speaking to him some of the message which Siddhartha heard from the river. In a letter to his Mother, written in Basel, 1892, he writes: "... und der flutende, üppig wogende Rhein! Ja, wunderschön ist es hinein-zuschauen in diese krystal-klare grünliche Flut, die so verständlich redet von seliger Ruhe und von ewiger Würde. Ich fühle, wie ich den lieben alten Rhein liebe, wie einen Lieben, ohne den man sich selbst kaum denken kann." Ninon Hesse, ed., Kindheit und Jugend, p. 301.

⁴⁸Hesse, Siddhartha, pp. 117-119, 154-155. "Nie ist ein Mensch oder eine Tat, ganz Nirwana, nie ist ein Mensch ganz heilig oder ganz sündig. Es scheint ja so, weil wir der Täuschung unterworfen sind, dass Zeit etwas Wirkliches sei."

⁴⁹- or loving with his heart in it. Even in Kamala's case his heart was not involved. She reproached him with: "Und dennoch, Lieber, bist du ein Samana geblieben, dennoch liebst du mich nicht, du liebst keinen Menschen. Ist es nicht so?" *ibid.* p. 82.

⁵⁰*ibid.* p. 131.

⁵¹Just as he had had to experience Sansara although he had known of its dangers and pitfalls - the subjective, a priori knowledge was not sufficient, he had to experience them in order to know really - objectively, a posteriori. cf. Jung, Reflections, pp. 265-266: "Our need is not to 'know' the truth,

but to experience it. The great problem is not to have an intellectual view of things, but to find the way to the inner, perhaps inexpressable, irrational experience."

⁵²Hence it seems that he is not convinced of the Maya philosophy.

⁵³They even seem - as in the comparison with animals, to have retained something of the mythical original natural harmony with the world - which the thinkers have lost completely.

⁵⁴Self-Realisation (achieved through Self-Knowledge and Self-Experience) is not an end in itself for Hesse but the final step in preparing one for a life of service to others.

⁵⁵Hesse, Siddhartha, pp. 155-156.

⁵⁶ibid. p. 159.

⁵⁷Hesse, Briefe, p. 54.

⁵⁸See introduction, footnote No. 11 and Hesse, Briefe, p. 166. - "Ich bin den fragwürdigen Weg des Bekenkens gegangen, ... ich habe . . . in den meisten meiner Bücher beinahe mehr von meiner Schwächen und Schwierigkeiten gezeugt als von dem Glauben, der mir trotz der Schwächen das Leben ermöglicht und gestärkt hat." and ibid. p. 433 "Ich bin... ein Bekenner, ein Strebender und Suchender, der den Menschen nichts anderes zu geben hat als das möglichst wahrhaftige Bekenntnis dessen, was ihm in seinem Leben geschehen und wichtig geworden ist."

⁵⁹" . . . je mehr ein Künstler sich um seine Kunst bemüht, und sie ernst nimmt, desto näher kommt er dem Ziel, das Letzte zu finden, was mit aller Kunst gemeint ist: den Glauben an einen Sinn des Lebens, oder wenn Sie wollen, den Mut, diesem Leben einen Sinn zu geben. Der Weg dahin hat viele Stufen, und geht oft krumm, und scheint oft schwer, und lohnt sich doch." ibid. p. 209.

⁶⁰The question is actually left open as to whether Siddhartha attains Nirvana in the philosophical sense. One assumes that he has - he has become a holy-man, has transcended his Self to vibrate in harmony with all creation. Hesse seems to indicate that Siddhartha did not reach the Indian's end goal (see his letter to Vasant Ghaneker, Briefe, p. 433.) Siddhartha's disbelief in a possibility of escape from rebirth (discussed earlier) would indicate the same.

⁶¹Jung, Reflections, p. 258. "If anyone should succeed in giving up Europe from every point of view, and actually be nothing else than a yogi, taking on all the ethical and practical consequences of sitting in the lotus position on a gazelle-skin under a dusty banyan tree, floating out of this world and closing his days in nameless non-being, to such a one I would have to admit that he understood yoga in the Indian sense. But whoever cannot do that should not behave as if he understood yoga. He neither can nor should give up his Western understanding, but on the contrary he should exert himself to apply his mind in an honest manner, without imitation or sentimentality, to understand as much of yoga as is possible to our understanding."

⁶²ibid. pp. 243-264 and Jung, Erinnerungen, pp. 277-280.

FOOTNOTES

Chapter IV

¹Hesse gives evidence in his letter to Vasant Ghaneker, 1953, of the autobiographical quality of Siddhartha: "...ich wollte in meiner indischen Legende nur solche innere Entwicklungen und Zustände darstellen, die ich wirklich kannte und wirklich erlebt hatte." Hesse, Briefe, p. 433.

²Hesse, Steppenwolf, Traktat p. 26.

³The Traktat, in examining the soul of the Steppenwolf, finds that though a high degree of individuation destines him to be a "non-bourgeois", he "remains affixed to the heavy mother-constellation of the bourgeoisie. ibid. p. 17. (Traktat) Again the Traktat calls the bourgeois ideal an attempt to cheat "the Original Mother, Nature, as well as the Original Father, Spirit, out of their strong demands and to live in a tepid middle between them. ibid. Traktat p. 26.

⁴Hesse, Steppenwolf, p. 174.

⁵Jung explains the term "Anima" as follows: "Jeder man trägt das Bild der Frau von jeher in sich, nicht das Bild dieser bestimmten Frau, sondern einer bestimmten Frau. Dieses Bild ist im Grunde genommen eine unbewusste, von Urzeiten herkommende und dem lebenden System eingegrabene Erbmasse, ein "Typus" von allen Erfahrungen der Ahnenreihe am weiblichen Wesen, ein Niederschlag aller Eindrücke vom Weibe, ein vererbtes psychisches Anpassungssystem.... Da dieses Bild unbewusst ist, so ist es immer unbewußt projiziert in die geliebte Figur und ist einer der wesentlichsten Gründe für leidenschaftliche Anziehung und ihr Gegenteil." Jung, Erinnerungen, pp. 408-409. Furthermore: "The anima is the archetype of life For life comes to the man through his anima, although he believes that it comes to him through his mind. He masters life with his mind, but life lives in him in his anima." These words (ibid.p. 409) are most applicable to Haller's case.

⁶Hesse, Steppenwolf, pp. 31-32.

⁷The Traktat is a pamphlet which Haller receives one evening in the street and which is reprinted with its own pagination between pp. 56 and 57 of the novel proper.

⁸Hesse, Steppenwolf, p. 10 (Traktat).

⁹Hesse, Briefe, p. 103. "Der Steppenwolf ist kein geeignetes Objekt für unsere Diskussion, denn er hat ein Thema,

das Sie nicht kennen (weil Sie noch jung sind): die Krise im Leben des Mannes um das fünfzigste Jahr."

¹⁰Hesse, Steppenwolf, Traktat p. 26.

¹¹ibid. Traktat, p. 27.

¹²ibid. Traktat, p. 17-18.

¹³ibid. p. 38.

¹⁴ibid. p. 144.

¹⁵ibid. p. 145.

¹⁶ibid. pp. 68, 72.

¹⁷ibid. Traktat, pp. 2-5.

¹⁸ibid. p. 58.

¹⁹ibid. p. 59.

²⁰ibid. p. 144.

²¹ibid. p. 110.

²²ibid. p. 115.

²³ibid. p. 92.

²⁴ibid. p. 89.

²⁵ibid. p. 89.

²⁶ibid. p. 140.

²⁷ibid. p. 175. cf. "...ich bin älter und habe es auf einem langen Weg erlebt, dass hinter allem Persönlichen das Unpersönliche steht, das Göttliche, und dass dort erst Wirklichkeit entsteht - und Leben gelebt werden kann." Hesse, Briefe, An Ernst Rogasch, 1933, p. 110.

²⁸Hesse, Steppenwolf, p. 176. Moreover: "Und die 'Ewigkeit' war nichts Andres als die Erlösung der Zeit, war gewissermassen ihre Rückkehr zur Unschuld, ihre Rückverwandlung in den Raum." ibid. p. 178.

²⁹ibid. p. 177.

³⁰ibid. pp. 181-182.

³¹ibid. pp. 142-143 (see Traktat p. 21).

³²ibid. p. 143.

³³ibid. p. 170.

³⁴cf. the poem Stufen which is quoted in the introduction,
of this paper.

³⁵ibid. p. 203.

³⁶ibid. p. 197.

³⁷ibid. p. 197-199.

³⁸ibid. p. 207.

³⁹ibid. p. 209.

FOOTNOTES

Conclusion

¹Hesse, Steppenwolf, epilogue, pp. 266-267.

²ibid. epilogue, p. 267.

³Hesse, Narziss und Goldmund, p. 49 "Die Naturen von deiner Art, die mit den starken und zarten Sinne", die Beseelten, die Träumer, Dichter, Liebenden, sind uns andern uns Geistmenschen, beinahe immer überlegen. Eure Herkunft ist eine mütterliche. . . . Du bist Künstler, ich bin Denker. Du schläfst an der Brust der Mutter, ich wache in der Wüste...." are Narziss' words to Goldmund.

⁴ibid. p. 326, "... neugierig auf das Sterben bin ich nur darum, weil es noch immer mein Glaube oder mein Traum ist, dass ich unterwegs zu meiner Mutter bin. Ich hoffe, der Tod werde ein grosses Glück sein, ein Glück, so gross wie das der ersten Liebeserfüllung. Ich kann mich von dem Gedanken nicht trennen, dass statt des Todes mit der Sense es meine Mutter sein wird, die mich wieder zu sich nimmt und in das Nichtsein und in die Unschuld zurückführt." This is Goldmund's confession to Narziss as death nears.

⁵ibid. p. 330.

⁶Hesse, Briefe, p. 298.

⁷ibid. p. 222.

⁸ibid. epilogue, p. 517, ibid. p. 113.

⁹ibid. p. 29.

¹⁰ibid. p. 89.

¹¹ibid. p. 71.

¹²It is interesting to note that as early as 1892 at the age of 15, Hesse wrote, in answer to his Mother's advice to turn to God for help: "Du weisst ja, dass ich diesen "Er" nicht kenne, zu dem ich "schreien" soll, aber das soll uns nicht trennen. Was Du in jenem Geist siehst, sehe ich in Deiner und überhaupt in aller Liebe." Ninon Hesse, ed., Kindheit und Jugend, p. 289.

¹³"Denn Aufgabe, Sehnsucht und Pflicht der Jugend ist das Werden, Aufgabe des reifen Menschen ist das Sichweggeben oder, wie die deutschen Mystiker es einst nannten, das 'Entwerden'. Man muss erst ein voller Mensch, eine wirkliche Persönlichkeit geworden sein und die Leiden dieser Individuation erlitten haben, ehe man das Opfer dieser Persönlichkeit bringen kann." Hesse, Briefe, p. 103.

¹⁴Jung, Reflections, p. 262.

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