

September 1973

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Recommended Citation

Fickert, Kurt J. (1973) "The Friendship Theme in Hesse's Novels," *University of Dayton Review*. Vol. 10: No. 2, Article 8.

Available at: <https://ecommons.udayton.edu/udr/vol10/iss2/8>

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The Friendship Theme in Hesse's Novels

Kurt J. Fickert

Hesse was himself aware of the frequency with which the theme of friendship between two men figured in the fabric of his novels. In a letter (of mid-March, 1931, to Dr. Engel),¹ which is both a self-critique and statement of principle, he gives several examples of pairs of friends and analyzes the friendship of Narziß and Goldmund as climactic in his work. Had Hesse undertaken to prepare a complete list of the friendships which play a significant role in his fiction, he could have stated unequivocally that every protagonist in every novel has his friend and that there is a clear development of the theme of friendship between men in his work. Beginning with friendship as a rather transparent symbol, Hesse went on in the later novels to depict it in terms of psychological insights and on the level of myth.

The first conspicuous use of the motif occurs in "Lulu," a story published in 1907 in the second edition of the *Hinterlassene Schriften und Gedichte von Hermann Lauscher* (1901). The plot, which follows the pattern established by E. T. A. Hoffmann, concerns the winning of a romantically enchanting barmaid. Lauscher and his friends vie for her favors. But the victor in the contest is Lauscher's intellectual sparring partner and intimate, the philosopher Drehdichum. Having recourse to feats of magic, he arranges the staging of a tableau, from the midst of which he causes Lulu to disappear, illustrating his power over her. Despite its flaccid imitativeness, the story has features which become prototypical in Hesse's work. The names of the friends, Hermann Lauscher and Drehdichum, are symbolic: Hesse depicts himself as a passive "listener" (soon there will be a Hermann Heilner, later a Harry Haller, an "H. H.") and his friend as—according to his name—not a real person at all but an imagined self with strange, unlimited powers (see *Demian*, *Goldmund*,² *Leo*, *Pablo*). The denouement, too, has a personal connotation; Hesse uses the device of disappearance by magic in his autobiographical sketch *Kurzgefaßter Lebenslauf* (1924); he brings it to a close by drawing a train which chugs out of sight with himself aboard.

While the motif of friendship is peripheral in *Lauscher*, Hesse's first important novel *Peter Camenzind* (1904) concerns itself primarily with the nature of the *Dichter*, revealed through the hero's relationship with two men. Endowed by nature with the gift of creativity, Camenzind comes to the city, where he naively believes his talent will mature almost by itself. He meets Richard, a young man with whom he can share his enthusiasms and who introduces him to the Bohemian life—particularly in Italy (the trip to Italy with Richard is another autobiographical element in the novel). In the pattern of the *Entwicklungsroman*, which *Camenzind* follows, the friendship between Peter and Richard represents a stage in the hero's progress

toward self-realization. Richard is a projection of a discovery Peter makes about himself—that he is not only made up of spirit but also of flesh and desire. The *Dichter* he aspires to be, he learns through his attachment to Richard, must have experience to complement the creative drive. Once Peter has come to this conclusion about himself, Richard disappears, removed from the novel by the clumsy device of making him the victim of an accidental drowning.

Hesse proceeds with his analysis of the would-be *Dichter* by introducing Peter to a new friend; Boppi is an invalid and cripple, and Peter acts as a substitute parent to the young man. This climactic friendship allows Peter to fathom the wellspring of creativity, to understand that love is the motive force in the *Dichter's* being. Having fulfilled the function of symbolizing the writer's obligation to serve humanity, the character is eliminated: Boppi dies as a result of his frailties. But through their friendship Peter has grasped the meaning of being a *Dichter*—not to write, but to know one's self. To savor self-knowledge, he returns to the oblivion of a remote village in Switzerland. This introspective novel, perversely popular in an age dedicated to the pursuit of materialistic goals, became a model for Hesse; "it establishes," according to Boulby, "the thematic pattern of future books, the depiction of the life of the outsider-artist as secularized hagiography."³

The symbolism of friendship becomes even more pronounced in Hesse's next novel *Unterm Rad* (1906). The only meaningful event in the convention-bound life of the seminarian Hans Giebenrath is his association with Hermann Heilner, a fellow student or inmate, who tries to set an example for Hans by flaunting his independence and non-conformity. The fact that the two friends represent different aspects of Hesse himself is made obvious by the name given the young rebel (it suggests both an "H. H." and a "healer") and has been accepted as critical dogma.⁴

Once again Hesse's objective in depicting the friendship between the dynamic young man and his cowed admirer (Giebenrath dies in bondage to a conventionality he cannot overcome) is the explication of the *Dichter's* dichotomous self. Heilner is the genius,⁵ the hallowed *Dichter* figure, into which the neophyte-author with his bourgeois impediments must evolve. The failure of Hans Giebenrath to achieve the transformation, paralleling, of course, Hesse's own incapacity to break free of his bourgeois entanglements, indicates the incompleteness of Hesse's exploration of the *Dichter's* problematic personality and his acceptance, instead, of a generally held point of view that art is aberration. In the game of literary allusions, *Unterm Rad* can be called Hesse's *Tonio Kröger*.

The pattern is duplicated in *Gertrud* (1910), where there is a protagonist with a good friend and both are artists with symbolic names. Since Kuhn (*Kühnheit*) and Muoth (*Mut*) are synonymous and may even suggest a venture outside of the bounds of the ordinary, perhaps it is safe to assume that Hesse is explicating the dichotomy in the makeup of the *Dichter*. Although the *Dichter* is now slightly disguised as a musician, concern about the problem of his non-conformity seems even more pertinent. A critic has pointed out the close association between music and Hesse's search for meaning in his life and art: "At that time in his 'bourgeois epoch' music

still represented for him a drive inward (*Wucht nach Innen*)."⁶

Both the hero Kuhn, a composer, and his friend Muoth, a singer, fail in their endeavor to come to terms with their flawed, if gifted selves. On the one hand, their attempts to lead "normal," that is, typically bourgeois lives lead to frustration so severe that Muoth commits suicide in despair and Kuhn resigns himself to a life of punishing isolation. The bland plot conveying this emotional and mental turmoil concerns a three-sided love affair in which both Kuhn, who loves Gertrud unrequitedly, and Muoth, who marries her, lose her. On the other hand, when they try to deal with their different capacities as artists, Kuhn being intellectually oriented, Muoth emotionally, they can achieve no transfusion of strengths; the two natures, the two friends, despite their affinity for one another as artists, remain disparate. It is the obviousness of the symbolism, prevailing in the novel to the detriment of character and plot development, which makes *Gertrud* poor fiction but good explication.

The novel which followed *Gertrud*, *Roßhalde* (1914), even less skillfully executed in plotting, has the expected depiction of a friendship. The pair, Veraguth and Burkhardt, appears on the list in Hesse's letter, although the implications of their relationship are neither as clear nor as important as those made previously in his work. In this instance Hesse has concentrated on the introverted member of the partnership, the novel's hero, a painter, Veraguth,⁷ who has attempted to combine faithfulness to his art with faithfulness to bourgeois values, here embodied in a wife and family. His stronger, extroverted friend, Burkhardt, during a visit to Veraguth's estate *Roßhalde* tries to persuade the enmeshed painter to break free, to devote himself exclusively to his calling. Veraguth cannot abandon his middle-class principles, which include devotion to his son Pierre. With the abruptness characteristic of Hesse's plot development, the child dies after a painful illness. Only by relinquishing all relationships except the one with the *Dichter* or artist within him, so Hesse proposes in describing Veraguth's destiny, can the *Dichter* aspire to artistic accomplishment.

While Veraguth's achievements may take tangible form, Hesse's protagonist in the series of novellas which constitute *Knulp* (1915) has no way to express his anti-bourgeois proclivities creatively; he is a vagabond and nothing more. The friend with whom Hesse links him in his listing is Hesse himself. Therefore, the dichotomy in the *Dichter's* soul is represented in typical fashion; Hesse, *Knulp's* biographer, evinces the point of view of the artist incapable of ridding himself of the bourgeois inhibitions which *Knulp* has audaciously discarded. *Knulp* lives in the world of experience as recklessly as, later in the Hesse canon, Goldmund does. Watching over his death, envious of the fulfillment which it represents, to which he, as much an intellectual as Narziß, can only aspire, Hesse depicts the transformation of a homeless wayfarer into a saint whom God accepts.

The right to seek out the meaning of one's life without having had a meaning superimposed by society and the responsibility of acting with complete honesty in the quest, which *Knulp* symbolized for the trammelled author Hesse, became the

motive forces in his own life; the freedom from bourgeois constraints which Hesse despaired of achieving because of the role he had assumed of husband, father and popular author was granted him with dramatic suddenness when his wife's mental collapse, the subsequent relegation of his children to the care of friends and the disintegration of his readership because of his anti-war (and thus presumably anti-German) stand led to his complete repudiation of and flight from the bourgeois sphere. Accompanying this physical act of wrenching himself away from his past, there was a mental process, the development of a new insight into the problem of identity, specifically the *Dichter's* identity. Hesse involved himself in it unreservedly, entering upon a series of psychoanalytical sessions (more exploratory than therapeutic) with Dr. Josef Bernard Lang, a disciple of Carl Jung. The discovery of a new mode of existence brought about a transformation in his work. Published under a pseudonym, *Demian* (1919), his next novel, was celebrated for its innovativeness and its challenge, a call for the abandonment of bourgeois values and the creation of a new dimension in ethics, and no one recognized Hesse as the putative author Emil Sinclair.

There were clues to Hesse's authorship. The lyricism of the style and the symbolic tenor of the novel—"Romantic symbols for an existential problem," as Ziolkowski aptly states⁸—indicated who might have written this inner autobiography of a young man at odds with the middle-class world and in search of a heightened awareness of self. Conspicuously, the principal element in the plot and the symbolism was the friendship between Sinclair and Demian, developing from a childhood relationship of mentor and disciple to that of a "marriage of true minds," a perfect friendship. The fusion of Sinclair and Demian at the end of the book, a literal transmigration of the soul so that but one person remains (it is Sinclair who has become Demian—his demon or ideal self) expresses in the form of fiction psychological principles determined by Jung and Hesse's personal and proto-Nietzschean system of ethics. For Jung, friendship between men is "the external form (*Abbild*) of an inner reality (*Tatsache*); it is nothing else but the representation of the relationship to the inner psychic friend into whom nature itself would like to transform us, into that other [self], who we also are and who we nevertheless can never completely be."⁹ Demian exists, therefore, not principally as a character in the book, with whom the hero shares his adventures—as the friend of the protagonist does in Hesse's earlier novels—but as the adventure, the plot itself. *Demian* tells the story of the stages of a self-discovery. Even Demian's mother, Frau Eva, for whose love Sinclair yearns, functions basically as an elaboration of the Demian symbol; the suggestion of incest between mother and son only makes the symbolism more patent and, moreover, adds to the novel's anti-bourgeois fervor.

The Demian who is Sinclair's or Hesse's other, ideal self represents the creative individual (quasi-*Dichter*) in the allegory which embodies Hesse's ethics. Beginning with its motto ("I wanted only to try to live that which wanted to find its way out from within me"), the book establishes as the only value in life the achievement of self-knowledge and adherence to the principle of honesty, the love of truth. The

model individual, who lives by this strict code of ethics and who trains others in its rigors, is Demian. Step by step, he guides the wavering Sinclair, the incipient artist, toward the goal of individuation, the unabashed unfolding of the self. In the fable which depicts this process, the hero's success is celebrated by his admittance to an inner circle, the underground society, of those engaged in creative activity, especially, in this instance, on the political level. The novel ends with the object of the friendship between Demian and Sinclair realized—a conformist personality has been made into a free and creative individual.

The development of the friendship theme into an aspect of an ethically oriented myth continued in *Siddhartha* (1922), which is of itself the legend of a holy man's life. Like Camenzind (who also becomes a recluse and sage), Siddhartha has two friendships. First, he is accompanied on his adventures, his search for an identity other than that foisted on him by the pragmatism of the circumstances into which he was born, by Govinda, another rebel. But Govinda's intellectual revolt has a limited range. Siddhartha's dissatisfaction with his heritage has emotional dimensions which allow him to go farther than Govinda, whose plumbing of psychological depths remains shallow. Govinda symbolizes the dangers of a one-sided approach to the problem of establishing an identity; although he does not suffer the fate of Richard in *Camenzind*—a swift demise, summarily introduced in the novel, he nonetheless is handily removed from the scene. Somewhat later, Siddhartha's second friend appears (almost a second Boppi) in order to become the principal agent in his achieving self-knowledge and fulfillment and ethical probity; Vasudeva, a Saint Francis figure, a mystic and humanitarian, is the ferryman who takes the wanderer across the waters of life. His ethic goes beyond Demian's devotion to truth; for Vasudeva, the exercise of love alone gives meaning to life. In a letter Hesse maintains that this article of faith is the core of the novel's doctrine: "All of *Siddhartha*," he says, "is an affirmation (*Bekenntnis*) of love."¹⁰

In the myth, evolving in the novels from *Demian* on, a new depth has been probed and its content personified; the symbol of the mentor, whose place the neophyte assumes at the end of his educational journey, has been intensified to include the dimension of the redeemer. Truth is now equated with grace.

If, in devising the Siddhartha-Vasudeva figure, Hesse emphasized the ethical propensities of the myth he was fashioning in order to explore his own creativeness, in *Der Steppenwolf* (1927) he concentrated on the myth's psychological ramifications. The friends of Harry Haller, the Steppenwolf, are Hermine, who, since she later appears dressed as Hermann, pertains to something autobiographical, and Pablo, who is equally both hermaphroditic and psychologically complex. They are dimensions of Harry Haller, an outsider figure anticipated in the depiction of Knulp, observed, as he was, with revulsion and fascination by Hermann Hesse while gazing in his mirror. Nowhere in this anti-novel, which Ernst Robert Curtius would call an *Überroman* because in it the reflections constitute the events of the plot, is any attempt made to disguise its confessional intent. The Steppenwolf's first biographer, the supposed editor of his *Aufzeichnungen*, the book's principal segment, is Hesse;

the author of the tractate, a pamphlet on the nature of all Steppenwolves, is Hesse.¹¹ In it the Steppenwolf-Hesse equation is demonstrated; the Steppenwolf is identified as the author of observations on the metaphysics of art and the tragedy of genius—Hesse's major themes, the *raison d'être* of his art.

The trinity, Steppenwolf-Harry Haller-Hesse, depicts the dichotomous nature of the *Dichter*, a personality so fragmented that it is almost psychopathic. The anti-bourgeois intellectual, whose guise is that of the lone wolf, cannot relinquish the bourgeois trappings of his existence nor deny its bourgeois orientation—he wants to revolutionize the bourgeoisie through his (it must be assumed) literary activity. To analyze this complex of ambivalences and to establish a foundation of self-knowledge on the basis of which his work will stand, Harry Haller undertakes an exploration of his psyche. His friends are aspects of this self. Hermine and Pablo, who seem to share his experiences in the unconscious, are actually his guides, forms of psychic energy, self-correcting, restorative forces which exist in the depths of the soul. Hermine appears first; in her Harry confronts the *anima*,¹² the emotional, supra-rational part of his own nature, which he by way of training and instinct would like to deny. She assumes, therefore, at first a shape with which the protagonist contends—the prostitute, but becomes a friend whose motherly ministrations help him proceed on his journey into the unconscious. Having passed through the early phases of this self-exploration, Harry now meets Pablo, a fusion of *anima* (female self) and *animus* (male self), the hermaphrodite god, who befriends the seeker after the true self by opening all doors, i.e., releasing him from all inhibitions and acquainting him with all truths, ultimate self-knowledge. In this final stage of Harry's adventures with Hermine and Pablo in the Magic Theater, Hesse's picturization of a psychological process, the ethical portent of the friendship myth comes through momentarily. The "immortals," represented by Mozart (who turns into Pablo), make their presence felt in order to inform Harry-Hesse-der *Dichter* of the one lasting value in the flux of time, the artist's creativeness. Consoled by Mozart and liberated by Pablo, Harry can now abandon the subterfuge of being the Steppenwolf; bereft of any disguise, he stands naked in the cold wind of truth.

The fate of the *Dichter*, who must live in a tragic tension between the disorder of experience and the strict sense of order imposed on him by the creative impulse, is the theme of *Narziss und Goldmund* (1930), Hesse's most striking success in objective storytelling and at the same time another introspective *tour de force*. The friends Narziss and Goldmund are plainly two poles in a creative personality; Narziss (i.e., introversion) is will and rationality, Goldmund is sensuality (see the name itself) and intuition. Hesse has on occasion characterized the ordering process as *Geist*, the maelstrom of experience as *Natur*. Torn by these conflicting elements, the *Dichter*, so Hesse contends, confronts "the problem of the artist, an awesome, tragic problem."¹³

The contention between Narziss and Goldmund and, simultaneously, their dependence on one another form the content of the novel and give shape to its plot. As the abbot of a monastery, into whose care the homeless pupil Goldmund is put,

Narziß represents *Geist* at its most vulnerable, while recognizing its own insufficiency. He is a holy man (holy meaning for Hesse creative), aware of his sinfulness. In the sphere of art, the sin of the artist is the corruption he causes to occur when he transforms the pure metal of experience into the inadequate and brittle material of art. It becomes his obligation to send Goldmund, whom he loves as second self and who has no other friend, away in search of the life against which he has kept himself immune. At the same time, Goldmund feels guilt in deserting the only man with whom he has an affinity, whose way of life seems to be a necessary complement to his own. In concentrating on Goldmund's adventures—mostly amorous—the novel gives expression to his search for identity, for a reunification of his two selves, the one existing for immediate experience, which is ever-present, the other existing for creative reflection, which he seems to have left in the hands of Narziß. When he achieves a synthesis, however unstable and temporary, between the two components of his nature, he can also create—he becomes the artist, the sculptor. *Narziß und Goldmund* thereby achieves its own fusion of two themes, the dichotomy in the *Dichter's* soul and the pursuit of a unified self. In this regard, Boulby makes the point that “the analogy, fundamental to this novel, between the creation of the work of art and spiritual work upon the self is specifically drawn”¹⁴

The friendship of Goldmund and Narziß is the most trenchant version of the artist myth which Hesse evolved in his work. The sole concern of the book is the artist and the work of art. Even its erotic scenes are relevant; Hesse in his letter dealing with the many instances of friendship between men in his fiction makes clear that the sexual element necessarily plays a part in the creative process. His baring without reservation the intensity of both emotion and cerebration required to bring the work of art into being gives evidence of his complete honesty, which is further attested to by his concern over the validity of the creative accomplishment of and by itself. Goldmund's career does not end in triumph; his death in the arms of Narziß is pitiful rather than redeeming. The *Urmutter* he has served, without knowing, during his search for the source of his creative ability now has eluded him forever. This inconclusive ending to the story of the artist's attempt to fathom the significance of the work of art seems to indicate that at this time Hesse was unable to believe in the effectiveness of the sacrifice of Goldmund who takes on the burden of guilt as a part of his commitment to life. Having experienced all, Goldmund has had a flawed existence and has sinned against his other, ascetic self. (At the same time, Narziß has been guilty of smothering his emotional nature in the cloak of monasticism.) Before Goldmund, the restless wanderer, ends his journeying (unlike Knulp he is not canonized but only receives the blessing of Narziß), he yields for a moment to doubt in the validity of his artistic achievement. His vulnerability on this point, together with his recognition of the dichotomy in the artist's personality, constitutes Hesse's exposition of the tragic dimension in art.

Subsequently, *Die Morgenlandfahrt* (1932) deals with a recovery from this loss of faith. In it the elements of the friendship myth are prominently displayed. The protagonist has a readily decipherable name: H. H., and his friend, another of the

series of guides and mentors, is called Leo, indicative of royalty, power, light. The fact that H. H. and Leo are two halves of one personality becomes almost overly obvious in the book's closing pages when the statuette of H. H. is transformed into the statuette of Leo. Leo's role as the ideal self toward which H. H., a lesser self, strives, has been frequently explained.¹⁵ In addition the criticism (by Ziolkowski in the case of *Narziss und Goldmund*) pertains that the book's symbolism is flattened into allegory. Leo represents the creative act, the work of art, itself. Hesse refers to writing as *das Heilige* in his *Letters* (p. 73) and considers all such endeavor to be sin because it is hubris; it falls short of divine creativeness. Nevertheless, the *Dichter* is not condemned because of his sin; rather, he is redeemed by it, since the work of art has an independent existence, has value of and by itself and has the redeeming force of good works. These metaphysical or aesthetic musings are transmitted by the unfolding of a simplistic and yet somehow obscure plot. H. H. sets out to find Leo, the friend whom he has mistrusted and denied. Leo makes himself available to H. H., whose misunderstanding of his own and Leo's true nature is rectified. However, H. H. must submit to being tried for his apostasy, his lack of faith in Leo. In the paradoxical fashion of the fable, the story now demonstrates the justification of H.H.'s guilt and his salvation because of it. H. H. becomes Leo, the *Dichter* he has forsworn to be. In other words, Hesse has justified to himself a life lived in conflict with himself and society on the basis of the literature which has evolved from the struggle. In *Die Morgenlandfahrt* he has most plainly rewritten his myth of friendship with all its psychological and ethical implications.

His last novel *Das Glasperlenspiel* (1943) is a much more sophisticated (not to mention lengthy) work of art. The figure of the friend, for instance, appears in infinite variety and serves several functions. The protagonist Josef Knecht is a symbol whose meaning is clarified by being brought into contact with other symbols, Josef's friends. One of them, Tegularius, exists as a foil for Josef in that he represents a flawed, unfinished version of what Josef is destined to become. Tegularius is the intellectual who, like Govinda, cannot accept the relevance of intuition; his shortcomings point the way for Knecht. Service (observe the name *Knecht*) to the *Geist* alone, the realm of culture, transmitted from generation to generation through the agency of the mind, is the thesis which the book at first considers of primary importance but which it later discards. Knecht's friends play the principal part in convincing him to assume another role, although, by education and inclination, he prefers the life of the mind (symbolized by Castalia, where he is an official) to life in the world. The Old Music Master, whose death resembles Knulp's in its aura of transfiguration and ascension, provides Knecht with a model of goodness derived from immersion in the emotional substrata of music. Another friend, Pater Jakobus, brings Knecht face to face with reality in the guise of history. Knecht realizes that *Geist* is subject to the manipulation of time. Equally concerned with the "real" world beyond Castalia is Knecht's schooltime friend and competitor, Plinio Designori. He argues, seemingly in vain, against an exclusive devotion to the intellect on the part of the gifted individual or, in Josef's case, the genius. But it is Designori

whom Josef seeks out after he has, at the height of his career in Castalia, succeeded in breaking its monastic spell.

Josef's last friendship is climactic. The novel itself ends with his accepting charge of Designori's wayward son Tito. (For a brief moment the relationship between Narziß and Goldmund seems to be recurring.) Knecht sacrifices his life for his pupil, his newly found friend—the Biblical reference to the greater love that no man has is close at hand. In attempting to prove by an act of devotion his concern for and to Tito, Knecht reveals his identity as Hesse, the concerned *Dichter*. Hesse's credo, expressed in a letter, is valid for Knecht, the last of his fictitious personifications: "And so I endeavor as a *Dichter* to sustain a meaningful life (*ein beseeltes Leben*) for the small number of people who happen to understand me and who are accessible to my influence . . ."¹⁶

As an appendage to the *Glasperlenspiel* the three biographies appear, Knecht's youthful attempt at self-analysis. The second one seems almost to be a summary of Hesse's various representations of the friendship theme; the category of legend into which it falls is also the culmination of the theme's evolution in form. The friends, disparate in their natures, unknown to each other, are two holy men, penitent monks living in the desert, Dion and Josephus. The names themselves play their familiar part: Josephus equals Josef Knecht, Dion equals Dionysus and dynamism. As the legend develops, the two learn of each other and are drawn to one another. Their search for one another symbolizes the attempt at the resolution of the dichotomy they represent, two halves of one personality, two aspects of Hermann Hesse, the life of contemplation and the active life, which, conjoined, constitute the *Dichter*.

In Hesse's letter on the many friendships which figure in his novels, he interprets the symbolism involved and at the same time summarizes the general tenor of his work: "My theme . . . is to depict that corner (*Stück*) of humanity and love, that corner of emotional and sublimated life which I know from personal experience, the correctness, honesty and genuineness of which I can guarantee."¹⁷

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NOTES

- ¹ *Briefe* (Berlin, 1951), p. 51 ff.
- ² Goldmund's unlimited powers are sexual.
- ³ Mark Boulby, *Hermann Hesse: His Mind and Art* (Ithaca, N. Y., 1967), p. 36.
- ⁴ See Ernst Rose, *Faith from the Abyss* (New York, 1965), p. 43.
- ⁵ See Boulby, p. 58, who is no doubt aware of an analogous remark by Hesse's chief biographer, Hugo Ball (*Hermann Hesse: sein Leben und sein Werk*, Berlin, 1927, p. 58).
- ⁶ Walther Plümacher, *Versuch einer metaphysischen Grundlegung literaturwissenschaftlicher Grundbegriffe aus Kants Antinomenlehre (mit einer Anwendung auf das Kunstwerk Hermann Hesses)*, (Würzburg, 1936), p. 73.
- ⁷ The customary name symbolism is not lacking; love of truth or the goods of truth (*Veraguth*), so Hesse would seem to suggest, are the artist's province. Burkhardt has the name of a prominent historian whom Hesse admired and who appears symbolically as Pater Jakobus in *Das Glasperlenspiel*.

⁸ Theodore Ziolkowski, *The Novels of Hermann Hesse* (Princeton, N. J., 1965), p. 32.

⁹ C. G. Jung, *Gestaltungen des Unbewußten* (Zürich, 1950), p. 68.

¹⁰ *Briefe*, p. 41.

¹¹ Ziolkowski's conclusion that the tractate "must be understood as" the work of the immortals (p. 189) compounds the confusion and does not actually identify the author.

¹² See Rose, p. 48, for a clear exposition of the Jungian concepts involved.

¹³ *Briefe*, p. 34.

¹⁴ Boulby, p. 236.

¹⁵ See, for example, Ziolkowski, p. 277; Rose, p. 117.

¹⁶ *Briefe*, p. 187.

¹⁷ *Ibid.*, p. 53.