

MONARCH NOTES

HERMANN HESSE'S

SHORT  
FICTION

EARLY SPRING  
MY RECOLLECTIONS OF KNULP  
THE END  
A CHILD'S HEART  
KLEIN AND WAGNER  
KLINGSOR'S LAST SUMMER

*A CRITICAL COMMENTARY*

A NOTE TO THE READER  
Hermann Hesse's

# SHORT FICTION

In what way does this collection of short fiction differ from the novel *Siddhartha*? In what ways is it a "Child's Heart" number to Hesse's *Demian*? These are a few of the fascinating questions that this research will attempt to answer.

EARLY SPRING

MY RECOLLECTIONS OF KNULP

THE END

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KLEIN AND WAGNER

KLINGSOR'S LAST SUMMER

A CRITICAL COMMENTARY

JERRY GLENN

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MONARCH PRESS

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## A NOTE TO THE STUDENT

In what ways is Hesse's short story "My Recollections of Knulp" a definite parallel to his novel *Steppenwolf*? What is the primary prototype of the Knulp stories? In what ways is "A Child's Heart" similar to Hesse's *Demian*? These are a few of the fascinating questions discussed in this Monarch Note, which is designed to aid you in your study and appreciation of Hesse's short fiction. But this Note will make little sense to you unless you are already familiar with at least some of the stories discussed, either in the original German or in the English translation (published by Farrar, Straus and Giroux, available in paperback). The author of this Monarch Note assumes, throughout his critical discussion, that it will prompt you to refer back repeatedly to your original text.

—The Editors.



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## HESSE'S LIFE, WORKS, AND IMPACT

### Family background

Like many German writers, Hermann Hesse came from a family which had for many generations been associated with the Protestant clergy. The father, Johannes Hesse, was a Protestant clergyman who belonged to the pietistic tradition, a liberal branch of German Protestantism which stressed a concern for the individual's relationship to God above strict formal dogma. Hermann was later to acknowledge the importance of the religious atmosphere of his childhood, as, for example, in a letter dated 1950 in which he spoke of Christianity as it was *lived*, rather than *preached*, in his home. Johannes Hesse spent the years 1869 to 1873 as a missionary in India. There he acquired an interest in Oriental philosophy and theology which he was to retain for the rest of his life. Forced to return to Europe on account of poor health, he settled in Calw, a town in Southwestern Germany, where he was active as an author of works on religious subjects. Hermann's mother, Marie, came from a similar background; she had been in India as the wife of a missionary. She was living in Calw after the death of her first husband when she met Johannes Hesse.

Hermann, the second of six children, was born in Calw on July 2nd, 1877. Four years later the family moved to Basel, Switzerland, and acquired Swiss citizenship. The father continued his religious work in Basel where he became the editor of a missionary magazine. In 1886 the family returned to Calw where Hesse was to remain until leaving home to attend a boarding school in 1890. Her-



mann's early childhood years were for the most part pleasant and they were certainly intellectually stimulating. Literature, philosophy, and the arts were discussed and respected in his home. Guests, many of whom came from foreign lands, were often entertained there. Hermann felt an especial affinity to his mother whose loving care provided him with a feeling of security and well-being. His father, on the other hand, in spite of his tolerance in regard to many theological matters, believed in strict discipline and followed rigid theories of education which allowed no room for freedom of expression on his son's part. Many of the difficulties of these early years are reflected in Hesse's works, as, for example, in "A Child's Heart." As a boy, Hermann was not an outstanding pupil and did not enjoy school; he once remarked that he had had only one teacher whom he admired.

### **Search for a career**

As was common in Germany at that time, Hermann was sent to a boarding school to prepare for the difficult examination which all students had to pass in order to be admitted to advanced schools and the university. He entered the school in Göppingen in 1890 to undertake this preparation. At this school, for the only time in his life, he was an exceptionally good student. After successfully passing the examination, he followed the wishes of his father and enrolled in the famous school at Maulbronn with the intention of becoming a Protestant minister. The atmosphere of the school soon proved too oppressive and Hermann ran away. He returned, but once more was unable to adjust and soon left the school permanently. The months which followed were exceedingly traumatic for the disturbed youth. Help was sought from various persons and institutions, but Hermann's emotional problems could not be alleviated. Once he even went so far as to attempt suicide. His final exposure to formal education was at a preparatory school in Bad Cannstatt in 1893 and 1894.

Hesse was not at all happy there and his experiences formed the basis for the descriptions of some of Sinclair's unhappy school experiences in *Demian*.

While doing mechanical work in a Calw clock factory in 1894 and 1895, the young Hesse decided that he wanted to become a writer. He soon found employment in a bookstore in Tübingen and began to see meaning, or at least potential meaning, in life. In 1899 he published his first books, a collection of poetry and one of short prose pieces. In that same year he moved to Basel where he continued to work in the book trade and to expand his horizons, by reading books of many different kinds, and by traveling in Switzerland and Italy. Two years later he wrote a book which attracted the attention of some important German critics and which accordingly established Hesse's reputation as an author: *The Posthumous Papers and Poems of Hermann Lauscher*.

### Important early writings

Other books followed, including, in 1904, the novel *Peter Camenzind*. This book was immediately successful and the royalties from it and from other writings gave Hesse a degree of financial independence. He was accordingly able to leave the book trade and devote himself entirely to his writing. The novel is about a poor but talented Swiss boy who grows up in harmony with nature, but decides to go out into the world where he eventually attains a measure of material success in society. He ultimately comes to realize that he has not found self-fulfillment in love, intellectual pursuits, art, music, or material goods. Following the death of his close friend Boppi, a cripple, he finally retires to lead an isolated life free of the demands of society. *Already in the first of Hesse's novels we see very clearly the theme that will pervade all of the later ones: the difficult search on the part of an individual for identity and fulfillment.*



Hesse soon became a respected member of the German literary elite and contributed stories, poems, reviews, and essays to many of the leading periodicals of that time. He also continued to write novels and the next one, *Beneath the Wheel* (1906), was to a great extent autobiographical. It relates the unsuccessful attempt of the hero, Hans Giebenrath, to cope with the stifling atmosphere of the educational system. The two sides of Hesse's own nature are shown in Hans and in Hermann Heilner, who rebelled against the system and ran away. Hans, like Hesse, experienced many disappointments and eventually found himself unable to cope with the demands of his father and of the school. In two very important respects, however, the novel does not follow Hesse's biography; Hans' mother dies when he is very young, depriving him of a source of warmth and love, and Hans himself, in a state of depression, drowns while still a young man. One of many German literary works of the early twentieth century which attacked the educational system, *Beneath the Wheel* was very popular.

Hesse's next two novels, *Gertrude* (1910) and *Ross halde* (1914), deal with the problems of the artist. The former is one of the least autobiographical of Hesse's works. The hero, Kuhn, is a musician who enjoyed a happy childhood. He injures his leg in an accident and becomes introverted. He falls in love with Gertrude, but lacks the self-assurance to reveal his feelings to her and try to win her love. She marries another man, but the marriage is not successful and her husband commits suicide. Kuhn becomes a great composer, although he remains a lonely and unhappy person. He has but limited contact with Gertrude in his later years, although she continues to be a source of inspiration for his great works of art.

### Years of crisis

In 1904 Hesse married Maria Bernoulli, a Swiss woman nine years his elder. The couple led an isolated life in



Gaienhofen. Sons were born in 1905 and 1909. Hesse was a successful and highly productive writer, but his marriage became progressively less happy. In 1911 he made a journey to the Orient in the company of the painter Hans Sturzenegger. Hesse was particularly interested in India, the country in which both of his parents had lived and which his father and grandfather had studied extensively. The trip, however, did not enable Hesse to find the peace and fulfillment which he so desperately sought. Some of his impressions are recorded in *From India* (1913). His personal conflicts are reflected rather directly in the novel *Rosshalde*, the story of the painter Johann Veraguth, who lives a lonely and unhappy life at his estate, Rosshalde, with his wife and a younger son, Pierre. An older son, Albert, is away at school and returns only during vacation periods. Life acquires meaning for Veraguth through his work as an artist and his love for Pierre. He tolerates his marriage only for the sake of Pierre. What remains of his happiness is shattered when Pierre dies of meningitis. The end of the novel remains open. Veraguth, turning his back on bourgeois society, leaves Rosshalde and his wife to travel. His future is uncertain.

The outbreak of World War I in 1914 marked another crisis in Hesse's complicated personal life. Although he had been living in Switzerland for many years, he was German and his reading public expected him to support the German cause. (Switzerland remained neutral during the war.) Hesse did not immediately assume an anti-German stand, but he publicly questioned the excessive patriotism in his native country which was brought out by the war and he was in turn sharply criticized from many sides in Germany. He remained in Switzerland throughout the war and was active in the effort to improve the lot of German prisoners of war and internees.

Hesse's literary productivity continued undiminished during the first years of the war and *Knulp*, one of the more popular of his earlier works, appeared in 1915. *The*

three stories contained in the collection will be analyzed in detail in this *Monarch Note*.

The following year, 1916, was to bring severe misfortune: the death of his father, the serious illness of his son Martin, and the mental breakdown of his wife, who had to be sent to an institution. This was in fact the end of Hesse's first marriage, although he did not obtain a formal divorce until 1923. Hesse was naturally despondent and his search for psychiatric help brought him in contact with Dr. Joseph Lang, a disciple of the eminent psychologist Carl Gustav Jung. From Doctor Lang, Hesse not only received advice which helped him overcome his own personal crisis, but he also learned in detail the theories of Jung. Hesse became a devoted student of Jung and the influence of this psychologist was to become one of the most important factors in his later works.

### The middle years

*Demian* was written during a short period of time in 1917 under the immediate influence of Doctor Lang and, through him, of Jung. This new novel marks a radical break in Hesse's literary development and the author did not want his readers in any way to be reminded of his earlier works or to associate the new Hesse—the Hesse of *Demian*—with them. Accordingly he published the novel in 1919 under the pseudonym Emil Sinclair, the name of one of the main characters of the book. The novel was an immediate success. The young postwar generation felt a strong affinity to this strange, powerful work, and it was also well-received by literary critics. The Fontane Prize, a prestigious literary prize awarded for outstanding first novels, was presented to the mysterious Emil Sinclair. The prize was returned by the publisher and in 1920 Hesse revealed that he was actually the author. But he had achieved his goal. To the reading public, Hermann Hesse was now primarily known as the author of *Demian*, not of *Peter*



*Camenzind*, *Rosshalde*, and other early works which Hesse had come to consider to be immature.

The most important theme of *Demian* is the necessity of first recognizing, and then integrating into one's personality, the two different aspects of life—the "light" and the "dark," the spiritual and the sensual, saintliness and sin. The setting, plot, and style of *Demian* are for the most part dissimilar from those of Hesse's previous works. It is set in Germany during the early years of the present century and describes the outer and inner development of Emil Sinclair from late childhood to maturity. Here, as in *Siddhartha*, *Narcissus and Goldmund*, and many of Hesse's works—although not in the stories discussed in this Monarch Note—three distinct stages of development can be seen: the early period of innocence, a middle period which is not without searching, loneliness, and even despair, and the final period in which a synthesis is effected. When Emil Sinclair is first introduced to the "dark" world, he sees no way to reconcile the warm, serene atmosphere of his home with the cold frightening world he now sees. But with the help of Max Demian he gradually becomes more and more able to see the possibility of accepting both aspects of his human nature and he eventually finds he is no longer forced to view them as polar opposites.

The year 1919 was indeed an important one. Hesse wrote several important essays during that year, including *Zarathustra's Return* in which his debt to Nietzsche is acknowledged, and three of his better short stories, "A Child's Heart," "Klingsor's Last Summer" and "Klein and Wagner," published together in 1920 under the title *Klingsor's Last Summer*. These three stories will be analyzed in detail in this Monarch Note. Furthermore, Hesse moved from Bern, where he had been living, to the small Swiss town of Montagnola, which was to be his home in his later years. It was also at about this time that Hesse first took up painting; he later became an accomplished painter and it was to remain his favorite hobby throughout his life.



And finally, work on the next important book, *Siddhartha*, was begun in this year.

*Siddhartha* proved to be an especially difficult book to write. As Hesse remarked, the first two periods of the hero's life, those of innocence and searching, were easy for him to portray. But the final triumphant vision of the old Siddhartha was foreign to Hesse's experience and hence he had great difficulty putting it on paper. Only in 1922 was the completed novel published.

In this highly poetic book set in ancient India Hesse describes the life of Siddhartha. First the hero masters his intellect and will, and then he turns to the world of the senses. He finds neither asceticism nor hedonism totally satisfying. Late in life he finds fulfillment in a mystical vision at, and with the help of, a river, the symbol of perfection, unity, and continuity.

In 1923 Hesse became a Swiss citizen. His personal life, however, remained unsettled. He obtained a divorce from his first wife and soon thereafter (in January, 1924) he married Ruth Wenger. Five years were to lapse before the publication of his next major novel, *Steppenwolf* (1927). These years were far from totally barren. Hesse continued to publish poems, short stories, essays, and reviews in various journals and newspapers. But a feeling of alienation, which is reflected in the suffering of Harry Haller in *Steppenwolf*, continued to affect him. His second marriage, like the first, did not prove to be successful; it ended in divorce in 1927. By this time Hesse was one of the most famous writers of his generation and his first full-length biography, by Hugo Ball, appeared in conjunction with his fiftieth birthday in that same year.

*Steppenwolf*, like *Demian*, "Klein and Wagner," and "Klingsor's Last Summer," has a "realistic" setting in the twentieth century. The hero, Harry Haller, is a middle-aged man who is torn between the world of the bourgeoisie

and that of the artist-intellectual. At first he believes that there are but two aspects of his personality, and that he is torn between these irreconcilable poles. He finds a mysterious "treatise" (reflecting insights of his own unconscious) which points out that his conception of a simple duality within himself was incorrect. There are not two Harry Hallers, the Steppenwolf and the bourgeois citizen, but many very different aspects of a complicated individual. Haller gradually comes to realize and accept this fact on a conscious level during the remainder of the novel, and the closing scene, the so-called "Magic Theater," symbolically represents the progress which he has made.

In 1930 one of Hesse's most popular novels appeared, *Narcissus and Goldmund*. Set in the Middle Ages (although not in any specific century), with a plot rich in adventure, the novel examines the duality of spirit and nature, incorporated by the two leading characters, Narcissus and Goldmund, respectively. Most of the story is devoted to Goldmund's wanderings. Originally a seminarian, he is told by his friend and teacher Narcissus that he is not destined for the priesthood. He leaves the seminary and has many adventures. He has brief, but meaningful, affairs with many women; he experiences birth and death, and is himself forced to kill another human being; with great effort he becomes a skilled sculptor and produces a few pieces of extraordinary beauty. Narcissus, on the other hand, becomes a priest and intellectual. Each respects the other, and Narcissus often helps his friend in one way or another. Although Goldmund dies a realistic and unidealized death, his way of life, which includes both the spirit and the senses, is presented as superior to that of Narcissus, whose philosophy attempts to deny death, and who, as a result, will not be able to face death when it comes, as it inevitably must. In many respects this novel invites comparison with *Knulp*.

Hesse married again in 1931. His third wife, with whom he was to remain until his death some thirty years



later, was Ninon Ausländer Dolbin. Hesse's happiness during these years is portrayed symbolically in the highly autobiographical, but equally unrealistic, novel *Journey to the East* (1932). The hero is named "H.H.," an obvious allusion to Hermann Hesse, and many other references to the author's life can be detected in the book. Once again the hero goes through three stages in his development. He naively and confidently joins a secret Order or League and takes part in its "Journey to the East." He later drops out of the League and experiences intense loneliness and despair. With the help of Andreas Leo, a figure who resembles the old Siddhartha in some respects, he finally comes to understand the League, and himself, and then comes to feel a sense of harmony with the world.

For Hesse, unlike most important German-speaking writers, Hitler's rise to power in the early 1930's did not signal any radical changes. Hesse was already a Swiss citizen and although his hatred of war—and of the other things for which Nazism stood—remained undiminished, he was not and never had been a political activist. He had little faith in practical politics and hence did not join the active political opposition to the Nazis. In the early 1930's, under the dark cloud which covered Europe, Hesse began work on his last great novel, *The Glass Bead Game*, or *Magister Ludi*, as it is often called in English. According to Hesse's original plans, this work was to consist of a number of "autobiographies" which would describe successive reincarnations of a single person. Hesse's conception of the novel changed as he was writing it and the emphasis shifted to the final historical period, the world of Castalia, about the year 2400 A.D. The three autobiographies of Joseph Knecht that are appended to the novel are vestiges of the original plan, and a fourth autobiography was also written but not included in the book. As Hesse himself later stated, the writing of *The Glass Bead Game* was his own spiritual defense against the deadly political and moral climate in the world at that time.

Joseph Knecht's biographies and poems, which are appended to the narrator's dry, pedantic biography, most clearly reveal the novel's important issues and themes. Knecht comes to realize that he must seek oneness with nature, but is not able to formulate his ideas, let alone express them adequately and directly in words. He ultimately does seek that he cannot find what he is seeking in the rarified atmosphere of Castalia, and accordingly forsakes it in favor of a life in the "real" world. He dies before coming to a full conscious realization of the significance of his feelings and actions, and critics hence sometimes debate the validity of his life. But he has remained true to himself, and his life must therefore be called successful.

### Old age

Hesse's reputation continued to grow after the publication of *The Glass Bead Game*. He was awarded the Nobel Prize for literature—the world's highest literary award—in 1946, and later received several other important prizes and awards in recognition of his literary work. He continued to write poetry and short prose pieces, and he faithfully answered the numerous letters addressed to him by admiring readers, although he felt uncomfortable in the role of advisor and father confessor. But *The Glass Bead Game* was to be his last novel. As the years went by, he guarded his privacy more and more carefully and seldom left his secluded home at Montagnola, of which he was so fond. He died of a brain hemorrhage on August 9, 1962, a month after his eighty-fifth birthday.

### Intellectual influences

It would be impossible even to list all of the important influences on Hesse. He was exposed to theology, philosophy, literature, and the other arts at an early age and retained his varied interests throughout his long life. Among the literary figures whom he most admired, however, two de-



serve particular mention: the mystical Romantic poet Novalis (pseudonym of Friedrich von Hardenberg, 1772-1801), and Johann Wolfgang von Goethe (1749-1832), about whom Hesse once said: "Among all German writers, Goethe is the one to whom I owe the most, the one to whom I am most deeply indebted, who has held my attention, enslaved and encouraged me, forced me to follow his lead or vigorously attack it." Hesse also knew many religious and philosophical writers. As was mentioned above, Christianity was quite important as a formative influence. He also studied various Eastern religions in some depth.

Two of the most important influences on Hesse's thought must be discussed here: the philosopher and poet Friedrich Nietzsche (1844-1900) and the psychologist Carl Gustav Jung (1875-1961). Before going into the extent of these influences, however, it must be emphasized that individuality remained one of Hesse's fundamental values. He read Nietzsche and Jung, as well as Goethe, Novalis, Dostoevski, Freud, and other great writers, but always with a critical eye. *Although Hesse did not imitate Nietzsche, Jung, or anyone else, an understanding of certain basic concepts of Nietzsche and Jung can facilitate the approach to some of Hesse's difficult works.*

Nietzsche and Jung share some important beliefs which are also to be found in the works of Hesse. Perhaps the most important of these is the insistence upon the necessity of finding one's *own* path toward self-realization, and of accepting the dark, so-called "sinful" side of human nature in the process. Nietzsche called for a complete revaluation of moral standards entirely eliminating the Judeo-Christian morality which he felt represented a philosophy that valued weakness and conformity rather than strength and individuality, which he preferred. Hesse, too, continually rejects weakness and conformity. The concept which Nietzsche called *amor fati* ("Love of fate") is likewise shared by Hesse. This concept refers to a joyful acceptance of the world as it is; it is a highly affirmative

philosophy, and variations of it can be seen in Klingsor and Klein.

Jung, in more practical terms, refers to the inferior, animalistic side of our nature as the "shadow," and warns against the bad effects of simply attempting to repress it. This part of our human nature must rather be first understood, and then accepted, he maintains. Other of Jung's concepts are also useful in understanding Hesse, especially those of the "unconscious" and the "archetype." Jung believes that a large body of experiences remain in a person's unconscious (he objects to Freud's term "subconscious," which seems to him to carry derogatory implications). Each individual has elements which are part of his "personal unconscious"; that is, memories and emotions from his past which have been removed from his immediate conscious memory, but which may still exert an important and even decisive effect on his behavior unconsciously. There are also elements of the unconscious which are shared by everyone. Jung studied ancient symbols and myths, and analyzed the dreams of his contemporaries. He came to the conclusion that many symbols recur even though modern man may not have known of the ancient representations. Such symbols which have universal significance are said by Jung to be part of the "collective unconscious," and are called "archetypes."

Finally, Jung coined the term "anima" to refer to an unconscious feminine aspect within a man through which he can to some extent intuitively comprehend the nature of women. The references in *Demian* to masculine traits in a woman, or feminine traits in a man, are based on this concept, and many apparent allusions to homosexuality, which some critics are fond of pointing out, can likewise be explained on the basis of Jung's concept. The several aspects of personality, in Jung's formulation, must be integrated if a person, man or woman, is to attain fulfillment. They must accordingly always be considered as parts of a whole, and not as isolated components.



### Hesse's popularity

The history of Hesse's popularity in Germany and America is complex and, on the surface at least, enigmatic. He was a competent popular novelist and essayist during the first two decades of this century and enjoyed a certain following among the German reading public at that time. Upon the publication of *Demian* in 1919, he immediately became one of the heroes of one segment of the younger generation in Germany. His disillusionment with the war and his visionary, even mystical attitude toward the future contributed greatly to his popularity and to his success (although it should be noted that some Germans reproached him for his lack of patriotism during the war). His popularity in German-speaking countries remained high until the early 1930's, when Hitler assumed power in Germany. Because they were largely unpolitical, Hesse's books were not immediately burned and banned in Germany, but his work was not encouraged or even approved by the Nazi hierarchy. Many important intellectuals and writers, both German and non-German, praised Hesse highly. Among these are T.S. Elliot, André Gide, and Thomas Mann. After a brief period of popularity in Europe following the Second World War, Hesse's reputation began to decline, both among academicians and the younger generation of readers. At the present time, Hesse's reputation in Germany is at an all time low. The young radicals, especially, have no use for his writings since they associate them with the Romantic past—including Nazism!—which they desire to overcome and leave behind.

Hesse has been widely translated into non-European languages, and his reception in India and Japan, especially, has been consistently favorable, and not subject to the ups and downs which mark his popularity in Germany and in America. Hesse was proud of the fact that readers in Eastern countries appreciated his works, which contain many elements of Eastern philosophy.

The history of Hesse's reception in America is quite different from that of his reception in Germany. Although several of his works had appeared in translation throughout the years, he was all but unknown in this country when he received the Nobel Prize for Literature in 1946. The American press for the most part ignored him, even when he received this prestigious award. It was only in the late 1950's that Americans began to become interested in his work. Today, of course, he has become a cult figure. Hesse is without doubt one of the very favorite authors of college-age Americans. Similarly, most of the serious scholarly criticism on Hesse in recent years has been written in English, and most of the important books have been written by North Americans.

It is certainly easy to see why American youth is interested in Hesse. The problems with which he deals in his stories and novels have meaning for young people in this country today. His treatment of adolescence, the problems of growing up, authority, rebellion, the "establishment," sex, human relationships, and, to a lesser extent, drugs, is significant and "relevant." Likewise, many young people share Hesse's interest in Oriental philosophy and in a non-dogmatic theology. It must, however, be pointed out that many important elements of Hesse's thought are overlooked by the majority of his admirers. For example, one often sees a devotion to self-discipline and hard work directed toward the achievement of some specific goal in Hesse's work. Especially Demian, Siddhartha, and Joseph Knecht attain a remarkable amount of self-discipline while still quite young, and it becomes clear in the respective works that the success and happiness of these characters is possible only because of their earlier rigorous training. If Hesse does not share the Protestant ethic of hard work, he nonetheless sees and portrays in his novels the necessity of building one's life on a firm foundation. Many of his works also show the other side of the coin—the results of *not* building one's life on a firm foundation (e.g., Klein



and Knulp, who is much less happy than the more disciplined wanderer Goldmund). Hesse in no way respects bourgeois narrow-mindedness, complacency, and resistance to change at all cost; but neither does he express approval of destructive rebellion for its own sake. *The freedom of Hesse's characters is a reflection of a successful, integrated life; they are slaves neither to tradition nor to their own weaknesses.*

It is especially ironic that Hesse has become a folk hero and a model for an entire generation, for Hesse's most important theme throughout his mature works is the necessity of each individual finding his *own* way in life, rather than following the doctrine or teachings of an authority-figure, however noble or admirable such a figure may be. Often the incidentals of Hesse's novels and stories—rebellion against authority, sexual freedom, etc.—are religiously praised and faithfully followed by his young readers, who thereby completely lose touch with *the* fundamental aspect of Hesse's thought: the value of an individual's determining, choosing, and continually reexamining his own values. Surely nothing is more foreign to Hesse than the idea that "I have found the way, and there is no other." And this is indeed the narrow-minded philosophy of some of those who have chosen Hesse as their hero and mentor.

It is difficult to predict what direction Hesse's future popularity will take. More and more of his works are being translated into English — short stories, essays on various subjects, poems, autobiographical sketches, indeed almost anything will be eagerly purchased by his faithful reading public. Sooner or later a reaction must take place. Much of Hesse's short prose fiction is not especially rich or rewarding; his essays are to a great extent dated and have only historical interest; his range as a poet is narrow and poetry is in any event difficult to translate, or to appreciate in translation; and his autobiographical works are unquestionably among his least successful. It is to

be hoped that these minor works will enable the American reader to more fully appreciate the complexity of Hesse, without detracting from his truly great novels and short stories.



## "KNULP": A CRITIQUE

### COMPOSITION, PUBLICATION, AND TRANSLATION

The three stories which comprise this collection—"Early Spring," "My Recollections of Knulp," and "The End"—were published as a book in 1915 under the title *Knulp*. *Drei Geschichten aus dem Leben Knulps* (*Knulp. Three Tales from the Life of Knulp*). These were but three of several similar short prose pieces written by Hesse at Gaienhofen between the years 1904 and 1915. Hesse's interest in the subject matter of *Knulp*, though, goes back even further; it can be seen as early as the fragment "Peter Bastian's Youth" (1902). Each of the three stories was published in a periodical prior to the appearance of the book, "Early Spring" in 1913, "My Recollections of Knulp" in 1908, and "The End" in 1914. It can be seen, then, that these are "early" works of Hesse, and that they were not originally designed as a unified collection. An English translation by Ralph Mannheim was published in 1971. This translation is now available in paperback.

### "EARLY SPRING"

*Style.* The style of the story is poetic, even lyrical, and it is also Romantic. Many of the passages of both the narrative prose and the dialogue are phrased in a lyrical, highly emotional style. Although descriptive passages are invariably realistic, on one level, they are basically designed to capture a mood, as in the following sentence: "Through the small window panes a thin, uncertain beam of sunlight poured into the room, passed over the table and the cards,

played fitfully with the faint shadows on the floor and circled tremulously round the pale-blue ceiling." Here, as elsewhere, the English translation adequately captures the mood of Hesse's original German. One final device used to create the lyrical, Romantic style is the insertion of two of Knulp's songs into the text. The songs, it should be noted, are usually quite closely related to the context of the story in a functional manner.

*Point of View and Structure.* The story is told in the third person by an unknown, basically omniscient narrator. Dialogue is also common. The narrator is able to report many secret thoughts of Knulp and the other characters, although on a few occasions he expresses his uncertainty regarding a given question (e.g., the reason for Bärbele's falling silent as the time approaches when her evening with Knulp must come to an end). The structure of the story is extremely simple. There are two primary episodes, Knulp's visit with his old friend Rothfuss at the beginning of the story and his brief night out with the servant girl Bärbele in the latter portion. The middle section consists of various episodes (such as the visit to the tailor) marking a transition between the other two. The story creates the effect of a series of disjointed episodes, in keeping with Knulp's wandering nature, and the apparently loose structure is one of the primary factors contributing to the creation of this effect.

*Theme: Freedom of the Wanderer.* Throughout the book various aspects of this theme appear and reappear in different forms, and it is the central theme of "Early Spring." The title itself suggests a suitable time for travel: spring and summer are ahead, and these seasons are traditionally associated with travel and wandering. Reference is constantly made to Knulp's independence; once he is likened to a cat, the typical symbol of a totally independent spirit. And Knulp is indeed like a cat, accepting hospitality, but not becoming deeply attached or indebted to anyone. Knulp is quite happy with his life style, but he feels no need



to brag of his happiness, or attempt to convert others to his way of life. Rothfuss and Schlotterbeck, by way of contrast, both express envy of Knulp's freedom, while attempting to convince him of the superiority of their lives to his!

### ANALYSIS OF SELECTED SECONDARY CHARACTERS

*Rothfuss.* Knulp's old friend is portrayed as a typical burgher, settled and "happily" married with a good job and a secure future. He has no excitement in his life beyond an occasional beer and game of cards, nor does he desire any. He has no sensitivity to human relationships; his wife, as we see repeatedly, is basically a stranger to him. As is usual in *Knulp*, and throughout most of Hesse's works, the secondary figures exist primarily to throw light on the main characters. Rothfuss's function is *contrastive*. In practically every respect, Knulp — the unsettled, unmarried, unemployed, yet intelligent and sensitive wanderer — is the opposite of his friend.

*Mrs. Rothfuss.* She is a rather pathetic figure. Ostensibly happily married to a husband who has no serious vices, she longs for the romance and adventure of Knulp's life. Not that she would leave her husband for Knulp, far from it. But she makes a mild attempt to seduce Knulp, indicating her willingness to betray her husband's trust. From the perspective of Hesse's other works we can easily see Knulp's reasons for rejecting her without a second thought. She has voluntarily accepted the secure, bourgeois life style of her husband, because of the material benefits it offers. By showing an interest in Knulp she is betraying both her husband's trust and her own values. And Knulp — like all of Hesse's heroes — demands a fundamental personal honesty and consistency of himself and of those with whom he associates on a meaningful level. Although she is pretty, she is not the kind of woman who could attract Knulp.

*Schlotterbeck.* The tailor, like Rothfus, is a burgher and hence Knulp's opposite. But whereas Rothfuss is happy with his life, Schlotterbeck is unhappy in every respect. He even goes so far as to express directly his envy of Knulp's freedom. At this point Knulp tells the tailor of his own child, whom he loves but is not allowed to visit. Knulp's free life, then, is contrasted with two rather different types of burghers: the happy but simple and gullible Rothfuss and the unhappy, cynical Schlotterbeck. It is made clear that Knulp's life, for all its shortcomings, is preferable to either of theirs.

*Bärbele.* She is a simple, natural person who feels society's demands to conform, but is still able to act with some independence and spontaneity. The reader is led to think that she is a girl with whom Knulp could have built a lasting relationship, and wonders why Knulp leaves the village without pursuing this possibility. The most important reason, of course, is not because of his aversion to Mrs. Rothfuss and his reluctance to get involved with her, but rather because Knulp's chosen way of life is simply incompatible with a permanent relationship of any kind. This realization arouses the reader's sympathy for Knulp, just as it was previously aroused for Rothfuss and Schlotterbeck. The explanation as to why Knulp has chosen this life — and, indirectly, the reason why he avoids a possible relationship with Bärbele (and, indeed, the reason why Knulp became a wanderer in the first place) — will be revealed later in the book when Knulp relates to Dr. Machold the story of his first, bitterly unhappy, encounter with a woman.

#### **"MY RECOLLECTIONS OF KNULP"**

*Style.* The style is in most respects similar to that of "Early Spring." The prose is poetic and Romantic, and these characteristics are again emphasized by the inclusion of the texts of Knulp's songs, three in number. But this



Romantic tone is not uniform. The mood sometimes grows considerably more intellectual and serious than in the first story, when Knulp engages in "philosophical" conversations with his friend. The first sentence of the story already introduces a discordant note, by referring to Knulp's death and the narrator's lost youth and happiness. The basic Romantic tone of the story is, then, mixed with a more serious tone throughout.

*Point of View and Structure.* As the title indicates, the story is narrated in the first person by a former friend of Knulp's. The perspective is consistent; the narrator tells us only those things which he could legitimately be expected to have learned about his friend. Although basically episodic, the structure is somewhat more complicated than is that of "Early Spring." The very first sentence establishes the fact that the story is told in retrospect; the narrator is old and Knulp is now dead. The mood is thus dampened from the beginning. The frequent references to the various *themes and motifs* — *friendship, time and transience, happiness, sincerity* — give the story a unity which is lacking in "Early Spring."

*Freedom.* Knulp's devotion to freedom is no less present in this story than in the previous one, even if this freedom is now presented in a light which is less ambiguously favorable. When Knulp tells of his first loves, Henriette and Lisabeth, the reader begins to suspect that his freedom is not something to which he has always been committed. (The hints of Knulp's past given in "Early Spring" are greatly expanded upon in this story.)

*Love and Friendship.* In "My Recollections of Knulp" the themes of love and friendship are much more fully developed than was the case in the first story of the collection. Knulp's flair for making superficial friendships (male and female) is the same, but now we see the suggestion that he may be capable of forming deeper, more meaningful relationships. He was certainly genuinely at-

tached to his first two loves, and there is a strong implication that a firm bond of friendship could have developed between Knulp and the narrator, if the latter had been more respectful of Knulp's feelings. But at this stage we do not yet know Knulp's real reason for breaking off budding relationships with such consistency.

*Transience.* This is one of Hesse's first works to deal so directly with a problem which is central to much of his later work: *transience*. The narrator reports a very significant conversation in which Knulp observes that the enjoyment of beauty—of a girl, of a specific situation, or of anything of beauty—is heightened by the viewer's realization that the beauty will soon fade; the emotional commitment of the viewer to a thing of beauty, Knulp maintains, is increased by this realization. Several apparently insignificant sentences as well as the story of Henriette and Lisabeth contribute to the development of the theme of the relation of transience to Knulp's interpretation of the meaning of life. Knulp's narration of his dream also illustrates his conception of transience, specifically the precarious nature of human relationships. Everything is changed by time and however much a person may try, he cannot recapture the past.

*Sincerity, or Integrity.* This attribute of Knulp's character, which was briefly and indirectly alluded to in "Early Spring," is here developed more fully. The reader now sees Knulp from the subjective point of view of a specific person—the narrator—and his devotion to the concepts of sincerity and consistency becomes more apparent. Knulp explicitly formulates the high value which he places on these virtues when he is explaining that he respects the Salvation Army so much because, unlike teachers, priests, politicians, and the like, who invariably seem to be selfishly motivated, at least some members of the Salvation Army whom he has observed "were really in earnest."



### ANALYSIS OF THE NARRATOR

The narrator is the only significant secondary character in the story. In some respects he seems to represent Hesse himself. He is a man of basically bourgeois inclinations who attempts—in this case unsuccessfully—to lead the happy life of a carefree outsider; there is here a definite parallel to the situation in *Steppenwolf*, where Harry Haller is both drawn to and repulsed by the bourgeoisie. The narrator is very fond of Knulp and strives to be like him, to a certain extent. But he is unable to match his friend in several key areas: in the ability to make friends, to amuse people, and to maintain his independence in spite of a basic existential sense of insecurity. On one occasion the narrator remarks that he “had grown roots,” and thereby unconsciously betrays one ultimate reason why his friend Knulp left him. In brief, he is a man midway between Rothfuss and Knulp; he does not wish to attempt to live a settled life, but lacks the ability to adapt to the demands of a life of total freedom.

### “THE END”

*Style.* The style combines elements found in the first two stories of the collection. It often tends to be slightly philosophical, as in “My Recollections of Knulp,” but there are also poetical passages of a descriptive sort, as are found in “Early Spring.” The single song which is included is Romantic and nostalgic, but with a definite tragic element. The style changes toward the end of the story during Knulp’s conversation with God. Here it is light and the usual sense of reality disappears. Nature descriptions are used prominently to support the mood of the story. There is, for example, a progression in nature as the story progresses, from the reference to the October day of the first sentence, to the first frost on the ground when Knulp takes his final leave of Doctor Machold, to the storm which rages at the time of Knulp’s death.

*Point of View and Structure.* The point of view is again, as in the first story, that of a third-person narration. Here, however, the narrator seems to be truly omniscient. The statements of doubt present in "Early Spring" are missing. The greater certainty on the part of the narrator suggests the narrowing of Knulp's life as he approaches death, vis-à-vis the open horizons of his youth which were previously portrayed. The structure is simple and straight-forward. The story consists of two basic parts, the visit with Dr. Machold and the final period of wandering, ending in Knulp's death, each of which contains a number of episodes. The episodes of the first part consist of stories from the past which Knulp relates to the doctor. Knulp leaves and, appropriately, dies as a homeless wanderer in the open country. But even here, the emphasis, as in the first part of the story, is on Knulp's memory of the past and his attempt to interpret his life, rather than on the actual events of his life.

*Consistency and Sincerity.* Knulp is shown to be a sincere person, one struggling to find his own path in life and follow this path with consistency. For example, even though he hurt Lisabeth deeply he also loved her, and she loved him and was able to respect him for what he was. Knulp admits in his conversation with God that as death approaches he can honestly say that he is satisfied with his life as he lived it — because it was rich, and because he fulfilled the function of making people happy, but also, in more general terms, because he remained true to himself and to his wanderer's values.

*Transience.* This theme, developed to a considerable degree in "My Recollections of Knulp," is even more important here. Both the title and the last sentence of "The End" suggest death, and much of what is in between is related directly or indirectly to the fading, and ultimate disappearance, of things of beauty. Knulp's promising academic career, his early friendships, his truly carefree and happy childhood years, his faith in mankind, his willing-



ness to commit himself to a deep and lasting relationship, his young sweetheart, his child, his strong will and lively personality, and finally even his life itself are seen to be disappearing, or already to have died or slipped away. But, in retrospect, all of these things, and especially Knulp's life, which was so full of unhappiness and which nonetheless brought cheer to so many others, are felt to be all the more beautiful precisely because they were doomed to pass away.

#### ANALYSIS OF SELECTED SECONDARY CHARACTERS

*Dr. Machold.* He is in some ways similar to Rothfuss from "Early Spring." An old acquaintance of Knulp's who is leading a successful bourgeois life, he is quite willing to help Knulp. But he is totally incapable of understanding his former friend. He is incapable of experiencing the intense emotions felt by Knulp, and is hence —within the framework of the story— like Rothfuss, a shallow person.

*Schaible.* The stone-breaker, although apparently a very minor character, fulfills an important function. We learn that he failed to attain his own limited ambition of working for the railroad, and that he has but loose ties to his grown children. Knulp's boyhood friends, then, are shown to be dead (Franziska) or to have had less successful lives than he himself, a mere vagabond.

*God.* There are many different ways to look at Knulp's conversation with God at the end of the story. On a realistic level it can, of course, be considered as merely the hallucinations of a dying man who has doubts about the value or success of his life. But the conversation certainly has another meaning, and one more in keeping with Knulp's character and the themes of the book as a whole. Discussions of religion earlier in the book have revealed Knulp's basic respect for it; he comments in "Early Spring" that the Bible contains much wisdom which could be useful to a person in interpreting life. But Knulp's interpretation

of God is not a "Christian" one. Probably the best way to interpret God in this context is pantheistically; God represents Nature, in the broadest possible sense. Knulp has been much closer to Nature than to people throughout his mature years; Nature is dependable, he has learned, unlike his fellow human beings whose word is not reliable. Nature is basically amoral, hence God's unwillingness to judge Knulp. Knulp has been sincere and consistent—like Nature—and accordingly God can strongly affirm the value of his life. At the very end God's own voice sounds like Knulp's mother's, Henriette's, and Lisabeth's, suggesting the attributes of birth and love which are characteristic of the *Great Mother*, a Jungian archetype. As Knulp dies he rejoins, peacefully and willingly, the earth and the whole of God's creation.

### THE COLLECTION AS A WHOLE

*Sources.* The sources of Knulp are more difficult to locate than are those of most of Hesse's works. The primary literary prototype is unquestionably "From the Life of a Good-for-Nothing," a Romantic tale by Joseph Freiherr von Eichendorff published in 1826. The resemblance is strong on the surface: both works deal episodically, in a style which is similar, with the life of a wanderer. Furthermore, the song "In a Cool Green Valley," which Knulp whistles in "Early Spring," is by Eichendorff. But Eichendorff's "Good-for Nothing" is carefree, whereas Knulp only appears to be. Knulp is basically a reflective person, one who is terribly aware of transience and of death; in many respects he is very modern, very much the product of the twentieth century.

Hesse's own life contributed much of the atmosphere, if not the details, of the book. Knulp's basic philosophy, his extremely high regard for independence, sincerity, and consistency, is Hesse's. *Knulp, the wanderer, the outsider, also represents one half of the split personality seen in the Steppenwolf, Harry Haller, who is at least partially a*



*self-portrait of Hesse.* In fact, the two characters of the second story, "My Recollections of Knulp," can be viewed as parallel figures to the two poles of Harry Haller, as he originally (incorrectly) interpreted them.

*The Unity of the Collection.* In spite of the fact that the tales were written over a period of some seven years and were originally published separately, the three together form a remarkably unified whole. The style is rather uniform. It may vary to reflect changes in mood or perspective, or to show Knulp's development, but the overall effect remains constant. (*In fact, this book, like others of Hesse's works, is sometimes faulted for having a style which is too uniform and as a result becomes monotonous*).

The collection is also unified by the careful, consistent development of symbols and motifs. The use of nature imagery is an example of Hesse's craftsmanship. In each of the three stories the season in which the action takes place is given: mid-February, summer, and October, respectively. The sequence follows the traditional pattern: the chapter on Knulp's youth is set in the spring, the episodes from his maturer years are set in the summer, and his death takes place in the autumn. The descriptions of nature, which become more prominent as the book progresses, support the mood of the stories and invariably correspond to Knulp's current stage of development.

The problems of individual freedom and personal sincerity or integrity likewise run almost as leitmotifs throughout the collection. Knulp, who jealously guards his freedom and always remains true to himself, is continually contrasted with characters who lack either or both of these essential traits. Knulp is able at the time of his death to analyze his life — and honestly to come to the conclusion that, for all his faults, he is satisfied with what he has done, and what he hasn't done.

*Analysis of the Title Character.* The reader is supplied with ample information regarding Knulp's physical

appearance. Rothfuss's wife, we are told, was struck by such attributes as his "fine dark hair," the "childlike beauty of his face," and his "fine red mouth." His "delicate hands" are also mentioned on more than one occasion. Knulp's appearance is scarcely mentioned in "My Recollections of Knulp" but once again becomes important in "The End." In the final story both the doctor and the narrator comment on how much Knulp has aged. He is now nothing more than a "sick old man." Even more important than his physical appearance are Knulp's character, habits, and many talents. Many of the specific traits contribute to his outgoing personality. He is intelligent, proud, self-confident, well-mannered, cheerful, and has an excellent memory. He is also skilled in various arts related to music (he writes and sings pretty songs, whistles beautifully, plays the mouth organ, and is an accomplished dancer). One episode illustrates very well how Knulp utilizes his varied talents so effectively. One night, during his stay with Rothfuss, he sees an attractive servant girl —Bärbele— standing at the window of a neighboring house. When she begins to undress he sees that she will soon be going to sleep and realizes that if he is to strike up a conversation with her it must be done immediately. Yet if he calls out she would surely be startled and refuse to respond. So he quietly whistles a tune, thereby gradually attracting her attention before she comes to the conscious realization that anyone else is there.

Perhaps Knulp's most prominent characteristic is his fierce independence, a personality trait which is mentioned repeatedly throughout all three stories. This trait is not portrayed in an entirely favorable light. Unlike Demian and Siddhartha, two of Hesse's other heroes who guard their independence, Knulp is not always totally in control of the situation. His wandering is sometimes the result of a restlessness, or even of a vague existential fear, rather than a conscious or intuitive striving for a goal.



The reader is not told of Knulp's past —and of his explanation of why he is as he is— until near the end of the book, when this revelation is made in the course of a long conversation with Dr. Machold. Very much unlike Hesse's later heroes, Knulp adopted his style of life as a reaction to another person's actions, and in order to keep from getting hurt by betrayed trusts in the future. He became excessively attached to Franziska, made a break with his past life, and staked everything on her promise to become his sweetheart. He then saw his dreams crumble when she broke her word to him. As a wanderer, then, Knulp not only is striving for freedom and independence, he is also running away — from his old love, and from possible future entanglements.

Knulp is an enigmatic character, an anomaly among Hesse's heroes. His life is superficially happy, unlike many of the characters in Hesse's early works. He is independent and he retains this independence until the day he dies — even God cannot deprive him of it. He also retains his personal integrity, which figures in Hesse's early works are also frequently unable to do. Yet he is not happy, and is not able to find true fulfillment in his wandering life. This is not to say that he secretly longs for or envies the life of the bourgeoisie, far from it. He makes it perfectly clear that he would not consider trading his life for that of a Rothfuss or a Dr. Machold.

Unlike such later characters as H.H. (of *The Journey to the East*) or Goldmund, Knulp is not idealized to any substantial extent. When he is mature he finds himself confronted with more than one alternative, each of which is, in some important way, undesirable. Given the developments of his early years, he could not make his life turn out as he thinks it should. Once he had been betrayed by Franziska and had dropped out of school —and out of the society to which he belonged— his options were severely limited. Yet he can still say during his conversation with God that he is satisfied with his life, and he hears that

God is not dissatisfied. This, too, is atypical of Hesse; the early characters, for the most part, remain unsatisfied, whereas the later ones achieve genuine fulfillment. *It is difficult to interpret the true meaning of this apparent contradiction, and an explanation of Hesse's attitude toward Knulp must be sought in Knulp's conversation with God.*

When Knulp leaves Dr. Machold's company for the last time he returns to his boyhood home. There he reflects on his life. He laments the fact that because of Franziska he had not had the strength and the will to make something of himself, consciously and directly referring to his own conception of his life as a failure, and also pointing out that his inner strength, which theoretically could have overcome his external hindrances, was simply not sufficient. After he leaves Schaible he seems to grow depressed, thinking of his "botched" life. At this point he has totally lost his will to live. But God comes to his rescue. God, who as Knulp has said "can do us no harm," reminds Knulp first of the many happy days of his youth. The wanderer agrees that his youth was beautiful, but he expresses the wish that his life might have ended when his youth was past. Then God reminds him of Lisabeth, his second sweetheart, with whom he had enjoyed a deep, meaningful relationship, a tragic relationship, yet one, as God points out, in which the "kindness and tenderness . . . outweighed the harm." Knulp is convinced, but he has one final objection: why wasn't he able to make something of himself? God's answer is reminiscent of Nietzsche's doctrine of "amor fati": everything that has happened should have happened just as it did, and Knulp should not worry about what might have been. He has been a wanderer; he certainly would not have been happier as a burgher. And now, quite appropriately, he is to die in the open, alone but at peace with himself. Knulp's last objections are removed when God points out that his life has also had meaning for society — it has brought the burghers "a little homesickness for freedom."



And several burghers in the story are indeed brought this feeling by Knulp.

Knulp, then, has not made the most of his talents, or managed to become what he originally wanted to be, and he has not really been happy. But given the realistic limitation of himself and, especially, of his situation, he has done better than the other characters shown in the story. He has led a richer life, and has even been beneficial to society (although neither he nor society realized this at the time). He retained his freedom and his integrity and, most important, did not delude himself. For these reasons his life has been a successful one.

#### RELATION TO OTHER WORKS OF HESSE

The stories of *Knulp*, taken together, form a definite transition between Hesse's early and middle periods. The collection appeared in 1915, one year after the publication of *Rosshalde*, the last of the early novels, and two years prior to the composition of *Demian*. Knulp clearly lacks the idealized, almost super-human qualities of *Demian* and *Siddhartha*. Yet he does manage to lead an independent and relatively happy life, unlike most of the characters of Hesse's early works. Stylistically the work most closely resembles Hesse's earlier prose, although similarities to such works as *Siddhartha* (1922) and *Narcissus and Goldmund* (1930) can also be observed.

*Numerous details throughout the book are reminiscent of events and characters from other works by Hesse. Knulp's early, unsuccessful love, for example, reminds us of Harry Haller's first experiences with women as described in the Magic Theater. Furthermore, Haller and Knulp had lasting negative effects from the early experiences, although the nature of the bad effects is, of course, quite different. The most important similarity to Hesse's later works is that between the two wanderers, Knulp and Goldmund. Each is attractive, finds some degree of happiness*

in his wandering life, experiences feelings of uncertainty, but finally dies secure in the feeling that his life has, ultimately, been successful.

### REACTION OF THE CRITICS

*Knulp* has probably received less serious criticism than any of Hesse's other important works. Several reasons for this neglect could be cited. The main reason is undoubtedly the simplicity of the stories; critics have a hard time finding anything "profound" to say about these extraordinarily simple, yet enchanting "tales from the life of Knulp." Hesse's first biographer, Hugo Ball, mentions the stories only briefly and in passing. It is especially surprising that Ball, who characterized Hesse as "The last knight of Romanticism," should pay so little attention to this work, which is in some respects quite "Romantic." GEORGE FIELD, who treats *Knulp* in even less detail than does Ball, points to Hesse's "preoccupation with the individual and his inner life" in his prewar writings (including *Knulp*). ERNST ROSE discusses the stories at somewhat greater length. Rose, too, stresses the Romantic aspects. He also briefly compares *Knulp* with two of Hesse's other wanderers, Peter Camenzind and Goldmund. MARK BOULBY'S brief discussion is similar, but more incisive. Boulby stresses the Romantic nature of the stories, and then goes into *Knulp*'s attitude toward the bourgeoisie. He sums up the book as follows: "a pleasantly written work of self-delusion and of regression into dreams, of romanticizing infantilism."

The author of the most recent book on Hesse, HANS JÜRIG LÜTHI, discusses *Knulp* briefly and tangentially. Like many contemporary European scholars his perspective tends to be political: "Hesse is *Knulp*'s brother. His [Hesse's] entire oeuvre prior to 1914 avoids current political problems." Lüthi obviously defines the word "political" very narrowly. Several of Hesse's early works (though admittedly not *Knulp*) deal quite directly with social questions, especially problems of youth and education.



**CRITICAL COMMENTARY**

Many objections to *Knulp* could be—and frequently are—raised by critics. The work lacks the realistic concern with such problems as education and marriage seen in many of Hesse's early novels, and it does not reveal any of Hesse's later self-assuredness in dealing with the problem of individual self-fulfillment. But *Knulp* has an undeniable charm and in it Hesse attains a rare synthesis of realism and idealism. *Knulp* is not a totally confused youth who drifts from one unhappy experience to another, like some of Hesse's early heroes, nor is he a "superman" who overcomes great physical or psychological adversity, ultimately managing to attain a difficult goal. He is rather a talented individual who encounters obstacles which he is unable to overcome completely, yet who does not allow himself to be annihilated by them either. *Knulp* is not a simple carefree wanderer. He experiences genuine anxiety, and, unlike Goldmund, he has no conception of a noble goal which he hopes to attain and thereby find peace and fulfillment.

Technically, *Knulp* is one of Hesse's finer prewar efforts. The style is simple and "Romantic," reflecting the general mood and tone. Yet it grows more reflective and philosophical when appropriate, to reflect *Knulp's* more serious side. The few secondary characters are admirably developed by Hesse to shed light on *Knulp* and his situation. It is clear that *Knulp* has made more of his life than has any of the other characters, and that he enjoys the author's admiration and sympathy.

## "KLINGSOR'S LAST SUMMER": A CRITIQUE

### COMPOSITION, PUBLICATION, AND TRANSLATION

As was the case with *Knulp*, *Klingsor's Last Summer* contains three stories — "A Child's Heart" and "Klein and Wagner", in addition to the title story — which were originally published independently in periodicals. But unlike the stories of *Knulp*, those of *Klingsor's Last Summer* were written and first published during the same year, 1919, even though they appeared in three different periodicals. The entire collection was published as a book in 1920. The stories first appeared in English translation in 1970. This version, translated by Richard and Clara Winston, has been highly praised by critics and reviewers. It is now available in paperback.

### "A CHILD'S HEART"

*Style.* The style of "A Child's Heart," like that of most of Hesse's novels and stories, is straightforward and simple, and is an appropriate vehicle for bringing out the themes of the work. Perhaps the most important stylistic element in "A Child's Heart" is *repetition*. The work dwells at length on a very few things, discussing them over and over, from slightly different angles. This is in keeping with the child's point of view; his mind continually focuses on a single problem, considering it from many related perspectives. There are few descriptive passages and they, too, follow a similar pattern. A limited number of things (especially the house) are described in detail, and these descriptions always help to capture the mood of fear and dread expressed by the narrator.



*Point of View and Structure.* The story is narrated in the first person. The action took place some years earlier; we have, then, a story of childhood guilt told with the benefit of an adult's knowledge and experience. During the narration occasional references are made to the difference between the child's and the adult's understanding or interpretation of events or situations. The narrator's sympathy, however, remains totally with the child.

The structure of the story is entirely without complications. It consists of a chronological narration of the events. Appropriate subjective comments and interpretations are frequently inserted.

### THEMES AND MOTIFS

*Becoming Aware of Guilt.* Many of Hesse's works deal in some way with the problem of a young boy becoming aware of "crime" or "sin" and the concomitant feelings of guilt. This process is the main theme of "A Child's Heart." The fact that the "crime" is so insignificant shifts the emphasis to the more general problem of guilt in the abstract. *What* the offense was is relatively unimportant. The fact that the boy feels attracted to sin and almost compelled to incur guilt is the main issue. This problem has many ramifications. Allusion is often made to the Biblical story of the fall of Adam and Eve; the child's "sin" is his own personal equivalent of Adam's original fall from grace. It is also interesting to consider the relation of the problem as presented by Hesse to psychological theories of guilt (especially Freudian concepts).

*Father-Mother Polarity.* As is typical of Hesse, a clear-cut distinction is made between the realm of the father and that of the mother. The mother represents warmth, love, tenderness, forgiveness, and security; the father, on the other hand, is associated with coldness, power, justice, and fear. The child sees only the "reality": his mother is in fact tender and loving and is always available to com-

fort him, whereas the father is unemotional and aloof, and is also physically remote, dwelling, as he does, in his sanctuary in the upper portion of the house. This polarity also has symbolic value. The father is typically and archetypally associated with power, intellect, and discipline, while the mother represents more "natural" forces, such as love.

*Independence.* The child does not actually attain independence in the story, but he is concerned about it, even though he is still incapable of verbalizing his feelings. The best example of his attitude toward independence is seen when he remembers seeing the proud thief being led through the streets of the town. This man maintained an attitude of haughty defiance even though he was a prisoner. At the time, the child was very impressed by this and expressed the wish that he might some day be as independent of society's standards as the thief. The child, in other words, was unconsciously dissatisfied with the moral values of his parents and wanted to find his own. A Nietzschean strength and independence were a fundamental part of the morality which he had begun to develop.

#### ANALYSIS OF SELECTED CHARACTERS

*The Child.* "A Child's Heart" is the last of Hesse's important works to deal primarily with childhood, and the protagonist is one of Hesse's most masterful portrayals of the world of children. He is clearly not destined to live a simple, happy life. He does not adapt readily to external circumstances as does his friend Oskar Weber, nor can he accept society's morality—with its inevitable guilt—as does his father. The fact that from his adult perspective he still sides with the child demonstrates that he has never become like his father.

The child takes an important step in his emotional development during the course of the events narrated in the story. He tells that the reason he went up to look for his father on that fateful day was to seek comfort; in the



past, after incurring guilt and confronting his father, he had often "emerged good and pure, . . . strengthened by the pact with power against the evil enemy." The episode of the figs leads to no such catharsis. The crime was insignificant and the child (unconsciously) felt that his own self-accusations and guilt feelings on the day it happened were sufficient punishment. His father's total lack of understanding of the situation bewildered him and, as he says at the end of the story, he was unable to forgive his father for this.

*There is a certain autobiographical element in the character.* Hesse was a sensitive and thoughtful child, like the protagonist, and his relation to his own parents was somewhat similar. The first-person narrator emphasizes the autobiographical element. Apparently even the actual events of the story are based to some extent on Hesse's life; a diary entry of Hesse's mother records that on November 11, 1889, "Hermann's theft of figs" was discovered.

*The Father.* This figure is both real and symbolic or archetypal. To some extent he is reminiscent of Hesse's own father, in so far as he is a man of the spirit and the intellect, and a strict yet just and, in his way, devoted father. He also expected his son to conform in every respect to the norms of the Christian, bourgeois society. But he is also a type, the stern father-figure who has standards so high that no one can possibly live up to them. The hostility in the father-son relationship has definite Freudian overtones.

*The Mother and the Sisters.* Many of the women in Hesse's works are seen to be one of two different types, the totally independent, amoral, liberated woman—Frau Eva in *Demian*, Hermine in *Steppenwolf*—and the totally docile and domesticated housewife—Emil Sinclair's mother and sisters, the landlady in *Steppenwolf*, and the women in "A Child's Heart." In spite of the mother's good intentions, she can offer no solace to her son in his hour of

greatest need. She represents a world of innocence, a world which is now totally foreign to the boy who has left innocence behind forever. Dread, or genuine fear, is foreign to the world of the child's mother. She has nothing to offer her son which he might use to combat this fear.

*Oskar Weber.* A typical Hesse secondary character, Weber stands in contrast to the protagonist. He is less reflective, and hence less susceptible to feelings of guilt and isolation. For him the world of crime and sin is a natural part of life. He participates, without having to experience the anguish suffered by the protagonist. He is, of course, not totally bad, as is Franz Kromer of *Demian*; he simply belongs to a different social group—to a different world—than the protagonist.

### RELATION TO OTHER WORKS OF HESSE

"A Child's Heart" is very similar to the first part of *Demian*, which was written two years earlier. The protagonist corresponds in many important respects to the young Emil Sinclair. Both are torn from a stage of innocence and security and exposed to feelings of fear and guilt. Neither commits a serious offense; Sinclair's is totally imaginary, and the child of the short story merely took some figs from his father's dresser drawer. Each seeks comfort from his mother, where it has always been found before, but without success. Each comes from a solid bourgeois family and begins at an early age to question the values and moral standards of the family. Each has a friend (Franz Kromer and Oskar Weber) who belongs to the dark, mysterious, outside world.

The symbolism of the two realms of the father and the mother is found in many of Hesse's later works. It is present in *Demian* in much the same form as in "A Child's Heart," and appears in similar form in *Narcissus and Goldmund*. Goldmund's father is stern and hostile to emotion, as is the father of the protagonist of the story. Similar



symbolism, on a more abstract level, to be sure, is found in *The Glass Bead Game*, or *Magister Ludi*, as it is sometimes called in English. The first and second of Joseph Knecht's autobiographies clearly establish the tone of the realm of the mother and that of the father, respectively. From this perspective, Knecht's entire life takes on a new dimension; he, like the protagonist of "A Child's Heart," Emil Sinclair, and Goldmund, is seen to be searching for his ultimate place outside the realm of the father. Unlike the other characters mentioned above, all of whom find fulfillment in the realm of the mother, it is not clear what the ultimate fate of the protagonist is.

### THE JUDGMENT OF THE CRITICS

Unlike the second two stories of the collection, which have been widely praised and interpreted, "A Child's Heart" is rarely discussed by critics. Many critics do not mention it at all. ERNST ROSE, MARK BOULBY, and HANS JÜRIG LÜTHI make reference to it only in passing, and GEORGE FIELD'S treatment is scarcely more detailed. HUGO BALL'S somewhat longer commentary is quite subjective and stresses Romantic aspects. The reviewers of the English translation likewise tend to ignore it. The critics' silence is a clear indication that "A Child's Heart" is universally considered to be greatly inferior to "Klein and Wagner" and "Klingsor's Last Summer."

### CRITICAL COMMENTARY

The story may seem petty and trivial, and even unbelievable. The enormous sense of guilt engendered by some stolen figs could easily be called both highly improbable and a theme of insufficient substance for a story of some forty pages. Very little action takes place and the intensive examination of such a limited theme from so many sides may seem monotonous. But the story is certainly not without merit. The perspective—a sensitive child's introduc-

tion to guilt, told in retrospect by the protagonist after reaching maturity—is very interesting, especially since the protagonist's sympathies remain with the child. The psychological aspects of the story are also noteworthy. "A Child's Heart" is a good example of early interest in problems of Freudian psychology on the part of a great novelist.

### "KLEIN AND WAGNER"

*Style.* The style of the second story is rather different from that of the first. It is fast-moving; the language and imagery are vivid and reflect violent passions and moods which are constantly changing. There is a considerable amount of dialogue and effective use is made of indirect quotation in reporting Klein's confused thoughts. The variety of characters and situations is reflected in the language of the story, as is the case in such works as *Steppenwolf*. The fast-moving pace and richness of the language which are maintained throughout much of the story correspond to and reflect Klein's frantic but futile attempts to seize the richness of a new life.

*Point of View and Structure.* The point of view is that of an omniscient third-person narrator. This perspective is most appropriate for the highly complex plot and structure of the work and Hesse displays considerable skill in his utilization of it. The language of the narrator, for example, often tends to be emotional—although not to the same extent as that of the characters.

The story is usually called a *Novelle*, which is a sub-genre of prose fiction that was quite prevalent in Germany from about 1830 to 1930. A novella is typically longer than a short story and shorter than a novel; it usually is restricted to a single situation or conflict and often seems to represent an irrationalistic attitude toward life, largely because of its emphasis on chance. (For a more detailed discussion of the novella the reader should consult E.K. Bennett, *A History of the German Novelle*, Cambridge Uni-



versity Press; this valuable book is available in paperback.) According to these criteria, "Klein and Wagner" certainly seems to qualify as a *Novelle*. It is much longer than the typical short story, it centers on a single internal conflict in Klein, and chance plays a prominent role, creating the effect of an irrational interpretation of life. Externally the story is divided into five sections. The first one describes Klein's doubt and anxiety as he begins his new life; in the second one he sees Terecina and longs to join her world (while he continues to meditate on the writings of Schopenhauer and Goethe!). In the third chapter Klein further develops his thoughts on his situation; he observes that he must "die or learn to fly." The fourth chapter finds Klein getting closer to Terecina, yet growing more and more depressed. And the fifth chapter is devoted to the events leading up to his suicide, and to the suicide itself. Klein's grappling with opposites is an important part of the story, and each chapter has a careful balance of various opposites, thereby contributing to the effect.

### THEMES

*Struggle for Self-Fulfillment.* This typical theme of Hesse's is presented here in an atypical manner. Most of Hesse's heroes begin their search for their own path to fulfillment at an early age (Sinclair, Siddhartha, Goldmund); and those who begin to "find themselves" only later in life typically experience a gradual awakening followed by a careful conscious decision (Joseph Knecht), or proceed gradually after a sudden, but tentative beginning (Harry Haller). Klein, on the other hand, lives an unhappy life for many years and finally can stand it no longer. He feels totally alienated in his bourgeois setting and makes a complete and radical break, absconding to the South (Italy or Italian Switzerland, for Germans a land of romance, beauty, and adventure). But just as he felt unfulfilled as a simple clerk, he feels uncomfortable and out of place as a rich criminal living incognito in the

South. Since he is unable to find fulfillment in life he seeks it in death, and finally seems to find it there. Heinz Puppe has convincingly argued that Klein's development falls into three stages, pre-flight frustration, unsuccessful post-flight struggles to find himself, and, finally, a state of abandoning himself to fate, beyond the effects of his own emotions and limitations. Puppe further points out the close relationship between Klein's development and Eastern philosophy: like Dasa in the third autobiography of *The Glass Bead Game*, or Gotama, Siddhartha and Vasudeva in *Siddhartha*. According to this interpretation, Klein does find self-fulfillment, but, paradoxically, only in his ultimate self-denial.

*Guilt and Atonement.* On a more realistic, psychological level, the problems of guilt and atonement are dealt with. Klein sees himself torn between the two poles of "Wagner," Richard Wagner the artist who created Lohengrin (a figure whose past must not be revealed), and the school master Wagner, a "little" or common man like Klein who incurred the terrible guilt of murdering his family. Klein has mixed feelings about both of these Wagners. He cannot escape his feelings of guilt, not only the specific guilt related to his actual crime, but also a more general guilt such as that described in much more detail in "A Child's Heart."

*Two Poles of the Personality.* This is another familiar theme in Hesse. Complementary figures are frequently found in his works; examples are Narcissus and Goldmund, and, on a different level, Sinclair and Demian. A similar phenomenon, and one more closely related to the situation in "Klein and Wagner," can be seen in the two poles of Harry Haller, the civilized man and the wolf, which are constantly at odds. The same two poles are present in Klein. But whereas Haller saw a constant tension between the two with first one and then the other gaining the upper hand, Klein is unable to maintain any balance between the two. First the burgher totally dominates his personality



and when he is able to tolerate the situation no longer he gives in completely, and, at least superficially, the "wolf" takes total control of him. But he finds that he is unable to divest himself of his bourgeois attitudes and hence cannot enjoy his newly acquired wealth and freedom.

### ANALYSIS OF SELECTED CHARACTERS

*Klein.* He is a man of about forty, a clerk who had been unhappily married for some years. He has children, but is not deeply attached to them. He hates his name (it means "Little") because it reminds him of his inadequacies. As the story opens he has made good his escape. His wife, his children, his job, every external aspect of his bourgeois life has been left behind. But for some reason he feels no relief, no sense of peace or of freedom. He longed for freedom from the "serfdom" of his marriage, yet when he does superficially break free he is unable to appreciate and enjoy his condition because he finds himself unable to escape from his bourgeois apprehensions and guilt feelings.

There is but little development in Klein. His few happy moments are invariably interrupted by a sudden awareness of his feelings of dread, or of guilt. When he first sees Terecina, he verbalizes his problem: he wishes to become a part of her illicit, adventurous world, yet experiences difficulty leaving behind the morality of his old bourgeois life. He struggles to free himself, but to no avail. His *consciousness* repeatedly prevents him from joining the new world to which he seeks admittance. For example, when the innkeeper's wife comes to him to share a night of love, he is from the beginning *aware* of a feeling of guilt, of dread, even disgust. There is no logical reason for this, and no remedy. His relationship with Terecina is similar. From the very beginning he is both attracted to and repelled by her. He wishes to share her life, but is unable to do so.

Like Harry Haller, Klein at first sees the problem in terms of two opposites, represented by his wife and Terecina, his former job and his present role as criminal. As the story progresses, it becomes clear that one reason Klein is unable to jump from one extreme to the other is that the extremes (like Haller's two selves) do not really exist. They are merely part of a larger continuum, part of the unity of existence, just as "Wagner" embodies both the esoteric and mysterious beauty of *Lohengrin* and the vicious criminality of the school teacher. When Klein finally commits suicide, he feels he is merely recognizing the unity of existence. There is no significant difference between opposites, even between life and death, so long as one "lets himself fall."

*Terecina*. She at first seems to be the exact opposite of Klein's wife, sensual, mysterious, very unbourgeois. When Klein first sees her, he is struck by her yellow hair—a traditional symbol of sensuality—and at this point she is indeed the exact opposite of Klein's wife. Later her yellow hair is repeatedly mentioned and, furthermore, she is often associated with Castiglione, which reappears throughout the story to suggest the danger and romance symbolized by gambling. Yet she combines many traits. Whereas at first she seems cool and emotionless, later she is seen to be capable of wild emotions. She passionately pursues her gambling at Castiglione, yet it is pointed out that in so doing she looked like a "housewife," suggesting a comparison with Klein's wife. The apparent polarity between her and the wife, like each polarity in the story, is ultimately dissolved.

#### RELATION TO OTHER WORKS OF HESSE

"Klein and Wagner" is closer to *Steppenwolf* than to any other of Hesse's major works. The characters Klein and Haller both see themselves as being torn between two poles, the bourgeoisie and an uncivilized element. As a middle-aged man, each attempts to break free of the bonds



of bourgeois life and of bourgeois morality. Each has a beautiful young girl to help him and at one point each considers stabbing her with a knife. Each also comes to see that his original idea of the two poles was an inaccurate oversimplification.

The solution, ultimately chosen by Haller and Klein are, of course, quite different. Klein's death is reminiscent of the deaths of other characters in Hesse. Joseph Knecht also drowns, and Knulp's death in the snow is in some way similar. The thoughts which go through Klein's mind at the time of death are similar to ideas expressed toward the end of *Siddhartha*, although this novel does not describe the actual death of the title character.

### JUDGMENT OF THE CRITICS

The story has been positively received for the most part. At one extreme is THEODORE ZIOLKOWSKI who calls it one of Hesse's "finest novellas." Ziolkowski stresses the development of Klein's character in his brief but excellent discussion. ERNST ROSE likewise praises the story, comparing it favorably to a famous German drama which has a similar subject. GEORGE FIELD points to the autobiographical elements—the collapse of Hesse's marriage and his flight to the South, as well as a few more specific points—and observes that the work is related to *Demian*, but is less successful than the novel.

By far the most detailed discussion of the story is given in an article (in German) by HEINZ PUPPE, "Psychology and Mysticism in 'Klein and Wagner' by Hermann Hesse." Puppe discusses the relationship between the external events, which seem almost to constitute a clinical examination of abnormal psychology, and what he feels is the underlying thematic element of the story: Klein's gradual movement toward an Eastern loss of self and merging with a kind of cosmic unity. Puppe says: "The important thing is that Klein lets himself fall unconditionally in his

final moments. The suicide is no longer a flight." Klein has overcome life's illusion—the "Maya" of the third autobiography in *The Glass Bead Game*. Field's discussion contains a brief assessment of Puppe's argument.

### CRITICAL COMMENTARY

The story is quite complex. The style, structure, characterization, and intermingling of themes reflect the increase in complexity vis-à-vis the first four stories discussed in this Monarch Note. And yet, paradoxically, the complexities are all resolved at the end when Klein "lets himself fall," and no distinctions seem to exist any longer. Technically the problems are handled very well and on this level the story must be judged an unqualified success.

There is, however, some doubt regarding the narrator's ultimate attitude toward Klein. Without any question the suicide is described in positive terms; the reader must believe that Klein, like Knulp, finds peace as he dies. Yet the narrator does observe that the suicide was "childish . . . comical and rather foolish," and points out that Klein might just as easily have "fallen" into life as into death. He seems to be saying that Klein is in effect taking the easy way out: Unity can, of course, be found in death as well as in life, and in fact death is the simpler of the two alternatives. Klein is unable to attain a synthesis in life (as does Siddhartha) and unwilling to continue pursuing it (as does Harry Haller). He finally manages to find this synthesis in death but—and here is one final paradox—only by sidestepping the problems of life.

### "KLINGSOR'S LAST SUMMER"

*Style.* Style is one of the various components which contribute to the effectiveness of any work of literature, and it is the most important of these components in "Klingsor's Last Summer." The style of the story is "Expressionistic." It conveys a feeling of exuberance and excite-



ment. The imagery is wild and colorful. The syntax is sometimes distorted to reflect the powerful emotions which are so often expressed. Sentences like the following are common: "Below him, dizzingly precipitate, the old terrace gardens dropped away, a densely shadowed tangle of tree-tops, palm, cedars, chestnuts, judas trees, red birch, and eucalyptus, intertwined with climbing plants, lianas, wisterias."

The style is, however, by no means uniform. The many moods of Klingsor (and the other characters) are reflected by appropriate stylistic modulations, and the "Preface" and the final chapter, "The Self-Portrait," are written in objective narrative prose. Various poems are periodically included, a device which provides still further stylistic variation.

Unfortunately the kinds of stylistic effects which are at work in the story are difficult to capture in translation, and the ecstatic tone characteristic of much of the story does not come off nearly so well in English as it does in German. As a result, the language of the English version of "Klingsor's Last Summer" may seem contrived in places, and undoubtedly will have limited appeal for many readers. *This is the fault of neither Hesse nor the translators, but is rather a direct result of the differences between English and German which in this case simply cannot be reconciled.*

*Point of View and Structure.* The story is told in the third person, by an anonymous narrator. In the preface it is clear that the narrator is an individual and not abstract and omniscient. The tone is that of a reporter who is reporting facts and dispelling false rumors, to the best of his ability. And the same tone is present in the final chapter, although here the narrator has more private information about Klingsor at his disposal than would normally be expected. But this perspective is totally abandoned in the central chapters of the story, which without exception seem to be related by an omniscient narrator. In this

central section the language of the descriptive passages is often the image-laden language that Klingsor might use. For example, the sentence "There a fat cardinal floated like a goldfish in the sun" is an artistic (and highly Expressionistic) description of a simple natural phenomenon. Although the narrator gives the reader no tipoff, in these passages he is indirectly reporting or suggesting Klingsor's thoughts or perspectives. Letters of Klingsor's are also inserted in the narrative. The point of view, then, like the style and the treatment of images and motifs, reflects great diversity, in keeping with the most important themes of the story.

The structure of the story is also far from simple. It is divided into ten chapters, each of which has a title. The range and diversity of the chapters is considerable. There is the objective preface, several Expressionistic vignettes depicting an episode relating to Klingsor, two letters written by him, one of his poems, and the fascinating—and unique—final chapter.

In some ways the structure of "Klingsor's Last Summer" is similar to that of "Klein and Wagner." The story is long, concentrates on one specific situation, and displays an irrationalistic attitude toward life; it is then, like the preceding story, a novella. The two also have in common a series of rapid alternations of mood as a brief segment of the life of the mercurial title character is portrayed.

*Themes.* There are a number of related themes in "Klingsor's Last Summer," the transience of beauty, the attempt of the artist to arrest this transience, the similarity of love to art. But it is unwise to separate them and discuss them individually since they are all closely intertwined and are basically different manifestations of a more central theme: the unity of all things.

This conception of unity expressed in this story is quite different from that found in "Klein and Wagner" or



*Siddhartha*. It is based upon a reverence for the Great Mother (the life cycle: birth, fertility, death) and hence more closely resembles the conception of unity represented in *Narcissus and Goldmund*. Whereas Klein and *Siddhartha* ultimately find unity in a sense of serenity, for Klingsor and *Goldmund* it consists in accumulating many different experiences which eventually form a unified whole.

Klingsor's two main interests in life are art and love, and both are inexorably related to time. The narrator comments reflecting Klingsor's feelings: "Not a thing on earth that he should not have painted. Not a woman in the world whom he should not have loved. Why did time exist." Time, then, is a tyrant which tries to prevent him from being able to experience love and art to the fullest possible extent. But, in keeping with the general theme of unity, even this apparently simple principle has another side; as always, the *opposite* of any statement must be equally true: "Nothing ought to come again. Why should it?" asks Klingsor when his friend Martha laments the passing of time. On one occasion Klingsor himself can curse time, because it robs us of opportunities for experience, but on another he can defend it, precisely because only the passing of time makes different experiences possible. But love and art are also the means used to thwart time. By making the most of love and art, the evil effects of time are pushed aside, if not totally overcome.

Klingsor, like *Goldmund*, is a person ruled by emotion. He is an artist, and furthermore an artist devoted to the wild emotions of Expressionism. His commitment to art is total, for art is the epitome of what he feels to be the essence of life. It is, for him, basically a powerful emotional explosion, yet it also can function to combat time and create the illusion of eternity. The emotional aspect of art is continually stressed in the story, for example, Louis's discussion with Klingsor at the end of the chapter entitled "Louis." They see a statue of Schiller and Goethe—the two greatest writers of German Classicism. They

lament the fact that the (emotional) artistic greatness of these literary giants has been obscured by pedantic literary historians and express the fear that a similar fate awaits them.

Klingsor retains his devotion to the emotions. He rejects the "Eastern" solution offered by the Armenian in the chapter "The Music of Doom," a solution followed, to a greater or lesser extent, by several of Hesse's characters: Vasudeva, Siddhartha, Narcissus, H. H., and most clearly, by Dasa. Klingsor points out that he does not live in the East, but rather in the West, where a violent, emotional affirmation of life is the only path which can be followed if a person is to retain his integrity.

Klingsor's ultimate attainment of his own kind of unity is expressed by the narrator when the creation of the self-portrait is described: he "conquered and was defeated," "killed and died," "gave birth and was born." He rejects the flight into a philosophical realm where transience and death can be denied, as he must do if he is to remain true to the primary values to which he has sworn allegiance: emotion and experience, love and art.

#### ANALYSIS OF THE CHARACTERS

*Secondary Characters.* Although several characters appear in the story, most of them are relatively unimportant. Autobiographical references can be seen in many of the figures; especially in the poet Hermann and the artist Louis the Cruel, who is in some ways modeled on Hesse's artist friend Louis Moilliet. In this story some of the secondary characters parallel and complement the main figures, but others (e.g., the Armenian) fulfill the more typical contrastive function.

*Klingsor.* The name is taken from that of a magician who appears in the medieval German epic poem of *Parzival* by Wolfram von Eschenbach; this figure also appears in



the Romantic novel *Heinrich von Ofterdingen* (1802) by Novalis, a writer who was greatly admired by Hesse.

The autobiographical elements in the character are very strong. Klingsor is an artist, in the broad sense, and hence represents Hesse, a literary artist. He is also a painter, and at the time the story was written Hesse had just become an enthusiastic and rather proficient painter. Klingsor's love of the country in which he lives corresponds to Hesse's love of his new home in Italian Switzerland to which he moved just prior to writing the story. And perhaps of greatest significance, the changing moods of the title character, his devotion to art and love, death and rebirth, correspond to a mood prevalent among many Europeans, and shared by Hesse, immediately after the First World War.

Klingsor's most prominent traits are his love of extremes and his belief that, paradoxically, a unity is to be found in the extremes. As a person he is violently opposed to moderation or mediocrity. He is said to "burn the candle at both ends," shunning the safety of moderation; and, as we see in the description of his intense desire to retain all ten of his lives in the childhood game, he invariably plays any of life's games not only to win but to win by the largest possible margin. He is a great artist and a great lover. His two primary interests in life are creating art and making love and he has been eminently successful in both areas.

But he does not try to maintain an even pace; for Klingsor the old cliché is certainly true: variety is the spice of life. In fact, it is made clear that the "ups" in his life would not seem as high, the successes not as rewarding, if there were not an equal number of "downs," which increased in intensity as his life progressed. These violent changes in mood and fortune are not only consistent with his philosophy of life, and even desirable, they are also *necessary* for him as an artist. Without experiencing the

wide range of emotions, he would not be able to create the rich artistic works which were his stock and trade and which make life so meaningful to him. The value of suffering for his artistic creativity is seen in the final chapter. His magnificent self-portrait is a representation of all his experiences, especially his suffering.

Klingsor is very much a man of the moment. He does not like to plan ahead in any way. As he says in the very revealing letter to Edith, he "does not believe in tomorrow," and he "regards every day as his last." Furthermore he continually affirms his life. As he explains in the same letter, there will be more women to love and more pictures to paint in the future, but nothing in the future can cause him to experience even the slightest pang of regret over something which he did—or did not—do in the past.

### RELATION TO OTHER WORKS BY HESSE

Points of similarity can be seen between Klingsor and several of Hesse's other characters. He shares Goldmund's devotion to love and art—or to the Great Mother—and his determination to live life to the fullest. A more superficial similarity to Klein also exists: each is a volatile personality who attempts to extract the ultimate experience out of life. (Klein, of course, fails in his attempt and in the end takes the "Eastern" path rejected by Klingsor.)

Two of Klingsor's more general traits are typical of Hesse's characters: only the best is good enough for him, and he resolutely insists on following his own path to fulfillment. Like Demian, Siddhartha, Goldmund, and Joseph Knecht, Klingsor is no ordinary person. He has attained a remarkable degree of success in his chosen field of endeavor and he works intensely to maintain this level of achievement. (He does, however, differ from the above-named characters in that discipline is foreign to him; he never works at his art consciously, but always because of a *feeling of compulsion*.) With the exception of H.H. in



*The Journey to the East*, each of the heroes of Hesse's later works seeks and finds his own unique and independent path to fulfillment. This is also true of Klingsor. He has lived a full, rich life and has left behind great works of art, including his self-portrait.

### JUDGMENT OF THE CRITICS

There is a remarkable degree of consensus regarding this story. Critics (especially ZIOLKOWSKI, FIELD and BOULBY) praise it highly. The following factors are constantly cited in discussions of any length: the autobiographical aspects (Hesse's residence in Southern Switzerland in 1919; his newly-found preoccupation with painting; and many intimate details); and the wild exuberance of the Expressionistic style. The discussion of Field is the most detailed and contains much useful material on the themes of the story, and on its relation to Expressionism. HERBERT W. REICHERT discusses it briefly; *Reichert sees Nietzsche as a possible model for Klingsor*.

### CRITICAL COMMENTARY

The American reader of Hesse is fortunate insofar as most of his prose works lend themselves to translation, and have been translated skillfully and faithfully. "Klingsor's Last Summer" is an exception. The style of the story renders translation totally impossible. The reader must accordingly make allowances for the awkward and inflated language which occurs periodically in the story. A reader with even a little knowledge of German could profitably compare a paragraph or two of the original with the translation to see the difference and get an idea of the problems involved. The first paragraphs of the chapter "Klingsor" are a good passage upon which to base the comparison.

If the language problem of the translation can be overcome, this story can be appreciated as one of Hesse's

finest. *Many aspects of it will appeal to young readers: the strong emphasis on creativity, the important role of love, the high regard for independence, for "doing one's own thing."* In no other work of Hesse's are the emotions valued more highly vis-à-vis the intellect. Hesse consistently avoids intellectual solutions in his works; Goldmund is closer to the "truth" than Narcissus; Siddhartha comes to *feel*, rather than understand, the unity of the universe; Joseph Knecht leaves the sterile utopia of Castalia for uncertainty and death, in the real world. But Klingsor is even more emphatic, in both words and deeds, in his rejection of reason and of the intellect. He insists on the greatest possible variety of direct experiences.

### UNITY OF THE COLLECTION

The three stories of *Klingsor's Last Summer* are not bound together to form a unified whole to nearly the same extent as are those in *Knulp*. One critic, George Field, remarks that at first glance the only thing the three stories seem to have in common is that the stories (in the German original) all begin with the letter "K." Closer examination, however, does reveal certain themes which are found throughout the three stories, as Field goes on to point out. In the first place, all three are highly autobiographical, even though these elements appear in strikingly different perspectives in the three stories: the fairly close correspondence of the child's situation (in "A Child's Heart") to that of the young Hesse; the very general correspondence of Klein's flight South from his former bourgeois existence (in "Klein and Wagner") to Hesse's flight following the dissolution of his family life; and the parallels between the Expressionist artist in "Klingsor's Last Summer" and the Hesse of 1919, striving for personal freedom and artistic expression.

The stories, like many of Hesse's works, all portray important crises. But the resolutions are much less complete and satisfying than are those of the novels which



immediately precede and follow them, *Demian* and *Siddhartha*, respectively. Klein and Klingsor meet their deaths, even though they do achieve some degree of satisfaction and self-fulfillment, and the protagonist of "A Child's Heart" creates the impression that the events described in the story have left wounds which will not heal. These factors reflect the period in which the stories were written, a year of personal crisis and new beginning for Hesse, following his domestic upheaval; and, politically, for all of Europe, following the terrible war. This, then, is the element which forms a subtle but significant unifying thread in the stories: the feeling of a crisis which is met and overcome, but not without scars having been left behind; a new beginning, but one not without traces of bitterness or remnants of failure and inadequacy.

## GUIDE TO FURTHER STUDY

### ESSAY QUESTIONS AND MODEL ANSWERS

1. Compare Knulp and Goldmund.

*ANSWER.* The two wanderers have much in common. In his younger years, each is handsome, well-mannered, artistically talented, and popular with men and women alike. Each chooses the free and independent life of a wanderer and spends much of his life on the road, without forming any permanent attachments. Each ages prematurely, at least partially as a result of the demands of his difficult, unsettled way of life. Each approaches death questioningly, but reveals in a significant conversation at the time of death that he is satisfied with his life and is able to die in peace.

Many differences between the two characters can also be listed. Goldmund is in general a less orderly person than Knulp; the latter's meticulously kept roadbook would have been totally foreign to Goldmund. Knulp is in several respects the more limited of the two. On a superficial level, this can be seen in Knulp's reluctance to leave Southern Germany; Goldmund had no such phobia of wandering far from his native region. Goldmund is also more capable of experiencing deep emotions. He had no serious traumatic experience as did Knulp which keeps him from wishing to form deep, meaningful relationships. Goldmund does in fact form such a relationship with Narcissus and often tries to do so with other people whom he encounters. It is circumstances—or fate—which prevent this, and not his own doubts, as is the case with Knulp.



2. Discuss the importance of Nature in *Knulp*.

*ANSWER.* Nature is a very significant part of the world of *Knulp* and Hesse effectively uses Nature imagery to support the development of his themes in the work. In the second story, "My Recollections of Knulp," it is mid-summer. Knulp is at the pinnacle of his fortunes and the descriptions of Nature reveal a pleasing, fertile landscape. Frequent reference is made to the open country, suggesting Knulp's freedom. But even here Nature is not all beautiful; the theme of transience is suggested by the sprig of mignonette which Knulp breaks off and puts in his hat.

In "Early Spring" the role of Nature is ambiguous. As the story opens the weather is terrible and Knulp is on the road. We see immediately, then, that Knulp must pay dearly for his free life of wandering; Nature does not always cooperate by supplying him with good weather. But soon Knulp's fortunes change, as does the condition of Nature. When Knulp takes Bärbele dancing, the two take a casual stroll by the river on a beautiful spring evening.

In the final story, "The End," Nature is unrelenting. At the beginning a kind of Indian summer prevails; the weather is beautiful, but the harvest is about to be concluded and everywhere Nature gives evidence of the approach of winter. Winter does indeed come and Nature grows less and less hospitable as Knulp's end draws nearer. A sudden reversal, however, takes place at the conclusion. The storm which is raging as Knulp dies ceases to be hostile when Knulp finally finds peace with God.

3. Compare the attitudes of Knulp and Klingsor toward transience and beauty.

*ANSWER.* Allusion is first made to this important problem in "My Recollections of Knulp." Knulp displays his awareness of the problem and his sensitivity to its implications when he makes the observation that the enjoyment of beauty is greatly increased by the *realization* that

the beauty will soon fade and disappear. Knulp is very much aware of the transience of beautiful things, including human relationships, and to a large extent it is this awareness that keeps him from forming a meaningful relationship of his own, in spite of the fact that he maintains that transience heightens beauty, he will not enter a relationship, which will have to end sooner or later, because he is afraid of getting hurt. "The End" shows how everything beautiful in Knulp's life slipped away without Knulp having fully partaken of it.

Klingsor's case is quite different. Like Knulp, he verbalizes and reflects upon the problem, but he does not intellectualize it to the extent that his awareness of transience destroys his appreciation of beauty and his ability to accept it on a basic emotional level. He lives for the day, neither regretting the mistakes or losses of the past nor contemplating the changes which time will inevitably bring about.

4. Compare the end of "Klein and Wagner" with the end of "Klingsor's Last Summer."

*ANSWER.* The end of "Klein and Wagner" comes as a surprise. The events of the first four chapters did not lead the reader to expect Klein to find peace and harmony through suicide. There is, on the other hand, no suspense in "Klingsor's Last Summer"—both the title and the "Preface" tell us that Klingsor has died; and furthermore, the story ends on a very non-decisive note—Klingsor's actual death is not described.

The language of the concluding paragraphs of each story is different from the general tone of the language found in the story. The sense of frustration and indecision conveyed in the first part of "Klein and Wagner" is not present at the conclusion, since Klein's dilemma has been solved and he has found peace. A somewhat similar change takes place in "Klingsor's Last Summer." The highly emo-



tional, "Expressionistic" language of the central sections is abandoned in favor of an objective narrative tone. This change reflects the peace which Klingsor experiences following the completion of his self-portrait. He seems to have been totally drained by the strenuous creative process and his state of tranquility is reflected in the abrupt and unusual end of the story.

5. What points do "A Child's Heart" and *Demian* have in common?

*ANSWER.* The events of "A Child's Heart" closely correspond in detail and in theme to an episode in *Demian*. The protagonist of the story commits an offense which is ultimately trivial and experiences tremendous guilt feelings. He suddenly can no longer find comfort in his previously warm relationship with his mother and he fears the discipline of his strict father to an even greater extent than usual.

Up to this point the situation in *Demian* is almost exactly parallel. Emil Sinclair finds himself blackmailed for an offense which he did not commit, and yet he is blackmailed through his own fault. He has the same fears as the child protagonist. Emil's guilt is related to a boy who is of a lower social class, a member of the "other," "dark" world; the protagonist of "A Child's Heart" makes up a story involving a similar friend in his attempt to exculpate himself.

Both works are concerned in a basic way with the problem of a young boy's first sensation of guilt. The nature of the offense is immaterial, and in each case the crime is minimal, to stress the more general psychological aspect of the problem. Even though the solutions are radically different, the problem is presented in a remarkably similar manner in the two works.

## TOPICS FOR RESEARCH AND CRITICISM

### Specific Stories from the two Collections

- Characterization in *Knulp*
- Importance of the songs in *Knulp*
- Freudian Elements in "A Child's Heart"
- Structure of "Klein and Wagner": A detailed analysis
- Characterization in "Klein and Wagner"
- Colors in the story "Klingsor's Last Summer"
- Klingsor's affirmation of life
- Guilt in *Knulp* and "A Child's Heart"
- The two collections, *Knulp* and *Klingsor's Last Summer*, as reflections of pre-war and post-war Europe
- Nature imagery in *Knulp* and in the story "Klingsor's Last Summer"
- Importance of the "South" as a setting in "Klein and Wagner" and "Klingsor's Last Summer"
- "Klein and Wagner" and "Klingsor's Last Summer" as *Novellen*

### The Two Collections in General

(These topics may be limited to include only a number of stories.)

- Lyrical style of the stories
  - Dreams in the stories
  - Process of aging in the stories
  - The outsider in the stories
  - God and religion in the stories
  - Illness in the stories
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Guilt and anxiety in the stories  
 Male-female relationships in the stories  
 Attitude toward death in the stories  
 Attitude toward criminal behavior in the stories  
 Attitude toward bourgeois family life in the stories  
 Portrayal of women in the stories  
 Element of chance in the stories

### Comparisons with Hesse's other Works

Pantheistic elements in *Knulp* and *Peter Camenzind*  
 Nature imagery in *Knulp* and *Narcissus and Goldmund*  
 "My Recollections of Knulp" and *Steppenwolf*  
 Transience in *Knulp* and *Narcissus and Goldmund*  
 Knulp's and Goldmund's views on religion  
 Knulp's and Goldmund's attitudes toward the bourgeoisie  
 Knulp and Harry Haller as outsiders  
 Knulp and Siddhartha: the inability to love  
 The deaths of Knulp, Klein, Goldmund, and Joseph Knecht  
 Crime and guilt in *Demian* and "A Child's Heart"  
 Role of the father in "A Child's Heart," *Demian* and *Narcissus and Goldmund*  
 Terecina and Hermine: a comparison  
 The "two worlds" of Klein and Emil Sinclair  
 The "Mark of Cain" in "Klein and Wagner" and *Demian*  
 Secondary characters of "Klein and Wagner" and *Steppenwolf*  
 The final visions of Klein and Siddhartha  
 Klingsor and Goldmund: A comparison  
 "Klingsor's Last Summer" and *Steppenwolf*: A comparison of form and structure  
 Role of art in "Klingsor's Last Summer" and *Rosshalde*  
 Christian morality in the collection *Klingsor's Last Summer* and in *Narcissus and Goldmund*  
 "Maya" (illusion) in "Klein and Wagner," "Klingsor's Last Summer" and the third "Life" of the *Glass Bead Game*

**Broad Comparative Topics**

*Knulp* and Romanticism

*Knulp* and *From the Life of a Good-for-Nothing* by Joseph Freiherr von Eichendorff

The outsider artist-bourgeois polarity in "Klein and Wagner" and *Tonio Kröger* by Thomas Mann

"Klein and Wagner" and the drama *From Morn to Midnight* by Georg Kaiser

Expressionistic elements in the story "Klingsor's Last Summer"

Existential elements in the short stories

The "Great Mother" archetype in the stories

Freudian elements in the stories

Nietzsche's "Amor fati" in the stories



## ANNOTATED BIBLIOGRAPHY

### English Editions

*Knulp. Three Tales from the Life of Knulp*, translated by Ralph Mannheim. New York: Farrar, Straus and Giroux, 1971. This good, reliable translation is now available as a Noonday paperback.

*Klingsor's Last Summer*, translated by Richard and Clara Winston. New York: Farrar, Straus and Giroux, 1970; now available as a Noonday paperback. A good, reliable translation (the student should, however, be aware that the style of the title story makes it extremely difficult to render into English).

### Books on Hesse's life and works

Most of the recent criticism on Hesse has been done in English by North American scholars. Eight books are readily available to the student. The first, *Hermann Hesse and His Critics. The Criticism and Bibliography of Half a Century* (Chapel Hill, N.C.: University of North Carolina Press, 1958), by Joseph Mileck, contains a concise survey of Hesse's life and works followed by a detailed annotated bibliography. Excellent summaries of the contents of all important criticism of Hesse prior to 1957 can be found in this valuable book.

The first comprehensive survey of Hesse in English was *Faith from the Abyss: Hermann Hesse's Way from Romanticism to Modernity* (New York: New York University Press, 1965; now available in paperback),

by Ernst Rose. This book contains detailed summaries, with quotations, of most of Hesse's works, including the early novels and the major short stories. The book is, however, too short to do justice to the subject and hence often tends to be superficial. Rose's treatment of the stories discussed in this Monarch Note is more detailed than that of most other interpreters.

The first significant original study to appear in English was Theodore Ziolkowski's *The Novels of Hermann Hesse. A Study in Theme and Structure* (Princeton University Press, 1965; now available in paperback). This excellent book offers detailed interpretations of the major novels, beginning with *Demian*, as well as separate preliminary discussions of several of Hesse's major themes, including "Magical Thinking," "Timelessness," and "Humor." It closes with a discussion of Hesse's position between Romanticism and Existentialism. Ziolkowski often refers to Hesse's untranslated essays and letters to support his interpretations, thereby offering the American reader insights into important aspects of Hesse's thought which would otherwise be inaccessible. He also stresses connections between Hesse and other writers. Of particular interest is Ziolkowski's discussion of the symbolism of *Demian* and the structure of *Steppenwolf*. In his opinion, *Narcissus and Goldmund* is Hesse's least successful novel. The short stories are not treated individually.

Also by Ziolkowski, the pamphlet *Hermann Hesse* (New York: Columbia University Press Paperback, 1966), offers a good introduction to the author and can be highly recommended. The short stories are dealt with briefly, but effectively.

A very comprehensive survey of Hesse is offered in Mark Boulby's *Hermann Hesse. His Mind and Art* (Ithaca: Cornell University Press, 1967). Most of Hesse's important prose is discussed here. Although the emphasis remains on the major novels, two early works, *Peter*



*Camenzind* and *Beneath the Wheel*, also receive in-depth treatment. The interpretations are invariably balanced and convincing. Frequent references to minor works help form a well-rounded picture of Hesse. The book has an excellent index and with its help the reader can easily locate a discussion of important concepts and symbols in Hesse's works. Sections on the short stories are short but valuable.

An excellent book is *Hermann Hesse* (New York: Twayne, 1970; now available in paperback), by George W. Field, the only complete, systematic survey of Hesse's life and works available in English. Since it covers Hesse's entire career, it does not discuss the major works in as much depth as do Ziolkowski and Boulby. The book has an extensive bibliography of books and articles on Hesse. A particularly valuable chapter is devoted to Hesse's poetry and non-fictional prose. The treatment of *Klingsor's Last Summer* is detailed; *Knulp* is not discussed in depth.

The most recent survey to appear in English is Bernhard Zeller, *Portrait of Hesse: An Illustrated Biography*, translated by Mark Hollebhone (New York: Herder and Herder, 1971). This book is of significantly less value than the other books on Hesse discussed above. It is a rather unreliable abridgment of a documentary biography originally written in German. The illustrations, however, will be of interest to many readers.

Finally, *The Impact of Nietzsche on Hermann Hesse*, a short study by Herbert W. Reichert (Mt. Pleasant, Michigan: The Enigma Press, 1972) can be recommended as a useful introduction to a complex topic. Nietzschean aspects of *Klingsor's Last Summer* are considered by Reichert.

Two books in German deserve mention. *Hermann Hesse. Sein Leben und sein Werk* by Hugo Ball (new edition, updated by Anni Carlsson and Otto Basler, Zurich: Fretz & Wasmuth, 1947); this study, which originally

appeared in 1927, was the first important book on Hesse and has been very influential. *Hermann Hesse. Natur und Geist*, by Hans Jürg Lüthi (Stuttgart: Kohlhammer, 1970), is the latest major study of Hesse by a European.

The only important article on the short stories discussed in this Monarch Note is Heinz W. Puppe, "Psychologie und Mystik in 'Klein and Wagner' von Hermann Hesse," *PMLA*, Vol. 78 (1963), pp. 28-35. A detailed discussion of Puppe's argument is given above, in the section on "Klein and Wagner."

#### Articles of interest to readers of Hesse's short stories

The following articles are of particular interest, although not all deal explicitly with the short stories. All are written in English, but some, marked by an asterisk, quote from Hesse in the original German.

\*Benn, Maurice. "An Interpretation of the Work of Hermann Hesse." *German Life and Letters*, Vol. 3 (1949-50), pp. 202-211. Good general discussion of Hesse's main works, stressing the Nature-Spirit dichotomy.

\*Brunner, John W. "The Natur-Geist [Nature-Spirit, i.e., Mother-Father] Polarity in Hermann Hesse." *Helen Adolf Festschrift*, ed. Sheema Buehne, et. al. New York: Ungar, 1968, pp. 268-284. A survey of this important concept in all of Hesse's works.

Butler, Colin. "Literary Malpractice in Some Works of Hermann Hesse." *University of Toronto Quarterly*, Vol. 40 (1971), pp. 168-82. An extremely critical general study; questions Hesse's capabilities as a writer.

Colby, Thomas E. "The Impenitent Prodigal: Hermann Hesse's Hero." *The German Quarterly*, Vol. 40 (1967), pp. 14-23. Sees Hesse's major protagonists as Prodigal Sons who fail to return to the Father (i.e., to traditional authority).



Engel, Eva J. "Hermann Hesse," in *German Men of Letters*, Vol. 2, London: O. Wolff, 1963, pp. 249-274. An introductory survey.

Fickert, Kurt J. "The Development of the Outsider Concept In Hesse's Novels." *Monatshefte*, Vol. 52 (1960), pp. 171-178. The conflict between the individual and society as reflected in Hesse's heroes.

Koester, Rudolf. "Self-Realization: Hesse's Reflections on Youth." *Monatshefte*, Vol. 58 (1965), pp. 181-186. Hesse's treatment of youth and the struggle for identity.

Naumann, Walter "The Individual and Society in the Work of Hermann Hesse." *Monatshefte*, Vol. 41 (1949), pp. 33-42. A perceptive discussion of one of the most important problems in Hesse's works.

Otten, Anna. (Editor) *Hesse Companion*. Frankfurt: Suhrkamp, 1970. The editor gives a good survey of Hesse's works, which is followed by chapters on Hesse, for the most part reprinted from other important studies of Hesse. The *Hesse Companion* also offers a sample of critical commentary on Hesse—for the most part favorable—and contains a vocabulary and glossary for the benefit of students who wish to consult the original German of some of Hesse's works. It also contains an extensive bibliography. *In short: a very valuable book, although none of the chapters specifically deals with the short stories.*

Schwarz, Egon. "Hermann Hesse, the American Youth Movement, and Problems of Literary Evaluation." *PMLA*, Vol. 85 (1970), pp. 977-987. Discussion of Hesse's popularity in America and Germany, within the context of the more general problem of literary evaluation.

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*tive Literature*, Chapel Hill: University of North Carolina Press, 1961). An early, but still valuable study of several key themes in Hesse's writings.

Timpe, Eugene F. "Hermann Hesse in the United States." *Symposium*, Vol. 23 (1969), pp. 73-79. An account of Hesse's popularity in America, concentrating as much on his early lack of popularity as on his later emergence as a cult figure.

Wilson, Colin. *The Outsider*. London: Victor Gollancz, 1956. The classic study of the Outsider theme. Wilson's appreciative treatment of Hesse's outsider figures contributed greatly toward increasing Hesse's popularity in the United States.

Ziolkowski, Theodore. "Saint Hesse among the Hippies." *American German Review*, Vol. 35 (1969), No. 2, pp. 18-23. The best short description of Hesse's current popularity.