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What I have attempted to illustrate in this dissertation is the similarity in the development of that central theme which emerges when the 'corpus' of the fictional works of Hesse and Gide is examined. The concept of self-fulfilment and the endeavour to represent stylistically the unlimited potential of the individual provide the creative impetus to these works.

Although a post-Nietzschean preoccupation with the moral freedom of the individual is central to much of twentieth century literature, the examples of Hesse and Gide provide a representative study in the transition from nineteenth century concepts of form and content to contemporary ones. There is no evidence of any direct influence of one writer upon the other, and the two men met only once during their lifetime. However, they did profess a mutual admiration and recognised the affinity in their philosophical and artistic approach to that relativity of values with which the modern writer must contend.

Both Hesse and Gide were raised in that strict Protestant tradition which, although stressing the individual's responsibility for his actions, forced him to conform to a pre-ordained moral code. An examination of the writers' works is a study in the attempt to break away from conventional behavioural guidelines while maintaining the individualist ethic of responsibility to self. Both writers experienced a crisis in their personal lives which brought them to a direct confrontation with their outmoded lifestyles and which provided the base for their most successful works of art. Hesse's acquaintance with psychoanalysis in 1916 and Gide's travels in North Africa and the discovery of his homosexuality during the years 1893-96 mark the beginning of their vastly expanded appreciation of the human personality. The writers' efforts to reconcile these new dimensions generated that "creative tension" which characterises the works from Demian to Die Morgenlandfahrt and from L'Immoraliste to Les Faux-Monnayeurs.

If I have given relatively little attention to the later Glasperlenspiel and Thésée it is because the final resolution of the conflicts perceived by Hesse and Gide appears less satisfying than their elaboration in the earlier works. It is upon the relentless search for an answer, and not its ultimate discovery,

that the literary reputation of both Hesse and Gide depend.

Originally, I had planned to include a short chapter on the various biographical details which affected the work of the writers. However, this would have made the length of the dissertation unwieldy and it seemed best to integrate such information into the text of the criticism and the appended notes. In this manner I hope to have indicated the extent to which autobiographical elements are influential in the work of Hesse and Gide and how both writers succeeded in passing beyond their particular situations to create works of art with a general appeal.



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Declaration

I hereby declare that the following dissertation for the degree of Master of Letters has been composed by me, and that it has not been accepted in any previous application for a degree.

J.E.Holland,
St.Andrews
23 April 1975

Declaration by Adviser

I certify that this dissertation is the work of
Mr. James Holland; that it was composed by him,
under my supervision, during the Academic
Year 1974-1975.

The Novelist as Hero: A Study of the
fictional works of Hermann Hesse and
André Gide

by

J.E.Holland

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Chapter One

The Early Works

There is undoubtedly great danger in attempting to group and classify too rigidly the works of any artist or to speak in terms of 'periods' in his creative life. While a certain tidiness and convenience of reference may be gained by so doing, much of the complexity and uneven development of artistic expression may be obscured behind facile labels.

Such categorisation is especially tempting in the case of such a writer as Hermann Hesse who himself acknowledged some very significant milestones in his career. The general dividing line seems to be drawn at the year 1916 and is closely connected with forces in Hesse's personal life, rather than with social, political or literary events. Such a delineation is helpful in perceiving the pattern of development in the writer's works and is valid as long as it does not become an inflexible structure around which the novels are to be moulded.

There is very general agreement amongst critics that the development of Hesse's art follows a triadic pattern. As both Joseph Mileck and A.K. Domandi demonstrate, the period in which Hesse underwent psychoanalysis in 1916 forms a watershed in the writer's literary development.¹ Generally speaking, all the prose works which precede this experience, from Hinterlassene Schriften und Gedichte von Hermann Lauscher (1901) to Knulp (1915) are seen by such critics as the ebullient, occasionally naive, and often commercially successful efforts of a young writer towards

immediate self-expression, and his initial confrontation with the problems of form.

The publication of Demian (1919), which some consider to be the direct result of Hesse's psychoanalytic sessions with Dr. J. B. Lang and his introduction to the theories of Jung,² heralded a new and intensely creative decade for Hesse. The writer himself considered the break with his previous literary achievements to be crucial. He symbolically disavowed this earlier period by adopting a pseudonym, and had Demian published under the name of Emil Sinclair.³

The novels of the 1920's reflect a deeply egotistical concern for self, and fascination with the many faceted nature of his own personality which had been revealed by psychotherapy. In many respects Demian, Klingsors Letzter Sommer (1920), Siddhartha (1922), Der Steppenwolf (1927) and Narziss und Goldmund (1930) may be considered as different attempts to deal with the same problem: How was Hesse, as a modern man, to live?

A decade of intensely introspective writing seems to have had a beneficial therapeutic effect on Hesse as far as his personal predicament was concerned. The later novels, namely those after 1930, lost the keen edge of personal examination and increased in scope to deal with the problems of man in community.⁴ Having come to terms with the conflicting forces within himself Hesse could at last afford a world view. Die Morgenlandfahrt (1932)

and Das Glasperlenspiel (1943) are more composed works in which the writer attempts a dispassionate analysis of the earlier inner conflicts of the 1920's. Of this stage in Hesse's career Joseph Mileck remarks that "his later years have been marked more by effort than by spontaneity, more by persistence than by passion, and more by recollection than by new horizons".⁵

The Hinterlassene Schriften und Gedichte von Hermann Lauscher is the earliest significant prose work of Hesse's first venture into the world of letters. It introduces a period in his writing which must ultimately be judged as somewhat naive and preparatory to later works of art on a grander scale. However, although a universal binding theme is lacking, this period does contain both a consistency and development within itself and exhibits writing of no little polish and craftsmanship.

The overall impression that the early Hesse makes is that of a competent storyteller in the manner of Gottfried Keller or, occasionally, E.T.A. Hoffmann. Quite apart from the development of his later philosophical themes, Hesse himself considered that he had attained the height of his purely formal writing abilities within this period in the writing of Rosshalde (1914).⁶

The temptation must be resisted to dismiss these early writings as the mere evasive gropings of a young Romantic eager to burst into print. That Hesse throughout

his long career owed a debt to the spirit of German Romanticism is almost universally accepted, and many of the prominent themes of Romantic writing are clearly in evidence in the works from 1901 to 1915. The emphasis upon Nature as both the mirror of the artist's soul and his inspiration, the fascination with the melancholy Wanderer and a deep-rooted nostalgia for the past are central concepts in these novels. They provide a dominant Romantic chord which is recognisable in all of Hesse's later work despite the many variations, modifications and distortions which an increasingly complex personal philosophy would impose upon it.

It should not be supposed, however, that Hesse was entirely the willing slave to a prevailing literary tradition. Even in his earliest works there is evidence of a reaction against the stylistic excesses of Neo-Romanticism and 'fin de siècle' decadence. There are passages in *Hermann Lauscher* which can only be regarded as deliberately satirical in their lush and overcharged atmosphere. Indeed, the novel Gertrud (1910) may be viewed as a direct attack, much in the spirit of André Gide's Paludes, on the contemporary literary world.⁷

Perhaps the most significant similarity between Hesse's early works and his later ones lies in the introduction of a general philosophical structure **which underlies all of his novels.**

His evaluation of man's situation is summed up in the

elaboration of a triadic progression which he terms "Menschwerdung". Although he was not to formalise this theory until 1932 (Ein Stückchen Theologie) it is apparent that these ideas had been germinating since the beginning of his career. This humanisation process plots the course of the individual towards a greater or lesser fulfilment of his potential as a human being. It must be noted that this theory assumes an individual's intelligent and sensitive response to life, and may be criticised quite justifiably on the grounds of elitism. However, such a philosophical system is well suited to Hesse whose protagonists show themselves to be peculiarly alive to their condition and who, indeed, are often artists. In Ein Stückchen Theologie Hesse freely admits that

Unter [meinen] Lesern finden sich manche, für welche diese Bücher einen ganz bestimmten Sinn und Wert haben: den nämlich, dass sie ihre eigenen wichtigsten Erlebnisse, Siege und Niederlagen in ihnen bestätigt und verdeutlicht finden. Gross ist ihre Zahl nicht, aber sehr gross ist überhaupt die Zahl der Menschen nicht, welche Seelenerlebnisse haben. 8.

Hesse outlines his system of 'Menschwerdung' as a progression in three stages. The first is the innocent period of childhood in which life is perceived and accepted in its totality, with no inkling of the contradictions of human existence. This is a state beyond good and evil, whose amorality is due to an ignorance

of the complexities of living. This is the golden realm of childhood sacred in the Romantic tradition and to which artists of every generation have striven to return.

It is also an unconscious, unthinking stage beyond which, according to Hesse, most people never progress: "Die Mehrzahl wird ja nie Mensch, sie bleibt im Urzustand, im kindlichen Diesseits der Konflikte und der Entwicklungen".⁹ It is, however, for the minority that Hesse writes; for the sensitive man who cannot avoid the confrontation with good and evil. Such a man is destined to an awareness of his precarious position and for Hesse the greatest interest lies in the nature of his response.

The second stage is found one step beyond childhood's ignorance. Here he is confronted with a gradually awakening knowledge of moral values and it is here that the individual's struggle begins. Although a desire to retain a hold on the past is great, the discrepancies between appearance and reality, between the ideal and the actual, gradually force themselves upon the man and urge him towards some sort of commitment. He can no longer afford the comfortable and predetermined principles which he accepted unthinking as a child, and must accept the freedom to **create** for himself an ethical foundation for living. This is the same 'Abgrund' which Thomas Mann saw opening up at his feet and which brought Dostoievski to the conclusion that "tout est permis".

Hesse envisages two possible reactions to this

knowledge of moral freedom. The most common is embodied in a crushing sense of despair or cynicism for the individual's position in an ultimately meaningless environment. The degree of immediacy that the problem assumes depends upon the sensitivity of the individual and the exemplary cases are, of course, the artists. All of Hesse's protagonists struggle at this level with various degrees of success in arriving at a personal solution. That a satisfactory reconciliation of all the moral alternatives is impossible for the individual to achieve is granted by Hesse.¹⁰ The author is, however, able to suggest a palliative which will enable man to live with his impotence without desperation: Humour.

This solution is presented explicitly in one of Hesse's most mature works. It is the consummate advice given Harry Haller by the "Unsterbliche" in the "Traktat" from Der Steppenwolf. Various hints of such a solution are to be found throughout the corpus of the author's work, and the maturity of any particular protagonist may be deduced from his ability or inability to laugh at himself and others.

The second possible reaction to the moral dilemma is essentially an aesthetic and theoretical one, and leads to the third and final stage of the "Menschwerdung". At this point Hesse posits an estate of much higher innocence than that of the first level. It is once again an amoral condition, but based this time upon a recognition and reconciliation of all of life's diverse elements. Both external and internal forces are subsumed by the individual

into a recognition of the relativity of every element to another and to the whole. Nothing is deemed too insignificant to be fitted into the overall harmony. This is certainly a superhuman task and Hesse makes it clear that a very limited number of men are successful in achieving it.

Most artists remain on the second level, caught in the opposing forces, and fashion their art from this very tension. A select few, symbolised for Hesse by such composers as Mozart and Handel, are able to manipulate all of life's threads to create a truly comprehensive and enduring masterpiece. The illustrious company of such "Unsterbliche" serves as example and guide for others. Clearly, however, such talent is not given the ordinary man, and this third stage remains isolated from the pressing problem of a practicable morality. The full implications of this highly esoteric aspect of the "Menschwerdung", introduced in Der Steppenwolf, are not examined until Hesse's last novel, Das Glasperlenspiel.

Perhaps the most profitable distinction that can be drawn between the early period and the later novels is that made by Ernst Robert Curtius between "Aktionsroman" and "Überroman".¹¹ The former, as its name implies, is a work in which the succession of events is of primary importance. The main purpose of such is to entertain, and has been the 'genre' of the storyteller in every generation. The created characters are given liberty of action, and the rôle of the author is to observe and annotate

such action. In contrast, the concept of the "Überroman" is one in which the action is subordinate to reflection; a procedure which reverses the traditional composition of the novel. The author of the work does not comment so much upon the actions of his characters as he makes them act out a certain theory.

Hesse's works before Demian are primarily "Aktionsromane". Although this form waned as the years passed and such novels as Rosshalde and Knulp acquired a more theoretical base, in his early period he was mainly interested in solid, entertaining, and remunerative literary craftsmanship.

While these works do prepare the reader for many of the literary developments which were to follow, Hesse was not yet preoccupied with such abstract concepts as the simultaneity of sensation, the harmony of opposed forces, and other concerns of an intimately personal nature which were to arise from his psychoanalysis in 1916. The Romantic legacy of withdrawal from the world formed the centre of these early works. Their protagonists experienced a deeply felt, if sparsely analysed, alienation from an incomprehensible environment. The sensitive man sought refuge in the traditional Romantic submersion in Nature or Art. Compared to the introspective depths of Hesse's later "Weg nach Innen", this approach appears shallow indeed.

Hermann Lauscher, the first prose work of significant length, is in several ways quite distinct from the novels

which were to follow over the next fifteen years. It is significant in that it represents an early and major attempt by Hesse to manipulate the tools of a writer, and the result is of interest even from a purely historical point of view. Much can be forgiven a young writer's initial work, and often the naive and unrestrained urge towards self-expression produces passages of delightful freshness.

Hermann Lauscher is a largely autobiographical work, drawing heavily upon reminiscences of Hesse's childhood, schooldays, and the days of his youth spent in Tübingen. As a *chronicle* of the author's own life, the work is a loosely knit series of episodes which alternate freely between first- and third-person narration. The excesses of youthful literary ambition are to be seen everywhere and provide a contrast with the more considered and commercial efforts which were directly to follow. Hermann Lauscher was written and published before Hesse retired with his new wife to his bourgeois retreat at Caienhofen. As such, this first glimpse of the literary Hesse is also the last of a completely unfettered spirit until the restraints of his 'embourgeoisement' were shaken off in 1916.

The first episode, entitled "Meine Kindheit", is a nostalgic backward glance to the innocence of childhood. Hesse, through the eyes of Hermann Lauscher, recalls the atmosphere of those early days. He makes use of a child's

first impressions which become more detailed and precise as the boy matures to school age. These impressions are being revived after an interval of many years. The exact age of the Narrator is not known, but the reader is always aware that a mature mind is commenting upon the experiences of its youth. It is Romantic man at the second level of "Menschwerdung" yearning for a paradise lost.

The life of the three-year-old is an idyllic one, set amid the mountains, forests and streams of the boy's homeland. Without being at all conscious of it, he is at one with the natural elements. He exults in the bright sunshine and meadow flowers and recoils before the awesome power of the 'Föhn'. Lauscher's earliest memory is that of the fright he experienced when, on a walk in the mountains with his parents, he was lifted over a wall so he could look down over the valleys. The physical immensity of Nature struck the boy directly in all his senses and the impression made upon him was indelible.

At the age of five the young Hermann grew more aware of his surroundings and the pleasure that he took from being in the open air. The sights and smells of Nature's profusion saturated him, and the author yearns for that old intoxication, acutely aware of the gap that separates them:

Auch jetzt steigt mir der Grasduft
jener Ebene in feinen Wolken zu Haupt,
mit der sonderbaren Überzeugung, dass keine

andere Wiese solche wunderbaren
 Zittergräser und Schmetterlinge
 hervorbringen kann, so satte Wasserpflanzen,
 so goldene Butterblumen und so reichfarbene
 köstliche Lichtnelken, Schlüsselblumen,
 Glockenblumen und Skabiosen. Ich fand
 nie wieder so herrlich schlanken
 Wegerich, so gelbbrennenden Mauerpfeffer,
 so verlockend schillernde Eidechsen und
 Schmetterlinge, und mein Verstand beharrt
 nur müde und mit geringem Eifer auf
 der Erkenntnis, dass nicht die Blumen
 und Eidechsen sich seither so zum
 Übeln verwandelt haben, sondern nur
 mein Gemüt und mein Auge. 12.

The profusion of sunlight and colour to be found within the few pages of this episode are for the author symbols of an earlier and flawless happiness. Hermann's parents are an integral part of this joy, and they are fused in his mind with the grandeur of Nature.¹³

However, as Hermann grows older and his entry into school approaches, the child's unreasoned acceptance of life is displaced by the gradual emergence of the intellect and the ability to distinguish between the many gradations in his own experience. This period of intellectual awakening, "das Unsichere des Übergangs vom Träumen zum Denken",¹⁴ is inevitable and shatters the sense of life's unity.

The first real turmoil to disturb young Hermann's happiness, however, is not a result of this transition, but rather of the institutional schooling which, while attempting to harness this mental energy, proceeds to extinguish it. Condemnation of the school system later

became an easily recognisable motif in Peter Camenzind and Unterm Rad, and reflects both the author's own childhood rebellion as well as the influence of a fashionable literary trend of the day; 'Die Schulliteratur'.^{15.}

After his intimate and informal education in the open air, Lauscher finds the dogma and conformity of the classroom frustrating. The reaction is predictable and he becomes increasingly difficult to control both at school and at home. Although this experience seems extremely mild when compared with young Hans Giebenrath's disastrous rebellion in Unterm Rad, it is indicative of a general critical attitude on the part of the author. Hesse's complaint is that society, through the schools, inculcates a conformity of mind which destroys a child's natural potential for grasping and unifying the disparate forces that he feels all about him: "Kinder sind weitherzig und vermögen durch den Zauber der Phantasie Dinge in ihrer Seele nebeneinander zu beherbergen, deren Widerstreit in älteren Köpfen zum heftigsten Krieg und Entweder-Oder wird".^{16.}

Hermann, however, succeeds in separating his hours in school from his home life and is able to learn, through understanding and patient instruction from his father, those things which the schoolmasters render unbearable. The episode ends with an idyllic scene of paternal devotion. Under the gathering darkness of a star-filled sky Hermann is embraced by his father and

listens as the older man recites Goethe's "Über allen Gipfeln".

Hesse's principal success in this episode was to portray the potential innocence and harmony as it is perceived through the eyes of a small child. In terms of the theory presented in Ein Stückchen Theologie he has portrayed the unity of human experience on the first of the three 'Stufen' and the charm of such an elusive existence is undeniable.

The disillusionment and frustration of man confronted with a moral dilemma is implicit in the story but does not intrude. The reader is aware that the episode is being related by such a man, and not by the boy himself. The former's expressed regrets at what he has lost are kept to a minimum, however, and the reader is prepared to accept the episode as a reasonably accurate account of a childhood as seen through the eyes of a child.

The destruction of such primitive innocence is nonetheless foreshadowed in this first episode and points forward to the following chapters and the presentation of Lauscher's obsessive nostalgia for the past.

The next episode, entitled "Die Novembarnacht", appears to have little connection with the preceding one. The setting has been transferred from the mountains of Hermann's childhood to the crowded 'Weinstübli' and Tübingen streets of his youth. The chapter is subtitled "Eine Tübinger Erinnerung". On the whole it is not an

unsatisfying combination of reminiscences of friends and places from Hesse's years in that city (1895-1899) and it terminates with a subtly supernatural twist.

Quite predictably, Nature has succeeded in penetrating the urban environment, and the chapter opens with a description of the "schwarze, verwölkte Novembarnacht". This stormy and sinister keynote is struck at the beginning and heightens the effect of the unusual events which are to follow. In contrast to the candid documentation of childhood experiences in the first chapter, "Die Novembarnacht" introduces an element of the supernatural in the figure of the mysterious stranger and his tenuous connection with the violent death of one of Lauscher's companions.

The point of view has shifted from first- to third-person narration and Hermann Lauscher is now portrayed through the eyes of an omniscient author, whom one may assume to be Hesse himself. Dialogue, almost entirely absent in "Meine Kindheit", is introduced and Lauscher is seen in a social context. In distancing himself from the work Hesse has been given room to comment upon a character with whom it is tempting to identify him too closely.

Lauscher, it is true, represents a type which is to recur regularly in Hesse's work and with whom the author has an obvious affinity. The wandering artist is an outsider, a "verlorener Sohn", and this motif provides a base, especially in the novels of the 1920's, for Hesse's

attacks on middle class mentality. Lauscher's, however, is a personality without refinement or depth; what E.M. Forster would call a "flat character". He is just too much the prototype of the disaffected and alienated Romantic poet to be identifiable with the author.

The satire in Hesse's description of Lauscher is unmistakable. During the course of a typical conversation with his companions, Lauscher demands to know what idea they could possibly have of humour, philosophy or art. The retort from one of his friends is telling: "Sei doch so gut und serviere uns einmal deine Kunst, deine Philosophie, deinen Humor! Er muss anderswo als in deinen sentimentalischen Versen stecken---" The Romantic hyperbole of Lauscher's response does nothing to vindicate his position: "Schluck um Schluck ersäufte ich ein Stück blauen Poetenhimmel, eine Provinz meiner Phantasie, eine Farbe von meiner Palette, eine Saite von meiner Harfe, ein Stück Kunst, ein Stück Ruhm, ein Stück Ewigkeit".¹⁷

Hesse dedicates his third chapter, "Lulu", to one of the masters of Romantic storytelling: E.T.A. Hoffmann. The figure of Hermann Lauscher himself diminishes to the stature of a minor character as Hesse devotes himself to the creation of a 'secular fairytale'. The events are woven around conventional fairytale material. A Kingdom, with the requisite beautiful princess, has fallen under the spell of an evil prince and a witch, and awaits a gallant 'Ritter' to redeem it. Following Hoffmann's

example, however, Hesse attempts to 'demythologise' his story by taking it out of the realm of supernatural fantasy and anchoring it in the stream of day-to-day life. To this end he uses a mixture of dream and reality to link the lives of Lauscher and a common barmaid to the realm of the enchanted kingdom. The catalyst in the whole structure is the enigmatic philosopher Drehdichum who seems to have a foot in both worlds.

Although much in the style of Hoffmann, Hesse's experiment is not entirely successful. Flights of supernatural whimsy tend to overload the delicate balance achieved between the real and the unreal by the master. This is especially true of the final scene in which Drehdichum reveals himself to Lauscher as the court jester-poet-philosopher from the enchanted kingdom, and the barmaid takes her place as the fairy princess. All of this takes place drenched in blinding light amid a field of lilies, to the accompaniment of harp music and exploding fireworks. Such imaginative enthusiasm is colourful enough, but fails to leave the reader with that impression of subtle and mysterious ambiguity which is the hallmark of the more accomplished 'Märchen'. What is significant in Hesse's effort is his deliberate attempt to blur the line of demarcation between reality and fantasy. This points forward to the development of Der Steppenwolf where, after his own experience with psychoanalysis, Hesse could use the confusion within the human mind to explore

the worlds of the real and the unreal.

It should be noted that, although Lauscher's personal importance has diminished significantly in this chapter, he is subject to the same sort of satire that was presented in the previous episode. Lauscher, as "der durchreisende Schö"ngeist", elicits little sympathy from the narrator. The barmaid is made to consider how ridiculous she finds him and the rest of his friends in their amorous attachment to her:

Diese jungen Männer schienen ihr wie irregeleitete arme Nachtflügler um kleine Lichtlein zu taumeln, während sie grosse Reden im Munde führten. Es erschien ihr traurig und lächerlich, wie sie immerfort von Schönheit, Jugend und Rosen redeten, farbige Theaterwände von Worten um sich her aufbauten, indes die ganze herbe Wahrheit des Lebens fremd an ihnen vorüberlief. 18.

Her reflections are directed primarily toward Lauscher himself who has just delivered a love poem to her. There has been no development in Lauscher's character since the previous chapter. He is the same aesthete, marvelling at the beauty of Nature and longing for the past days of innocence,¹⁹ whose melancholia is here aggravated by his love for a beautiful girl. If the reader is less impatient in this chapter with Lauscher's egocentricity, it is only because the poet has a proportionately smaller rôle to play.

"Schlaflose Nächte" is the record of eight nights in

which Lauscher's wandering thoughts unite both reminiscence and fanciful projection. Dedicated to the "Muse der Schlaflosigkeit", this chapter is pure and unrepentant Romanticism. This muse, who is given the name of Maria, accompanies the narrator in his sleepless night hours and is the confidante of his innermost thoughts. Indeed, she is the very spirit of isolation and reflection that inspires his poetic introspection. The narrator explains that, during these periods of very Proustian insomnia

"...sie sang mir Lieder mit ihrer müden Stimme, Lieder ohne Zahl, Heimatlieder, Kinderlieder, Lieder der Liebe, des Heimwehs und der Melancholie. Und statt des entflohenen Schlummers breitete sie über meine ermüdeten Augen den dünnen farbigen Schleier der Erinnerung und der Phantasie. 20.

As in "Meine Kindheit," there is no trace here of the pointed and disillusioned satire directed at Lauscher that was apparent in "Die Novembarnacht" and "Lulu". In the two first-person narratives it seems that Hesse found it easier to give himself over to immediate self-expression. He did not have to carry, as in the other two chapters, the burden of an omniscient narrator nor the necessity of integrating Lauscher's position into a social context. The friction disappears the moment that Lauscher's character is subsumed by Hesse's. In short, he could afford to forget how the Romantic type must appear in the eyes of the outside world and concentrate

on a candid expression of his own style, which remained distinctly "schwärmerisch".

In the last chapter, entitled simply "Tagebuch 1900" Hermann Lauscher has been almost entirely abandoned and Hermann Hesse reveals himself directly in what is a very thinly disguised personal record. Hesse, unlike Gide, did not keep a regular journal, and it is through fragments such as this that his personal development is most accurately traced.

Written in the city of Basel and Vitznau, the diary demonstrates significantly Hesse's own dissatisfaction with his present life and the desire to escape to a more perfect existence. Already there is a glimmering of the author's preoccupation with the duality of life; with the deceptive facade of tangible reality and a more valid existence beyond it. Although Hesse does not yet fathom the full significance of his own discontent, he is keenly aware of "die Abgründe des täglichen Lebens, die Leiden unter der Gemeinheit".²¹ He has arrived at the second "Stufe" and is trying to make some sense of the contradictions that he finds there.

Throughout the diary entries he is clearly preoccupied with the beauty of Nature. The lake and mountains of Vitznau have captured his imagination and he longs to lose himself in Nature's perfection:

Hier gab es in meinem Nachsinnen einen Moment, in welchem ich, hätte ich es in

meiner Macht gehabt, den ganzen Schleier des äusseren Lebens von mir gelegt und alle Fäden der Lust, der Liebe, der Trauer, des Heimwehs und der Erinnerung abgeschnitten hätte. Ein Höhepunkt, ein kurzes ruhiges Atemholen auf hohen Gipfeln: hinter mir alle Beziehungen des Menschlichen, vor mir die leichte kühle Weite der Schönheit des Absoluten, des Unpersönlichen. 22.

Such reaction reflects a characteristic Romantic desire to escape from the present world of imperfections to some far removed realm where all paradoxes are resolved. It represents man on the second level of "Menschwerdung" desiring to retreat to his former ignorance of good and evil. In the first entry of this diary it is made clear that the two realms of perfect harmony and innocence--- Nature and childhood---are inextricably associated in Hesse's mind: "Ich will verreisen. Mir träumte diese Nacht von meiner Jugend, als wohne sie irgendwo verzaubert in einem fernen Lande zwischen grünen Bergen".²³.

Judged by any standard against Hesse's later novels, Hermann Lauscher must be considered an amateurish and ultimately unsatisfying work. It bears the stamp of a young writer's first attempt to create a prose work of significant proportions. There is an unmistakable lack of cohesion throughout the whole which is evidenced by the continual shifting of the narrative standpoint. Unused to managing prose at any great length, Hesse had not yet learned to distance himself sufficiently from his creation. The result is a general confusion

about where the focal point of the work lies. One can never be certain who is telling the story at any given time and to what extent Hermann Lauscher may be identified with Hermann Hesse. In time Hesse would learn to control such shifting vantage points and use them, as in Der Steppenwolf, to deepen and enrich the whole structure of his novels.

Hesse's much acknowledged debt to Romanticism is also embarrassingly evident in this early work. Certain parts of Hermann Lauscher, notably "Meine Kindheit" and "Tagebuch 1900" abound in lush descriptions of the beauties of Nature, and the melancholy of the wandering artist is never far from the author's mind. Hesse has developed a 'jenseits' philosophy whose emphasis is upon escape from the world as he finds it. This haven is envisaged both as some sort of Nature Utopia and a return to his past childhood. If this fainthearted reaction is dominant and colours the entire work, it does at least reflect the author's state of mind at this point in his career. To a great extent, the flaws in Hermann Lauscher represent Hesse's own moral and philosophical uncertainty.

The redeeming quality in the work is to be found in the ironic distance which, from time to time, Hesse was able to create. From this arose an implicit criticism of the Romantic prototype and an indication that Hesse was uncomfortable about the influence of Romanticism upon his work. The satire in Hermann Lauscher is a deliberate

effort to exorcise a heavily charged Romantic atmosphere and points ahead to more fruitful attempts in the "Gaienhofen period" which he was about to enter.

Peter Camenzind was published in 1904, the year of Hesse's marriage to Maria Bernoulli, and these two events are not as unrelated as might at first appear. In this second novel can be seen a certain hardening of Hesse's style; a concentration on form which would mould many of the disparate elements of Hermann Lauscher into a tightly bound novel. It reflects the state of mind of a young man who desires to lay aside many of the extravagances of his youth and to take up the responsibilities of married life. He is determined to bring his work down to earth, to a level easily appreciated by the average reader.

The years 1904 to 1912 represent the period of deliberate 'embourgeoisement' in Hesse's life. After his marriage, he and his wife set up house in Gaienhofen on the Bodensee and looked forward to a secure and middle class life together. With the birth of their first son in 1905, Hesse was all the more committed to being a commercial success and earning his living by his pen. Quite predictably, the novels written in these years adopted a form and tone familiar to contemporary readers and were well received by the public. The appearance of Peter Camenzind brought his overnight success.

What is immediately noticeable about Peter Camenzind is Hesse's increased mastery and control of his subject

matter. Although this novel is, like Hermann Lauscher, chiefly autobiographical, Hesse has succeeded in commenting upon his life more dispassionately and in viewing it in terms of a coherent, unified whole. The disruptive sequence of personal 'vignettes' has been replaced by a cohesive pattern of chronological events.

Hesse no longer forces upon himself the clumsy 'ad hominem' satire of Hermann Lauscher. The protagonist is not subjected to the biting personal criticism that was noted in the previous novel. Instead, Hesse follows Camenzind through the story recording the young man's reactions to the various conflicting forces that are encountered. It is in this manner that the reader observes a progression from the mountainous 'Heimat' of childhood to the large cities of Switzerland and out beyond to the hills of Italy. Camenzind's final return home to the mountains is seen as a natural consequence of his experiences, and the novel's social criticism is implicit rather than obtrusively imposed from without by the author.

Hesse continues to exhibit definite reservations about the influence of Romanticism on literature and his own personal outlook.²⁴ The protagonist, however, survives this attack relatively unblemished in the eyes of the reader. In much the same spirit as Gide's Paludes, Hesse concentrates his attack on the fashionable artistic 'cénacles' of the day; in this case, the urban literary circles of Zurich and Basel. The artists portrayed are

little more than dilettantes and the guests at these 'soirées artistiques' are of that mindless variety to be found at any cocktail party. Camenzind recalls that

"mit einzelnen von ihnen konnte ich lang und mit Interesse sprechen. Aber von einem zum andern gehen, bei jedem eine Minute stehenbleiben, den Weibern auf gut Glück Artigkeiten sagen, meine Aufmerksamkeit auf eine Tasse Tee, zwei Gespräche und ein Klavierstück zu gleicher Zeit richten, dabei angeregt und vergnügt aussehen, das konnte ich nicht. Schrecklich war es mir, von Literatur oder Kunst reden zu müssen. Ich sah, dass auf diesen Gebieten sehr wenig gedacht, sehr viel verlogen und jedenfalls unsäglich viel geschwätzt wurde... Meistens suchte ich aber am Schluss solcher Abende noch ein Weinhaus auf und schwemmte die Trockenheit im Halse und die faule Langweile mit Veltliner weg. 25.

This deflation of Romanticism is also carried out to some extent within the character of Camenzind himself. Although subject to frequent attacks of melancholia and nostalgia for the past, Hesse has given his protagonist a new power of self-perception. While these fits of depression and 'Einsamkeit' do persist, they are stripped of much of their fascination and seen for what they are. During one such moment, despairing of his literary abilities, Camenzind observes:

...ich [hatte] auch noch den sonderbaren Gedanken, mich für einen aparten, irgendwie zu kurz gekommenen Mensch zu halten, dessen Leiden niemand

kenne, verstehe oder teile. Es ist das Teuflische an der Schwermut, dass sie einen nicht nur krank, sondern auch eingebildet und kurzsichtig, ja fast hochmütig macht. Man kommt sich vor wie der geschmacklose Heinische Atlas, der allein alle Schmerzen und Rätsel der Welt auf den Schultern liegen hat, als ob nicht tausend andere dieselben Leiden duldeten und im selben Labyrinth herumirrten. 26.

If the obsessive melancholia of Hermann Lauscher has been tempered in Peter Camenzind, the motif of the Wanderer and "durchreisender Geist" has been preserved and elaborated. Having left the paradise of childhood behind, Camenzind cannot long be at home in one place and feels compelled to travel in an attempt to recapture some of the harmonious feeling of well being:

Wieder sah ich wie in Kinderzeiten die Luftblaue Ferne wie ein geöffnetes Tor auf mich warten. Und wieder fasste mich das Gefühl, ich sei nicht zum stetig heimischen Leben unter Menschen und in Städten und Wohnungen, sondern zum Schweifen durch fremde Gebiete und zu Irrfahrten auf Meeren geboren. 27.

But Camenzind seems aware that the resolution to his frustration does not lie in such aimless wanderings and that he is exhausting himself without coming any closer to a goal:

Zwischen Locarno und Verona, zwischen Basel und Brig, zwischen Florenz und Perugia.

sind wenig Orte, durch die ich nicht
zwei- und dreimal mit staubigen Stiefeln
gepilgert bin---hinter Träumen her, von
denen noch keiner sich erfüllt hat. 23.

An indication of where Camenzind's answer is to be found, however, is given in the insistent emphasis placed upon Nature. Whether it be the cliffs and forests of 'Oberland' Switzerland or the sunbaked hills of Assisi, the perfection and the unlimited expanse of the physical universe fill Camenzind with wonder, as it did Lauscher before him. But here Hesse is not content merely to describe the natural beauty. In moments of illumination he glimpses behind the physical reality an ulterior significance. He feels himself part of an overall pattern, as indispensable as the lakes, valleys and clouds that he sees all around him. Clouds, especially assume a deeper significance for him:

Sie [die Wolken] sind das ewige
Sinnbild alles Wanderns, alles Suchens,
Verlangens und Heimbegehrens. Und so,
wie sie zwischen Erde und Himmel zag
und sehnend und trotzig hängen, so
hängen zag und trotzig die Seelen der
Menschen zwischen Zeit und Ewigkeit. 29.

Not unconnected with this yearning towards an unfathomable, universal absolute is Camenzind's discovery of Music. It is after he has moved down from the 'Oberland' that he first comes into contact with the sophisticated music of Europe. Having taken lodgings in a home in the

city, he one day hears a piano being played on the floor beneath him. Although neither the player nor the composer is known to him he is instantly captivated by the sound: "Ich spürte dabei zum erstenmal etwas vom Zauber der Musik, der weiblichsten und süssesten Kunst".³⁰ Such is the Romantic reaction to music, and once Camenzind does make the acquaintance of the pianist, it is no surprise to find him being treated to a selection of Wagner. Camenzind, once again predictably, reacts to the overwhelming sensual appeal of the music: "Es klang leicht und kräftig, sehnsüchtig und heiter, und umfloss mich wie ein laues, erregendes Bad".³¹ Hesse is here expressing a naive abandon to the irrational, magical power of music. It reflects his own preference for Romantic music, especially Chopin, at the time of writing this novel. He had not yet examined the basic reasons for such an attraction and later he endowed music with a more esoteric significance. It would be identified with the harmonising of the disparate forces in human experience; with the creation of order from chaos. Such a theoretical preoccupation would be signalled, especially in Der Steppenwolf, by a movement away from the 'Schwärmerei' of the Romantics and towards the masters of form: Handel and Mozart.

Camenzind's introduction to the charms of music is paralleled by the development of another power within him: friendship. His almost Lawrencian conception of a complex

and meaningful relationship between men is one which is repeated in almost all of Hesse's major prose works. From his writings can be deduced a deep seated, insistent desire for lasting friendship with another man. These relationships vary in intensity from the tender concern of Camenzind for the cripple Boppi to the implicitly homosexual overtones of the friendships between Hans Giebenrath and Hermann Heilner (Unterm Rad) and Harry Haller and Pablo (Der Steppenwolf).

Camenzind's first meeting with Richard, the pianist-student who lives in the same house, is accented by this acute longing for a friend. He is reminded of a much earlier love which he had experienced at school, and there is a definite sensuality in the description of the scene in which Richard, "der schöne Student", plays an extract from Die Meistersinger:

Zugleich betrachtete ich mit heimlicher Lust den schlanken Nacken und Rücken des Spielers und seine weissen Musikerhände, und dabei überlief mich dasselbe scheue und bewundernde Gefühl von Zärtlichkeit und Achtung, mit dem ich früher jenen dunkelhaarigen Schüler betrachtet hatte, zusammen mit der schüchternen Ahnung, dieser schöne vornehme Mensch würde vielleicht wirklich mein Freund werden und meine alten nicht vergessenen Wünsche nach einer solchen Freundschaft wahr machen. 32.

Mark Boulby observes that "in all Hesse's major novels, with but one exception [Das Glasperlenspiel], the friendship theme is an introit---or else is played in

counterpoint to the theme of heterosexual love".³³ It can be argued, however, that in many of the novels the importance of the heterosexual alliances is outweighed by the concept of male friendship. Peter Camenzind, for example, insists that he was profoundly shaken by his failure to woo the artist Erminia, and that his love for another young lady, Elisabeth, haunted ^{him} throughout his life. These largely verbal assurances of his passion seem just a bit too insistent and pale beside a fuller portrayal of his warm and intimate relationship with both Richard and Boppi.³⁴

Throughout Peter Camenzind, as in Hermann Lauscher, Hesse was concerned with a protagonist who had reached the second level of the "Menschwerdung" process. Like Lauscher, Camenzind has been confronted with the moral options offered by the mere act of existing. Like Lauscher, too, he succumbs to the temptation of cynicism and melancholia, and occasionally longs for a return to childhood. However, there is in this novel an indication that Hesse had developed a new sense of direction.

The basis of this new direction lay in Camenzind's ever-increasing fascination with Nature and the belief that his vocation as a writer was intimately bound up with this realm. He became consciously aware, through occasional 'moments privilégiés', of a higher pattern on which his life could be structured, and which was prefigured in this perfect unity of the natural universe. He sensed that his duty

as an artist lay in deciphering this supreme secret of Nature and translating it into comprehensible human values. It has been suggested that this new determination marked a distinct break with the heavy melancholia of the past and resulted in a "fresh, healthy and self-confident ruralism"---a freshness which in no small way accounted for the book's immediate success with the reading public.^{35.}

It is interesting to note that, in the minor character of Richard, Hesse had suggested another approach in coping with the pressures of living: Humour:

Er war schön und heiter an Leib
und Seele, und das Leben schien für
ihn keine Schatten zu haben. Die
Leidenschaften und Irrungen der Zeit
kannte er als kluger und beweglicher
Mensch wohl, aber sie glitten ohne Schaden
an ihm ab. Sein Gang und seine Sprache und
sein ganzes Wesen war geschmeidig, wohl laut
und liebenswert. Oh, wie er lachen konnte! 36.

Although this figure is left undeveloped by Hesse, Richard clearly represents the individual who takes in his stride the good and the evil in life and maintains a sense of humour. Such an outlook would be examined in greater detail in Hesse's later works. In Der Steppenwolf, particularly, it is represented by "die Unsterblichen" as the highest achievement that most men can attain.^{37.}

Hesse leaves the reader in no doubt that the rôle of the artist is one of teacher and guide through the mysteries of Nature:

Ich wollte...die Menschen lehren,
 in der brüderlichen Liebe zur Natur
 Quellen der Freude und Ströme des Lebens
 zu finden; ich wollte die Kunst des Schauens,
 des Wanderns und Geniessens, die Lust am
 Gegenwärtigen predigen. Gebirge, Meere und
 grüne Inseln wollte ich in einer verlockend
 mächtigen Sprache zu euch reden lassen...

As Camenzind continues this declaration, which is now addressed direct to the reader, the basis of Hesse's future anti-bourgeois philosophy is set out: "Ich wollte euch zwingen, zu sehen, was für ein masslos vielfältiges, treibendes Leben ausserhalb eurer Häuser und Städte täglich blüht und überquillt"³⁸.

While this challenge as yet lacked the radical personal ramifications with which it would be endowed by Hesse's later 'descente en soi', it contains a pointed enough exhortation to reexamine society's basic moral premisses. However, with much of the bitterness and over-reaction of Hermann Lauscher removed and Camenzind's message framed in the inoffensive and easily recognisable language of a Romantic, the public showed no hesitation in accepting the book, and Peter Camenzind enjoyed a great popular success.

Unterm Rad, published in 1906, was one of the more successful products of the 'Schulliteratur' genre popular in Germany at the turn of the century. Although Hesse had introduced the element of social criticism into his two previous novels, not until this third did it dominate his work.

The material in the novel is typical of this 'genre', as the author records the experiences of a young boy at school and their effect on his development. In this case the child is Hans Giebenrath, a gifted young pupil who passes the notorious Swabian 'Landexamen' and enters Maulbronn, one of the premier German seminaries of the day. What happens to him after he enters Maulbronn's gates forms the principal subject of the novel.

It is not difficult to distinguish details from Hesse's own life in this work, which provides the best example of the author's skill in transforming autobiography into respectable bourgeois art.³⁹ Hesse himself had passed the 'Landexamen' in July 1890 and entered Maulbronn to study for the Protestant ministry. It is clear that he has drawn heavily upon such personal memories to furnish his story with vivid descriptions of life in a German boarding school at the turn of the century.

Hesse's thesis, and that of many prominent writers of the day, was that the school system killed the initiative and individualism of young students and forced upon them, an intellectual conformity that was useful to the State. More widely, of course, it was an indictment of the whole of Wilhelminian society, which had been cowed by a military dictatorship preoccupied with fact and suspicious of imagination and individualism.

Hesse is guilty of overreacting in his art, however, and his analysis of the problem is often crude. The

entire work suffers as a consequence and is reduced at times to a heavy handed 'roman à thèse'. The following description of the German schoolmaster is typical: "Seine Pflicht und sein ihm vom Staat Überantworteter Beruf ist es, in dem jungen Knaben die rohen Kräfte und Begierden der Natur zu bändigen und auszurotten and an ihre Stelle stille, mässige und staatlich anerkannte Ideale zu pflanzen".^{40.}

In the story of Hans Giebenrath, Hesse seeks to portray the perversion of natural instincts by the pressures of artificial and largely intellectual social values. This destruction of the concept of Natural Man was, as Mark Boulby points out, one of the fundamental tenets of Hesse's own Pietist upbringing.^{41.} Indeed the family unit, and more especially the father, is subjected to severe and occasionally bitter criticism in Unterm Rad.

Although elsewhere Hesse freely acknowledged the atmosphere of intellectual tolerance that prevailed in his childhood home, the underlying strictness of his parents' beliefs produced a reaction which lies at the base of this diatribe. The family, as much as the State, is responsible for forcing upon a child a rôle which is unnatural to him. Much in the spirit of Gide's famous "Familles, je vous hais" declaration, Hesse attacks that bourgeois base of family life which insists upon spiritual conformity. Giebenrath's father is the embodiment of such conformity, and the novel opens with an extended and acid criticism of him:

Herr Joseph Giebenrath, Zwischenhändler und Agent, zeichnete sich durch keinerlei Vorzüge oder Eigenheiten vor seinen Mitbürgern aus...

Auch das Tiefste seiner Seele, das schlummerlose Misstrauen gegen jede überlegene Kraft und Persönlichkeit und die instinktive, aus Neid erwachsene Feindseligkeit gegen alles Unalltägliche, Freiere, Feinere, Geistige teilte er mit sämtlichen übrigen Hausvätern der Stadt. 42.

Such is the man who delivers up his only son to the grammar school authorities. They proceed with their academic instruction to pollute Hans' intellectual and emotional innocence and are responsible for the boy's "betrogene und vergewaltigte Kindheit".^{43.}

The image of Hans as the innocent victim sacrificed to an overpowering evil is taken up by Hesse and carried to an unfortunate length. The boy, emotionally and physically drained by the arduous preparations for the 'Landexamen', is given the features of the crucified Christ: "Langsam fielen die hellen Lider ihm über die grossen, überarbeiteten Augen, öffneten sich nochmals, blinzelten und fielen wieder herab, der blasse Kopf sank auf die hagere Schulter, die dünnen Armen streckten sich müde aus".^{44.}

At this point in the story Hesse reintroduces an element which has become quite familiar in his prose. The majestic beauty of the Swiss countryside pervades the Summer vacation which follows the 'Landexamen', and almost succeeds in reclaiming Hans as its own. The whole force of Nature seems to be pitted against the sterile world of

knowledge and, if it cannot save the boy from his fate, it at least soothes his beleaguered mind and body. On the open hillsides Hans begins to recover some of his lost vitality. He bathes all his senses in the luxurious growth about him, and Hesse makes the mountains bloom with colour again in language reminiscent of Lauscher's "Meine Kindheit": "An den Waldrändern prunkten lange Reihen von wolligen, gelbblühenden, majestätischen Königskerzen, Weiderich und Weidenröschen wiegten sich auf ihren schlanken, zarten Stielen und bedeckten ganze Abhänge mit ihrem violetten Rot".⁴⁵

Not for the last time in Hesse's works, water assumes an especial significance as it transfuses Hans's body with Nature's own strength: "Langsam gegen die schwache Strömung schwimmend, fühlte er Schweiß und Angst dieser letzten Tage von sich gleiten, und während seinen schwächtigen Leib der Fluss kühlend umarmte, nahm seine Seele mit neuer Lust von der schönen Heimat Besitz".⁴⁶ However, this reprieve does not last long and when the village pastor suggests preparation for the approaching term at Maulbronn, Hans slips back into the required mould.

The crisis in Giebenrath's life occurs after he has enrolled in the seminary. He arrives there the darling of his father and teachers; crammed with Latin, Greek and Hebrew, and with a tendency towards recurring migraine. For a time he remains true to his upbringing and throws himself into his study with the accustomed

fervour. Then he meets Heßmann Heilner.

In Heilner, Hesse has reintroduced a character cut from the same cloth as Hermann Lauscher. From the outset it is made clear that he represents Romantic man; full of himself and his own predicament:

...Er trieb die geheimnisvolle,
sonderbare Kunst, seine Seele in Versen
zu spiegeln und sich ein eigenes,
scheinlebendiges Leben aus der
Phantasie zu erbauen...Er war
schwermütig und schien seine
ungewöhnliche und köstliche Sache zu
geniessen. 47.

For the first time in his life Giebenrath confronts those human qualities which years of selective education have succeeded in extinguishing in him: passion and imagination. It is clear that Heilner has been introduced as the antidote to the poison in Giebenrath's system. The initial stage of their friendship is viewed as a dichotomy between "der Gewissenhafte" and "der Leichtsinnige"; between "der Streber" and "der Dichter".

As the relationship progresses, however, and the bond between the two boys grows stronger, the dividing line between the two characters weakens and finally disappears altogether. It is Hans who has been transformed. The friendship is consummated and the spiritual affinity between the two boys is symbolised by the "sacramental kiss" given Giebenrath by Heilner. It is for Hans, in many respects, a kiss of death.^{48.}

In constant contact with the fantasies and poetic melancholy of Heilner, Hans gradually loses interest in his books and falls from the grace of the masters. All of the sensations and imagination that have been suppressed for years suddenly overwhelm him and he is paralysed by the confusion. He reacts to such an extent that his nerves are affected and he returns home to convalesce, never to return to Maulbronn.

Clearly, then, the cure for Giebenrath's sterile intellectualism is no better than the malady itself. Indeed, Hesse regards Heilner's Romanticism as a sinister and highly contagious disease against which Giebenrath cannot offer resistance. In explaining the attraction that Heilner held for the other boy Hesse expresses the duplicity of the Romantic 'Schwärmerei':

Bis dahin war ihm Hans die Welt der Dichter wenig bekannt und unwichtig gewesen, nun spürte er zum erstenmal widerstandlos die trügerische Gewalt schönfliessender Worte, täuschender Bilder und schmeichlerischer Reime*, und seine Verehrung für diese ihm neuerschlossene Welt war mit der Bewunderung des Freundes zu einem einzigen Gefühl ineinandergewachsen. 49.

Eventually the infection takes complete hold of Giebenrath and the boy pays the ultimate price for his flirtation with the dark forces within: suicide by drowning. 50.

For awhile it appears that Heilner has met with more success in combatting the forces mustered against

* Emphasis mine

him. His struggle against the school system and everything that it represents is climaxed by his escape from Maulbronn, which is seen as the ultimate act of rebellion. Although at first this break seems like a victory for Heilner's highly individualistic philosophy over the powers of conformity, the reader is informed that even this champion of 'Innerlichkeit' succumbs. Heilner, unlike Giebenrath, lives to outgrow this stage in his life and returns, a man, to society's fold: "Den leidenschaftlichen Knaben nahm später, nach mancherlei weiteren Geniestreichen und Verirrungen, das Leid des Lebens in eine strenge Zucht, und es ist, wenn nicht ein Held, so doch ein Mann aus ihm geworden".⁵¹ It is indicative of the conservative tone of the Gaienhofen years that the figure of the rebel does not recur in Hesse's writing until 1914, when Veraguth (Rosshalde) breaks with his sedentary existence.

Hesse has succeeded in attacking the Romantic ideal on two fronts. Both Hans and Hermann have failed to come to terms with this force in their lives. One critic has remarked that Unterm Rad is the most pessimistic of Hesse's novels, "for it alone denies the value of the inward way".⁵² That Hesse wrote the novel to exorcise the influence of the 'Sturm und Drang' of his youth is indicated in his "Begegnungen mit Vergangenen" (1953): "In der Geschichte und Gestalt des kleinen Hans Giebenrath, zu dem als Mit- und Gegenspieler sein Freund Heilner gehört, wollte ich die Krisen jener Entwicklungsjahre

darstellen und mich an der Erinnerung an sie befreien".⁵³.

The author has succeeded in portraying the futility in the struggle of both boys. Hans has failed to incorporate his new knowledge of the Romantic imagination into a viable life pattern and Hermann has failed to maintain his youthful convictions in the face of social pressure. The nature of Hesse's own identification with these two failures thus becomes problematic.

It seems reasonable to assume that the author may be identified most strongly with the early portrait of Giebenrath. Although Hesse was never the exemplary student that Hans proved to be, he was a very gifted pupil and successfully survived the 'Landexamen' to enter the Maulbronn seminary. He was acutely aware of the authoritarian pressure which preordained the events of his life in this period and it is with great sympathy that he portrays Hans as a pawn in the grip of the system.

During his stay in the seminary, however, Giebenrath's connection with the author becomes progressively weaker. While Hesse's sympathy for the boy as a victim of inflexible authority remains, Hans reacts to his crisis by a neurasthenic retreat from life, and the intimate bond with the author is broken. Using the identical event in his own boyhood, Hesse shifts his allegiance to Heilner by depicting the boy's rebellion in a very symbolic escape from Maulbronn. As has been demonstrated, however, Heilner also proves to be an unsatisfactory

figure and Hesse, after a brief identification with both, is left standing outside of his creations.

While condemning conformity and the suppression of the individual will, Hesse has also attacked the Romantic reaction to it as a viable alternative. He remained somewhere between the two extremes in that state of non-commitment which is a characteristic trait of the Gaienhofen bourgeois.

The next novel, Gertrud (1910), represents the most significant triumph of Gaienhofen in Hesse's work. The line is clearly drawn between the bourgeois' stable and well balanced approach to life and the 'Schwärmer's' exaggerated introspective response. Hesse's own identification with the former is also apparent. The story is related by a narrator, and Hesse makes no attempt, as in Unterm Rad, to enter more than one of the characters that he has created. Herr Kuhn, the protagonist, narrates and comments upon the events and his foil, Muoth, remains powerless to defend himself.

From the outset it is clear that Muoth, the tempestuous opera singer, is the subject for examination. After a very short acquaintance with the man, Kuhn succeeds in classifying him, and the singer is isolated for further observation. In terms that have an obvious connection with the later creation of Harry Haller, Kuhn summarises Muoth's predicament: "Er litt, er trug einen schweren Schmerz, und er war von Einsamkeit ausgehungert wie ein Wolf".⁵⁴

It thus becomes apparent that Muoth is the stereotype of the Romantic artist. Dark, handsome, given to sudden moods and an increasing tendency to excessive drinking, he becomes the very embodiment of a principle. This portrait is reinforced from several vantage points. Muoth himself mouths such Romantic platitudes as "Ein anständiger Künstler hat im Leben unglücklich zu sein".⁵⁵ As far as musical composition is concerned, he cares not at all for questions of style and technique. His only criterion is that the work exhibit "Erlebnis und Herz".⁵⁶

Marion, one of the singer's many women, presents her detailed assessment of him:

So ist er, gewalttätig und grausam, aber am meisten gegen sich selber. Er ist ein armer, stürmender Mensch, der lauter Kräfte und keine Ziele hat. In jedem Augenblick mochte er die ganze Welt austrinken, und was er hat und was er tut, ist immer nur ein Tropfen. Er trinkt und ist nie betrunken, er hat Frauen und ist nie glücklich, er singt so herrlich und will doch kein Künstler sein. Er hat jemand lieb und tut ihm weh, er stellt sich, als verachtete er alle Zufriedenen, aber es ist Hass gegen sich selber, weil er nicht zufrieden sein kann. 57.

Muoth's developing career as a singer is brilliant, but filled with inner tensions and frictions which undermine his strength. Gradually he burns himself out and is gradually extinguished by his inability to come to terms with his wife. There is no doubt that husband

and wife share a deep love, but the marriage is doomed from the beginning. Gertrud, unable to cope with the overbearing demands made upon her spirit by her husband, is weakened physically and is forced to retreat to her father to convalesce. Muoth, powerless to change his personality, is torn between the realisations that he is destroying his wife and that he cannot live without her. The tension becomes unbearable and finally, if not predictably, he shoots himself.

This attack on the Romantic artistic temperament, although stylised and exaggerated, is not bitter. While dwelling upon the weaknesses of such a character, Hesse tempers the attack with an unmistakable sympathy. It is criticism by a man who has already travelled that road and has barely distanced himself sufficiently to criticise it.

Herr Kuhn, the narrator, is a composer who has been crippled since a childhood accident. Hesse has used this physical defect to emphasise the *unique* nature of the artist; the man essentially different from the rest of his fellows. One can distinguish in the observations of this narrator many of Hesse's own convictions at this point in his career.

Kuhn, like Muoth, is an artist, but the fundamental differences between the two men are significant. They both take their art seriously, but Kuhn refuses to let it overwhelm every aspect of his life, and seeks to fulfil

responsibilities on the level of the 'Bürger'. He wants to strike a balance between art and life which would allow him to live at peace in both worlds.

This is not to say, however, that there has been no tension in Kuhn's spiritual development. Marked as a cripple from an early age, and plagued by all of the social disadvantages which that implies, there were many occasions when a feeling of his 'Einsamkeit' overcame him. At times Nature itself seemed to intrude to punctuate his misery:

Und wenn zuweilen nachts die Stürme
gingen, wenn das kalte stetige Geräusch
der stürzenden Gewässer vom leidenschaftlich
wehklagenden Rauschen des zerwühlten
Tannenwaldes übertönt wurde oder im
Dachgebälk des gebrechlichen Hauses
die tausend unerklärten Geräusche der
schlaflosen Sommernacht laut wurden, dann
lag ich in hoffnungslosen heißen Träumen
von Leben und Liebesturm, wütend und Gott
lästernd, und kam mir als ein ärmlicher
Dichter und Träumer vor, dessen schönster
Traum doch nur ein dünnes Seifenblasenschillern
ist, während tausend andere rings in der Welt,
ihrer Jugendkräfte froh, jubelnde Hände nach
allen Kronen des Lebens ausstreckten. . 58.

Self pity and melancholy threatened to claim him and add his name to the long list of suffering talent.

Kuhn, however, displays the deep seated attachment to middle class decency that is discernible in such later creations as Harry Haller. He possesses a strong instinct for self-preservation and social responsibility which saves him from the consuming egocentricity of Muoth.

From the beginning of the relationship between the

two men there is no doubt about the intense bond of attraction between them. However Kuhn, like Mann's Tonio Kröger, is at once fascinated and repelled by the world of dark and irrational forces in which the artist lives. He senses that Muoth's nature is alien to him and his decision not to give himself over to such forces is firm:

Was Muoth bei mir suchte, konnte ich ihm nicht geben, ich war ein anderer Mensch als er, und wenn ich auch in mancher Hinsicht einsam und nicht recht verstanden unter den Leuten stand, wenn ich auch vielleicht anders war als jederman, durch Schicksal und durch Veranlagung von den meisten getrennt, so wollte ich doch davon kein Aufhebens machen. Möchte der Sänger ein dämonischer Mensch sein, ich war keiner, und mich hielt ein inneres Bedürfnis vom Auffallenden und Besonderen ab. 59.

The "demythification" of Romantic artists which has been discernible since Hermann Lauscher is restated in the bluntest of terms in Gertrud. Hesse's own position vis-a-vis such artists is mirrored in the narrator's impatience after a birthday celebration for Muoth, during which Kuhn's aesthetic theory had been crudely attacked. Such creatures can no longer be seen as the unassailable gods of an exalted art. They are, rather, pathetically human and preoccupied with their own personal turmoil:

Dieser Heinrich Muoth und der

Violinist Kranzl, und wieder die herrliche Marion, die Königinnen spielte, die waren alle von ihren Sockeln herabgestiegen. An ihrem olympischen Tische sassen nicht Götter und Selige, sondern arme Menschen... 60.

It becomes clear, however, that Kuhn himself is still capable of falling victim to the power of irrational emotion. This is illustrated by his decision to shoot himself after he has discovered that his beloved Gertrud is in love with Muoth. He is only prevented from doing so by chance; by the news of his father's death and his subsequent concern for his mother's welfare. This entire interlude of suicide 'a la Werther' appears fundamentally out of character for Kuhn, however, and he soon finds himself once again preoccupied with the exigencies of living.

His convictions are never as entrenched as he would like to believe, and there are other moments when he succumbs to his former despair. On one occasion he reaches such a depth that he is able to exclaim in words quite worthy of Muoth: "Das Dunkel, die trostlose Finsternis, das ist der schreckliche Kreislauf des täglichen Lebens."⁶¹ Herr Lohe, the theosophist from whom Kuhn seeks advice, rebuts such statements in words which are indicative of Hesse's own outlook at the time. He dismisses the gloom that Kuhn experiences as a disease that is fashionable at the moment in Central Europe "und könnte auch Individualismus oder eingebildete Einsamkeit genannt

werden".⁶² He recommends that the composer strive to live for others and not merely for himself.

Kuhn always returns to a concept of human community; of an overall harmony and unity in human experience which he had expressed in the early pages of the novel:

Und während es mir innen wohl oder weh erging, stand meine Kraft doch in Ruhe darüber, schaute zu und erkannte das Helbe und Dunkle als geschwisterlich zusammengehörend, das Leid und den Frieden als Takte und Kräfte und Teile derselben grossen Musik. 63.

Such a statement has an obvious connection with Hesse's later psychological approach to this unity. In this work, however, the deeper significance of such harmony is not probed. Kuhn is concerned solely with a reaction against the antisocial obsession that Muoth represents. Man should not withdraw into himself to the exclusion of all others, and his art should foster a sense of fellowship between individuals.

At the end of the novel it is Hesse, as much as Kuhn, who confronts the reader with the following 'credo':

Und wir können einander nahe sein, wenn es not tut, und einander in verstehende Augen sehen, und können einander lieben und einander zum Trost leben...

Wir können unser Herz dem Leben nicht entziehen, aber wir können es so bilden und lehren, dass es dem Zufall überlegen ist und auch dem Schmerzlichen ungebrochen zuschauen kann. 64.

The final two novels of this period are very similar in theme and betray the beginning of Hesse's break with the Gaienhofen years and his progression towards a more mature art.

Rosshalde, published in 1914, chronicles the dying embers of the marriage of the artist Veraguth. Although written before the crucial year of 1916, it reflects the serious strains already present in Hesse's own marriage. In 1912 Hesse had written to his friend Conrad Haussman: "My relationship with my family began a long while ago to become nothing more than a concern to bring in enough money to care for them..."⁶⁵.

The dominant impression that the book makes is one of constraint. It is that constraint forced upon the creative mind by the responsibilities of married life. Veraguth is shackled by a wife who no longer loves him, one son who positively despises him and another whom he risks losing to the influence of the mother. Veraguth grows increasingly depressed and is unable to discuss his problem with anyone. When his good friend Otto Burkhardt arrives, therefore, the artist is very open to the latter's influence.

Playing much the same rôle of devil's advocate as does Ménélaque in Gide's L'Immoraliste, Burkhardt convinces his friend that escape is necessary if he is to survive as an artist. Hesse's own dissatisfaction with the life of the bourgeois "Sesshafter" rings through

Burkhardt's exhortations: "Du musßt alles, was du hast, wegwerfen und musßt dich von allem Vergangenen reinbaden, sonst wirst du nie mehr ganz hell und frei in die Welt blicken können".⁶⁶ Veraguth allows himself to be persuaded, and the novel ends with the artist preparing to follow his friend to India.

The nature of the challenge is unmistakable; nothing less than a completely new start in life, with all the possessions and memories of the past abandoned. It is a return to the concept of the Wanderer which had been central to both Hermann Lauscher and Peter Camenzind, and which would be reintroduced more forcefully in the last work of this period: Knulp.

It is not surprising that, of all Hesse's work, Knulp (1915) was André Gide's favourite. Its exaltation of the wanderer binds the two novelists in the desire to seek out fresh, everchanging perspectives. At this point in his career Hesse was in the process of jettisoning his quiet and secure life at Gaienhofen. To delve into the mind of a vagrant provided an excellent chance to study those values which opposed the concept of static 'Bürgerlichkeit'. The traveller, like the adolescent, symbolises that irreverent iconoclast who questions given formulae with whom Hesse would increasingly identify himself in the novels which were to follow.⁶⁷

Knulp is divided into three sections, each of which relates an episode in the protagonist's life. The first

and last are told by a narrator, while the second is related by Knulp himself. This is the technique for revealing several sides of the protagonist's character which has already been encountered in Hermann Lauscher and which would later be refined in Der Steppenwolf.

Throughout the work Knulp remains on the fringe of conventional society and acts as a foil to the security and materialism of the 'Bürger'. There is, however, a complete lack of bitterness in the comparison and the criticism of the bourgeois is implicit rather than belaboured. Both Knulp and the narrator recognise the attraction that the ordered and respectable middle class world continues to exert, and Knulp was pleased with the contact that he retained with this world: "Er freut sich des schwachen, launigen Bannes, das ihn als Bekannten und Freund und Mitwisser da und dort mit dem Leben der Sesshaften und Ehrbaren verband".^{68.}

This duality of outlook, which Boulby calls Hesse's "sentimental compromise",^{69.} would lie at the base of Hesse's future works. In a letter to one of his readers in 1930 Hesse indicated Knulp's link with the works which followed 1916: "I see Knulp, Demian, Siddhartha, Klingsor, Steppenwolf and Goldmund as brothers of one another, each a variation of my central theme".^{70.}

What becomes apparent after an examination of Hesse's early works, is that this initial period is not as homogeneous as suggested by many critics. It is much more

than the amateurish struggle of a young writer and demonstrates an artistic development which reflects Hesse's spiritual progress.

As all critics are quick to point out, the Romantic tradition was a significant influence on Hesse's work. Its power is unmistakable in the work before 1919 and dominant in the very first novels, Hermann Lauscher and Peter Camenzind. But quite apart from the youthful enthusiasm of such novels, Hesse showed himself capable of work of a more serious and sophisticated nature. Unterm Rad, for example, proved to be one of the more successful products of the 'Schulliteratur' tradition. Although the factual basis for this novel lay in the author's own childhood experiences, Hesse was technically skilled enough to impose upon it an easily recognisable structure to create an organised and lasting work of art.

During the course of writing the novels from Hermann Lauscher to Knulp Hesse succeeded gradually in distancing himself from his work. In this respect his writing may properly be judged 'therapeutic', as he became able to examine dispassionately on paper shortcomings which he perceived within himself. In Gertrud and Camenzind, for example, he consciously deflated the Romantic excesses to which he was susceptible.

Many of the seeds of Hesse's subsequent work are sown during this initial period, as the frameworks emerge upon which he constructed his later novels. The essentially

egocentric nature of Hesse's writing is firmly established. A close bond has been created between Hesse and the characters ~~who~~ act out the various forces at work in his personal development. The comprehensive "Menschwerdung" pattern sketched into these early novels is also reintroduced and expanded in subsequent works.

Themes which have become familiar in this first period reappear persistently after 1919. For example, the motif of the Wanderer, established in Peter Camenzind, Rosshalde and Knulp, as it begins to symbolise the author's complex 'descente en soi'. The phenomenon of friendship, especially that between men, is analysed and its conventional boundaries are eradicated. Although Nature's active rôle in the later novels decreases, Hesse's fascination with the physical forces of creation remains. Out of this love of Nature the counterpart of Spirit grew to provide the central tension in all of Hesse's subsequent work.

In examining the fictional works of André Gide one can regard them as the product of three distinct 'phases'. The pattern is much the same as that perceived in the development of Hermann Hesse's art. The initial stage, from Les Cahiers d'André Walter (1891) to the publication of L'Immoraliste (1902) is essentially one of apprenticeship and experimentation. For the purpose of this study the significant ^{works} included in this period are Le Traité du Narcisse (1892), Le Voyage d'Urien (1893), La Tentative amoureuse (1893), Paludes (1895) and Les Nourritures terrestres (1897).

To an even greater extent than those of Hesse, the early works of Gide were motivated primarily by a fascination with self and the desire to transcribe his intimate thoughts and feelings. Although much of literary worth would develop within the confines of this period, the thread which binds together the first decade of Gide's career is the compulsion towards self-confession. As these early years passed and Gide gained both technical experience and knowledge of himself his successive works exhibited an array of formal guises and often seemingly contradictory philosophies. Between 1891 and 1902 the series of treatises, 'récits', 'soties' and extended prose poems attests to the enthusiastic experimentation of the young writer.⁷¹

On the whole, these first efforts of Gide possess a much more cerebral approach to literary expression than was evident in Hesse. Throughout, he seems attracted to

the elaboration of concepts and finds release for his personal tension in the manipulation of abstract ideas. To a very great extent this may be explained by Gide's contact with the rigorously formal approach to literature and philosophy that reigned in the French 'lycée' of the day, and by his early allegiance to Mallarmé and the 'école symboliste'. Whatever the reasons, the majority of the early works possess an ethereal and stylised sterility which contrasts markedly with Hermann Hesse's immersion in the sensual life of Nature.

Both writers felt the attraction to a Romantic world beyond their own limited sphere. While Hesse explored the physical forces of the world around him, Gide preferred to subtract himself from the realm of common human experience. Mme Renée Lang, in her excellent book André Gide et la pensée allemande, offers an illustration in terms of Gide's early musical tastes: "Gide, effrayé de sa propre complexité et encouragé par le Symbolisme auquel il s'était associé, se maintenait dans une atmosphère d'irréalité musicale en se détournant délibérément de la vie. Ce n'était pas encore la règne de Bach et de Mozart, mais plutôt celui de Schumann et de Chopin".⁷²

In the epigrammatic manner more characteristic of a talented diarist than a novelist, Gide explored and interpreted his increasingly chaotic emotions in a series of relatively short and contrived 'tours de force' of stylistic innovation. The Symbolist tradition of stylistic

artifice to which the young Gide willingly submitted himself at the outset of his career⁷³. all but stifled that naive innocence that was so much a part of Hesse's early work. After the impassioned plea to his cousin: Madeleine Rondeaux which would fill Les Cahiers d'André Walter this 'cri de coeur' did not appear again until the emotional outburst of Les Nourritures terrestres six years later.

This first period of literary endeavour contained a personal crisis for Gide which proved to be as crucial to the writer's professional life as was Hermann Hesse's confrontation with psychoanalysis in 1916. For Gide also it was a crisis provoked essentially from the confused forces at work within him, and not stimulated externally by political or literary events. The years of his North African excursions (1893-1896) were crucial ones. After years of steadily mounting, but only partially understood, tension Gide was brought face to face with his homosexuality. It was his decision to accept and live it totally, with no attempt to dissimulate, that so heavily coloured his subsequent private life and which cannot be overestimated in the development of his art.

From this initial and, given the monumental prejudices of the time, startling honesty with himself was founded his famous concept of sincerity; of 'disponibilité'.⁷⁴ The other events of these years---his meeting with Oscar Wilde, the death of his mother, and his marriage to Madeleine

Rondeaux---all served to cut him free from his previous life of moral and intellectual restraint. This shattering of all his previous perspectives was just as decisive in reformulating his personal and aesthetic outlook as were Hesse's experiences of 1916. Like the German writer, Gide was suddenly made aware of countless unexplored facets of his personality and the intensely egocentric nature of his writing, his "lifelong relativism",⁷⁵ was assured.

However, this determination in his personal life to "tout connaître et tout goûter" did not form the neat turning point in Gide's literary career, as Hesse's crisis had done for him. Whereas the considerable difference in sophistication between Hesse's Knulp (1915) and Demian (1919) must be attributed to the unsettling events of 1916, it took Gide's style much longer to reflect the artist's rebirth.⁷⁶ He was confronted for the first time with the problem which would puzzle such later existentialist thinkers as Camus and Sartre: namely, the difference between knowing how to free oneself and knowing what to do with the freedom. Gide the man had succeeded in liberating himself, but Gide the artist would have to experiment for six years before finding a satisfactory aesthetic vehicle to transmit this liberty.

Thus one finds that while Paludes, the first work of the 'awakened' Gide, reflects the new direction in the artist's thought, the style remains very much that Symbolist abstraction which dominated the works before

1895. The wildly extravagant and exaggerated style of Les Nourritures terrestres (1897) and the preciously clever satire of Le Promethee mal enchainé (1899) both betray attempts of a novice to harness unruly inner passions and place these works within the scope of Gide's first 'period'.

From the very beginning, Gide had been attracted to the therapeutic value in art.⁷⁷ Throughout his long literary career he would make use of the cathartic potential of fiction to 'exorcise' many of the emotional excesses, dangerous to his art, which he sensed within himself. It has already been noted how Hesse employed this technique in his first novels, and Gide's early period is characterised by an even more persistent attempt to exteriorise his problems.

A constant movement towards some form of classical equilibrium, towards a distancing of the author from his creation, is perceptible in the earliest stages of Gide's work. Recognising the need for that balance between content and form which, according to Winfried Engler, links him with Proust, Martin du Gard and Rolland in reaction against the 'fin de siècle',⁷⁸ Gide declared that "l'oeuvre d'art ne s'obtient que par contrainte, et par la soumission du réalisme à l'idée de beauté préconçue".⁷⁹ Such distance, already noted in such of Hesse's works as Hermann Lauscher and Gertrud, is necessary if the novelist is to avoid the inevitable pitfalls which beset a writer

committed to personal honesty. Henri Peyre warns that sincerity "tends...to reduce literature to the direct expression of the ego; but memoirs, confessions, and private diaries are often the most mendacious of writings".^{80.}

Not until the publication of L'Immoraliste in 1902 did Gide succeed in striking a satisfactory balance between the personal and the general. Until this point he had attempted to confront his specific problems at one remove through fairly impersonal prose techniques; prose-poem, drama or satire. Even in Les Nourritures Terrestres, the most intimate of his early works, there had been little attempt made to draw close to the reader by situating the work within the readily comprehensible framework of everyday human life.^{81.}

With L'Immoraliste, however, Gide entered with surer footing upon a more technically sophisticated period. As in the case of Hesse, this second period produced most of the major works upon which the reputation of the author is based. The classical equilibrium for which Gide was searching was not finally formulated, but the quest for it provided the years between L'Immoraliste and Les Faux-Monnayeurs (1926) with a "creative tension" which permeated all of the works.

Gide, as well as Hesse, arrived at a third stage where the internal turmoil which had provided the necessary stimulus to literary creativity seemed to be resolved. In 1919 Gide undertook the second and crucial part of

the memoirs begun in 1916. In it he insisted upon making public, in his spirit of 'sincérité', the various sexual eccentricities which his close friends implored him to keep secret. Although it was not published until 1926, the writing of Si le grain ne meurt... released Gide from the compulsion to confess.

As a consequence, the high degree of tension evident in his previous prose dissipates noticeably after this work and a more contented Gide finds time to look beyond his own personal dilemma. His journey to the Congo and Chad in 1935 opened his eyes to the evils of colonialism and did much to orientate Gide towards a new humanism in the last twenty-five years of his life. Gide's two important later works, Les Faux-Monnayeurs (1926) and Thésée (1946) reflect the growing emotional serenity of the writer in old age.

Les Cahiers d'André Walter, Gide's first work of fiction, was published in 1891. Like Hesse's Hermann Lauscher, it appeared 'posthumously' under a pseudonym and possessed the intimate character of a diary. It has already been noted to what extent Hesse transposed the events of his own life into his early works. Gide made even greater use of autobiography in this work, and had the advantage of a daily journal from which he could copy whole entries:

...J'avais pris l'habitude de tenir un journal, par besoin d'informer une confuse

agitation intérieure; et maintes pages de ce journal ont été transcrites telles quelles dans ces Cahiers. 82.

The result is that the story of André's growing obsession with his love for Emmanuèle is interspersed with epigrammatic observations, personal resolutions and bits of quoted prose and poetry lifted from Gide's own diary.

Years later when writing his memoirs Gide would have occasion to regret the intimate relationship between such spiritual autobiography and his work. This preoccupation with personal emotions tended to damage his art by subtracting it from the realm of physical reality. With André Walter Gide came dangerously close to that type of solipsism against which Henri Peyre warned. With the advantage of hindsight Gide was quite ready to admit to this aesthetic weakness:

La préoccupation où je vivais avait ce grave inconvénient d'absorber introspectivement toutes mes facultés attentives; je n'écrivais et ne souhaitais rien écrire que d'intime; je dédaignais l'histoire, et les événements m'apparaissaient comme d'impertinents dérangeurs. 83.

If such intimacy was regarded as an artistic shortcoming, it did lend to the work a certain charming ingenuousness which was distinctly lacking in the works which immediately followed. The heartfelt 'cri de coeur' embodied in this first-person appeal to Emmanuèle (Madeleine)⁸⁴ was

subsequently lost in the arid intellectualism of the Symbolist tradition.

The "Cahier blanc" and the "Cahier noir" chronicle Walter's love for Emmanuèle, his spiritual communion with her, and his disintegration into insanity when that love was thwarted. Although Emmanuèle does not appear in the work in her own right, it is clearly understood that she values above all else their platonic union and Walter is forced to repudiate his desire for a more complete relationship. Although he makes a determined effort to approach his love for the woman on a spiritual plane, inevitable tensions result and the confusion in his thought becomes increasingly evident:

Amoureuse, adoratrice ou passionnée,
j'ai l'obsession de la caresse: je voudrais
l'étreinte absorbante, l'enveloppement, ou
bien l'oubli de soi, ce qui fait l'extase
éperdue...

Le désir de posséder me tourmente et
je souffre affreusement, dans le corps
et dans l'âme, du sentiment de cet impossible... 85.

Les corps me gênaient; ils me cachaient les
âmes. 86.

Gide's literary apprenticeship, like Hesse's, was served in an atmosphere saturated with the spirit of German Romanticism.⁸⁷ The early work of Gide reflects this influence. Pierre Louys, in his foreword to André Walter, acknowledges this influence on the author: "L'influence allemande avait donné à son caractère cette teinte

métaphysique que son style reflète sans cesse".^{88.}

Gide succumbed to the desire, natural enough in young writers, to emulate the style and theme of his literary heroes. The protagonists of the early works of both Hesse and Gide respond to the Romantic call of a world beyond the mundane events of day to day living. In general, Gide's characters formulated a more intellectual, 'bookish' escape than those of the German writer.

André Walter is full of quotations drawn from both French and German literature and reflect Gide's own insatiable appetite for reading and his delight in the manipulation of ideas. Although such enthusiasm for literature contrasts sharply with Hermann Lauscher's exaltation of the natural world, the quality of the experience is identical. The exuberant push towards self-expression is the impetus behind the creation of these works. In his "Cahier blanc" André declares that

J'écris parce que j'ai besoin d'écrire---
et voilà tout. La volonté qu'on raisonne
en devient plus débile: que l'action soit
spontanée. 89.

J'écris parce que la poésie déborde de mon
âme---et les mots n'en sauraient rien dire:
l'émotion plane sur la pensée... 90.

Neither Gide's growing adherence to Symbolism nor Hesse's Gaienhofen efforts to 'deromanticise' his novels were able to stifle the spirit of 'démésure' to be found in André Walter and Hermann Lauscher.^{91.}

In her book on the German elements in Gide's work Renée Lang suggests three main sources of influence: the Romantics, Nietzsche and Goethe.⁹² As Hesse owed a debt to the Romantic storytelling tradition of Gottfried Keller and E.T.A. Hoffmann, so Gide's early work was influenced by the idealism of Novalis and the Romantic metaphysics of Schopenhauer and Fichte. More specifically, Lang mentions the poets Kleist, Hölderlin and Lenau in connection with the composition of André Walter.⁹³

The combined effect of such masters upon the young Gide was to convince him that the way to truth lay through the Word and that literature should reveal the ultimate and ideal world beyond that of mere physical existence. Renée Lang considers that "Novalis et Schopenhauer avaient offert au jeune puritain un prétexte esthétique et philosophique de ne point participer à la vie active".⁹⁴ To a certain extent this attitude of non-involvement influenced both Gide and Hesse throughout their literary careers. Neither participated to any lasting degree in current events and both refused to harness their writing to a specific social cause.

Thus the example of the German Romantics, in preparing the way for Gide's espousal of Symbolism, was responsible to a great extent for the spirit of lofty idealism and virtuous renunciation to be found in André's love for Emmanuèle. There was little in Gide's early literary background to counteract such heightened 'Innerlichkeit'.

Nietzsche was as yet unknown to him and Goethe, whose example of stylistic equilibrium would later have considerable impact, was known only as the author of the passionate Die Leiden des jungen Werthers.

Years later when writing his memoirs Gide reevaluates André Walter and comments upon the influence of the German language itself:

Quand je rouvre aujourd'hui mes Cahiers d'André Walter, leur ton jaculatoire m'exaspère. J'affectionnais en ce temps les mots qui laissent à l'imagination pleine licence, tels qu'incertain, infini, indicible... Les mots de ce genre, qui abondent dans la langue allemande, lui donnèrent à mes yeux un caractère particulièrement poétique. Je ne compris que beaucoup plus tard que le caractère propre de la langue française est de tendre à la précision. 95.

Whatever Gide's later reservations about the style of André Walter, the highly charged language of the work succeeded in establishing what was to be the central theme in all of his writing: the tension between his inclination to restraint and to abandon. In his "Cahier noir" André gives expression to the conflicting forces that he feels at work within him in words that prove to be prophetic: "Certes la pureté est belle et sa splendeur me tente... Mais si je brûle tout entier et si le rêve me consume...? 96.

Throughout the entire course of his love for Emmanuèle, André has virtue thrust upon him both by the nature of the girl herself and by his own mother who

thwarts her son's dreams by betrothing Emmanuèle to another man. In order to please Emmanuèle André curbs his physical desire. He turns inward to his thoughts and plans a novel, to be called Allain, which would be based upon his predicament. Perhaps André had hoped to rid himself of this growing conflict between instinct and morality by transferring it to his fictional creatioⁿ. Any such purpose failed, however, and both Allain and André exhaust themselves and perish.⁹⁷.

It is significant that André should die in his attempt to kill the Natural Man within him, while such figures as Hans Giebenrath (Unterm Rad) and Muoth (Gertrud) succumb precisely because they give way to their instincts. Obviously both Gide and Hesse are offering the same warning; namely, that extremes are fatal. However, neither writer in the early stage of his career was able to see that this realisation was only half an answer. Neither was yet able to distinguish the difference between moderation and harmony; between the bourgeois obsession with a 'middle way' and a genuine reconciliation of opposites. This incapacity led Hesse temporarily into his Gaienhofen illusion of stability, and forced Gide to oscillate between the two worlds of restraint and abandon whilst being content in neither.

Gide was at least aware that the position of his protagonist was untenable. Like Hesse, he was capable in his earliest work of creating a sufficient distance

between himself and his fiction to allow a measure of self appraisal. It is precisely this quality in André Walter which saves it from being merely indulgent solipsism and a eulogy to virtue.

There is implicit criticism in André's attempt to reinforce one facet of his character by the destruction of another. It is evident that André perishes because he grows ever more intransigent in defending an untenable position; namely, the defence of the pure "âme".

In contrast to André and his Allain, Gide finishes his work and survives. He learns from the fate of his hero and disarms the "daemon" of one of his own excesses.⁹⁸ In his remarks on André Walter, G.W. Ireland comments that "though the twenty-year-old Gide was neither lacking in fervour nor incapable of extravagance, he certainly possessed a more highly developed sense of proportion than his creation".⁹⁹

It is interesting to note in this first work explicit formulations of the major themes which would occupy Gide throughout his entire career. In searching for a moral guideline by which to regulate his relationship with Emmanuèle, André confronts the completely arbitrary nature of society's moral codes. He has entered the second stage of Hesse's "Menschwerdung" and joins all those who awaken to the moral vacuum there. Reflecting upon the composition of his novel Allain, André decides that

La vérité voudrait, je crois qu'il n'y ait pas de conclusion: elle doit ressortir du récit même, sans qu'il soit besoin d'une péripétie qui la fasse flagrante. Jamais les choses ne se concluent: c'est l'homme qui tire les conclusions des choses. 100.

He also raises the question of how to direct one's free choice:

...Nous vivons dans notre rêve des choses; une atmosphère émanée de nous enveloppe notre âme et colore inconsciemment notre vision des choses... De ces visions particulières aucune ne peut être dite vraie absolument; l'intransigeance est une folle arrogance. --- Mais s'il n'en est pas de fausses, il en est de préférables... 101.

Although such questions are not developed in this work, their formulation does point forward both to Gide's later preoccupation with moral freedom and his ultimate movement towards a comprehensive humanism.

The later stylistic experiments of Les Caves du Vatican and Les Faux-Monnayeurs are also foreshadowed in early pronouncements upon the complexity and simultaneity of human experience. How does a man, and especially a writer, who undertakes to make himself receptive to all emotions succeed in portraying his experience faithfully?

L'ennui d'écrire, car écrire quoi?
Pourquoi plutôt une que l'autre de toutes ces émotions qui réclament leur forme; et pourtant le besoin d'écrire, car enfin ma tête en éclate de la pression des émotions accumulées. 102.

The desire to record simultaneous sensations using a medium whose very nature is sequential has fascinated such disparate twentieth century novelists as Proust, Joyce, and Dos Passos. Although many different stylistic techniques have been enlisted, none has proved completely satisfactory. The author of André Walter was not unaware of the difficulties involved, and in the "Cahier noir" he despaired of ever finding an adequate vehicle for his thoughts:

Enfant que j'étais de croire que tout pouvait se dire!---Mais les mots mêmes n'existeraient pas. Le langage n'est que pour les émotions moyennes, les extrêmes se dérobent à l'effort pour les révéler. Toujours excessif en toutes choses, comment pourrais-je parler? 103.

Unlike Hesse, however, Gide did not hesitate to experiment freely with style throughout his career. In the works that preceded L'Immoraliste he readily modified style in a search to adapt form to his ever expanding message.

The three works that followed André Walter---Le Traité du Narcisse, Le Voyage d'Urien and La Tentative amoureuse---may be examined as a stylistic unit. These were the products of Gide's allegiance to Mallarmé and Hérédia, and all displayed the lofty grandeur of the Symbolist technique. Moulded by the 'cénacle' into which Pierre Louys introduced him, Gide formulated a belief in an

ulterior reality which could be revealed by deciphering those 'signes' which the physical universe offered. Carefully selecting their words and endowing them with a higher significance which had been dulled by common use, the Symbolist built upon the Romantic and idealist distortion of appearance and reality. Gide's flight into such a cerebral purity corresponds to Hesse's less clearly defined belief of his early career that all truth was contained in the unity of Nature. As dissimilar as may appear such works as Le Traité du Narcisse and Peter Camenzind, they both reflect the author's desire to escape to a more ideal mode of existence.

Le Traité du Narcisse (1892), subtitled "Théorie du Symbole", is first and foremost Gide's profession of faith in the Symbolist movement. It is centred around Narcissus' vision, "au bord du fleuve du temps", of Adam in Paradise. Renée Lang calls this treatise "cette parfaite illustration de la doctrine fichtéenne et mallarméenne par le dédain des apparences et la subordination de la forme à l'idée".^{104.}

For Gide, Narcissus represents Man preoccupied with the contemplation of externals.^{105.} The very description of Eden vibrates with a hidden vitality which at first escapes Narcissus and eventually compels Adam to destroy such perfection. It is a stylised, symbolic paradise, under whose placid exterior lies hidden a riot of life's colours, scents and sounds:

Eden! où les brises mélodieuses
 ondulaient en courbes prévues; où le
 ciel étalait l'azur sur la pelouse
 symétrique; où les oiseaux étaient
 couleur du temps et les papillons sur
 les fleurs faisaient des harmonies
 providentielles; où la rose était rose
 parce que la cétoine était verte...
 tout était parfait comme un nombre et
 se scandait normalement; un accord
 émanait du rapport des lignes; sur le
 jardin planait une constante symphonie. 106.

Adam, however, becomes restive with such well-ordered perfection. For him it is a timeless, purposeless existence. After all, why bother to act if everything is as it should be? His desire to define and prove himself by action leads him to tear one of the branches from Ygdrasil, the "arbre logarithmique", and to bring Paradise crashing down around him. The flippant and humorously blasphemous 'insouciance' with which Adam destroys Eden and sets in motion the machinery of Time underlines the gratuitous element in this arbitrary destruction of perfection:

Cette harmonie m'agace, et son accord
 toujours parfait. Un geste! un petit geste,
 pour savoir, --- une dissonance, que diable!
 --- Eh! va donc! un peu d'imprévu. 107.

For Gide, this vision of Narcissus serves as a point of departure to launch an explanation of the purpose of art and the artist. The thin fictional fabric of the work now falls away and Gide speaks direct to the reader. His message, although thoroughly Symbolist in nature, defines

the rôle of the artist in essentially the same terms as did Hesse in Hermann Lauscher and Peter Camenzind; namely, to translate the hidden secret of nature into humanly comprehensible concepts. For Gide this meant the search for the essence of life; for a true Paradise obscured under layers of arbitrary labels and appearances. To settle for the complacent and stagnant happiness which reigned in Adam's Eden is to underestimate the complexity of the higher reality and to succumb to the conventional "apparence des choses". The artist's task requires constant effort to uncover as much as he can of this other universe: "Le Paradis est toujours à refaire; il n'est point en quelque lointaine Thulé. Il demeure sous l'apparence".^{108.} Throughout this exposition Gide insists on the artist's rôle as guide:

Le Paradis est partout; n'en croyons pas les apparences. Les apparences sont imparfaites: elles balbutient les vérités qu'elles recèlent; le Poète, à demi-mot, doit comprendre, --- puis redire ces vérités. 109.

To reinforce the didactic intention of this work Gide felt compelled to append an extended footnote, which in itself constitutes a 'credo' of the Symbolist method. Morality and aesthetics are declared to be born of the same duty to uncover truth:

Les Vérités demeurent derrière les Formes---Symboles. Tout phénomène

est le Symbole d'une Vérité. Son seul désir est qu'il la manifeste. Son seul péché: qu'il se préfère.

Nous vivons pour manifester. Les règles de la morale et de l'esthétique sont les mêmes. 110.

This note, together with the many explicit pronouncements on Symbols and Truths and the artist's duty towards them, makes it difficult to view this work as much else than a discourse on Symbolism. Some critics such as G.W. Ireland attribute to it a rather greater degree of technical artistry and suggest that it foreshadows certain moral attitudes to be found in Gide's later works. Ireland's point is well made when he asserts, for example, that the mildly blasphemous tone of the Traité points forward towards Gide's later hostility to the Church and its imposition of ethical standards. Similarly, Adam's voluntary destruction of Paradise contains the germ of the "acte gratuit" which later fascinated Gide and would be examined in Les Caves du Vatican and Les Faux-Monnayeurs.^{111.} In the Traité du Narcisse, however, these considerations are decidedly secondary and do little to alter the didactic purpose of this exposition on Symbolism.

Le Voyage d'Urien which appeared in 1893 was Gide's attempt to give a fuller artistic form to the method outlined in the Traité. The sea voyage of Urien and his knights becomes the symbol of escape from the bonds of conventional life towards that existence where every object manifests its hidden truth. It is the same drive towards the ideal

world behind appearances which brought Adam to destroy Paradise and which Gide had early encountered in the writings of such idealist philosophers as Fichte and Leibnitz.¹¹²

The work may be considered primarily a 'tour de force' of stylistic discipline rather than a cathartic presentation of Gide's mental state in the manner of André Walter. Despite Gide's later recollection in Si le grain ne meurt... of this period as a turbulent one in his life,¹¹³ his Journal entry for August 1910 provides a significant insight: "Je n'ai écrit aucun livre sans avoir eu un besoin profond de l'écrire. Le Voyage d'Urien seul excepté". Although he maintains in this same entry that "j'y ai mis beaucoup de moi", this work remains an abstract and rather lifeless illustration of a literary theory.

It cannot be overlooked that Le Voyage, like André Walter, is an appeal to Madeleine to change her negative and vitious attitude towards the writer's attempts to woo her. Gide's approach, however, has altered and André Walter's direct and ingenuous supplications to Emmanuèle are replaced by Urien's biting criticism of Ellis.

The frustrating stalemate that separated Gide from his cousin during these years is reflected in Urien's comment upon his reunion with Ellis:

Le revoir fut assez morne, et comme nous avons cette habitude de ne nous parler que de ce que nous savions ensemble, à cause des routes différentes suivies nous

ne trouvions rien à dire. 114.

The criticism becomes more caustic the longer Urien remains with her:

Son ombrelle d'abord m'a déplu; puis
son châle; puis m'ont irrité tous ses
livres. On ne voyage pourtant pas pour
retrouver ses vieilles pensées. 115.

It is this very 'bookishness' connected with their old conventional lifestyles that Urien and his knights are attempting to leave behind.^{116.}

Like both Hesse and Gide who want to guide their readers into an ideal realm, Urien wants to raise Ellis beyond conventional taboos to a new understanding of love. Urien equates this new love with God and the attainment of the Symbolist Utopia in which truth is manifested by transcending the ordinary laws of appearance and reality. When Ellis fails to understand, she is rejected as an obstacle in this search for the Ideal:^{117.}

Vous êtes un obstacle à ma confusion
avec Dieu, et je ne pourrai vous aimer
que fondue vous aussi en Dieu même. 118.

Does not this insistence upon subsuming love into an ideal and metaphysical 'Weltanschauung' have much in common with André Walter's dilemma? Like Walter, Urien is attempting to channel all elements of his love for Ellis---including

the physical---into a spiritual and chaste communion with God. Walter, tormented by the effort, finds it an untenable position and ultimately becomes mad. No such reaction takes place within Urien and he passes on his way without Ellis. André Walter and Le Voyage are the two major works written during Gide's early period to influence Madeleine, but the difference in intensity is remarkable. In Le Voyage, Gide was preoccupied with the production of a novel in the Symbolist manner and tended to subordinate more personal considerations to it.

In Le Voyage, Gide skilfully develops an implicit reference to the alternative to heterosexual relationships. Just as the themes of male friendship and homosexuality had been sketched into Hesse's early works, so they make an early appearance in this work of Gide's. Throughout the journey the 'voyageurs' remain a tightly knit male community with a common objective. Although several of these knights succumb to the lure of women encountered along the way, Urien and his closest colleagues disdain such contamination. Angaire, especially, is the mouthpiece for such misogyny and he articulates the fact that he and his friends are not "comme les autres":

Angaire dit alors qu'il n'aimait les femmes que voilées, mais que même ainsi il craignait qu'elles ne deviennent impudiques et de voir leur tomber la robe dès qu'un peu de tendresse advenait. Alors ils [les matelots] éclatèrent de rire et se détournèrent de nous. A partir de ce jour, nous ne fûmes

plus tous unis dans la même pensée---
 et, sentant très vivement ce que nous
 ne voulions pas être, nous commencâmes
 de savoir ce que nous étions. 119

Homosexuality was going to play a much larger rôle in the development of Gide's art than it would in Hesse's. It was undoubtedly a premonition of the impending scandal that prompted Francis Jammes to advise Gide to delete the more explicit passages of this work.

In their desire to expand the 'âme' Urien and his companions, in the spirit of Hesse's "durchreisender Dichter", set out upon their journey. This voyage of liberation leads across the sea, and the journey is steeped in all those associations with unity in dissolution that the element of water implies. As Hesse repeatedly used water in connection with death by drowning, so Gide intended the sea to symbolise the erosion and destruction of the companions' previous way of life.

It becomes clear with the fantastic description of the exotic countries and peoples encountered along their way, that the knights' adventure is not a real voyage, but one of the mind.¹²⁰ Gide is making use of the established Romantic technique, perfected by the Symbolists, of conveying human emotions through description of physical reality. The lush landscape of sexual temptation in the realm of the Queen Haïatalnefus contrasts with the final frozen wastes of disillusionment on the "mer glaciale". In terms of the language of Le Traité du Narcisse, the countryside is 'manifesting' the human emotions which

lie beyond it.^{121.}

It has been noted how Hesse was frequently able to use landscape to evoke mood. Employed with moderation this can be a subtle and effective method in heightening artistic effect. However, when it takes on an exaggerated importance, as it frequently does in Symbolist writing, the reader can be overwhelmed by the necessity to make connections between the physical and the emotional. Examples of such overwriting are all too frequent in Le Voyage:

Gypsies purs! carrières salines!
 marbres blancs des sépulcres! micas!
 C'est la blancheur dans les ténèbres.
 Givres légers, qui seriez au soleil des
 sourires; parures de cristal sur la nuit;
 touffes de neige! avalanches figées! ---
 dunes de poussière de lune, --- plumes
 d'eiders sur l'écume des flots, --- pics
 de glace aux espérances taciturnes! 122.

This entire fantastic voyage is revealed as a product of Urien's mind. The "envie d'action" with which he purported to embark is a fallacy and the whole story becomes but one more example of that clever bookishness that he said he wanted to abandon. Even within the context of Urien's imagination the expedition has been a failure. The glorious quest for discovery and renewal which motivated the adventure ends amid the glacial wastes of a frozen sea. The ideal finally achieved is a "chill, ascetic" one and an anticlimax to the initial hopes which had been raised.^{123.}

The voyage has failed on two levels. An expedition

with the avowed intention of seeing action, it is doomed from the start when it is revealed as nothing more than a dream. Even within this dream the argonauts' expedition is a barren one. The elaboration of this double failure must betray on Gide's part a growing impatience with those who would flee real life under the pretence of seeking a superior existence. It indicates a developing awareness that one facet of human experience must not be abandoned in order to attain another. This is a rebuff to the very aesthetic he has used in creating Le Voyage and constitutes the first indication of his impending break with Symbolism.

La Tentative amoureuse, which was published in the same year, was one part of a series of treatises which Gide left uncompleted. Of much shorter length than Le Voyage d'Urien, this work is superior in several respects. Whilst the alliance with Symbolism remains strong, La Tentative is free from the thick verbiage which marred Le Voyage. Gide's resentment against Madeleine and his desire to influence her, which motivated both André Walter and Le Voyage, have crystallised to produce a short and precise parable. The language itself loses the lofty excesses of Le Voyage and assumes more of that classical 'dépoûillement' which would characterise his mature work.

Gide had a well defined intention in writing La Tentative: to cure himself of the sadness of a certain temptation by writing about it. Not only did he desire this therapeutic value, but he also wanted the effect

upon the writer to be chronicled within the work itself. An entry for 1893 in his Journal makes explicit his intention:

J'ai voulu indiquer, dans cette Tentative amoureuse, l'influence du livre sur celui qui l'écrit, et pendant cette écriture même. Car en sortant de nous, il nous change, il modifie la marche de notre vie. 124.

In the short preface to La Tentative Gide makes it clear that, in writing the work, he has succeeded in ridding himself of the temptation of his 'rêve':

...Mon âme s'en retourne déjà vers ses études coutumières, sitôt délivrée de son rêve.
Et chaque livre n'est plus qu'une tentation différée. 125.

Such a specific declaration of intent anticipates the therapeutic pendulation of themes between such later novels as L'Immoraliste and La Porte étroite. It also reminds one of Hesse's own evaluation of one of his early works; Unterm Rad:

In der Geschichte und Gestalt des kleinen Hans Giebenrath, zu dem als Mit- und Gegenspieler sein Freund Heilner gehört, wollte ich die Krise jener Entwicklungsjahre darstellen und mich an der Erinnerung an sie befreien, und um bei diesem Versuche das was mir an Überlegenheit und Reife fehlte, zu ersetzen, spielte ich ein wenig den Ankläger und Kritiker jenen Mächten gegenüber, denen

Giebenrath erliegt und denen einst
ich selber beinahe erlegen wäre... 126.

La Tentative was written in reaction to Les Cahiers d'André Walter and the "tentation différée" is the desire to possess Madeleine completely; physically as well as spiritually.

The tale of Luc and Rachel is the story of such a physical union and is directed by the Narrator to "Madame"; apparently the same lady mentioned in the "Envoi" of Le Voyage. Even before he commences it is made clear that his only wish is "céder à vous, désirs, et d'être vaincu sans bataille".¹²⁷ Having read the work, the ever-chaste Francis Jammes was shocked by what he called "cette exposition de luxe moral et d'égoïsme".

The Narrator freely interrupts the story to underscore the difference in the relationship between Luc and Rachel and between himself and "Madame":

...Luc et Rachel s'aimèrent;...ils
ne firent même rien d'autre; ils ne
connurent de l'ennui que celui même
du bonheur...

Ils ignoraient ce geste qui repousse
cela même qu'on voudrait étreindre---
comme nous faisons, ah Madame---par
la crainte de posséder et par amour du
pathétique. 128.

However, as the story of this love unfolds it is clear that the Narrator becomes, no less than Luc and Rachel themselves, restless and suspicious of such complete happiness. Total gratification of the senses

has become a stagnant bliss and there is born that same yearning for something higher which induced Adam to destroy Paradise.

Happiness, both the Narrator and Luc learn, cannot be discovered even in a perfect sensual union. Nor, presumably, can it be obtained by the possession of just one person. There is another world of 'esprit' and countless other people to be met beyond the narrow perfection of the meadows and forests in which Luc and Rachel love.

This "ennui du bonheur" grows until Luc realises that he must turn his back on Rachel:

---Pourquoi partir alors, Luc---dit Rachel; à quoi sert de se mettre en route. N'êtes-vous pas toute ma vie?
 ---Mais vous, Rachel, dit Luc---vous n'êtes pas toute la mienne. Il y a d'autres choses encore. 129.

The Narrator follows Luc in his renunciation of what he once thought desirable. Having finished the tale, he too longs for something deeper than physical union with "Madame". Addressing her now as "ma soeur", he is once again ready to take up "comme autrefois nos beaux amours pleins de mystère".

The circle has been closed and the cure completed. Having developed his fantasy in the story of Luc and Rachel, Gide returns the Narrator to the point at which everything started; to the ascetic cult of 'esprit'. The work ends with a meditation on the futility of attaining

the object of one's desire:

Et vous êtes semblables, objets de nos désirs, à ces concrétions périssables qui, sitôt que les doigts les pressent, n'y laissent plus que la cendre...
Levez-vous, vents de ma pensée---qui dissiperez cette cendre. 130.

It was the dominance of such 'esprit' over life's spontaneity which had driven André Walter mad, had been caustically criticised by Urien, and which now was being reasserted by the Narrator of La Tentative. Gide had been brought to the brink of renouncing his heritage of Protestant restraint but had turned back. It appears that he could not convince himself through an artificially constructed confrontation with the senses of the value of action without restraint. But in the same year of the publication of La Tentative, Gide would confront this situation for himself in North Africa and his reaction would be something quite different.

Perhaps an inkling of Gide's imminent liberation may be read into Luc's reply to Rachel: "---Mais vous... vous n'êtes pas toute la mienne. Il y a d'autres choses encore". These "other things" perhaps include other people and other manners of loving beyond the conventional heterosexual one. Rachel, as physical woman, had failed him and he finds renewed value in things of the spirit. But has he not also left himself vulnerable to an alternative form of loving which he might find more irresistible?

Paludes (1895) is Gide's first work after his North African "awakening" in 1893. During the trip with his friend Paul Laurens, Gide encountered both his first overtly homosexual experience and a debilitating bout of tuberculosis. His homosexual affair impressed upon him the shallowness of his Protestant-Puritanical upbringing and a profound respect and enthusiasm for physical existence. These impressions were all the more intense for his close brush with death. Suddenly his whole personality, whose examination he had been concerned with in his earlier works, acquired new and unexpected facets. Similar to Hesse after his crisis in 1916, Gide realised that the subject matter with which he was working was much more complex than he had ever suspected. This personal 'revolution' called for a radical re-examination of the direction of his art and the author's rôle within it.

Written after his return to Europe from Africa, and inspired both by his experiences there and his impatience with the old friends and prejudices encountered in Paris, Paludes marks Gide's break with Symbolism. The work was composed in the isolation of a snow-bound Swiss village where he had been sent to recover from his attack of tuberculosis. There he could recollect at leisure his recent African adventure and evaluate its importance for his future work.

Something that became immediately clear to him was

that the Symbolists had misjudged and underestimated the value of human experience. Indications of such dissatisfaction have already been noted in Le Voyage d'Urien where Gide was seen to satirise those who claim to seek life by fleeing from it. A man's worth is not defined solely by renunciation and restraint, and the value of art lay beyond the mere search for a sterile and abstract ideal. None of life's facets should be experienced at the expense of jettisoning others, and the Symbolists were guilty of rejecting physical reality for a metaphysical beauty which they perceived beyond it.

Hesse, even in the escapist excesses of Hermann Lauscher and Peter Camenzind, had always had one foot planted in the world of natural physical phenomena. Gide, however, remained rootless until the events of 1893 provided him with a similar anchor. For both men, this recognition of the validity of physical reality was an essential first stage of their subsequent spiritual explorations and the 'descente en soi'. Renée Lang regards this stabilisation in Gide and his escape from the 'refus de vivre' of Schopenhauer and Mallarmé as an indication of Goethe's influence upon the writer.¹³¹ However, although Goethe certainly strengthened Gide's resolve to flee the abstraction of Symbolism, the French writer was still a long way from embracing the classical equilibrium of Faust or Die Wahlverwandtschaften. Constraint and denial had too long played the central rôle in Gide's life for him not to overreact in his liberation

from them. Gide had been confronted with an uncomfortably new approach to his life and art. Unlike Hesse, he did not have the advantage of mature years or a psychoanalyst to help him cope with this crisis in his life and it took time for his artistic technique to catch up to his philosophical insights. Both Paludes and the subsequent Nourritures terrestres were products of this uncertainty.

Paludes is a cautious rebellion against the dogma of Symbolism. Using the "en abyme"¹³² construction which fascinated him, Gide tells the story of a writer and the creation of a novel entitled Journal de Tityre (ou Paludes). This Paludes has as its protagonist the sedentary Vergilian character Tityrus who is happy in the melancholy of his thoughts, which he sees reflected in his limited realm of stagnant marshes. Thought takes precedence over action and the satire on the Symbolists' stale world of contemplation is made obvious in extracts given from the Narrator's notes for his novel:

Car elle est triste, ma pensée;
elle est sérieuse, et, même près des
autres, morose; je l'aime plus que tout,
et c'est parce que je l'y promène que
je cherche surtout les plaines, les étangs
sans sourires, les landes. 133.

Je ne regarde pas au loin, bien que le ciel
trouble ait son charme... Marais! qui donc
raconterait vos charmes? Tityre! 134.

The figure of Tityrus and the "satire de la vie prudente et sédentaire"¹³⁵ is in strong contrast to the cult

of 'Wanderung' which attracted both Hesse and Gide and upon which their growing preoccupation with 'disponibilité' was based.

By employing the abovementioned "en abyme" technique Gide is able to reintroduce the satire on a different level. The Narrator himself, whose Journal de Tityre Gide has already used to attack the Symbolists, falls victim to the same satire. The Narrator, no less than his creation Tityrus, leads a stale and useless life. The futility of his existence is reflected in the timetables which he draws up to organise his daily routine. He gives himself over entirely to contemplation and writing his 'agendas' which contain such fruitless concerns as "s'étonner de ne pas recevoir de lettres de Jules"; "penser à l'individualité de Richard"; and "s'inquiéter à propos des relations de Hubert et d'Angèle".¹³⁶ The point is made yet again by the fact that the Narrator is unable to be faithful to even so nebulous a schedule as this. Such activities as finding eight new epithets for the word "blastoderme" also rank high on his list of evening entertainment.

The Narrator does have his moments of perspicacity, however, and senses the numbing inertia both in his life and that of his friends. In outbursts such as the following it is Gide himself expressing frustration with his post-Algerian life in Paris:

Quelle existence intolérable!...
Il suffit qu'elle puisse être différente

et qu'elle ne le soit pas. Tous nos actes sont si connus qu'un suppléant pourrait les faire et, répétant nos mots d'hier, former nos phrases de demain. 137.

Similarly, in the account of the "soirée d'Angèle" it is difficult not to see a humorous and scathing portrayal both of the Symbolist gatherings at which Gide had regularly attended with Pierre Louys and the literary milieu to which he had returned after Africa.¹³⁸ The guests are pompous and long-winded (Angèle had a ventilator installed to cool the rooms) and the discussion centres around the Narrator's Paludes, which almost no one has read. The Narrator himself fares badly in the exchange of ill-informed opinion and becomes so frustrated in trying to defend his work that his ultimate argument is reduced to; "Ce que je veux? messieurs, ce que je veux---moi, personnellement---c'est terminer Paludes".¹³⁹ In a letter to Gide (12 May 1900) Paul Claudel sums up the content of Paludes as "le document le plus complet que nous ayons de cette atmosphère spéciale d'étouffement et de stagnation que nous avons respirée de 1885 à 1890".¹⁴⁰

There is one guest, however, whose credibility is not undermined. A certain Valentin Knox lectures the assembled on the worthlessness of the "average man". It may be assumed that he is speaking for Gide and the author's growing concern for man freed from the conventions of his middle class morality: "l'homme disponible". The Narrator's

'ad hoc' defence of his own work seems doubly pathetic beside the compelling convictions of Knox:

La santé ne me paraît pas un bien à ce point enviable. Ce n'est qu'un équilibre, une médiocrité de tout... Nous ne valons que par ce qui nous distingue des autres; l'idiosyncrasie est notre maladie de valeur... Ce qui importe en nous, c'est ce que nous seuls possédons, ce qu'on ne peut trouver en aucun autre, ce que n'a pas votre 'homme normale', --- donc ce que vous appelez maladie. 141.

Angèle is another figure who puts the Narrator's character into relief. As the Madeleine image in this work, she acts as both companion to the Narrator and a sounding board for his thoughts. A woman of sound common sense (her installation of the ventilator has already been noted), her ingenuous observations occasionally deflate the Narrator's artistic pomposity and contribute significantly to the satirical quality of the work. In this respect, the following extract of a conversation, in which the Narrator is explaining the symbolic significance in his Paludes, is typical:

"Attentes mornes du poisson;
insuffisance des amorces, multiplication
des lignes (symbole)---par nécessité il
ne peut rien prendre".
---Pourquoi ça?
---Pour la vérité du symbole.
---Mais enfin s'il prenait quelque chose?
---Alors ce serait un autre symbole et
une autre vérité.
---Il n'y a plus de vérité du tout
puisque vous arrangez les faits comme
il vous plaît. 142.

It is interesting to note that the Narrator is neither wooing this young woman nor criticising her for being less than fulfilled. The pleading and indignation of André Walter and Le Voyage d'Urien have been replaced by indifference, and even aversion, to physical contact. On one occasion Angèle tells the Narrator that she is going to spend the night with him. He seems horrified at the prospect and quickly dismisses the idea by reciting some verse which he considers 'à propos':

Nous ne sommes pas,
Chère, de ceux-là
Par qui naissent les fils des hommes.

It seems clear that Gide has provided the Narrator with such indifference to emphasise his view of the Symbolist artist as disembodied man. However, could it not also be that, after Gide's homosexual experience in Algeria, he no longer attached such a high value to his physical relationship with a woman?

With Paludes Gide signalled the break with a literary tradition which had dominated him since André Walter. His 'liberation' in North Africa had caused him to take a hard look at his acquired assumptions, both in art and in his life, and he judged them wanting. The distance he achieved between himself and his writing is at work in Paludes and gives it its satirical and often highly amusing character. The Narrator is left trapped within the Symbolist circle¹⁴³. and at the end of the work he embarks upon the

writing of another novel.

Paludes is a witty and cautious rebellion against Symbolism and it may be considered a preface to a much less restrained work which charted the full extent of the emotional confusion that Gide was undergoing.

Les Nourritures terrestres was published in 1897 and was the product of Gide's second excursion to Algeria two years earlier. Although the idea for the work was conceived during the Winter of 1893-94, the book owes most of its exuberance to this second confrontation. For the author, the year 1895 greatly accelerated the process of personal liberation which had begun during the first voyage with Paul Laurens. Once again surrounded by sunshine and half-naked Arab boys, Gide succumbed to the gratification of his senses and his paederastic desires. To Oscar Wilde, whom he met with Lord Alfred Douglas in Biskra, he openly acknowledged his homosexuality. This year, which also saw both the death of his mother and his marriage to Madeleine, further incited the author to abandon his past life and plan anew for the future.

Les Nouvelles Nourritures which appeared in 1935 is made up of fragments composed over a period of nineteen years. Directly inspired by the youthful joy of Gide's 'second childhood' and his infatuation with the young Marc Allégret, this work maintains, with a few modifications,^{144.} the lyricism of the earlier Nourritures.^{145.}

The indelible mark of Algeria is immediately apparent in Les Nourritures terrestres and is made all the more

striking by its contrast to the drab mists and marshes of Paludes.¹⁴⁶ Gide, who had a considerable inborn talent for zoology and botany, had always been sensitive to physical creation and the natural elements had had their part to play even in his earlier works.¹⁴⁷ However, in 1893 and 1895 the heat and sun and desert had been the setting for his sexual liberation and the Algerian landscape became inseparable in his mind and art from the expression of such liberty. Once again landscape is used to convey emotion, but the soulless and almost surreal grandeurs of Le Voyage d'Urien are replaced by vital, sun-drenched images which express the sensual character of Gide's appetite for Nature:

Été coulure d'or; profusion; splendeur
de la lumière accrue; immense débordement de
l'amour! Qui veut goûter du miel? Les
cellules de cire ont fondu. 148.

Obsessed with his desire to "soulever les rideaux" Gide casts aside years of restraint and self-sacrifice and abandons himself to the senses. It is a 'diesseits' philosophy identical in its preoccupation with self to Hesse's own after 1916. He has lost faith in renunciation and denial as means to a future reward and rejects in very explicit terms the metaphysics of his early Symbolist masters:¹⁴⁹ "Satisfactions je vous cherche/Vous êtes belles comme les aurores d'été".

Nathanael, to whom Les Nourritures is addressed, is

exhorted to fulfil his desires of the moment and not be burdened by concern for the future or an outmoded concept of morality:^{150.}

Il me semble ne vivre aussitôt que dans un toujours neuf instant. 151

Nathanaél, je ne crois plus au péché.^{152.}

Nathanaél, je t'enseignerai que toutes choses sont divinement naturelles... 153.

Action is much more important than reflection:

Agir sans juger si l'action est bonne ou mauvaise. Aimer sans s'inquiéter si c'est le bien ou le mal.
Nathanaél, je t'enseignerai la ferveur. 154.

Together with this leap into a spontaneous and physical union with Nature, the note of anti-intellectualism and illogic, found in both Le Voyage d'Urien and Paludes, is once again sounded:

Nathanaél, quand aurons-nous brûlé tous les livres!!! 155.

Ah! qui délivrera mon esprit des lourdes chaînes de la logique? Ma plus sincère émotion, dès que je l'exprime, est faussée. 156.

Gide is here expressing not so much the Proustian mistrust of the intellect as a profound weariness of it. In his impatience to "tout connaître et tout goûter" he advocates in reaction to his earlier Puritan restraint a

glut of the senses which would lead him just as far away from the goal of classical equilibrium.

Through the Narrator, Gide is careful to eschew all didactic intention and Nathanael is warned not to construe this message as an enumerated guide for behaviour. The "Envoi" of Les Nourritures terrestres makes it clear that the work is only offered as an example of what an individual can do if he remains faithful to his own instincts:

Nathanaël, jette mon livre; ne t'y satisfais point. Ne crois que ta vérité puisse être trouvée par quelque autre... Dis-toi bien que ce n'est la qu'une des mille postures possibles en face de la vie. Cherche la tienne. 157.

The Gidean ethic has turned inward towards a realisation of personal potential freed from all external influence--- including both Protestantism and Symbolism. This encouragement to "devenir celui que l'on est"¹⁵⁸ would become the cornerstone of Hermann Hesse's message and the Narrator's address to Nathanael is repeated in Pablo's warning to Harry Haller in Der Steppenwolf:

Ich kann Ihnen nichts geben, was nicht in Ihnen selbst schon existiert, ich kann Ihnen keinen andern Bildersaal öffnen als den Ihrer Seele. Ich kann Ihnen nichts geben, nur die Gelegenheit, den Anstoss, den Schlüssel. Ich helfe Ihnen, Ihre eigene Welt sichtbar machen, das ist alles. 159.

The egocentric and ultimately irresponsible nature of this ethic of self-discovery is underlined by the

cynical declarations of the Narrator's friend Ménéalque. This character, modelled on Oscar Wilde, preaches the sermon of self-abandon and immoralism. Elaborating on his "Familles, je vous hais" statement, he explains:

Je haïssais les foyers, les familles, tous lieux où l'homme pense trouver un repos; et les actions continues, et les fidélités amoureuses, et les attachements aux idées--- tout ce qui compromet la justice; je disais que chaque nouveauté doit nous trouver tout entiers disponibles. 160.

This attitude bears the distinctive imprint of Friedrich Nietzsche. Indeed, Renée Lang identifies Nietzsche and the emancipation ethic as representing one of the two poles of attraction in Gide's life; namely, the impetus towards liberation and the destruction of the old. Gide denied any specific reading of Nietzsche until 1898 and after he had already begun work on L'Immoraliste. The influence, however, is unmistakable and one has little difficulty in agreeing with Lang's explanation that, although Gide may not have read any of the German philosopher's works, Nietzscheism was definitely 'dans l'air' during the composition of Les Nourritures.¹⁶¹ Like Hesse, Gide found himself openly confronted with the dichotomy of forces in his life of which he had previously had fleeting premonitions.¹⁶² Restraint and abandon were to be the poles between which his emotions vacillated and the tension between the two attractions moulded his

subsequent work.

Unlike Hesse, however, who would almost immediately succeed in holding disparate forces in equilibrium within the confines of his work, Gide succumbed readily to the attractions of his newly discovered abandon. The unbridled enthusiasm which results and permeates Les Nourritures becomes oppressive. Gide lost the objective distance between himself and his writing that he had achieved occasionally in his earlier works, and the epithet of diarist might be levelled at him with more justification now than at any time since André Walter. Albert Guerard makes the point well when he says that "in Nourritures terrestres form and spirit alike bow to every wind that blows... Nothing tires so quickly as incessant novelty and indiscriminate enthusiasm; Les Nourritures terrestres must be read in fragments, rather than at a sitting".¹⁶³.

In this "canticle to joy"¹⁶⁴. whose prose often melts effortlessly into poetry, Gide has attempted to render the sensations he experienced in making himself 'disponible' to the world of the senses. These sensations surround him in profusion and are experienced simultaneously. The memory of the satisfaction of his sexual desires cannot be divorced from the countryside of North Africa. Nor can such experiences be separated and placed in chronological order. In Les Nourritures he is fascinated by the artistic problem of reproducing such simultaneity

conforms nicely to the Nietzschean call to destroy conventional morality. Man is free to react to the myriad of simultaneous sensations that act upon him. As philosophical theses these concepts of total 'disponibilité' are viable, but have obvious limitations when an attempt is made to apply them practically to literature. Unlike notes in musical chords, ideas attached to words must follow one another in time and space, and literary attempts to imitate the simultaneity found in such art forms as cinema and music must end unsuccessfully. Literature requires at least a rudimentary logic based on chronology, and in this respect G.W.Ireland's criticism of Gide's efforts is to the point: "For how was one to act with no ostensible reason for ever doing one thing rather than the other while the exigencies of the instant made it impossible to do both?"¹⁶⁷. Nonetheless, this technical problem continued to interest Gide, as it did Hesse, and both writers attempted to come to terms with it in their later novels.¹⁶⁸.

Gide's reaction to his Algerian liberation was sudden and orgiastic in its excesses. He attempted to transcribe both the great relief and the passion for living which this liberation had brought him. Unfortunately, the work of this period is just that---a transcription. In his impatience to communicate, Gide lost the necessary objective vision which Hesse managed to retain under similar circumstances. The content of Les Nourritures

terrestres had not been submitted to the discipline of technique which alone can create art from mere experience and reminiscence.

It was fortunate for his career that Gide did not manage to escape entirely the world of restraint and order in which he had lived for so long. The pendulum would eventually swing away from the violent sensual excesses of Les Nourritures. Gide had now consciously confronted both poles of his personality, and the works of his mature years would be concerned with harmonising these disparities.

Chapter Two

The Middle Years

Wohl dem Bauern! Wohl dem Besitzenden und
 Sesshaften, dem Treuen, dem Tugendhaften! Ich
 kann ihn lieben, ich kann ihn verehren, ich
 kann ihn beneiden. Aber ich habe mein halbes
 Leben daran verloren, seine Tugend nachahmen
 zu wollen. Ich wollte sein, was ich nicht war.
 Ich wollte zwar ein Dichter sein, aber daneben
 doch auch ein Bürger. Ich wollte ein Künstler
 und Phantasiemensch sein, dabei aber auch
 Tugend haben und Heimat geniessen. Lange
 hat es gedauert, bis ich wusste, dass man
 nicht beides sein und haben kann, dass ich
 Nomade bin und nicht Bauer, Sucher und nicht
 Bewahrer. Lange habe ich mich vor Göttern
 und Gesetzen kasteit, die doch für mich nur
 Götzen waren... Ich vermehrte Schuld und
 Qual der Welt, indem ich mir selbst Gewalt
 antat, indem ich den Weg der Erlösung nicht
 zu gehen wagte. Der Weg der Erlösung führt
 nicht nach links und nicht nach rechts, er
 führt ins eigene Herz, und dort allein ist
 Gott, und dort allein ist Friede. 1.

These lines from the short prose sketch Wanderung (1920) reflect the fresh insight into his personality which Hesse's period of crisis had given him and which heralded the most productive period in his career. Gide admired this article,² and with its insistence on the incompatibility of 'Bürger' and 'Künstler' and its determination to forsake conventional laws in favour of the 'Weg nach Innen', this declaration might well have been penned by the French writer himself.

Both writers were ready to repudiate what they now viewed as the contrived moral premisses upon which their earlier work had been based and to create from the amoral mass of their own emotions new ethical standards. Both eschewed all flight into metaphysics and 'jenseits' escapism. Values were arbitrary concepts and each individual would have to construct his own system based upon an

honest analysis of his needs.

The universal trauma of the Great War coupled with a series of family crises in 1916 had brought Hesse to such a degree of depression that he took refuge in psychoanalysis. During the many sessions that he had with Dr. Josef Lang in Lucerne the old Socratic injunction to "know thyself" gradually took on new meaning.³ The vague disquiet which had simmered just below the surface in the early novels and which Hesse had occasionally been able to exteriorise assumed a more coherent form. The underlying tension which had been discernible in Gertrud and Rosshalde ---between the artist and the bourgeois, the Romantic and the realist, emotion and 'esprit'---crystallised into the dichotomy which preoccupied many of the writers of Hesse's generation; the opposing forces of 'Geist' and 'Natur'. How could the two worlds of middle class order and artistic liberty be reconciled?

Psychoanalysis had clarified such forces and also indicated the direction which their analysis must take--- the descent into the self. The Wanderer in Knulp had turned inwards. While this orientation assured the survival of the egocentric quality of Hesse's writing, it also represents a step towards a significant distancing between the artist and his creation. If the artistic predicament remained a personal one, it was also consciously recognised as such. This 'objective subjectivism', the self-conscious reexamination of the same problem, provided the theme and

sustained a creative tension which was to last from the publication of Demian (1919) until the appearance of Die Morgenlandfahrt in 1932.

Written in Bern over the period of a few months and published under the pseudonym of Emil Sinclair, Demian gained immediate public recognition by capturing the Fontanepreis.⁴ That Hesse's introduction to psych^eanalysis had a very real effect upon his art is evident in that no one recognised the author of the novel and the prize was awarded to the non-existent Sinclair.

This failure to recognise Hesse in Demian was not due to any abrupt stylistic shift away from his earlier fiction. The form was that of the 'Bildungsroman' which had previously been used with success in Peter Camenzind. The prose was that free flowing narrative rooted in descriptive realism which had been characteristic of all his previous work. The great difference lay not in any innovation in form, but rather in a radical reorientation of thought.⁵

Demian, like all the novels of the second period, is concerned with man on the second level of the "Menschwerdung" process and his striving toward the ultimate enlightenment of the third. Predictably, after Hesse's sessions with Dr. Lang, exclusive emphasis is placed upon the self and the significant action in these works takes place within the psyche of the protagonist. The escapism of the Romantics is thoroughly repudiated and

the active influence on events enjoyed by Nature in some of the earlier works is gone. Henceforth the natural elements are employed only as symbols or as mere backdrop to the central action.

The novel opens with an introduction by Emil Sinclair who declares his intention to narrate his life's story. With the advantage of hindsight he is able to evaluate both his own experience with the moral conflict of the "zweite Stufe" and his contact with the higher plane. In this introduction he signals the inward direction which his life has taken and which foreshadows the series of events he is about to relate. In terms similar to the 'anti-bookishness' of Gide's Voyage d'Urien Sinclair makes clear the 'Innerlichkeit' of his present personal philosophy:

Einen Wissenden darf ich mich nicht nennen. Ich war ein Suchender und bin es noch, aber ich suche nicht mehr auf den Sternen und in den Büchern, ich beginne die Lehren zu hören, die mein Blut in mir rauscht. 6.

This introduction also emphasises that the purpose of the story to be told is in no way meant to be didactic. Sinclair denies that he is out to preach either a system of personal discovery or a hierarchy of moral values. Each individual must travel the path alone and create for himself a code of ethics. As the Narrator of Gide's Nourritures terrestres emphasised to Nathanael, such a tale can at most serve as

an example of the new levels of self-knowledge which may be reached by a sincere effort. The onus, however, remains on the individual:

Das Leben jedes Menschen ist ein
Weg zu sich selber hin, der Versuch
eines Weges, die Andeutung eines Pfades...
Wir können einander verstehen; aber
deuten kann jeder nur sich selber. 7.

In the body of the novel itself this egocentric stance is reiterated and emphasised to the point of utter selfishness:

Es gab keine, keine Pflicht für erwachte
Menschen als die eine: sich selber zu suchen,
in sich fest zu werden, den eigenen Weg
vorwärts zu tasten, einerlei wohin er führte. 8.

Möchte die Welt faul sein und auf ihren
Untergang warten---was ging es mich an!
Ich wartete einzig darauf, dass mein
Schicksal mir in einem neuen Bilde
entgentrete. 9.

At this point Hesse has confronted the same philosophical problem that faced Gide in Les Nourritures terrestres and again in L'Immoraliste. What direction is all this newly acquired freedom to take? Sinclair himself raises the objection that surely some guidelines for human conduct are necessary. Hesse, like Gide, avoids giving any conclusive statement. Demian's answer is vague and skirts the problem completely: "Darum muss jeder von uns für sich selber finden, was erlaubt und was verboten---ihm verboten ist".¹⁰ Pistorius is also

unable to be of any real help and his answer is similarly non-committal: "Man darf nichts fürchten und nichts für verboten halten, was die Seele in uns wünscht".¹¹ Both Hesse and Gide, having predicated new moral freedom are not yet willing or able to channel it in any particular direction.

The dichotomy with which Hesse is now dealing consciously in his work is reflected in the title to the first chapter: "Zwei Welten". The young Emil senses that his existence is composed of two contradictory worlds: the righteous, secure home with his father and mother and the ambiguous and sensuous domain of the servants and "Volkschüler" whom he encounters daily. The world of order and bourgeois cleanliness is in sharp contrast with the atmosphere of violence, sex and dirt of the lower classes. He admits his fascination with the existence of this 'demi-monde', and one of his favourite stories is that of the 'verlorener Sohn' who forsakes the parental household to venture into this unknown world. Occasionally he asks himself, "War es eigentlich manchmal geradezu schade, dass der Verlorene Busse tat und wieder gefunden wurde?"¹².

Despite this attraction, however, he is always grateful to be able to return to the "sustaining illusions" of the parental home where the ambiguities of that second world could be forgotten. The need for security proves to be the strongest attraction of all: "Wenn ich mir den

Teufel vorstellte, so konnte ich ihn mir ganz gut auf der Strasse unten denken, verkleidet oder offen, oder auf dem Jahrmarkt, oder in einem Wirtshaus, aber niemals bei uns daheim".¹³.

Sinclair is, therefore, horrified to find himself drawn into these nether regions against his will by the youthful extortionist, Franz Kromer.

It is at this point that Max Demian enters Sinclair's life. He is an enigmatic figure at the school and is, both in looks and manner, more mature than his fellows. He questions conventional interpretations of the Bible and seems to have the power to read minds. Although he is relieved when Demian frees him from the control of Kromer, Sinclair regards his saviour as yet another member of that suspect "zweite Welt". He most ungratefully puts Demian out of his thoughts and makes a hasty retreat "in den Schoß der Mutter und die Geborgenheit einer umhegten, frommen Kindlichkeit zurück".¹⁴.

Sinclair is mistaken in his evaluation of the other boy, however, for Demian has not come to incite wholesale desertion to immorality, in the manner of the Ménéalque in Les Nourritures terrestres. Like the later, more responsible Ménéalque in L'Immoraliste or Burckhardt in Rosshalde, Demian wants to encourage self-realisation. He represents the "dritte Stufe" of the Elect and his is the task of revealing that second world, not as antipathetic to Sinclair's existence, but as the necessary complement to

it. Sinclair has been raised in the belief that certain things are 'good' and 'right' and that everything else is the work of the Devil. Demian observes in particular that this arbitrary repression of values is the guiding principle of the Christian religion and criticises the standard Christian concept of God:

Er [Gott] ist das Gute, das Edle, das Väterliche, das Schöne und auch Hohe, das Sentimentale---ganz recht! Aber die Welt besteht auch aus anderem. Und das wird nun alles einfach dem Teufel zugeschrieben, und dieser ganze Teil der Welt, diese ganze Hälfte wird unterschlagen und totgeschwiegen. Gerade wie sie Gott als Vater alles Lebens rühmen, aber das ganze Geschlechtsleben, auf dem das Leben doch beruht, einfach totschweigen und womöglich für Teufelszeug und sündlich erklären! Ich habe nichts dagegen, dass man diesen Gott Jehova verehrt, nicht das mindeste. Aber ich meine, wir sollen alles verehren und heilig halten, die ganze Welt, nicht bloss diese künstlich abgetrennte, offizielle Hälfte! 15.

As Renée Lang noted in Gide's writing, wherever the reader is exhorted to throw off all contrived moral taboos, such condemnation does not necessarily mean a repudiation of Jesus.¹⁶ Both Gide and Hesse quarrel not with Christ but with the Christians and the Church who have placed too restricted an interpretation upon His significance.

Hesse provides an interesting illustration of what can happen to an individual who suppresses his natural appetites and attempts to mould his life around the "offizielle Hälfte". Sinclair meets the potential

suicide, Knauer, who has been driven to despair by his attempt to attain a higher plane of spiritual life by repudiating his natural sexual desires. Sinclair cannot condone a surrender to the impoverished mass morality of society. Referring specifically to the question of sex, Sinclair's response to Knauer in the following interchange could well have been uttered by André Gide---himself a victim of society's narrowmindedness:

---Wer den höheren geistigen Weg gehen will,
 der muss rein bleiben, unbedingt!
 ---Ja, dann tu es! Aber ich begreife nicht,
 warum einer 'reiner' sein soll, der sein
 Geschlecht unterdrückt, als irgendein
 anderer. 17.

In the true tradition of the German 'Bildungsroman', Sinclair is being educated. Demian, his mother Eva and the organist Pistorius are the instruments of this education whose end is the harmonising of Sinclair's "zwei Welten". Sinclair progresses from a conventional view of life, where things are either good or evil, towards an appreciation that every value contains its own antithesis. All possible moral values exist simultaneously. Gidean 'disponibilité' becomes the basic tenet of Sinclair's education. With the Narrator of Les Nourritures terrestres he displays a revulsion at the necessity for selecting experience, preferring to remain open to all influence:

Dann blickte ich in mich und sah meinem

Schicksalsbild in die offenstarren Augen. Sie konnten voll Weisheit sein, sie konnten voll Wahnsinn sein, sie konnten Liebe strahlen oder tiefe Bosheit, es war einerlei. Nichts davon durfte man wählen, nichts durfte man wollen. Man durfte nur sich wollen, nur sein Schicksal. 18.

By introducing Sinclair's desire to experience simultaneously life's multiple sensations Hesse is confronted with the same technical problem that was noted in Les Nourritures. How is the author to render such simultaneity in words? Hesse does not even attempt Gide's rudimentary experiment of listing the organs of the body and the respective sensations which are perceived by them. For the moment he allows this aesthetic impasse to remain implicit.¹⁹ Hesse's only significant attempt at a technical innovation to accommodate this phenomenon would not occur until Der Steppenwolf eight years later. Finally, in Die Morgenlandfahrt he would openly admit the inability of the writer adequately to portray this "drittes Reich" of perfection.

An effective technique that was available to him was the use of symbol. In Demian the ancient and occult god Abraxas becomes the symbol of the Third Kingdom of reconciled opposites: "[eine] Gottheit, welche die symbolische Aufgabe hatte, das Göttliche und das Teuflische zu vereinigen".²⁰

Sinclair first learns of the god from a young schoolmaster and later is able to enter long discussions about its significance with the organist Pistorius, who

has great academic interest in the history of the old religions. The deity quickly becomes the 'objective correlative' for the harmonising process at work within Sinclair, and Abraxas replaces the outmoded godhead of Christianity.

Hesse also had recourse to the symbol of painting in attempting to portray the ideal concept of harmony. Sinclair paints several pictures, each of which succeeds in weaving together an image from the disparate strands of his own experience. In the attempt to recreate the female figure in one of his dreams---a figure he believes to be his mother---he creates an image which resembles mother, Demian, Eva and, ultimately, himself. While the superimposition of images is possible on canvas, only the individual components may be transmitted by words.

Finally Sinclair's education is complete. He has come to know and love both Demian and Eva to such an extent that he can no longer distinguish himself from them. The novel ends on an anonymous battlefield of the Great War with the kiss that Demian delivers to Sinclair from Eva. It is the same kiss of benediction that has been noted in the earlier novels and which Pablo would later bestow on Harry Haller. This was the last time that Sinclair saw his friend, but it hardly mattered since they were bound to each other by the 'magical thinking' of the Third Kingdom:

...Wenn ich...ganz in mich hinuntersteige,
da wo im dunkeln Spiegel die Schicksalsbilder,
schlummern, dann brauche ich mich nur über
den schwarzen Spiegel zu neigen und sehe
mein eigenes Bild, das nun ganz Ihm gleicht,
meinem Freund und Führer. 21.

Demian, Frau Eva and Sinclair placed great significance upon the First War, whose outbreak was imminent. They regarded it, as did Hesse himself, as the necessary cataclysm which would bring down the rotting structures of the old Europe. More than just political structures and military machines would be brought to destruction. The old moral and intellectual order was bound also to pass away and make way for a spiritual rebirth based upon the harmony of the "dritte Stufe". Old prejudices and arbitrary standards would disintegrate and a new and morally neutral universe would be created. Men would no longer be the completed and inflexible circles which habit had made of them. Hesse's vision---chiliastic in its immediacy---would allow the individual unlimited scope to know himself and, in so doing, an expanded potential to understand others. Demian looked forward to the new "Gemeinsamkeit": "Sie wird neu entstehen, aus dem Voneinanderwissen der Einzelnen, und sie wird für eine Weile die Welt umformen".²² Sinclair echoes his own enthusiasm and his confidence in human progress towards the future goal: "Für uns war die Menschheit eine ferne Zukunft, nach welcher wir alle unterwegs waren, deren Bild

niemand kannte, deren Gesetze nirgend geschrieben standen".^{23.}

The chiliastic expectations of Demian appear to have been shortlived. In Hesse's next major novel, Siddhartha (1922), the emphasis remains exclusively on the self and its journey towards the "Drittes Reich", with no extension into a belief in imminent universal salvation. Hesse had only to look around him at post-war Europe to realise that no new rebirth was at hand. The old political and social structures had been decimated by the war, but nowhere was there an indication of that conscientious acceptance of moral freedom to which Demian and Sinclair had looked forward. The race for material possessions was more frantic than ever and was stimulated by an influx of imported American attitudes and inventions which horrified Hesse. Instead of any progressive steps towards the organisation of a new society, the post-war generation wallowed in its disillusionment and was intent upon living each day as if it were the last. In the midst of this directionless activity, and perhaps in reaction to it, Hesse created his most serene and emotionally subdued work of a very productive decade.

In contrast to an increasingly mechanised and technological Europe, Siddhartha is set in a romantic Orient as remote from the pressures of twentieth century living as would be the mediaeval setting of Narziss und Goldmund and the timeless present of Die Morgenlandfahrt. The prose possesses that lofty simplicity and stylisation

which admirably captures the mysterious spirituality associated with the East and which Hesse regulated masterfully to convey the excesses of both asceticism and debauch. Ralph Freedman attaches especial significance to this literary conservatism in a time of upheaval: "He [Hesse] felt that in a time of mechanisation there is a great need for a survival of romantic values, of which he saw himself as the last standard-bearer".²⁴

Like the preceding novel, Siddhartha is the journey of one man's soul toward that perfect Third Kingdom of the Elect. This inner journey has its correlative in the physical landscape of India through which Siddhartha passes on his quest. His world is divided in half by a river which separates the plain of his boyhood and youth from the city in which he spent his mature years. As Siddhartha makes his allegorical journey the symbolic value of the landscape becomes clear.

He is a young Brahman and the type of youthful wanderer which captured the imagination of young Emil Sinclair; the 'enfant prodigue' who does not return home. Born "in der Sonne des Flussufers", Siddhartha enjoys his early life on the banks of that river which symbolises the childlike harmony of those first years. However, he proves to be an exceptionally intelligent boy and astounds everyone with his precocious knowledge of religion and philosophy. Consequently, it does not take him very long to pass beyond the innocence of the "erste

Stufe" and to become aware of the necessity of making some sense of the moral confusion confronting him.

Although he would eventually return to the river with a profound respect for its full significance, it is the river itself which first prompts Siddhartha to set out upon his journey: "Träume kamen ihm und rastlose Gedanken aus dem Wasser des Flusses geflossen..."²⁵. At this very young age he understands that which took Sinclair years to learn; namely, that each man must find his particular way through the riddle of his self and must fashion from what he finds there his own ethical code:

Ihn musste man finden, den Urquell im
eigenen Ich, ihn musste man zu eigen
haben! Alles andere war Suchen, war
Umweg, und Verirrung. 26.

Such a realisation made life within the shadow of paternal authority untenable and Siddhartha turned his back on his family and set out upon the journey of self-discovery.

Without the aid of any guide or mentor, the young man first attempts to lead a life of pure 'Geist' by giving himself over to the contemplation and fasting of a school of ascetics. The goal of this cult is the destruction of the ego through total withdrawal from the world of the senses. Hesse's antipathy for this principle of renunciation, which smacks of the strict Pietism in which he was raised, and which is diametrically opposed

to the totality of experience he was seeking is evident in the description of the ascetics' code of principles. Siddhartha is incited to hate the world because

...alles war nicht den Blick seines Augens wert, alles lag, alles stank nach Lüge, alles täuschte Sinn und Glück und Schönheit vor, alles war uneingestandene Verwesung. Bitter schmeckte die Welt. Qual war das Leben. 27.

Life amongst the ascetics proved to be even more doctrinaire and restraining than that of the parental home. Siddhartha abandons this purely spiritual approach to his inner journey and reiterates to his friend Govinda his refusal to be taught truths which others had been able to acquire only by experience: "Lange Zeit habe ich gebraucht und bin noch nicht damit zu Ende, um dies zu lernen, o Govinda: dass man nichts lernen kann!"²⁸. In language very similar to the Gidean anti-intellectualism already noted in Demian, Siddhartha indicates his mistrust of all methods of formalised instruction: "Ich [bin] nämlich misstrauisch und müde gegen Lehre und Lernen geworden... und...mein Glück [ist] klein...an Worte, die von Lehrern zu uns kommen".²⁹.

The example of Buddha, whom he meets as he continues the journey impresses him and he recognises in the teacher a "Vollkommener"---one of the Elect. Buddha possesses that 'beatific smile' which is the mark of the "Unsterbliche" in

all Hesse's work.³⁰ However, Siddhartha refuses to become a disciple and student and claims for himself that same privilege which has brought Buddha to his goal; namely, personal experience. The same aversion to dogmatic formulae which precipitated his break with the ascetics led Siddhartha away from the great teacher. This ends the first half of the novel and with it Siddhartha's encounter with the spiritual path towards self-fulfilment.

He reaches a river---presumably the same one on which his family home had bordered---and as he is ferried across he draws near that other pole of experience: Nature. It is on this side that he encounters life in the large city and satisfies the sensual appetites which have been held in abeyance for so long. The courtesan Kamala initiates him into the delights of physical love and places him in the household of a city merchant, who in turn teaches him the ways of acquiring material possessions. Over the years that he spends in this environment, Siddhartha's quest gradually loses its sense of urgency and he is in danger of becoming thoroughly bourgeois and 'sesshaft'. However, an essential spark remains of the old impetus to discover and he becomes dissatisfied with the luxurious life of the 'Bürger'. He comes to realise that money and the sensual gratification that it can buy are robbing him of his independence as much as ever did the dogmatic principles of home, the ascetics and the Buddha.

He flees the city and returns in the direction that

he had come many years before; toward the river. On its banks he despairs of the meaninglessness of all his experiences and throws himself into the water to die. At this point the full significance of the river becomes apparent. Instead of claiming Siddhartha's life, it renews it by reviving in the man's mind the ancient Indian concept of the harmony of all life's forces: 'Om'. The flowing river, which is in a constant state of flux and yet always the same, represents that perfect state of harmony which exists in the "Drittes Reich". This river is yet another symbol of what Gide terms "l'interdépendance des choses" and is identical to such other symbols of harmony as Abraxas, the "Magisches Theater" of Der Steppenwolf and the game of glass beads.³¹

Siddhartha longs for nothing more than to remain by the river and listen to receive its secret. He lives with Vasudeva the ferryman and, suspended between the two worlds of either bank, they listen to the water "welches für sie kein Wasser war, sondern die Stimme des Lebens, die Stimme des Seienden, des ewig Werdenden".³²

Vasudeva, who has long ago learned the river's secret, stays with the other man until he too achieves enlightenment. Finally the water delivers up its message: that all possible values exist simultaneously in this life and that everything is a reflection of its counterpart:

Und alles zusammen, alle Stimmen,
alle Ziele, alles Sehnen, alle Leiden,

alle Lust,alles Gute und Böse,alles
zusammen war die Welt.Alles zusammen
war der Fluss des Geschehens,war die
Musik des Lebens. 33.

Siddhartha realises that he is an integral part of the entire pattern and not an inhabitant of one bank of the river or the other.Each element in his personality contains its own opposite,and this relativity of values binds him to every other object in creation. The egocentric search for his own identity ends in the abandoning of the ego to an overall pattern in which the opposite of every truth is also truth.He succeeds in his quest to discover the true nature of his ego and finally earns the name "Siddhartha" which,in Sanskrit, means "he who has reached the goal".

Hesse and Gide both reject the idea that that perfect state,in which all possibilities are recognised,is a distant and future goal which must be approached in stages. The Nirvana which Siddhartha seeks has always existed within him and his entire journey serves only the purpose of enabling him to bring it to the surface of consciousness. This is the revelation that he passes on to his friend Govinda at the close of the novel:

Die Welt,Freund Govind,ist nicht unvollkommen,
oder auf einem langsamen Weg zur Vollkommenheit
begriffen:nein,sie ist in jedem Augenblick
vollkommen,alle Sünde trägt schon die Gnade
in sich,alle kleinen Kinder haben schon
den Greis in sich,alle Säuglinge den Tod,

alle Sterbenden das ewige Leben. 34.

Every state exists simultaneously within the individual and each man contains everything⁹ necessary to become a 'Heiliger'. It is the verification of Gide's injunction to "devenir celui que l'on est".

Having outlined the structure and theory of the Third Kingdom, however, the writer confronts once again the inadequacy of language to convey the entire vision. Hesse reveals in the closing pages of the novel the growing apprehension about the poverty of his own art: "Die Worte tun dem geheimen Sinn nicht gut, es wird immer alles gleich ein wenig anders, wenn man es ausspricht, ein wenig verfälscht, ein wenig n"arrisch."³⁵ Such fundamental uncertainties about the validity of his writing prompted Hesse in Der Steppenwolf to undertake his most adventurous technical innovation to deal with the problem.

Published in 1927, Der Steppenwolf reflects the writer's philosophical position which was moving still further away from the optimistic chiliasm of Demian. Although Harry Haller could be seen as representative of that generation stranded between the wars³⁶, there was no sign of a belief in the imminent rebirth of society. Rather, the emphasis was placed upon the salvaging of the life of an individual---in this case, a well defined type of individual. Harry Haller is the stereotype of the "intellect in exile". Hesse suffers because he can no longer believe in a God whom both Nietzsche and the

Great War declared dead, and yet has no sustaining faith in the powers of rationality. He has delivered himself up completely to the world of the intellect, however, simply because he feels the need for some sort of commitment in his life. He would rather be exiled on the fringe of conventional society by his overweening intellect, which is suspect to the average man, than live comfortably in the "Zimmertemperatur" of the bourgeois world.

The content of the novel is familiar to the reader of Hesse. Once again the protagonist is delivered from an oversimplified and unbalanced evaluation of life to an appreciation of its complexity and the ultimate harmony of the realm of the Elect. Harry Haller styles himself a "wolf from the steppes" partly because he is segregated from the rest of human society and partly because it is a convenient way to dismiss the many natural instincts that lie beneath the surface intellectualism. All of the primal urges---violence, sex, and jealousy---which have no place in the ordered world of the mind are ascribed to the Wolf. It is with this animal that Harry is in constant struggle.³⁷ The novel traces the progress of this 'verloëner Sohn' from his narrow perception of these two poles towards the realisation that his personality is composed of countless facets. Harry has succumbed to that temptation to oversimplify this "Seelenvielfalt" which was articulated in Klingsors letzter Sommer (1920) by the painter Louis der Grausame; "Die Natur hat zehntausend Farben, und wir

haben uns in den Kopf gesetzt, die Skala auf ^wanzig zu reduzieren".³⁸.

As both Sinclair and Siddhartha had learned before him, Harry would see that these disparities were to be balanced in such relation to each other that each would retain its particular value while existing in a state of harmony with every other. Even the middle class nephew who makes public the Steppenwolf's abandoned notebooks recognises that this lack of harmony lies at the heart of Harry's misery: "In dieser Periode kam mir mehr und mehr zum Bewusstsein, dass die Krankheit dieses Leidenden nicht auf irgendwelchen Mängeln seiner Natur beruhe, sondern im Gegenteil nur auf dem nicht zur Harmonie gelangten grossen Reichtum seiner Gaben und Kräfte".³⁹.

Central to Hesse's attempt to portray the quality of this higher harmony is a technical innovation which Theodore Ziolkowski terms "double perception".⁴⁰ It is a technique which corresponds remarkably well with Hesse's repudiation of all 'jenseits' philosophy and with his insistence that the desired harmony exists in its entirety within the individual's personality.

In Der Steppenwolf the author uses a pattern of correlatives to link the world of day to day living with the higher realm of the Elect. The fantastic escapades of Harry, Hermine and Pablo in the "Magisches Theater" take place entirely in Harry's mind, but are anchored in the realism of the urban environment in which the Steppenwolf

is situated.

This technique is best illustrated by the manner in which Harry's mind transforms the common prostitute in the "Schwarzen Adler" into his ideal woman. He arrives at the nightclub tired, partially drunk, and emotionally upset by a disastrous confrontation with the bourgeois world at the home of a university professor and former friend. Depressed and intent on suicide, Harry grossly exaggerates the purely professional interest that the girl takes in him and reads great significance into their encounter. Hermine acts as a catalyst to all the confused physical and emotional longing which has lain pent up for years within Harry. She unlocks those sensations which he has imprisoned within the Wolf and which secretly he wants to unite with the rest of his conscious personality. The transformation of Hermine is complete and she, with the help of Pablo and a few hallucinogenic drugs, leads him onto the stage of the Magic Theatre where he is confronted for the first time with all the facets of his ego.

With this technique Hesse succeeds in developing the novel on two levels at the same time; the level of external reality and the inner level of the protagonist's mind. He is able to play one off against the other, using a system of correlatives, in much the same way as a composer uses counterpoint to unite two strands of melody.⁴¹ Music becomes the dominant symbol in the novel and represents, as did the art of painting in Demian,

the Third Kingdom's principle of harmony.⁴² Mozart, Bach and Handel all are members of that select group of "Unsterbliche" who have achieved the equilibrium of life's opposing values.

This technique of "double perception" takes Hesse one step further than the example set by E.T.A.Hoffmann, who rooted his fantasy in tangible reality. The vision of Der Steppenwolf has its base in psychology, and this concern for psychological realism places Hesse in the mainstream of the development of the Modern European novel. It is precisely this 'self-contained' approach to human experience which is "psychologiquement explicable" and which needs no recourse to metaphysics that Gide praised in his afterword to James Hogg's Confessions of a Justified Sinner (1946).⁴³ This method also represents a considerable improvement upon the technique of juxtaposition, which remains bound to the exigencies of chronology, upon which Gide, Dos Passos and even Joyce depended to render the effect of simultaneity of experience.

This ability to view experience vertically as well as horizontally enables the author to pull both himself and his created protagonist out of time. Freed from the demands of the present moment to make a more objective evaluation of the individual's position in an overall view of what has already happened and what is likely to come to pass, this heightened perspective allows for what Gide called that "latente ironie, dont bien peu d'Allemands

me semblent capables".⁴⁴ This is the secret to the "magical thinking" of the "Unsterbliche" which allows the individual to appreciate the absolute relativity of every force that affects his life and, by teaching him to take nothing too seriously, protects him from the despair characteristic of the "zweite Stufe". Oskar Seidlin admirably assesses the significance of Hesse's vision in the following terms: "To develop in time but not to be subject to the law of succession and transiency, to transcend each moment by fitting it into a timeless harmony, in short, to live in humour... It is the salvation through irony, the annihilation of the moment by transcending its laws and conditions".⁴⁵ Although a complete comprehension of the infinite variety of experience on the "dritte Stufe" remains philosophical speculation and beyond the powers of all art, Hesse has achieved as much as a writer is able.

The "Traktat vom Steppenwolf" which provides one of the narrative points of view is the supreme example of what can be achieved by "magical thinking". It is an exhaustive analysis of Harry's character and a lucid diagnosis of his problem. It contains both an account of his background and points to the direction in which he must travel if he is to save himself from chronic despair. The whole treatise is written from a privileged position, from the point of view of one who has already reached the "dritte Stufe". It is not, however, as Oskar Seidlin maintains "a mercilessly rational exposition of the 'case'

drawn up by a mysterious, completely detached observer".^{46.}

Such an interpretation posits the existence of some metaphysical higher Source and ignores the emphasis that, since Demian, Hesse has placed upon the individual's discovery of himself.

This treatise may be regarded much more profitably as an example of the "double perception" which has been noted above. Harry receives the "Traktat" from a man carrying a box full of similar works, which are possibly religious or political tracts. In his state of despair and nervous excitement, however, Harry reads into the essay what he wants to find. The result is a promulgation of a theory of harmony and humour which has hitherto lain dormant within him. It is an illustration of that principle which cost Siddhartha many years to learn; namely, that Nirvana has always existed within the individual and that it is not to be sought in a future time or place. Everything that Harry reads in the treatise is a product of his own mind and experience and has not been handed down to him by some superior intelligence. Such an interpretation becomes clear when one recalls Pablo's warning to Harry at the entrance to the Magic Theatre that he can only reveal to the Steppenwolf that which already exists within him: "Ich kann Ihnen nichts geben, was nicht in Ihnen selbst schon existiert, ich kann Ihnen keinen andern Bilderseal öffnen als den Ihrer Seele".^{47.}

Similarly, Harry has transformed the 'demi-mondain'

creatures, Hermine and Pablo, into those guides of the forbidden realm of 'Natur' which are necessary to the completion of the process of self-discovery. They are not emissaries sent from a higher world, but rather manifestations both of Harry's long-suppressed sensuality and his desire to reconcile opposites. The homosexual overtones in Hermine's relationship with another prostitute, and in Harry's own friendship with Pablo, counterbalance the heterosexual attachments and represent the entire gamut of "Lebens- und Liebesmöglichkeiten" which Harry sees opening up in front of him. The ambiguity in the rôles of these characters is insisted upon up to the very end of the novel. In the final scene Pablo merges into the smiling figure of Mozart, as the two worlds of jazz and classical music are reconciled by the "Lachen des Unsterblichen".

One of the most striking features of Der Steppenwolf is the importance assumed by the laughter of the Immortals. Although the concept of humour as a divine attribute of the 'Unsterbliche' was implicit in the earlier novels, the "Traktat" emphasises that laughter is the synthesising power which alone is capable of harmonising seemingly irreconcilable forces: "Einzig der Humor...vollbringt das Unmögliche überzieht und vereinigt alle Bezirke des Menschenwesens mit den Strahlungen seiner Prismen".⁴⁸

During a reading tour of Southern Germany in 1925, Hesse himself was confronted with the opposition between the lofty ideals with which he filled his novels and the

blatant incomprehension of the audiences whom he addressed. On the point of despair about the validity of his work, Hesse began to understand that only by not taking himself or others too seriously could he maintain his equilibrium: "And once again I felt that tension between the two opposed poles, felt the swaying of the insubstantial bridge across the gap between reality and ideal, between reality and beauty. And the bridge was humour".⁴⁹ Laughter is the only remedy for the individual on the "zweite Stufe" who must continually confront the discrepancy between the real and the actual. Humour alone will preserve him from cynicism or self-destruction by enabling him to harmonise these differences. Gide, as well as Hesse, perceived this essential connection between humour and harmony: "Le comique évolue toujours en rapport avec le sentiment de l'harmonie".⁵⁰ Despair is impossible if the opposing forces lose their appearance of 'life or death'.

Throughout Der Steppenwolf Harry is all too ready to despair, suffer, and contemplate suicide. Nothing illustrates this frame of mind better than the passage from Novalis which he chooses, from the mountains of reading material piled in his room, to read to the young nephew: "Man sollte stolz auf den Schmerz sein---jeder Schmerz ist eine Erinnerung unsres hohen Ranges".⁵¹ Mozart (Pablo) accuses him of this chronic depression during the trial before the Immortals. When Harry is sentenced to live and learn to laugh at himself, one recalls Harry's

dream about Goethe on the first night with Hermine at the "Schwarzen Adler". In this dream the old poet had delivered the following injunction: "Lernen Sie ernst nehmen, was des Ernstnehmens wert ist, und lachen über das andere!"⁵².

As in the two preceding novels, the protagonist has progressed from a narrow to an expanded appreciation of his personality. Although Harry seems to have failed the final test of the Immortals by succumbing to jealousy and killing Hermine for her infidelity, the novel closes on an optimistic note. Harry realises that the crime involved is not one of murder, but of taking himself and his passions too seriously. He understands both what he has done wrong and what is expected from him in the future, and is confident that he can leave his former despair behind:

[Ich] war gewillt, das Spiel nochmals zu beginnen, seine Qualen nochmals zu kosten... Einmal würde ich das Lachen lernen. Pablo wartete auf mich. Mozart wartete auf mich. 53.

In several respects the next novel, Narziss und Goldmund (1930), represents a step backward in the development of Hesse's art. It seems to betray the general direction in which both Hesse and Gide were moving to portray in literature a philosophical concept of experiential harmony.

The story of Narziss and Goldmund---the "Asket"and the "Wüstling"---is told in terms of the dichotomy which was easily recognisable in Demian and Siddhartha. With Der Steppenwolf, however, Hesse seemed to have succeeded in constructing a more satisfactory vehicle to convey his philosophy of harmony; one based upon the psychological unity of the individual. In Narziss und Goldmund the familiar elements of 'Geist' and 'Natur' reappear in the guise of two separate, and ultimately irreconcilable, characters and the effect of simultaneity achieved in the former work is lost.

The realm of the mind is represented by the monk Narziss who has submitted himself to the intellectual and physical discipline of the monastic life. His is the world of masculine intellectuality, of God the Father, Last Judgment and death. He is the 'Sesshafter' for whom the cloister walls mark the extremities of experience. The opposing realm of the senses is portrayed in the character Goldmund, who represents the creative world of the Mother and life rooted in human instinct. He is an artist and a Wanderer in the tradition of Knulp and the Narrator of Les Nourritures terrestres. He exists outside the scope of established laws of morality and immerses himself totally in that universe of relativity which both Hesse and Gide were intent on exploring:

Ihn durchdrang...das Gefühl des
Heimatlosen, der keine Haus- oder

Schloss- oder Klostermauern zwischen sich und der grossen Angst gebaut hat, der bloss und allein durch die unbegreifliche, feindliche Welt läuft, allein zwischen den kühlen spöttischen Sternen, zwischen den lauernden Tieren, zwischen den geduldigen standhaften Bäumen. 54.

It is with Goldmund and this pole of 'Natur' that Hesse appears to be most concerned in this work. That the author's sympathy lies in this realm is made apparent by the imbalance in the plot of the novel. By far the most attention is paid to Goldmund and his escapades in the countryside and towns of mediaeval Germany. The tiresome and seemingly endless succession of his sexual conquests provides the core around which are sung the praises of the 'natural life'. Such excess approaches the sensual delirium found in Les Nourritures terrestres, and proves fatal to the delicate equilibrium that Hesse has been attempting to establish between the powers of mind and body. In contrast Narziss, and all that he represents, appears only in the opening episodes and again briefly at the end when Goldmund returns to the monastery to create his final work of art and die. It is difficult to fault Theodore Ziolkowski's observation that "despite Hesse's protests that the world of Narziss is of equal importance, the plot fails to make this clear".⁵⁵

Instead, the author gives himself over to extensive elaboration on the relationship between art and the life of sensual and moral abandon. Goldmund, as Narziss makes

clear to him, has forgotten the image of his mother who ran off when he was still a young boy. Henceforth Goldmund perceives the destiny of his life to be the pursuit of this lost image and its capture in a work of art. Very soon the vision of his own mother is replaced by that of the "Urmutter," and she proves to be identical to what Harry Haller persisted in regarding as the Wolf: "In ihr war, irgendwo unter anmutigen Hüllen, ... alles Furchtbare und Dunkle, alle Gier, alle Angst, alle Sünde, aller Jammer, alle Geburt, alles Sterbenmüssen".⁵⁶

This intimate identification of art with the dark world of instinct can only be regarded as retrograde to the balanced counterpoint in Der Steppenwolf, where the artist was revealed as the mediator between opposing forces. Consequently, it is difficult to understand and impossible to agree with the considerable praise with which certain critics assess this novel. Bernard Zeller, Oskar Seidlin and Joseph Mileck all attribute to it a degree of sophistication which is unwarranted. Mileck and Seidlin, for example, place Narziss und Goldmund with the novels of Hesse's 'third period', in which the strident conflicts of the earlier works are removed from the exclusively personal sphere and recollected in tranquility to create a more objective 'Überblick'. Mileck, especially, considers that in Narziss und Goldmund Hesse has overcome the violent tension that the earlier works, particularly Der Steppenwolf, contain. He appears to see value in the irreconcilable

entities that Narziss and Goldmund prove themselves to be: "His [Hesse's] previous attitude of resignation to a life drawn from one extreme to the other, is supplanted by a new, more determined adjustment to life...Neither the 'Naturkind' nor the 'Geistesmensch' can change his basic nature. Each must be prepared to suffer the lot of his kind, and for either to attempt, in curiosity, or desperation, to do otherwise, is to foster a perpetual Steppenwolf-like dissension".⁵⁷ Having failed to recognise the success in Der Steppenwolf in rendering aesthetically the simultaneous character of the Third Kingdom, Mileck is not in a position to regret the failure of Narziss und Goldmund to live up to this achievement.

Mileck is correct, however, in perceiving that the two halves of 'Geist' and 'Natur' do remain separated in this work. The figures of Narziss and Goldmund remain physically distant throughout most of the novel and their eventual reunion fails to achieve the reconciliation that one would expect in Hesse's work of this period. Although both are attributed with that 'beatific smile', which has in the past denoted harmony, neither attains that 'Einheit' which is represented, but left unexplained, in the figure of the Abbot Daniel.

The final episode of the death of Goldmund brings the two as closely together as they would come. Narziss is at his friend's side as the end approaches and bestows upon him that kiss which should signal the union of their two

worlds. However, they both remain within the completed spheres of their individual identities and no process of interaction is possible.

Narziss professes his respect and love for Goldmund and yet has not learned to embrace the spirit of 'Liebe' and 'Leidenschaft' that his friend represents. His attraction to Goldmund is in part fascination with that foreign and exotic lifestyle which he recognises as the counterpart to his own⁵⁸. and in part that homosexual attraction which lies just below the surface in so many of the friendships in Hesse's works. However, this attraction begins and ends with Goldmund:

Wenn ich trotzdem weiss, was Liebe ist, so ist es deinetwegen. Dich habe ich lieben können, dich allein unter den Menschen. 59.

After his friend's death Narziss will fall back into that closed circle of 'Geist' which defines his personality.

Goldmund, for his part, succumbs to the Father's world of death without having completed his pilgrimage to the "Urmutter" by capturing her essence in his art. He contents himself with the fact that he has explored the farthest reaches of desire and learned to distinguish the countless sensations and emotions which constitute the world of the Mother. Such a concept of harmony is nonetheless imperfect, as it exists entirely within the one realm of 'Natur'. His

assertion is hollow that "die Kunst war eine Vereinigung von väterlicher und mütterlicher Welt, von Geist und Blut".⁶⁰ Much closer to the spirit of this novel is his later confession that the two worlds are, indeed, mutually exclusive:

Es schien alles Dasein auf der Zweiheit, auf den Gegensätzen zu beruhen; man war entweder Frau oder Mann, entweder Landfahrer oder Spiessbürger, entweder verständig oder gefühlig----nirgends war Einatmen und Ausatmen, Mannsein und Weibsein, Freiheit und Ordnung, Trieb und Geist gleichzeitig zu erleben, immer musste man das eine mit dem Verlust des anderen bezahlen, und immer war das eine so wichtig und begehrenswert wie das andre! 61.

The dissonant note on which the work terminates is at variance with the confident conclusions of the preceding three novels. The delicate balance between Spirit and Nature has been destroyed and the closing lines of the work leave Narziss at a distinct disadvantage. Goldmund dies an unrepentant "Wüstling" and takes leave of his friend with the question: "Aber wie willst denn du einmal sterben, Narziss, wenn du doch keine Mutter hast?"⁶² Narziss stands rebuked and "Goldmunds letzte Worte brannten in seinem Herzen wie Feuer".⁶³ He is left with no other choice than to retreat to the familiar cloisters of the intellect.

Hesse appears to have underestimated his own success in Der Steppenwolf. The disturbing conclusion of Narziss und Goldmund reflects a reawakening of his doubts about the ability of literature to convey the vision of that

Third Kingdom which he acutely perceived. This very inadequacy became the subject matter of his next novel.

Die Morgenlandfahrt (1932) both leads up to the third phase of Hesse's career and serves as a preface to his last major novel, Das Glasperlenspiel. It signals a movement away from a preoccupation with the individual's quest for self-knowledge, central to the novels of the 1920's, and towards a growing conception of a community of enlightened individuals. Hesse is primarily concerned now with a detailed elaboration of that Third Kingdom whose presence has fascinated all the protagonists from Emil Sinclair to Goldmund. It appears that after a decade of introspection Hesse finally succeeded in "burning out" the fascination with his own ego⁶⁴, and was able to apply what he had learned to a more catholic evaluation of man's situation. Having passed beyond the apprenticeship of his personal problems Hesse gained an objective distance from his art; the ability, as Gide noted, to "se quitter soi-même, de se voir sans se regarder, de se juger sans complaisance".⁶⁵

The novel owes much of its form to the traditional Romantic construction of the 'Bundesroman', in which the hero completes his education in the service of a secret league or 'Bund'.⁶⁶ In this case, the League is that of the Voyagers to the East and the hero H.H., as an initiate, sets out upon a journey towards perfection. It is a voyage of the mind towards an ideal and, in that respect, similar to the adventure in Le Voyage d'Urien.

The goal is that Third Kingdom familiar in Hesse's works, and the first section of the novel is devoted to H.H.'s recollection of his participation in the journey. It is Hesse's own "spiritual autobiography",⁶⁷ and traces the movement of the writer's life from Württemberg to Gaienhofen, Bern and finally Montagnola. Throughout the narrative whose identification with Hermann Hesse is obvious, confronts both friends and fictional creations of the author himself; the figures of Paul Klee, Hermann Lauscher, Klingsor, Pablo and Vasudeva all make an appearance. It is, however, more than a horizontal progress through space. It is also a vertical journey through time, whose setting encompasses the span between the Middle Ages and the inter-war period of the twentieth century. The "Morgenland" towards which the voyagers make their way is not merely the geographical Orient; it is the Immortals' Third Kingdom of simultaneous experience:

Unser Ziel war ja nicht nur das Morgenland,
 oder vielmehr: unser Morgenland war nicht
 nur ein Land und etwas Geographisches,
 sondern es war die Heimat und Jugend
 der Seele, es war das Überall und Nirgends,
 war das Einswerden aller Zeiten 68.

The account of the journey is being reconstructed by H.H. after a lapse of ten years. The adventure had broken up as a result of the disappearance of the servant Leo who appeared to be the guiding force behind the expedition. Without the unifying influence of his presence

the solidarity of purpose behind the voyage was destroyed, as participants argued amongst themselves about both the reason for the defection and its effect upon the mission. H.H. assumed that the quest had been dissolved forever and, abandoning the lofty vision of the 'Ziel', returned to the mundane preoccupations of the material world. He reassumed the individuality which he had subordinated to the common purpose of the League and became another useful member in society on the "zweite Stufe". However, his brief encounter with the vision of the League makes it impossible for him to live in peace on this level. 'Individuality' and 'personality' become worthless to him, as they are associated with a growing feeling of isolation.

It is yearning after that lost feeling of brotherhood and 'Einheit' in the League which prompts him to write a memorial account of his exploits during the voyage. He finds, however, that nothing he writes can do justice to the experience of ten years earlier. He sees this problem mirrored in the predicament of his friend Lukas who had written an account of his life as a soldier in the Great War. Lukas comments upon the poverty of language to reproduce human experience satisfactorily: "Ich glaube nicht daran, dass zehn Bücher, jedes zehnmal besser und eindringlicher als das meine, dem wohlmeinendsten Leser irgendeine Vorstellung vom Kriege geben können, wenn der Leser den Krieg nicht selber erlebt hat".⁶⁹ H.H. despairs, of ever being able to capture an extraordinary experience

using ordinary words:

Die Wirklichkeit, welche ich samt meinen Kameraden einst erlebt habe, ist nicht mehr vorhanden, und obwohl die Erinnerungen daran das Wertvollste und Lebendigste sind, was ich besitze, scheinen sie doch so fern, sind so sehr aus einem anderen Stoff, als wären sie auf anderen Sternen in anderen Jahrtausenden geschehen, oder als wären sie Fieberträume gewesen. 70.

However, through Lukas, H.H. does manage to locate Leo and comes to realise that the League has never ceased to exist and that, through his own apostasy, he has been living in exile.

A severe emotional crisis results for H.H. and his desire to return to the fold is so desperate that Leo is sent to usher him back into the presence of the League. H.H. soon discovers that Leo himself is the "Oberste der Obern" and, having confessed his intention to write a history of the journey, he is given free access to the League's archives. There he reads both a copy of his own description of the expedition's disintegration and reports from various other of his fellow travellers. The discrepancies between these efforts are so apparent that H.H. realises the folly of trying to capture the journey's essence whose secret he, through his defection to the material world, has lost. The tribunal of the Immortals condemns him as "engstirnig" and, like the Steppenwolf, far too willing to take himself seriously and despair. They

recall for him his existence in the bourgeois world where he was concerned solely with his own individuality--- that "dummes, engstirniges, selbstmörderisches Leben".⁷¹ He has lost sight of that higher realm where individual characteristics have no place since each value contains its own opposite.

He is sentenced to examine his own file in the archives and there he finds a carving in which Leo and himself are represented back to back. Through the translucent material H.H. perceives the gradual flow of substance from his own image into that of Leo. He realises that "Er musste wachsen, ich musste abnehmen"⁷² and the link to the Biblical relationship between Christ and St. John the Baptist is established.⁷³ In the spirit of Gide's Si le grain ne meurt..., the lesser self must die in order to be subsumed into the greater. H.H. returns to the League whose secret is a spiritual appreciation of the "correspondance des choses"---a secret which refuses to be translated into the two-dimensional language of the "zweite Stufe".

In Die Morgenlandfahrt Hesse has finally admitted the impossibility of reproducing in literature the vision of the Immortals' world. Entrance into this realm is impossible to describe to those who are not already part of it. The most a writer can hope to achieve is a simulation of the perfect harmony of the Third Kingdom by the skilful creation of a balanced order within his work of art.⁷⁴

As always, Hesse reiterates the imminent nature of

this concept but has switched his emphasis away from the struggle of the individual and towards a fuller elaboration of the ideal sought. The world of the Immortals is a Platonic realm which exists simultaneously with everyday reality but does not depend for its existence upon the individual's ability to attain it. The Journey to the East is not an event isolated in time, but rather a continuous process---a "scarlet thread"⁷⁵---which runs through the history of man, uniting all those who seek the 'Drittes Reich':

Unser ganzes Heer und seine grosse
Heerfahrt war nur eine Welle im ewigen
Strom der Seelen, im ewigen Heimwärtsstreben
der Geister nach Morgen, nach der Heimat. 76.

As Leo humbled himself to the rôle of guide, so the aspirant to the ideal must be prepared to submerge his own personality in the all encompassing world of reconciled opposites. It is indeed a world of 'Geist', although not of Harry Haller's narrow conception of 'Geist' which excluded all influence of the senses. It is rather that 'esprit' of the Immortals which has subsumed the entire gamut of sensual experience. Each individual can attain this "dritte Stufe" if he approaches it through the humor of "magical thinking" by which he willingly^{ly} suspends all value judgments.

Although each personality must be subordinate to the overall ideal, in this balanced world where the opposite of each value is recognized as valid there can be no

danger of submission to a repressive 'credo'. In a system where no one value can predominate at the expense of another, Hesse's world is protected from those pernicious totalitarian influences which, as Gide noted, spelled out a very different destruction of the individual: "Notre culture occidentale me paraissait en grand péril; assiégée de droite et de gauche par les doctrines totalitaires ou toute individualité se fut résorbée".⁷⁷ Hesse would expand both the concept of individual service and his examination of the nature of this Third Kingdom of the spirit in his final novel, Das Glasperlenspiel.

Gide's L'Immoraliste (1902), like the preceding Paludes and Les Nourritures terrestres, has its roots in the author's Algerian travels in the mid-1890's. In common with the two earlier compositions this new work, which Gide called a 'récit', is concerned with individual freedom. In writing L'Immoraliste Gide wanted to demonstrate within the framework of a traditional plot the implications of the hedonistic philosophy he had previously developed. It also marks, however, a developing maturity and sophistication of literary technique which sharply distinguishes it from his previous works. Gide's artistic expertise has finally caught up with his rapidly expanding view of the intricacy of human nature and he finally makes the transition from diarist to novelist.

In Michel's awakening and ever increasing abandon to the sensual powers of life many readers and some critics see only a continuation of that "canticle to joy" in whose excesses the Narrator of Les Nourritures terrestres revelled. Such a superficial reading belies the fact that Gide has distanced himself considerably from this surrender to the senses and has indeed produced a critique of it.

From his years of crisis Gide had emerged with a vastly enriched conception of the human personality. Gide realised that there existed within himself an entirely different being, suppressed for more than two decades, which was directly opposed to the moral precepts which had hitherto moulded his life. Lawless and irrational forces imposed themselves upon his conscious mind. He overreacted in his initial embrace of these new and secret forces and Les Nourritures terrestres was the product of this boundless enthusiasm. However, the old legacy of restraint and reflection could not be destroyed so easily and Gide was left the task of reconciling the two seemingly incompatible forces. Like Hesse, he came to appreciate these opposing values as the two halves of a perfect moral unity and viewed this relationship in terms that were very familiar to the German writer: the dichotomy between law and freedom; order and chaos; conformity and individuality.

Gide did not want to moderate the creative force which lay within each of these opposing camps by effecting some sort of compromise between the two. He refused to pick and choose only those values which would make his

life secure and his conscience comfortable. Precisely that form of equivocation was the bourgeois method of emasculating the full potential of the personality; what the Steppenwolf called the "Zimmertemperatur der Bürger". Gide recognised that the opposite of each value was valid and that his task as an artist lay in creating and preserving that equilibrium. The exhortation to liberate the ego and to dissolve it in sensual ecstasy which was proclaimed so vigorously in Les Nourritures terrestres was valuable, but could not exist at the expense of the necessity to impose order upon chaos. Nietzsche's ethic of 'laissez aller' was giving way to the Goethean preoccupation to harmonise opposites. In this regard the following observation by Renée Lang is very much to the point:

Certes, la noblesse, la beauté de l'éthique nietzschéenne l'émeut, le tente et le retient: il l'adopte volontiers comme esthétique. Mais, pour lui-même, il préfère un bonheur plus humain, fait de santé, d'équilibre, de sérénité voluptueuse: Apollon plutôt que Dionysos... Montaigne contre Pascal, Goethe contre Nietzsche. 78.

While affirming the unbridled life of the senses which he had experienced in Algeria, Gide nonetheless relied upon the restraining force of his intellect. It prevented him from succumbing to those extremes of moral relativism which reduce life to chaos by making all action--- intellectual or physical---meaningless.

This 'decelerating' function of the intellect is reflected in the triumph of formal technique in L'Immoraliste. If technique may be defined as that artistic discipline which creates a lasting and universal work of art from a momentary and personal experience, it can be shown to what a great extent L'Immoraliste is superior to Gide's earlier compositions. In this work Gide succeeded in rising above a total preoccupation with his personal dilemma and was no longer chained to the situations that he created in his books. To use Jean Hytier's words, he had effected that "separation of the romanticism of passion and the classicism of expression" which is the necessary achievement of a competent artist.

However, Gide was not rid of the moral struggle to which his reawakened instincts had given rise. His writings over the next twenty years would give ample evidence that he was constantly being pulled between one pole and the other. Not until Les Faux-Monnayeurs did he achieve within the confines of a single work a satisfactory blending of the opposites. Unlike the moral synthesis contained in each of Hesse's novels in the 1920's, each of Gide's works represents a swing of the pendulum in a particular direction. To obtain the effect of the message contained in Demian, for example, one must read a succession of works by Gide; L'Immoraliste, La Porte étroite and La Symphonie

pastorale. Throughout this period, however, he succeeded in maintaining a reasoned perspective of his dilemma and harnessed this 'polar' tension to create his most significant fictional works.

The growing objectivity with which Gide was able to appreciate his personal situation is reflected in L'Immoraliste by a technical device which can best be described as an "imperceptive narrator"⁷⁹--a device which he would employ again in La Porte étroite and La Symphonie pastorale.

Gide presents Michel as being so deeply engrossed in the development of his own passions that he is incapable of appreciating the consequences---to himself and to others---of his actions. In this respect Michel could easily have been the Narrator of Les Nourritures terrestres. In portraying this totally egocentric character Gide carefully refrains from passing any overt judgment. Instead, he exposes the entire panorama of Michel's development to the dispassionate eye of the reader and leaves him the responsibility of a final evaluation. The protagonist's descent into a destructive egotism is so rapid and ruthless, however, that there can be no doubt of the author's implied criticism of the phenomenon he is documenting.

Michel is an historian by profession and, before his journey to the South, is the embodiment of the bookish intellectual previously exposed in Le Voyage d'Urien

and Paludes. Although mentally gifted he remains essentially passive and apathetic to the passage of time and the course which his life was taking. In compliance with the wishes of his dying father, he enters unquestioningly into a marriage contract with Marceline without any appreciation of such an intimate personal commitment or a concern that his life has in any way been altered. He merely conforms and is carried along by the momentum of events he has little desire to control. During their honeymoon in North Africa, however, he falls ill at Biskra with tuberculosis and comes very close to dying. Faced with the prospect of extinction, he reappraises the value of his life which he has always taken for granted. Instead of existing passively, he now becomes consciously aware of the act of living and discovers a great interest in the presence of the living things which surround him:

L'important, c'était que la mort m'eût touché, comme l'on dit, de son aile. L'important, c'est qu'il devînt pour moi très étonnant que je vécusse, c'est que le jour devînt pour moi d'une lumière inespérée. Avant, pensais-je, je ne comprenais pas que je vivais. Je devais faire de la vie la palpitante découverte. 80.

All his energy is gradually consumed in an effort to heal his body, and he is both startled and delighted to find that he can for a time abandon all the moral and intellectual restraints which have been bred into him.

He has, in effect, discovered that in such circumstances "tout est permis": "Depuis le début de mon mal, j'avais vécu sans examen, sans loi, m'appliquant simplement à vivre, comme fait l'animal ou l'enfant".^{81.}

This nascent fascination with the organic life of the senses finds its outlet in an increasing attraction to the young Arab boys of the town. Although Michel explains his emotion as admiration for youthful beauty and strength, the reader recognises the power of homosexual attraction which, in his life as in his works, was the root cause of Gide's estrangement from conventional society.^{82.}

Throughout L'Immoraliste this homosexuality remains latent and unrecognised by the imperceptive Michel. In his Journal (26 November 1915) Gide describes his protagonist as "un homosexuel qui s'ignore". Such sexual attraction was, and remains to-day, one of the most firmly entrenched of all moral taboos and epitomises that dark, "authentic" world^{83.} of irrational forces which society attempts to suppress. Michel's growing allegiance to this world is symbolised by his complicity in the 'crime' of the theft of a pair of scissors by the young boy, Moktir. Although Michel witnesses the deed he does not reveal it and takes secret delight in this participation in underground activity.

The return of Michel and Marceline to Paris acts as a foil to the experiences in North Africa. Although Michel tries to take up the threads of his old way of life by settling down to a steady job and a comfortable

apartment, he becomes increasingly restless in this bourgeois atmosphere. He no longer feels close to his old literary friends and considers their sterile and secure way of life as inimical to his awakened instincts: "Il ne parut que la plupart ne vivaient point, se contentaient de paraître vivre et, pour un peu, eussent considéré la vie comme un fâcheux empêchement d'écrire".⁸⁴.

He is galled by the fact that he himself possesses a large property in Normandy and determines to run it into ruin. In a symbolic act, which is reminiscent of the theft of the scissors, he helps the young Alcide to poach game from the estate. In such actions Michel declares war against the established moral values of the social milieu in which he has been raised. Although many readers and critics have seen in Michel merely an amoral indifference to convention, it is difficult to disagree with G.W. Ireland in his assertion that Michel's, indeed, are the acts of an immoral man. He differs from Hesse's truly amoral protagonists ---from Demian to H.H.---who cast off their restraint, but at the same time reach out to encompass within a comprehensive moral standard even those values against which they seem to be reacting. They believed that the values in themselves were equal but could be distorted by that individual or society which exalted some at the expense of the others.

Michel is in open revolt against certain principles which he regards as invalid---restraint, honesty, security, fidelity---and clings to their opposites as the only

viable guide to behaviour. His moral system is without the restraint of law, which protects the weak as well as limiting the powerful,⁸⁵ and it is his wife Marceline who bears the brunt of her husband's excesses.

Realising that his life in Paris and Normandy is becoming untenable, Michel gives way to the lure of the South and inevitably returns to North Africa. Although his wife has become ill with tuberculosis, Michel does not hesitate in leading her from one town to another in his half-conscious search to relive the sensual awakening of two years earlier. This inconsiderate treatment of Marceline is in sharp contrast to the devotion with which she nursed her husband through his illness. Although a bond of affection unites Michel to his wife, his new 'cult of life' cannot tolerate physical weakness and he consistently disregards the seriousness of her condition.

Finally they reach Biskra, the birthplace of Michel's immoralism. The town has remained the same but the young boys, on whose account he has really made the journey ("C'était beaucoup eux que je venais revoir"), have changed drastically. He slowly becomes sensitive to the great flaw in the mode of life he has chosen for himself. If there are no restraints on experience, there is also no guarantee of the stability and permanence which law and ethics can provide. Although unmoved by the plight of Marceline, who is nothing less than a victim of her husband's egotism, he is pained by the transitory nature

of his affection for the Arab boys:

Est-il possible que ce soient eux?
 Quelle découverte! Que s'est-il donc passé?
 Ils ont affreusement grandi. En à peine
 un peu plus de deux ans, --- cela n'est pas
 possible...quelles fatigues, quels vices,
 quelles paresse, ont déjà mis tant de
 laideur sur ces visages, où tant de jeunesse
 éclatait? Quel travaux vils ont déjeté
 si tôt ces beaux corps? Il y a là comme
 une banqueroute...Vais-je donc retrouver
 chez eux ce que je haïssais parmi nous? 86.

In Touggourt Marceline lies dying alone in her hotel room while Michel is enjoying himself in the town cafés. With her death, however, he is confronted with that same sense of disillusionment he experienced when he saw the Arab children for the second time. Although he does not accuse himself of Marceline's death, he finds himself alone and without comfort in that "authentic" world which formerly appeared so attractive. He realises that he is in the same situation that he was during his days as an intellectual in Paris. His life has no positive and constructive direction.

Having chosen to live outside the codified virtues of conventional society he discovers that, apart from that gratification of the senses which no longer satisfies him, there is no justification for his existence. Unable to submit to any regulation of his senses, he nonetheless longs for order:

Arrachez-moi d'ici à présent, et
 donnez-moi des raisons d'être. Moi, je

ne sais plus en trouver. Je me suis
 délivré, c'est possible; mais qu'importe?
 Je souffre de cette liberté sans emploi. 87.

He is, however, incapable of helping himself, and the closing lines of the work introduce the growing interest that he takes in yet another young boy. Unable to effect a balance between his intellect and the emerging physical instincts, Michel finds himself trapped by those 'dark forces' which have lain dormant for years: "Il libère ses instincts, et non pas son esprit".⁸⁸.

In this work Gide has presented a critique in story form of the Nietzschean free man whom he had introduced more theoretically in Les Nourritures terrestres. Michel represents that individual who succeeds in throwing off all the restraints that he has inherited from his environment. Thus liberated, he is free to follow the exigencies of his own personality by obeying the inner "authentic" instincts. This struggle towards individuality is precisely what Gide himself has had to accomplish in order to affirm that other self which his homosexuality revealed to him. This 'descente en soi' is the first step in combatting the moral hypocrisy---the "mauvaise foi"---enshrined in the codes of society.

However, underlying this psychological account of the growth of Michel's egotism there exists an unmistakable criticism of this development. Gide has portrayed an individual who, unlike himself, succumbed completely, and

with no consideration for the consequences of his actions to others, to the fulfilment of personal desire. Gide allowed to develop, to its extreme limits, the germ of this attitude which he found in himself. In this way he rid himself of the temptation to follow Michel, by showing to what disillusionment such selfishness led. The conclusion implicit in L'Immoraliste is that the individual has a very real need for some sort of behavioral code if he is effectively to put to use his new liberty. It is easier to attain freedom than to know what to do with it.

Like Hesse, Gide has raised the problem of giving direction to a new personal freedom which he felt every individual capable of achieving; and like Hesse, he does not feel himself capable of solving it. He contents himself with demonstrating that opposing values, like restraint and freedom exist simultaneously, and that it is harmful to the individual if one or the other dominates. Instead of encompassing the opposing forces within a single character, as Hesse did with Demian and Siddhartha, Gide uses the two marriage partners together to demonstrate the coexistence of such elements. The portrait of Michel who discovers new vigour in life by satisfying the senses is balanced by the picture of the suffering and death of the honest Marceline, who pays the price of her husband's 'démésure'. Neither was able to recognise the need for the marriage of the opposing forces of freedom and law. Gide the creator, however, attained such a vision

and used the relationship between Michel and his wife to communicate it to the reader.

La Porte étroite which was published in 1909 represents a swing of the thematic pendulum in the opposite direction. This novel is a study in individual restraint and submission to moral codes. Gide admits that this subject had occupied him at the same time as that of the vicious individualism of L'Immoraliste⁸⁹ but it seems that he preferred to devote an entire work to exploring it 'in extenso' rather than combine the themes in one novel.

This work is steeped in the atmosphere of restraint and self-abnegation which flourished in the home life of both Jérôme and Alissa. Both were recipients of that dour Protestant upbringing in which renunciation of worldly pleasures was the principal moral tenet. Gide himself was very well acquainted with this Puritan ethic and saw it as the prime force behind that part of his personality which longed to impose order on emotional chaos. Using the same technique as he employed in L'Immoraliste Gide isolated this particular seed which he recognised in himself ("je ne suis qu'un petit garçon qui s'amuse--- doublé d'un pasteur qui l'ennuie")⁹⁰ and transposed it to the novel. There he let it develop to excesses which he did not want to take root within himself and which, once exteriorised, lost all power to disturb the personal equilibrium he was trying to create.

The tone of the work is set by the intensely Protestant sermon which pastor Vautier delivers about the necessity for spiritual purity in anyone who hopes to enter Heaven. All worldly contamination must be shunned, "car étroite est la voie qui conduit à la Vie".^{91.} This homily was occasioned by the adultery of Lucile, who was both Jérôme's aunt and the mother of Alissa whom the young boy loved. Jérôme admits the immediate impression which the preacher's message made on him and explains it in terms of his upbringing:

Cet enseignement austère trouvait une âme préparée, naturellement disposée au devoir, et que l'exemple de mon père et de ma mère, joint à la discipline puritaine à laquelle ils avaient soumis les premiers élans de mon coeur, achevait d'incliner vers ce que j'entendais appeler: la vertu. Il m'était aussi naturel de me contraindre qu'à d'autres de s'abandonner, et cette rigueur à laquelle on m'asservissait, loin de me rebuter, me flattait. 92.

It is impossible not to see in this description of the state of Jérôme's soul a reflection of Gide's own childhood experience. Hermann Hesse, who had a special affection for La Porte étroite and who himself had been raised in the Pietist tradition, praised the manner in which Gide captured the emotional austerity of such a childhood:

Er [Gide] kam aus einer strengen und guten Gewissensschule, und einige seiner

frühen Werke, deren reinstes wohl die Enge Pforte ist, haben die puritanisch gefärbte hugenotische Frömmigkeit mit einer innigen und schmerzlichen Treue dargestellt und für die Nachwelt behalten. 93.

Jérôme takes Vautier's sermon as much to heart as does Alissa, and this explains to a great extent his curious apathy in the face of his cousin's gradual retreat into asceticism. As the novel progresses, Alissa postpones their marriage for a succession of reasons and finally announces that they will only be united in the next world. Jérôme longs for a physical as well as a spiritual union and is puzzled and embittered by Alissa's continual rejection of him. He can, however, offer no strong resistance to her withdrawal without risking the overwhelming guilt which would result from attacking motives so deeply embedded in religious teaching.

Because he sacrifices his own desires and acquiesces to this enforced purity ("Dieu sait que je ne m'efforçais vers plus de vertu, que pour elle...") Alissa encounters no obstacle to her Christian heroism and pursues it to its tragic conclusion. Fearing any physical contamination of the spiritual rapport she has with Jérôme, she places an increasing number of obstacles in his path. She devotes herself entirely to her abandoned father and does her best to become other than the girl whom Jérôme knows and loves. She forsakes the reading of the classics in favour of works of tasteless piety and chooses drab clothes and

hairstyles in an effort to make herself unattractive. In so doing she is convinced that she is saving not only her own soul, but also Jérôme's.

The account of Alissa's rapidly developing spirituality is given from two different vantage points. The narrative of Jérôme, who fails to appreciate the passionate love for him that exists simultaneously with Alissa's compulsion for restraint, captures the bitterness and frustration which he experiences in the face of this unreasoned piety. However, in his determination to impose a disciplined order on emotional excesses, Gide seems to have taken one step too far in his pursuit of economy and purity of expression. The result is that too little psychological motivation is given within Jérôme's narrative for Alissa's actions and the reader finds himself just as puzzled as the protagonist.⁹⁴ This situation is partially corrected by Alissa's journal, which appears at the end of the work, in which is recorded her poignant inner struggle between love for God and love for Jérôme. The imbalance, however, is never properly redressed.

Like André Walter, Alissa ultimately perishes from trying to sustain a superhumanly pure love. In the Gidean universe, a complete divorce of spiritual and physical love seems not to be possible on this side of the grave. Her death is truly tragic in that it might never have happened had Jérôme acted positively to counterbalance her pious excesses. This pathos is heightened by passages from her

journal which suggest that the prize, for which she pays dearly, ultimately does not exist. At the end of all her suffering she finds herself dying alone; without God and without Jérôme. She begins to question her motivation for rejecting the earthly in favour of a heavenly happiness:

Les raisons qui me font le [Jérôme] fuir?
Je n'y crois plus... Et je le fuis
pourtant, avec tristesse, et sans comprendre
pourquoi je le fuis. 95.

De quel prix peut être une vertu que
mon coeur tout entier renie... 96.

Alissa develops real doubts that such a sacrifice is necessary to reach God or that He even approves of this mortification of the ego. The last words of her journal emphasise the futility of all her efforts: "Je voudrais mourir à present, vite, avant d'avoir compris que je suis seule".⁹⁷

Despite the criticism of Alissa's fanatical spirituality implicit in the text, there is considerable admiration in Gide's portrayal of the struggle of this young girl with forces far superior to her own strength. Gide is able to admire both the power of faith and the strength of character which the Christian religion can inspire.⁹⁸ What he cannot accept is the perversion of these qualities by a rigid and, as he has shown, destructive religious dogma. One is reminded in this context of Max Demian's denunciation of the restrictive "offizielle Hälfte" of the Church's approach to the full complexity of Christ's teachings.

Despite this ambiguity of tone, La Porte étroite is certainly not a work extolling the virtues of renunciation. Some early readers and critics made haste to see it as such in relief that Gide seemed to have abandoned the pagan immoralism of L'Immoraliste. The author himself, however, expressed great dislike for the hero Jérôme, whose weak-willed submission to a metaphysical ethical code exasperated him. Just as Michel's abandoning of all restraint had led to death and despair, La Porte étroite illustrates that unquestioning self-restraint in the face of an arbitrary law is equally damaging to human life. Gide refrains from imposing an explicit authorial presence onto the work and lets the characters act out this drama of 'démésure' to its conclusion. As in L'Immoraliste, the reader is encouraged to pass his own judgment.

In L'Immoraliste and La Porte étroite Gide deflated the two excesses which he perceived in himself and which he considered to be representative of a general dilemma. Yet by exposing the dangers in both blind devotion to self and institutionalised moral hypocrisy he was not merely acting as an iconoclast. He wanted to do more than just strip the individual of the layers of false values which insulated him. As well as intending to disturb, he wanted to set an example of the creation of harmony from disparity. In a tribute to André Gide from Radio Paris, Hesse commented that "[Er suchte] nach einem Ersatz für die verlorene Geborgenheit, ... nach Vorbildern

oder Normen, welche die allzu gefährdete Losgebundenheit des Individuums korrigieren und heilen könnten".⁹⁹.

Having 'exorcised' the lethal extremes of freedom and restraint, Gide intended to show that the individual could not exist without bringing both halves under control. Each value must indulge the other. Although Gide's philosophy of "sincérité" exhorted the individual to dispel all conventional values, it did so only to leave him free to create his own. Human life craves discipline, and it must be refashioned in each man to suit his particular requirements. Like Hermann Hesse, Gide rejected the rôle of teacher and offered himself only as an example of what one man can achieve. He had no infallible solution to impose, but offered his art as a reflection of that equilibrium of values which he considered the foundation of true human freedom.

Les Caves du Vatican (1914) was born of the same preoccupation with the relationship between freedom and restraint. In his Journal (12 July 1914) Gide emphasises this intimate connection and documents the organic development of his thought within these works:

Je crois que mes livres auraient été jugés tout différemment si j'avais pu les publier d'un seul coup, ensemble, à la fois, comme ils ont grandi dans mon esprit... Tous ces sujets [L'Immoraliste, La Porte étroite, Les Caves du Vatican] se sont développés parallèlement, concurremment---et si j'ai écrit tel livre avant tel autre c'est que le sujet m'en paraissait plus 'at hand'

comme dit l'Anglais. Si j'avais pu, c'est ensemble que je les aurais écrits. Je n'aurais pu écrire L'Immoraliste, si je n'avais su que j'écrirais aussi la Porte étroite, et j'avais besoin d'avoir écrit l'un et l'autre pour pouvoir me permettre les Caves.

The essential difference between this work and the preceding two is one of tone. In Les Caves, satire and parody reign supreme. Gide, as narrator of the events, makes his authorial presence strongly felt---a liberty which he did not allow himself in l'Immoraliste and La Porte étroite. He is at great pains to both entertain and to explain certain facts which the reader is in no position to know. In this manner, for example, he sketches in the historical background to the reports of the kidnapping of Pope Leo XIII and unmask Protos as the mysterious cleric who extorts financial support from the faithful for the rescue of the missing pontiff. Although Gide can be identified with the Narrator, the distance between creator and creation is maintained. Although he controls the flow of events and possesses certain privileged information, the Narrator has no claim to omniscience and merely observes the action as it develops. At times he is at a loss to explain what is happening and merely offers hypotheses. The characters are free to act as they will and the Narrator assumes no responsibility. Indeed, he often appears to be as amused and surprised as the reader at what he sees happening.

In the dedication to Jacques Copeau, Gide specifically

classifies the work as a "sotie"; essentially a form of farce which dates from the Middle Ages. In the work Gide holds up to ridicule those attitudes displaying a lack of "sincérité" which he perceived in those around him and, more often than not, within himself.

The 'mariage blanc' between Amédée Fleurissoire and Arnica has its obvious foundation in the author's own sexless relationship with Madeleine. It is also difficult not to see, in the Fleurissoires' gullible response to the crusade to save the Pope, an attack on Madeleine's deep seated piety. Similarly, the parody on the 'free thinker,' Anthime Armand-Dubois, who vacillates between scathing scepticism and humble submission to the Church, reflects Gide's own struggle with individuality and conformity.

One of the most fascinating studies concerns the bourgeois novelist, Count Julius de Baraglioul. Like Gide the beneficiary of a considerable private income, his literary endeavours constitute more a hobby than a committed vocation to letters. His greatest ambition is to be elected to the Académie Française whose prestige he covets, and sees in it a further bulwark to his social and material security. In commenting upon Julius' subordination of aesthetics to material gain, the Narrator candidly explains that "il n'exigeait, tout compte fait, que du confort, dont ses succès d'homme de lettres faisaient partie".¹⁰⁰.

In his leisure time Julius is able to contemplate a life freed from the social *restrictions* to which he

willingly submits. Using his favoured 'en abyme' technique, Gide portrays the Count contemplating the possibility of free action and planning a novel about the liberation of the individual from the logical consequences of his acts. In a gesture of self-parody Gide places in the mouth of this 'littérateur' the precepts of his own favourite theory of the "acte gratuit" and its philosophical link to the "authentic world":

...Mais, à le supposer gratuit, l'acte mauvais; le crime, le voici tout inimputable; et imprenable celui qui l'a commis...
Car le mobile, le motif du crime, c'est l'anse par où saisir le criminel 101.

For Lafcadio's benefit, Julius elaborates the necessity for the artist to maintain a totally relativist ethic:

Vous ne sauriez croire, vous qui n'êtes pas du métier, combien une éthique erronée empêche le libre développement de la faculté créatrice.... Nous vivons contrefaits, plutôt que de ne pas ressembler au portrait que nous avons tracé de nous d'abord: c'est absurde; ce faisant, nous risquons de fausser le meilleur. 102.

Julius, however, is incapable of incorporating such an ethic into his life. During a temporary squabble with the Church over financial support for his brother-in-law, Amédée Fleurissoire, he has the chance to escape the externally imposed moral order which the Church represents. However, when confronted with the possibility that the

murder of Amédée is unmotivated, Julius finds himself unable to accept the theory put into practice. He prefers to believe that the murder is committed for political reasons by the conspirators against the Pope, and he hastily returns to the Church's fold.

It is evident that this reconversion of Julius is motivated not so much by pious belief as a conviction that the Church, like the French Academy, exists to legitimise his social position. All of Christ's exhortations to poverty and humility notwithstanding, he finds no contradiction between his religion and his way of life. He explained to his brother-in-law, whom he considered to be suffering needlessly from poverty: "J'avais suffisamment éprouvé... qu'on peut être parfait chrétien sans pourtant faire fi des légitimes avantages que nous offre le rang où Dieu a trouvé sage de nous placer".¹⁰³ Such sentiments are yet another example of that perversion of the Faith by the faithful which both Gide and Hesse deplored.

Gide's main preoccupation in Les Caves is with the character of Lafcadio and the "meurtre gratuit". Lafcadio's illegitimacy, which is made clear from the outset, is symbolic of his "disponibilité". In the tradition of Hesse's "verlorener Sohn" he is outside the circle of the nuclear family and free from all the traditional restraints placed on a young man. Unique amongst the characters of this novel, he is capable of spontaneity to the extent that his actions are responsible to his own emotional make-up.

The supreme expression of this freedom is represented symbolically by his murder of Amédée Fleurissoire. Without knowing the man and with no external provocation for his act, he pushes Fleurissoire from the compartment of a moving train. Initially he displays not the slightest trace of remorse, and his only concern is that the crime should remain undetected. The early critics who saw in this action the ultimate exaggeration of the destructive egotism of L'Immoraliste forgot that it takes place within the context of a "sotie". In such a genre the traditional concept of cause and effect is suspended, while illogic and coincidence play a major rôle. The murder is merely a symbolic representation of a principle and, as such, the element of violence attached to it should not be taken at face value.^{104.}

It was not Gide's intention to incite people to violence, nor was he even positing the possible existence of a completely free act. Even a childish wish to confound the police ("Un crime immotivé, ... quel embarras pour la police!") or the very desire to commit an act without motivation, itself provides a reason for the crime. In his contemplation of the theory behind free action Julius de Baraglioul stumbles upon this paradox:

Songez donc: un crime que ni la passion
ni le besoin ne motive. Sa raison de
commettre le crime, c'est précisément de
le commettre sans raison. 105.

Years later, in the course of his voluminous correspondence,

Gide made explicit his own position on this question:

Mais non, je ne crois pas, pas du tout, à un acte gratuit. Même je tiens celui-ci pour parfaitement impossible à concevoir, à imaginer. Il y a toujours une motivation à toute chose; mais j'entends par 'acte gratuit' un acte dont la motivation n'est pas apparente, et qui présente les caractères du désintéressement. Un acte qui n'est pas accompli en vue de tel profit ou récompense, mais qui répond à une impulsion secrète, dans lequel ce que l'individu a du plus particulier se révèle, se trahit. 106.

As Yvonne Davet points out in the notes to the "Pléiade" edition of the work, by leaving the necessary "impulsion secrète" within Lafcadio unarticulated, Gide succeeds in presenting a parody on the very concept of gratuitous action.^{107.}

Gide's principal concern in writing this work is to illustrate the non-sequential nature of an individual who has been pulled out of the traditional moral context of the society in which he lives. Les Caves is, as A.J. Guerard suggests, a study of human action freed from any concept of sin.^{108.} When he no longer has to worry about damnation and punishment, the individual is free to escape from that chain of socially condoned action to which the majority of people remain tied. He can permit himself an infinite variety of courses of action and is free to indulge them all. He has, in effect, reached Hesse's conception of the "Drittes Reich".

Although, as the novel progresses, Lafcadio does begin

to experience remorse about the murder it should not be assumed that Gide is here rejecting his theory of individualism and the relativist ethic. It seems unlikely at the end that Lafcadio will either succumb to Julius' advice to take refuge in the Church or hand himself over to the police. Gide is merely recognising that the liberation of the individual is problematic. In the course of pursuing his own path to freedom one is very likely to hurt others. This was the message of L'Immoraliste and, in the symbolic terms of Les Caves, Fleurissoire's life is sacrificed to an expression of Lafcadio's independence.

If freedom is to be bought at the price of the suffering of others, how is such egotism to be justified? At what point should concern for self end and consideration for others begin? Gide avoids elaborating on such questions because he feels unqualified to propose a solution which could be universally valid. At this stage in his career Gide's message is individualistic, not humanistic. He is concerned here with the fullest possible development of the individual and not with defining the relationship between such liberated persons. The concept that he posits is that of absolute "sincérité"; the capability of every person, freed from all preconceived notions of right and wrong, to discover his unique identity. In Les Caves Gide leaves unformulated any responsibility that the individual might have to so regulate his freedom that he not infringe upon the liberty of others.

La Symphonie pastorale, published in 1919, exhibits a radical change in tone from the mocking satire of Les Caves. Gide has returned once again to an intricate examination of the emotional poles of self-abandon and renunciation reminiscent of L'Immoraliste and La Porte étroite. Gide admitted that the ideas for most of his works germinated in his mind over a period of years before they ever found expression in written form. In the case of La Symphonie pastorale, this gestation required no less than twenty-five years. Gide first made mention of his subject matter to his friend Paul Laurens as early as 1893. The work, it seems, was rooted in those same disturbing experiences which produced L'Immoraliste and La Porte étroite. Undoubtedly the devastating effects of the Great War and the growing tension within the Gide-Madeleine 'ménage' over the author's extramarital relationships also contributed to the dour atmosphere of this new work.¹⁰⁹.

The principal impetus to write this novel, however, had its foundations in Gide's religious crisis of 1916. That had been a particularly agonising period for him and one in which his determination to remain "disponible" was in the greatest danger of disintegrating. He had never been able to escape completely the attraction of the religiosity of his early youth. In 1916 he was again assailed by doubts about his ability to remain aloof from the moral certitudes which the Church offered. The incessant attempts of Paul Claudel and Francis Jammes to lead him back to the fold

and the conversion of several colleagues---especially that of his close friend Henri Ghéon---almost convinced Gide to renounce the individualist ethic.¹¹⁰ This wavering was only temporary and Gide soon repulsed the temptation to surrender, but the emotional struggle required left its mark. In many respects, La Symphonie pastorale stands as a memorial to this tension; as a final illustration of the opposition between a 'micro' and a 'macro' view of life.

After having resolved the conflict, Gide found it a very difficult task to revive such painful memories:

Pour mener à bien la Symphonie, je dus me mettre l'esprit à la torture, car rien n'était plus différent de ce que je souhaitais présentement d'écrire, que ces subtilités, ces nuances, auxquelles me contraignait mon sujet; rien ne m'écoeurerait davantage. 111.

However, he considered the 1916 crisis as a landmark in his spiritual development and saw fit to preserve it both as a record of an acute interior struggle and a testimonial that he had survived and passed beyond.

...Je ne faisais, en l'écrivant, que m'acquitter d'une ancienne dette contractée jadis envers moi-même...
Ce livre était ma dernière dette envers le passé. 112.

Thematically, La Symphonie pastorale commences where La Porte étroite left off. The protagonist is an heir to that life of moral restraint and piety which had claimed

Alissa. He is cast in the rôle of a Protestant pastor; an occupation which epitomises this pole of 'contrainte'. The narrative that is developed through the pastor's two notebooks is the history of the disintegration of that way of life. The concept of duty and service to an external ethical code as the ideal around which to mould life is under siege.

The first notebook opens with an account of how the pastor comes to take charge of the blind orphan girl. Initially, only the purest of Christian love and charity motivated his relationship with the young Gertrude. Hers was a life and a soul devoid of all moral precepts and the pastor felt it his duty to impose upon her the Christian order:

Hôtesse de ce corps opaque, une âme attend
sans doute, emmurée, que vienne la toucher
enfin quelque rayon de votre grâce, Seigneur!
Permettez-vous que mon amour, peut-être,
ecarte d'elle l'affreuse nuit?... 113.

Much to his wife's dismay he was determined that Gertrude should live with them so that she be taught to communicate and receive the word of God. As the notebook continues, however, it becomes obvious to everyone except the pastor that something more than a spiritual rapport was developing between them. While the innocence and beauty of Gertrude's soul are emphasised, increasingly they come to complement and reflect her physical attractiveness.

In this first notebook Gide is making use of that

"imperceptive narrator" which he employed previously in L'Immoraliste and La Porte étroite. Although sufficient detail is given that the reader---together with the protagonist's wife---can appreciate the developing attraction between the pastor and Gertrude, the pastor himself is unaware of what is happening. He mistakes the growth of physical desire within him for an intense dedication to Christian duty.

He even misunderstands the pangs of jealousy experienced when he realises that his son Jacques is falling in love with the girl. It is with the honest conviction that he is protecting Gertrude from emotional entanglements which could only confuse her that he sends Jacques away on a voyage. The notebook concludes with Gertrude's profession of the innocent love she feels for the pastor, who has been her companion and the eyes through which she has learned of a world she cannot see. To her question about whether this love that she feels is wrong, the pastor gives the eminently Christian response---full of double meaning for the reader---that: "le mal n'est jamais dans l'amour".

The second notebook, however, marks a distinct change in the pastor's attitude and signals the disintegration of his former life. Although the circumstances surrounding his enlightenment are not given, the pastor comes to realise the true colour of his love for Gertrude:

Aujourd'hui que j'ose appeler par son nom le sentiment si longtemps inavoué de mon coeur, je m'explique à peine comment j'ai pu jusqu'à présent m'y méprendre;

comment certaines paroles de ma femme ... ont pu me paraître mystérieuses; comment, après les naïves déclarations de Gertrude, j'ai pu douter encore si je l'aimais. 114.

That he can find no reason to condemn this love, whose true nature he now appreciates, is the pivot around which the entire novel turns. In vain he searches the Gospels, upon which he has constructed Gertrude's education, for an injunction to his feelings. Nowhere in the teachings of Christ can he discover a contradiction to them. In searching to discredit his instincts, he succeeds only in confirming them. In the course of his search he becomes increasingly sensitive and critical to the human limitations that have been placed upon the divine message. In St. Paul, especially, he faults the preoccupation with such concepts as Law and Sin which constrict the expansiveness of Christ's exhortation to love: "Il m'apparaît de plus en plus que nombre des notions dont se compose notre foi chrétienne relèvent non des paroles du Christ mais des commentaires de saint Paul". 115.

It is in his own son that the pastor finds the embodiment of the impoverished Christian doctrine. Raised within the confines of a strictly religious family, Jacques possesses all the narrowness of outlook that his father has left behind. By clinging dogmatically to the rules imposed by the Church Fathers he is guilty of that 'mauvaise foi' which causes the pastor to recognise that "les âmes semblables à la sienne se croient perdues, dès qu'elles

ne sentent plus auprès d'elles tuteurs, rampes et garde-fous". 116.

The crisis in the relationship between the pastor and the girl occurs with the restoration of her eyesight by a medical operation. Parallel to this transition from darkness to light runs Gertrude's initiation into the world of Law and Sin. While she is convalescing in hospital, Jacques takes the opportunity to visit and read her passages from St. Paul's epistles. Hitherto she has been shielded from them by the pastor who considers them detrimental to a full appreciation of Christ's Gospels. When, her eyesight restored, she discovers that it is Jacques and not his father whom she loves her world collapses about her. She suddenly recognises both the schism she has been instrumental in creating within the family and the pain her affection for Jacques is about to inflict upon the pastor. Torn between the two worlds of darkness and light, of love and commandment, she commits suicide. The happiness she had experienced within the pastor's universe has been destroyed by the intrusion of Jacques, and her death symbolises that pernicious influence of 'contrainte' which the pastor is determined to survive.

Despairing at the girl's death, he is confronted with the paradox that the goal of an expanded happiness which he seeks should generate such great distress. Apart from Gertrude's suicide and his own sorrow, he is faced both with the estrangement of his son and, more especially, the

frustration of his wife. Although he continues to love her and can understand her jealousy of Gertrude, he realises that a very great philosophical difference separates them.^{117.} Like Jacques, she represents part of the old way of life which he has abandoned. She embodies that fundamental bourgeois craving for security which forces her to suspect any departure from the norm. In her eyes, her husband's attempt to escape from the recognised code of behaviour is apostasy:

On dirait qu'elle répugne à tout ce qui n'est pas coutumier, de sorte que le progrès dans la vie n'est pour elle que d'ajouter de semblables jours au passé... Elle regarde avec inquiétude, quand ce n'est pas avec reprobation, tout effort de l'âme qui veut voir dans le christianisme autre chose qu'une domestication des instincts. 118.

Despite the opposition to his freedom which it represents, the pastor does not break away from the family unit. He is unable---or unwilling---to abandon wife and children to pursue that liberty which he feels that the Gospels offer him. He is faced with that problem of reconciling duty to self and duty to others which has characterised Gide's work since L'Immoraliste. How is the individual to strike a balance between the Gidean maxim of "devenir celui que l'on est" and fulfilling the rôle that others expect of him? Once again Gide leaves this moral quandary unresolved. The situation of the pastor, caught between the two choices and left to despair, reflects Gide's own dilemma during his religious crisis. The last words of the minister must surely

echo the author's frustration when he was compelled to choose between his two inclinations: "J'aurais voulu prier, mais je sentais mon coeur plus aride que le désert".^{119.}

In relating this sombre tale Gide exteriorised those confused emotions which had made the period around 1916 so bleak, and repaid that "ancienne dette" to himself. With La Symphonie pastorale he cut himself away from this past and the tension within his work gradually decreased as he drew nearer to the final stage of his literary career.

Les Faux-Monnayeurs, published in 1926, is the only one of his works which Gide himself considered a 'roman' and its complexity of plot and characterisation reflects a more self-conscious mastery of his art. Gide was attempting to create an artistic universe into which he could weave the various themes presented in his earlier novels. Unlike L'Immoraliste, La Porte étroite and La Symphonie pastorale, each of which proceeded from an 'idée fixe', this novel allowed for a simultaneous development of various, and often opposing, forces.^{120.} Inspiration was subordinate to that controlling intellect which would do justice to these diverse elements, both by portraying them in detail and preventing any one from predominating.^{121.}

Since the appearance of La Symphonie pastorale, both Corydon (1924) and Si le grain ne meurt... (1926) had been published. The former was an articulate defence in dialogue form of homosexuality, whilst the latter was an autobiographical admission of Gide's own paederastic inclinations. Such a

sweeping public confession of the elements which had been implicit in several earlier novels dissolved a lingering tension, and left the author free to manipulate his themes more dispassionately.

It was Gide's intention to represent the entire spectrum of moral influences to which the individual is subjected and to which, ideally, he should remain "disponible". Edouard who, within the confines of Les Faux-Monnayeurs, is in the process of composing a novel of the same title, describes this goal in the following terms:

'Une tranche de vie', disait l'école naturaliste. Le grand défaut de cette école, c'est de couper sa tranche toujours dans le même sens; dans le sens du temps, en longueur. Pourquoi pas en largeur? ou en profondeur? Pour moi, je voudrais ne pas couper du tout. 122.

Je me penche vertigineusement sur les possibilités de chaque être et pleure tout ce que le couvercle des mœurs atrophie. 123.

In presenting this parade of values Gide resorts to technical innovations which Thomas Mann compared favourably with those to be found in Ulysses and Der Steppenwolf. 124.

Each individual appears as the embodiment of a principle and in his turn is brought to the foreground and examined.

Each value brought into play is balanced by its opposite, and a whole series of complementary characters is created to convey this moral equilibrium. Thus the evil genius of Strouvilhou and Ghéridanisol is set in relief against

the patient suffering of Rachel and the primitive innocence of Boris. The chronic helplessness of such characters as Laura and La Pérouse balances the cunning strength of Passavant and Lady Griffith. Passavant and Edouard himself are contrasts between the ignoble and the compassionate homosexual; the literary charlatan and the dedicated artist.

Instrumental in an effective presentation of this balance is the "Journal d'Edouard". In it Edouard records his observations of the people and events surrounding him. Using this technique Gide is able to present a point of view independent from that of the third person narrative. The novel is filled with characters either observing themselves, observing others or being observed. Gide, playing one viewpoint off against another, succeeds in giving the reader the richest possible overview of the interlocking pattern of characters and events.

Another advantage to the "Journal" is that Gide could slow down or distort the chronological progression of his novel. By interspersing pages from Edouard's observations throughout the narrative he could reintroduce scenes which had already been developed in the text and, shedding new light upon past events, force the reader to re-evaluate his interpretation. The author could also convey, by juxtaposing the narrative account with Edouard's interpretation of it, an impression of simultaneity which otherwise would have been impossible.

Such harmonising of different points of view is

similar to that 'counterpoint' technique already discussed in relation to Hesse's Der Steppenwolf and prompted A.J. Guerard to term Les Faux-Monnayeurs "an intellectual fugue"¹²⁵. Edouard himself refers to that 'rapprochement' of literature and music that he would like to effect:

Ce que je voudrais faire, comprenez-moi c'est quelque chose qui serait comme 'l'Art de la fugue'. Et je ne vois pas pourquoi ce qui fut possible en musique, serait impossible en littérature. 126.

Some critics detect the influence of Dostoievski in Gide's composition of Les Faux-Monnayeurs.¹²⁷ They point to the complexity of the plot, the fragmentation of the human personality to create literary types, and the sacrificing of chronological continuity to the element of surprise to demonstrate this influence. In attempting all of this Gide intended to portray nothing less than a symbolic representation of the sum total of human experience. He wanted to demonstrate that the elements which constitute the personality are so diverse that any attempt to chain the individual to one or two of them is to be guilty of "mauvaise foi"; of counterfeiting.

The counterfeit money, around which Gide develops one of the novel's many sub-plots, is symbolic of that form of self-deception which blinds the individual to his full potential. These are the moral half truths---the 'sustaining illusions'---behind which the majority of people hide in

order not to realise how free they in fact are. When such attitudes become codified by society into laws, the pressure on the individual to conform becomes overwhelming. Very few are capable of escaping and the progression to "devenir celui que l'on est" ceases. The individual is locked into an immutable personality which others have chosen for him and which he himself has come to accept as his own.

Insofar as this convoluted novel may be said to have a major plot line, it concerns the spiritual development of Bernard. Like Lafcadio, he is a bastard who, in the Gidean universe, represents the free individual. He has the opportunity to act and to hold the consequences of his actions accountable to no one but himself.

Having discovered his illegitimacy quite by accident, Bernard brusquely abandons his mother and stepfather and all of the considerable material benefits of his social position. Once out of the sphere of his family he feels himself completely "disponible" to all of the courses of action open to him. When he decides that he wants to meet Edouard, the uncle of his friend Olivier, there is no moral scruple to prevent him fraudulently claiming the writer's suitcase from a railway check in order to have a pretext for meeting him. After this first meeting Bernard can allow himself to be carried along by events and eventually becomes Edouard's secretary.

As the novel progresses Bernard's eyes are opened to many of the intricacies of human relationships by his

employer, whose profession it is to observe others. By far the most important lesson is drawn from Edouard's own relationship with Laura whom he has, without knowing it, driven to desperation. Totally preoccupied with gleaning material for his novel by recording the actions of others, he does not observe the full consequences of his own behaviour towards the woman. He is too busy to realise that she is in love with him and that her own relationships with her husband in England and with Vincent, the father of her unborn child, are mere substitutes. However, Bernard, who is in love with Laura, is only too aware of the unhappiness caused by Edouard's aloofness and resents him for it. Even the narrator, who intrudes frequently into the story, is moved to pass judgment: "Sa façon de se comporter avec Laura, si généreuse parfois, m'a paru parfois révoltante".^{128.}

Bernard comes to appreciate that the free pursuit of one's own ends is capable of destroying another human being. In his symbolic struggle with the Angel, which signals his spiritual coming of age, he is confronted with the concept of devoting his entire life to the service of others. Although he rejects this extreme alternative to the individualist ethic, he does realise that some synthesis of the two is required: "Il commençait à comprendre que le bonheur d'autrui fait souvent les frais de l'audace".^{129.} He formulates that question which has been implicit in Gide's writings since L'Immoraliste: What direction is the individual's newly acquired freedom to take?

A quoi faire servir cette force que je sens en moi? Comment tirer le meilleur parti de moi-même? Est-ce qu'en me dirigeant vers un but? Mais ce but, comment le choisir? Comment le connaître, aussi longtemps qu'il n'est pas atteint?...

Je me suis demandé comment établir une règle, puisque je n'acceptais pas de vivre sans règle, et que cette règle je ne l'acceptais pas d'autrui. 130.

Speaking on behalf of the author, Edouard responds to the question in terms that are necessarily vague: "Il est bon de suivre sa pente, pourvu que ce soit en montant".^{131.}

If the individual is free to act, then he is also free to choose the limitations to his actions.

Although Bernard's resolution of the problem will remain ambiguous, and he does to a certain extent remain "an undecided character, with an uncertain future",^{132.} his final act in the novel is significant. Having learned that his stepfather, who still loves him, is ill and has been abandoned by his wife, Bernard decides to return home.

It is a move in the direction of compassion for others which reflects that developing humanism in Gide's philosophy, which would find its final expression in his last novel, Thésée.

Gide takes up this confrontation between the ideal of individual freedom and the actual reality of daily events on a larger scale in the "en abyme" development of Edouard and the composition of a novel within a novel. The relationship between Edouard and Gide himself provides a more elaborate illustration of the opposition and resolution

of the ideal and the actual.

Edouard represents the ideal of complete artistic freedom in that, within the context of Gide's novel, he is at liberty to engage in a ceaseless study of human character. He is allowed to remain 'disponible' to the flow of people and events which touches his life. From one end of Les Faux-Monnayeurs to the other he wanders collecting material for his novel. However, the more he pursues his observations of human personality the more he realises that this learning process is an endless one and that he cannot hope to capture all facets within a work of art. This absence of any synthesising formula makes his artistic task impossible. At the end of Les Faux-Monnayeurs his work lies uncompleted and it must remain that way.

Gide however, in bringing his own novel to a conclusion, did not allow himself the same degree of freedom which he granted to Edouard. Despite Edouard's determination to "ne pas couper du tout", Gide had to select certain of the countless possibilities for human action at the expense of others so that he could impose an order on the chaos.¹³³ To be able to create a comprehensible work of art this selection forced him to compromise on his theory of absolute 'disponibilité'.

The message which Gide attempted to impart to the reader is embodied in the relationship between himself and his created character. The examples of Gide and Edouard, when considered together, go a long way in resolving the

question about what direction individual freedom is to take. Like Gide the novelist, the individual is encouraged to undertake a sincere examination of the human personality ---his own in particular---freed from all arbitrary value judgments. With the insight he acquires he must then, like Bernard ("Je n'acceptais pas de vivre sans règle"), impose his own rules upon his conduct.

The example of Edouard, however, remains to remind the reader that these rules must never become entrenched. The human character, a multi-faceted phenomenon which can never be completely charted, is in a constant state of flux. The ethical system that one forges for himself must be subjected to constant re-evaluation and lend itself to change. Without this flexibility, the individual merely exchanges society's counterfeit values for a personalised, but equally restrictive, moral code.

Chapter Three

The Resolution of the Conflict:

Das Glasperlenspiel and Thésée

Das Glasperlenspiel (1943) and Thésée (1946) may be regarded as representative works reflecting a resolution of the philosophical problems raised in the earlier novels. If this noticeable lack of tension makes them considerably less compelling to read, they do provide an interesting spiritual portrait of the two novelists during the final decades of their lives.

The self-confidence with which both the novels are developed testifies to a final readjustment of view which years of personal examination have qualified the two men to make. Both succeeded in establishing an equilibrium between the urge to explode the traditional myth of the human personality and the desire to create a system in which these new insights could be synthesised. Both Hesse and Gide could finally affirm their own unique individuality, without turning their backs on that external world of men with which they daily came into contact. The works of this final period portray an ultimate rejection of the earlier preoccupation with self and demonstrate an 'engagement' with the condition of their fellows.

In the story of Joseph Knecht and the development of the realm of Castalia, Hesse intended to illustrate the danger in that heightened aestheticism by which he himself had been occasionally tempted. The concept of the "Drittes Reich", around which his novels from Demian to Die Morgenlandfahrt were centred, had always been problematic.

In trying to express this phenomenon of an all-embracing harmony, whose total appreciation remains beyond the scope of the human mind to comprehend, Hesse had to resort to symbol. In such novels as Demian and Siddhartha, this symbolic stylisation could be seen to have its roots in the visual realism of the people and places described. As such, it was easily assimilated by the reader and added immeasurably to an appreciation of the works. However, in Der Steppenwolf^f and Die Morgenlandfahrt this kingdom had been equated with, respectively, the psychologically esoteric concept of "Die Unsterblichen" and an aloof and mysterious "Bund". The reconciliation of Nature and Spirit was assuming the character of an increasingly aesthetic proposition. 'Natur' and 'Geist', having been successfully integrated in the artist's vision, were being presented in his work by abstract cerebral constructs. In composing Das Glasperlenspiel Hesse both forestalled criticism that he was writing for an intellectual elite and provided the ultimate statement of his philosophical position.

The narrative point of view in the novel is shared between an anonymous inhabitant of Castalia who is writing around A.D. 2400, and the poems and short prose works of the protagonist Joseph Knecht, who died a generation before the narrative begins. The whole is prefaced by a detailed introduction to the origins and development of the Game of Glass Beads. This short history emphasises the highly intellectualised nature of the Castalian Game, which had

been developed in reaction to the material excesses of the twentieth century. An extension of the analogy of the mirrors in which Harry Haller's fragmented personality had been crystallised, the Game dissected all the values of human culture and refined them to their essence. These pure concepts could then be manipulated by the players to form an infinite variety of relationships between the component parts. The exact rules are not given; indeed, they could not be given. The game is only a Symbol of that ideal harmony which both Hesse and Gide saw to exist between the most divergent values:

Das Glasperlenspiel ist also ein Spiel mit sämtlichen Inhalten und Werten unsrer Kultur, es spielt mit ihnen, wie etwa in den Blütezeiten der Künste ein Maler mit den Farben seiner Palette gespielt haben mag. Was die Menschheit an Erkenntnissen, hohen Gedanken und Kunstwerken in ihren schöpferischen Zeitaltern hervorgebracht, was die nachfolgenden Perioden gelehrter Betrachtung auf Begriffe gebracht und zum intellektuellen Besitz gemacht haben, dieses ganze ungeheure Material von geistigen Werten wird vom Glasperlenspieler so gespielt wie eine Orgel vom Organisten. I.

All the significant developments in the novel take place within the lengthy narrative of the anonymous Castalian. He provides a description of the foundation and organisation of Castalia---that "new and better world"²---in which the Game of Glass Beads plays a central rôle. The principle of aesthetic abstraction upon which the Game is based forms the foundation of the entire State.

It is a strictly hierarchical society, isolated from the rest of the world, in which special schools have been established to indoctrinate the young with a purely spiritual appreciation of the value of life. As the students proceed through the system, they increase their capacity to conceptualise and the very talented ones attain to the rank of 'magister'. Although many of the intellectual disciplines have their own Master, the Master of the Game--- the 'Magister Ludi'--- is one of the principals. It is to this position that Joseph Knecht, after the customary apprenticeship, succeeds.

Throughout his schooling, however, Knecht has harboured suspicions, expressed in his poetry, about the validity of the rarefied aesthetic principle for which Castalia stands. By the example of his friend Plinio, who leaves Castalia to participate in the world of action outside, and by the teaching of Pater Jacobus, who demonstrates the fallible nature of all human institutions, Knecht comes to doubt that final solution to human existence which Castalia claims to possess. In conversation with the frail and ineffectual Tegularius, who has devoted his entire life to aesthetic contemplation, Knecht protests:

Aber nicht jeder kann sein Leben lang
ausschliesslich Abstraktionen atmen,
essen und trinken....
Abstraktionen sind entzückend, aber ich
bin dafür, dass man auch Luft atmen und
Brot essen muss. 3.

The intellectual abstractionism of the kingdom is seen as only one part of a more comprehensive pattern, in which the outside world also has a place. After eight years of faithful service to the post of 'Magister Ludi' he abandons spiritual Castalia and steps into the secular world.

Knecht's decision to defect reflects Hesse's own determination not to be imprisoned in that exclusively aesthetic world in which many writers of his generation--- Marcel Proust being the most obvious example---took refuge from the rampant materialism of the twentieth century. Once outside Castalia, Knecht assumes the responsibility of tutoring young Tito, the son of his friend Plinio. Although he does not repudiate his aesthetic education, he means to demonstrate to the boy that the individual's full potential can only be realised by embracing both the world of contemplation and action.

When, on a venture into the mountains with his pupil, he is challenged to a swimming race Knecht does not hesitate. Although reason reminds him both of the water's icy temperature and his own failing health, he is determined to demonstrate his commitment to action. If the boy is to take seriously Knecht's exhortation to encompass both action and meditation, he must be given an example. Even as the water claims its victim, "er glaubte noch um das Ziel des Wettschwimmens, um die Achtung und Kameradschaft, um die Seele des Knaben zu k"ampfen".⁴

This sacrificial death represents a supreme commitment

to the external world and, despite the sudden manner in which it is appended to the narrative, counterbalances the aestheticism which dominated most of Knecht's life. It also represents that Gidean "disponibilité" which urges the individual always to be prepared to examine the standard of values he possesses and to pass beyond it if it no longer contains the ring of truth.

The example of Knecht's death had a greater effect than the Master himself had hoped for. Castalia was rejuvenated, as the Narrator comments,⁵ by a re-examination of the principles upon which it was based. Henceforth the physical, as well as the spiritual, life of the individual Castalian would be developed to produce the balanced personality envisaged by both Hesse and Gide.

Gide's last novel, Thésée (1946) is the ultimate expression of the philosophical humanism which had been developing over the two decades since the publication of Les Faux-Monnayeurs. This short work is distinguished by the marked absence of that tension between freedom and restraint which inspired all his novels since L'Immoraliste. Gide's long period of self-examination finally succeeded in putting into perspective the imperatives of accountability to self and responsibility to others. Thésée embodies the serenity and satisfaction with which the author regarded the free critique he had made of his personality. Equally important, it demonstrates the direction to which he

succeeded in harnessing this freedom when defining his relationship to other people.

The work is a first-person account of the life of the Greek king Theseus. Readers familiar with Gide, however, will find no difficulty in recognising the allegorical interpretation of the author's own life. His final victory over the tⁿesion of his earlier years lends to the work a general tone which can only be described as triumphant.

As the novel begins, the author's own self-confident appraisal of his accomplishments rings through the words of Theseus:

C'est un fait: je crois avoir rendu quelques notaires services; j'ai définitivement purgé la terre de maints tyrans, bandits et monstres; balayé certaines pistes aventureuses où l'ⁿesprit le plus téméraire ne s'engageait encore qu'en tremblant; clarifié le ciel de manière que l'homme, au front moins courbé, appréhendât moins la surprise. 6.

The considerable charm of this tale is due both to this self-assured frankness and to the colloquial, often tongue-in-cheek, nature of the prose.⁷ The reader responds to these confidential overtures and participates in the joy and relief which prompted Gide to compose the work. That the author intended Thésée to be a memorial to his achievements seems clear from Roger Martin du Gard's account of a meeting with Gide in May 1938: "De toutes ces heures passées ensemble émerge pourtant un souvenir précis: l'émotion avec laquelle il m'a parlé, le dernier soir, de ce Minos

qu'il veut écrire, et qui pourrait être la grande oeuvre de sa vieillesse: un testament!"⁸.

Theseus describes his tempestuous enthusiasm as a young prince to "suivre sa pente", and his privileged royal position gave him ample freedom to pursue every desire for adventure and sensual gratification. His exploits on the island of Crete form the core of the novel and illustrate that individualist ethic by which he was encouraged to place his own desires above all other considerations. The love affair with Ariadne, the contest with the Minotaur and his abduction of the young Phaedra all provided outlets for this youthful energy and the opportunity for him to prove that he was no man's servant.

When the beautiful but tedious Ariadne becomes too possessive and tries to wring commitments from him, he declares: "Je n'avais rien promis du tout et tiens surtout à rester libre. C'est à moi-même que je me dois".⁹ Similarly, when his conscience pricks about escaping to Greece with the daughter of his host, King Minos, he hastens to confirm his absolute "disponibilité" to his desires:

Mais il n'était pas, il n'est jamais en moi de me laisser arrêter par des scrupules. Sur toutes les voix de la reconnaissance et de la décence, celle de mon désir l'emportait. Tout coup vaille. Il faut ce qu'il faut. 10.

This heedless, unbridled 'joie de vivre' so obviously motivates all of Theseus' actions that Daedalus, after a few moments'

conversation with the youth, is made to observe: "Or ce que j'aime en toi, c'est la joie... Je te louerai de ne point te laisser embarrasser par la pensée". 11.

Upon his return to Greece, however, he finds that he has become King and inherited the responsibility for an entire nation. He can no longer afford that self-indulgent narcissism which previously dominated his life and his marriage to Phaedra represents that additional commitment which completes his transition to maturity. The direction of his life changes from an inward preoccupation with self to an active concern for the welfare of his subjects. As a monument to this new humanistic ethic he founds the city of Athens:

J'étais époux, fils du roi défunt; j'étais roi. Le temps de l'aventure est révolu... il ne s'agissait plus de conquérir, mais de régner...

J'étais préoccupé du bien public autant ou plus que du mien propre. 12.

Theseus has discovered an answer to the question that Bernard posed in Les Faux-Monnayeurs: Liberty for the individual is desirable only if it produces something creative. In the manner of Joseph Knecht, one must submit the dynamism of individualism to the discipline of serving others. Only in this way can any direction be given to freedom. Such is the essence of the advice Theseus gives to his friend Pirithous:

Il est un temps...de libérer les hommes...,
 puis un temps d'occuper leur liberté....
 Et cela ne se pouvait sans discipline; je n'admets
 pas que l'homme s'en tînt à lui-même...ni
 qu'il cherchât sa fin dans un médiocre
 bonheur. 13.

This new humanism in Theseus had its roots in his contest with the Minotaur on the island of Crete. This encounter symbolises the exorcism of the inordinate attraction which the life of the senses had held for both the young Theseus and Gide. The labyrinth through which the prince pursues the bull is, as Daedalus explains to him, one created by his own mind and the virile beauty of the animal represents "pure sensuous experience".¹⁴ Having conquered the beast, Theseus is able to make his way back to life outside the labyrinth by following a thread which Daedalus advised him to attach to a fixed point beyond the maze. He achieves symbolically Gide's own triumph over the excesses of the sensuous life which threatened to lead them both hopelessly astray.

At the end of the novel Theseus encounters the other spectre in the author's life: the temptation to faith and a surrender to God. This concept is embodied in the form of Oedipus, the King of Thebes who blinded himself in order to shut out the image of the external world. In his darkness he turned inward to the same perpetual contemplation of the spirit, God, and sin which had effected the ruin of Alissa and André Walter. Although Gide portrays this character with respect and even gentleness---Oedipus

represents, after all, a necessary stage towards Gide's ultimate enlightenment---Theseus refutes the principle for which he stands. He values the mental discipline around which Oedipus has moulded his life, but cannot renounce the physical world of man and action:

Je ne puis que te louer de cette sorte de sagesse surhumaine que tu professes. Mais ma pensée, sur cette route, ne saurait accompagner la tienne. Je reste enfant de cette terre et crois que l'homme, quel qu'il soit et si taré que tu le juges, doit faire jeu des cartes qu'il a. 15.

Theseus, in the victory over both the Minotaur and Oedipus, has effected the reconciliation of those opposing forces of freedom and self-discipline whose conflict had formed the very heart of all Gide's works. In the King's final triumphant affirmation of his achievement can be seen the author's own satisfaction that he had at last come to the end of his road:

...Je suis content... Derrière moi je laisse la cité d'Athènes. Plus encore que ma femme et mon fils, je l'ai chérie. J'ai fait ma ville. Après moi, saura l'habiter immortellement ma pensée. C'est consentant que j'approche la mort solitaire. J'ai goûté des biens de la terre. Il m'est doux de penser qu'après moi, grâce à moi, les hommes se reconnaîtront plus heureux, meilleurs et plus libres. Pour le bien de l'humanité future j'ai fait mon oeuvre. J'ai vécu. 16.

NOTES

Chapter One

1. See Domandi, A.K. Modern German Literature: A Library of Literary Criticism p.332
and
Mileck, Joseph Hermann Hesse and His Critics p.14
2. Zeller, Bernard Hermann Hesse: An Illustrated Biography
p.86
3. The Fontane Prize was awarded to Emil Sinclair for this work. Hesse revealed his identity and returned the prize, however, as it was intended for writers just beginning their career.
4. Mileck includes Narziss und Goldmund in this later group of novels and in general attributes to the work a greater degree of artistry than is perhaps warranted. It can be argued that this novel is in several respects a retrogression in Hesse's philosophical and artistic development. This question will be treated more extensively in a later chapter.
5. Mileck, Joseph op. cit. p.11
6. Zeller, Bernard op. cit. pp. 78-79
7. That the motivation for such an attack on the escapist world of the Romantic lay in Hesse's ill-fated attempt to develop a decent 'bourgeois' conscience will be discussed later in this essay.
8. Gesammelte Dichtungen VII p.393
9. Ibid.
10. See Seidlin, Oskar "Hermann Hesse: The Exorcism of the Demon" Symposium November 1950
Vol.4 No.2 p.344
Seidlin suggests that this tension between the longing for an ultimate solution and the impossibility of finding it is responsible for the creative "rhythm" in Hesse's works.
11. See Ziokowski, Theodore The Novels of Hermann Hesse p.224
12. G.D. I p.96
13. This portrait of family life is just one in a series which Hesse creates throughout the novels of this early period. It is by far the most naive and the most flattering. Hesse's attitude toward his parents, as portrayed in his fiction, is ambivalent and varies from the tender devotion in Hermann Lauscher to a non-committal respect in Peter Camenzind and outright criticism in Unterm Rad.

14. G.D. I p.107
15. The rapid growth of this 'genre' in Germany between 1890 and 1914 was a reaction, in which most of the significant writers of the day stood united, against the rigidly authoritarian and intellectual character of the highschool system. For a more comprehensive discussion of this literary phenomenon see Boulby, Mark Hermann Hesse: His Mind and Art pp.39-41
16. G.D. I p.104
17. Ibid. p.121
18. Ibid. pp. 155-156
19. Lauscher declares to one of his friends that "mich verlangt nicht so sehr etwas Neues zu dichten, als ein tüchtiges Stück frisch und ungebrochen zu leben. Ich möchte wieder in meiner Knabenzeit an Bachen liegen, über Eerge steigen oder wie sonst die Geige spielen, den Mädchen nachlaufen, ins Blaue hineinleben und warten, bis die Verse zu mir kommen, statt ihnen atemlos und ängstlich nachjagen". Ibid. p.144
20. Ibid. p.170
21. Ibid. p.197
22. Ibid. p.205
23. Ibid. p.215
24. See Boulby, Mark op. cit. p.19
25. G.D. I pp. 302-303
26. Ibid. p.302
27. Ibid. p.289
28. Ibid. p.295
29. Ibid. p.230
30. Ibid. p.256
31. Ibid. p.257
32. Ibid. pp.257-258
33. Boulby, Mark op.cit. p.24
34. The anaemic impression that is conveyed by these heterosexual attachments may be more easily

understood in light of the distinctly mediaeval conception that Camenzind had of Woman. She was, like God, an ideal towards which one strove but rarely attained and which lacked the sensual appeal of that which is rooted in daily life.

Für mich ist die Liebe zu Frauen immer ein reinigendes Anbeten gewesen, eine steile Flamme meiner Trübe entlodert, Beterhände zu blauen Himmeln emporgestreckt. Von der Mutter her und auch aus eigenem, undeutlichem Gefühl verehrte ich die Frauen insgesamt als ein fremdes, schönes und rätselhaftes Geschlecht, das uns durch eine angeborene Schönheit und Einheitlichkeit des Wesens überlegen ist das wir heilig halten müssen, weil es gleich Sternen und blauen Berghöhen uns ferne ist und Gott näher zu sein scheint. G.D. I p.242

35. Boulby, Mark op.cit. p.11
36. G.D. I p.248
37. The cripple Boppi also possesses this particular outlook. Camenzind explains that "der Kranke hatte sich eine überlegene Weltanschauung erworben, eine von gutigem Humor erwärmte sachliche Betrachtung des Lebens, von der ich täglich zu lernen hatte". Ibid. p.354
38. Ibid. p.329
39. There is, however, one significant lapse in Hesse's overall success in manipulating autobiography. The conclusion of Unterm Rad is needlessly prolonged by a description of Giebenrath's post-student life as a mechanic. This is a detailed recreation of Hesse's own experience as an apprentice in Heinrich Perrot's clock workshop in Calw.
40. G.D. I p.418
41. Boulby, Mark op.cit. p.66
42. G.D. I pp.375-376
43. Ibid. p.495
44. Ibid. p.386
45. Ibid. p.402
46. Ibid. p.396
47. Ibid. p.443

48. This embrace will be used again in similar contexts in such later works as Demian and Der Steppenwolf.
49. G.D. I p.451
50. Hesse's pre-occupation with death and suicide is well documented in these early novels. Giebenrath's suicide is the third encountered so far in these works; the other two being that of Richard (Peter Camenzind) and the student Hindinger (Unterm Rad). All three deaths have been by drowning.
51. G.D. I p.484
52. Boulby, Mark op.cit. p.52
53. G.D. VII p.874
54. G.D. II p. 41
55. Ibid. p.147
56. Ibid. p.40
57. Ibid. p.53
58. Ibid. p.33
59. Ibid. p.42
60. Ibid. p.54
61. Ibid. p.126
62. Ibid. p.128
63. Ibid. pp.34-35
64. Ibid. p.191
65. Zeller, Bernard op.cit. p.76
66. G.D. II p.532
67. "They are all brethren of Gide's protagonists, the ruthless expositors and explorers, the snoopers through Les Cave du Vatican, living embodiments of a curiosity which never seems to exhaust itself..." See Seidlin, Oskar op.cit. p.328
68. G.D.III pp.30-31
69. Boulby, Mark op.cit. p.78
70. Zeller, Bernard op.cit. p.169
71. Albert Guerard defends these early efforts on the very grounds that they were the necessary exercises

preparatory to later works of art: "It would be grossly unfair to consider these works fiction which had failed to become fiction, and to condemn them for a subjectivity which lies at the very heart of their purpose. This purpose was simply the poetic one of defining mood and feeling and of recreating inner experience." Guerard, Albert J. André Gide p.51

72. Lang, Renée André Gide et la pensée allemande p.58

73. During the year 1891 Gide was a faithful attendant at the Paris salons of Mallarmé and Hérédia.

74. From the beginning certain aesthetic implications of his determination to be honest were clear:

La chose la plus difficile, quand on a commencé d'écrire, c'est d'être sincère. Il faut remuer cette idée et définir ce qu'est la sincérité artistique. Je trouve ceci, provisoirement: que jamais le mot ne précède l'idée. Journal (31 December 1891) p.27

75. Guerard, Albert J. op.cit. p.28

76. The difference in the artistic response of Heese and Gide to their respective crises may in part be explained by their difference in age. Heese was thirty-nine years old when he underwent his 'crise'; Gide was barely twenty-four.

77. As an Introduction to his book Guerard uses an essay-review on Gide written by Thomas Mann in which is found this assessment of Gide and his art: "A man who won out over guilt and neurosis through the discipline of his art, for whom this art had become the saving instrument of self-control, and for whom language and style had turned into the blessed remedies for that anarchy within." Guerard, Albert J. op.cit. p.xxii

78. Engler, Winfried The French Novel p.104

79. "Lettres à Angele" (1899) Oeuvres Complètes III p.209

80. Peyre, Henri The Contemporary French Novel p.97
As far as Peyre is concerned, Gide was never able to escape his pre-occupation with personal problems and his works, as products of creative imagination, were distinctly limited: "The potentialities that one detects in him remain superior to his actual achievement."

81. See Engler, Winfried op.cit. p.40

82. Si le grain ne meurt... O.C. X p.276

83. Ibid. pp.276-277
84. To Claude Mauriac Gide admitted that all the books which preceded Les Faux-Monnayeurs were written in an attempt to explain himself to his wife; none more explicitly so than André Walter.
85. O.C. I pp.66-67
86. Ibid. p.73
87. Lang, Renée op.cit. p.15
88. O.C. I p.xvi
89. Ibid. p.31
90. Ibid. pp.43-44
91. The intimate character of these autobiographical expositions is reinforced by the very titles which thinly disguise the names of the authors.
92. Lang, Renée op.cit. p.10
93. Ibid. p.70
94. Ibid. p.174
95. O.C. X p.301
96. O.C. I p.101
97. André had failed in his attempt to separate physical love from platonic. Gide himself it seems had more success in his marriage to Madeleine. He always insisted that his love for his cousin was purely spiritual and that he was able to satisfy his physical desires in homosexual liaisons.
98. The cure is never complete, however, and Gide's own Journal testifies to the attraction that deep-seated attitudes continue to hold for him and which guarantee the moral tension in his work over the next thirty years. Having completed André Walter, Gide is still moved to write: "Je redeviens Walter; et c'est tant mieux. Décidément rien n'est beau comme la noblesse d'âme; beau, non, il faudrait dire: sublime". (23 June 1891)
99. Ireland, G.W. André Gide p.34
100. O.C. I p.95
101. Ibid. p.103

102. Ibid. p.104
103. Ibid. p.130
104. Lang, Renée op.cit. p.67
105. O'Brien, Justin André Gide: A Critical Biography p.74
106. Romans p.5
107. Ibid. p.6
108. Ibid. p.7
109. Ibid. p.9
110. Ibid. p.8
111. It was characteristic of his thought that certain themes germinated slowly in Gide's mind and would appear years after their original conception as central structures in his novels. This prolonged harbouring of ideas and feelings, many of which were contradictory, resulted in that oscillation of themes which became most explicit in the works following L'Immoraliste.
112. Renée Lang, in acknowledging the influence of the German Romantics on Gide's early work, views Le Voyage d'Urien as "une aventure métaphysique empreinte de fichtéisme". See Lang, Renée op.cit. p.15
113. See the "Notice" to Le Voyage d'Urien. Romans p.1462
114. Ibid. p.42
115. Ibid. p.50
116. "Nous avons quitté nos livres parce qu'ils nous ennuyaient, parce qu'un souvenir inavoué de la mer et du ciel réel faisait que nous n'avions plus foi dans l'étude; quelque chose d'autre existait... Nous étions las de la pensée, nous avions envie d'action". Romans p.18
117. Ellis has that very conservative and restraining rôle that most of the women play in Gide's work. While they have the value of preventing man from giving way to his extremes, they also prevent him from realising his full potential.
118. Romans p.51
119. Ibid. p.27
120. The nature of the voyage is made explicit in the

"Envoi" addressed to "Madame":

Ellis!pardonnez! J'ai menti. Ce
voyage n'est que mon rêve,nous
ne sommes jamais sortis de la
chambre de nos pensées..
Romans p.66

121. See also the "Preface pour une seconde édition du Voyage d'Urien" reproduced 'in extenso' in the NRF edition of Gide's Romans (p.1467): "Qui dit 'émotion' dira donc 'paysage'; et qui dit 'paysage' devra donc connaître 'émotion'. (Cependant pis.)"
122. Ibid. p.59
123. O'Brien, Justin op.cit. p.84
124. Journal p.40
125. Romans p.71
126. "Begegnungen mit Vergangenen"(1953) G.D. VII p.874
127. Romans p. 72
128. Ibid. p.77
129. Ibid. pp.81-82
130. Ibid. p.85
131. "Comme Goethe, il rejette de plus en plus délibérément toute solution métaphysique aux problèmes humains".
Lang, Renée op.cit. p.175
132. See Journal (1893) p.41
133. Romans p.103
134. Ibid. p.108
135. Lang, Renée op.cit. p.138
136. Romans p.96
137. Ibid. p.109
138. In his "Postface pour la deuxième édition de Paludes"(1897) Gide describes this stifling and increasingly untenable environment as "cette agitation sur place, ... cette localisation du bonheur, ... cette myopie des fenêtres, ... ces contrôles du plaisir, ... cette interception du soleil, ... cet étouffement des gens qui s'obstinent à ne

respirer l'air plus qu'à travers des cigarettes..."
Ibid. p.1476

139. Ibid. p.123
140. Claudel, Paul and Gide, André Correspondance p.46
141. Romans p.120
142. Ibid. p.94
143. "...The form of Paludes is a perfect circle, for André at the end stands exactly where he was in the beginning---except that, having finished his book, in which Tityrus gets nowhere, he is now working on another very similar one entitled Polders". O'Brien, Justin op.cit. p.112
144. The later fragments of the work reflect Gide's growing concern with the moral direction of human freedom and with his brief flirtation with Communist humanism. To the end, however, Les Nouvelles Nourritures retains its emphasis upon individual development as the basis for social development. See the "Notice" for Les Nouvelles Nourritures Romans pp.1492-1500
145. "La pensée de M. me maintient dans un état constant de lyrisme que je ne connaissais plus depuis mes Nourritures terrestres!" Journal (15 December 1917) Since 1942 Les Nouvelles Nourritures has been published as an appendage to Les Nourritures terrestres.
146. "Paludes...reeks appropriately of stagnant, scummy water. The Nourritures, on the contrary, flows with living water." O'Brien, Justin op.cit. p.131
147. See Ireland, G.W. op.cit. p.121
148. Romans p.235
149. "...Il avait dépassé le romantisme ésotérique de sa première jeunesse...stimulé par Wilde, Goethe and Nietzsche...libéré de l'emprise puritaine par le contact avec la voluptueuse terre africaine, il s'était détourné de cette littérature qui 'sentait furieusement le factice et le renfermé'". Lang, Renée op.cit. p.72
150. It is interesting to note the similarity of construction between "La Ferme" episode in Les Nourritures terrestres in which the Narrator is given the keys to eight doors concealing diverse sensations, and the "Magisches Theater" episode in Der Steppenwolf in which Harry Haller encounters facets of his personality by entering the various doors of the theatre. These are all entrances to an expanded

appreciation of the self by confrontation with
hitherto suppressed sensations.

151. Romans p.241
152. Ibid. p. 171
153. Ibid. p.215
154. Ibid. p.156
155. Ibid. p.164
156. Ibid. p.257
157. Ibid. p.248
158. Lang, Renée op.cit. p.117 .
159. G.D. IV pp.368-369
160. Romans pp.184-185
161. Lang, Renée op.cit.p.184
162. "In his mother's lifetime he had been all restraint, since 1893 he had been all freedom; henceforth restraint and freedom, in growing harmony, were to co-exist in him". Painter, C.D. André Gide: A Critical Biography p.54
163. Guerard, Albert J. op.cit.p.72
In later years Gide would fulminate against 'démésure' in literature as being a typically German characteristic. In this respect his criticism of Schiller's Die Räuber is particularly forceful:
- Je me lance dans les Räuber. L'absurdité dans le pathos et la démésure ne sauraient être poussées plus loin; et cela sans même l'excuse du vers. Mais combien représentatif! Il est sans doute naturel au peuple de Hitler de se sentir à l'aise dans le forcené. Journal (11 August 1934) p.1215
164. Peyre, Henri op.cit.p.87
165. Romans p.226
166. Ibid. p.183
The Narrator of Les Nouvelles Nourritures is also
167. averse to the concept of choice:

Ce que vous appeliez, que j'appelais

avec vous: tentations, ce sont elles que
je regrette; et, si je me repens aujourd'hui,
ce n'est pas d'avoir cédé à quelques-unes,
c'est d'avoir résisté à tant d'autres...
Ibid. p.286

167. Ireland, C.W. op.cit. p.134

168. One is reminded of another philosophical proposition,
already confronted by Gide, which becomes problematic
when inserted into a literary context. In the course
of the "soirée d'Angèle" in Paludes, the Narrator
raises the possibility of representing an 'acte
gratuit' and is rebutted by one of the guests:

Il me semble, Monsieur, que ce que vous
appelez acte libre, ce serait, d'après vous,
un acte ne dépendant de rien; suivez-moi:
détachable---remarquez ma progression:
supprimable, ---et ma conclusion: sans
valeur! Rattachez-vous à tout, Monsieur,
et ne demandez pas la contingence;
d'abord vous ne l'obtiendrez pas---
et puis: à quoi ça vous servirait-il?
Romans p.115

This concept of an 'acte gratuit', like that of
simultaneity, would be treated more extensively in
Gide's later work.

Chapter Two

1. G.D. III p.388
2. Zeller, Bernard op.cit. p.95
3. Oskar Seidlin makes the valid observation that no formal acquaintance with the theories of Freud or Jung was necessary for Hesse to be well aware of the "dark forces of the soul". His extensive reading of the German Romantics, Dostoievski and Nietzsche had already accomplished that. However, the structural pattern of analysis involved in depth psychology did provide a touchstone for imposing some order on this internal chaos. Psychoanalysis helped Hesse to isolate and extract specific concepts from his emotional muddle and to mould them into comprehensible symbols which could be manipulated in his art. See Seidlin, Oskar op.cit. p.335
4. This literary award was intended for an author's first novel only and Hesse did not hesitate to return the prize.
5. Years later Gide, in writing a preface to his son-in-law's French translation of Die Morgenlandfahrt, insisted that "Chez Hesse l'expression seule est tempérée, non point l'émotion ni la pensée".
Prefaces p. 184
6. G.D. III p.102
7. Ibid.
8. Ibid. p.220
9. Ibid. p.230
10. Ibid. p.158
11. Ibid. p.205
12. Ibid. p.105
13. Ibid.
14. Ibid. p.141
15. Ibid. p.156
16. Lang, Renée op.cit. p.110
17. G.D. III p.209

18. G.D. III p.222
19. "That the tension between the poles is insoluble, that a definite fixation of the 'condition humaine' is impossible, that the problem of man is beyond solution, can be learned from the very rhythm of Hesse's works". Seidlin, Oskar op.cit. p.344
In his Tagebuch des Jahres 1920 Hesse does acknowledge his obsession to view his own self from every possible angle. In constantly re-focusing upon the ego Hesse hoped to do some justice to the myriad sensations and emotions which existed there simultaneously:
- If one regards writing as a confession of personal convictions (and limited though this might be, that is the only way in which I can visualise it), then art must be seen as a long, everchanging, winding path whose object is to express the personality, the ego, of the artist so completely and so exhaustively that by the finish this ego is, as it were, so exposed and exhausted as to be burned out and speechless. See Zeller, Bernard op.cit. p.99
20. G.D. III p.186
21. Ibid. p.257
22. Ibid. p.228
23. Ibid. p.237
24. Freedman, Ralph The Lyrical Novel p.43
25. G.D. III p. 618
26. Ibid. p.621
27. Ibid. p.626
28. Ibid. p.630
29. Ibid. p.634
30. Although this ethereal smile is encountered frequently in this work---in Buddha, in Vasudeva the ferryman, and finally in Siddhartha himself---the element of Humour has not yet assumed the full importance that it will have in the later works. Hesse has not yet distanced himself sufficiently from the sober experience of the war and his crisis years to hear the laughter of such later creations as Hermine and Mozart. See Ziolkowski,

31. Ibid. p. 159
32. G.D. III p.699
33. Ibid. p.720
34. Ibid. p.726
35. Ibid. p.727
36. Es gibt nun Zeiten,wo eine ganze Generation so zwischen zwei Zeiten, zwei Lebensstile hineingerät...Haller gehört zu denen,die zwischen zwei Zeiten hineingeraten,die aus aller Geborgenheit und Unschuld herausgefallen sind,zu denen deren Schicksal es ist, alle Fragwürdigkeit des Menschenlebens gesteigert als persönliche Qual und Hölle zu erleben. G.D. IV p.206
37. The need for such struggle was the legacy of that strict Protestant upbringing that both Hesse and Gide shared. The emphasis was placed upon the destruction of the Natural Man and his replacement by the moral Christian. The information about Harry's early life that the young Narrator supplies at the beginning of the novel applies equally well to the formative years of both Hesse and Gide. Although this Narrator knows little about Harry,he does learn "dass er von liebevollen,aber strengen und sehr frommen Eltern und Lehren in jenem Sinne erzogen wurde, der das 'Brechen des Willens' zur Grundlage der Erziehung macht." (Ibid. p.193)
38. G.D. III p.564
39. G.D. IV p. 193
40. See Ziolkowski,Theodore op.cit. pp195-199
41. This effect of counterpoint is reworked less perfectly in the triadic nature of the narrative. The novel is related from three different points of view,but all focusing on the development of the same man.The three testimonials given by the young bourgeois,the "Traktat" and Harry's own notebooks produce the effect,as far as this is possible given the chronological structure,of a musical chord.
42. Theodore Ziokowski views the entire construction of Der Steppenwolf as one based on the sonata form in music. See Ziolkowski,Theodore op.cit.pp.178-229

43. Hogg, James The Private Memoirs and Confessions of a Justified Sinner W.W.Norton & Co (New York, 1970) p. 237
44. See Gide's preface to Die Morgenlandfahrt in Prefaces p.184
45. Seidlin, Oskar op.cit. pp.342-343
46. Ibid. p.338
47. G.D. IV pp.368-369
48. Ibid. p. 240
49. See Zeller, Bernard op.cit. p.110
50. "Postface pour la deuxième édition de Paludes et pour annoncer les Nourritures terrestres" Romans p.1477
51. G.D.IV p.199
52. Ibid. p.410
53. Ibid. p.415
54. G.D. V p.141
55. Ziokowski, Theodore op.cit. p.239
In passing, Ziokowski also notes the success of André Gide in portraying several protagonists of equal prominence within the same work.
56. G.E. V p.65
57. Mileck, Joseph op.cit. p.28
58. "Er sah Goldmunds Natur, die er trotz des Gegensatzes innigst verstand; denn sie war die andere, verlorene Hälfte seiner eigenen". G.D. V p.36
59. Ibid. pp.316-317
60. Ibid. p.176
61. Ibid. p.255
62. Ibid. p.322
63. Ibid.
64. See the extract from Hesse's Tagebuch des Jahres 1920 in Note 15

65. See Gide's preface to Die Morgenfahrt in Prefaces p.185
66. For a fuller evaluation of the position of Die Morgenlandfahrt in the tradition of the 'Bundesroman', see Ziolkowski, Theodore op.cit. pp.255-261
67. Ibid. p.262
68. G.D. VI p.24
69. Ibid. pp.39-40
70. Ibid. p.39
71. Ibid. p.67
72. Ibid. p.76
73. See Ziolkowski, Theodore op.cit. p.273
74. Ibid. p.271
75. See Boulby, Mark op.cit. p.246
76. G.D. VI p. 15
77. See Gide's preface to Die Morgenlandfahrt in Prefaces p. 182
78. Lang, Renée op.cit. pp.108-109
79. Guerard, Albert J. op.cit. p.110
80. Romans pp380-381
81. Ibid. p.397
82. See Guerard, Albert J. op.cit. p.251
83. See Ireland, G.W. op.cit. p.193
84. Romans p.423
85. See Ireland, G.W. op.cit. p.197
86. Romans p.466
87. Ibid. p.471
88. Lang, Renée op.cit. pp.102-103
89. "Les deux sujets ont grandi concurremment dans mon esprit". Journal (7 February 1912)

In Le Retour de l'enfant prodigue (1907), which Gide wrote while composing La Porte étroite, he had made a preliminary examination of the individual's return from the "authentic" to the "conventional" world.

90. Journal (22 June 1907)
91. This promise of a future Kingdom is identical to that metaphysical, 'jenseits' vision of the German Romantics which had coloured such of Gide's previous works as André Walter and Le Voyage d'Urien.
92. Romans p.506
93. Hesse, Hermann Erinnerung an André Gide pp.17-18
94. For further discussion on Gide's stylistic "reticence" see Guerard, Albert J. op.cit. p.123
95. Romans p.587
96. Ibid. p.593
97. Ibid. p.595
98. Guerard also detects that "a deep lingering piety balances the author's anticlericalism." Guerard, Albert J. op.cit. p.123
Similarly, Renée Lang insists that, despite the implied criticism of Christianity in La Porte étroite, "on le [Gide] sent vibrer a chaque nouveau contact avec l'Évangile". Lang, Renée op.cit. p.162
99. Hesse, Hermann Erinnerung an André Gide pp.19-20
100. Romans p. 732
101. Ibid. p.818
102. Ibid. p.836
103. Ibid. p.862
104. See Engler, Winfried op.cit. p.118
105. Romans p.838
106. "Notice" to Les Caves du Vatican Romans p.1571
107. Ibid.
108. Guerard, Albert J. op.cit. pp.82-83
109. For a further examination of both the literary and biographical genesis of La Symphonie pastorale see

Charles Farnell's article "Andre Gide and his Symphonie pastorale". Yale French Studies No.7 (1951) pp.60-71

110. It is ironic that in the same year that Gide's philosophical outlook was so much in danger of being restricted, Hermann Hesse was undergoing that psychoanalysis which was to expand radically his conception of the human personality.
111. "A propos de la Symphonie pastorale". Hommage à André Gide p.378
112. See "Notice" to La Symphonie pastorale. Romans p.1582
113. Ibid. p.880
114. Ibid. p.912
115. Ibid. pp.913-914
116. Ibid. p.914
117. Like Hesse's Rosshalde, La Symphonie pastorale reflects a growing tension within the author's own married life. Madeleine Gide was as aware of her husband's other interests as Amelie was of the growing relationship between the pastor and Gertrude. That Gide was greatly saddened by the existence of such a rift is beyond doubt and this regret is echoed in the following comment of the pastor: "J'éprouvais...à quel point deux êtres, vivant! somme toute de la même vie, et qui s'aiment, peuvent rester (ou devenir) l'un pour l'autre énigmatiques et emmurés". Ibid. p.905
Indeed, there is an obvious parallel between Gide's own prohibited desires and the illicit love of the pastor for the blind girl. Once again the author's own voice can be heard clearly in the narrative:
- S'il est une limitation dans l'amour,
elle n'est pas de Vous, mon Dieu, mais des
hommes. Que coupable que mon amour paraisse
aux yeux des hommes, oh! dites-moi qu'aux
vôtres il est saint. Ibid. p.924
118. Ibid. p.898
119. Ibid. p.930
120. See Hytier, Jean André Gide p.125
121. Henri Peyre, in demonstrating that the lyricism of the earlier works gives way to this more

disciplined craftsmanship of Les Faux-Monnayeurs, calls the novel "a work that springs from will power as much as from inspiration." Peyre, Henri op.cit.p.94

122. Romans p.1081
123. Ibid. p.1023
124. See Ziolkowski, Theodore op.cit. p.181
125. Guerard, Albert J. op.cit. p.153
126. Romans p.1084
127. See Peyre, Henri op.cit. p.94
128. Romans p.1109
129. Ibid. p.1213
130. Ibid. pp.1214-1215
131. Ibid. p.1215
132. Guerard, Albert J. op.cit. p.153
133. See Stock, Irvin "A View of Les Faux-Monnayeurs"
Yale French Studies No.7 (1951)
pp.73-74

Chapter Three

1. G.D. VI p.84
2. Mileck, Joseph op.cit. p.38
3. G.D. VI p.377
4. Ibid. p.542
5. See Ziolkowski, Theodore op.cit. p.302
6. Romans p.1417
7. See Ireland, G.W. op.cit. p.410
8. Martin du Gard, Roger Notes sur André Gide p.135
Minos was originally the title which Gide had planned to give the work.
9. Romans p.1429
10. Ibid. p.1443
11. Ibid. p.1431
12. Ibid. p.1445
13. Ibid. p.1448
14. Guerard, Albert J. op.cit. p.91
15. Romans p.1453
16. Ibid.

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