ART THROUGH EXILE

Thematic Patterns in the Work of Henry James and Thomas Mann

by

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ABSTRACT:

This study probes the themes of art and exile as portrayed by the American author Henry James and the German author Thomas Mann. The central thesis maintains that the concepts of art and of exile are inextricably linked in the work of these two writers.

Exile can take many forms in the works of James and Mann. Sometimes it is a case of physical exile, as, for instance, in Mann's novel Der Zauberberg or in James's novels of American expatriates in Europe, as, for example, in The Ambassadors or The Golden Bowl. However, there are also many cases of psychological exile, most notably that of the musician Adrian Leverkühn in Mann's Doktor Faustus. His kind of exile already amounts to a form of "Innere Emigration."

The portrayal of art and the artist also takes many different forms in the work of James and Mann. Section I of this thesis deals with the practicing artist figures of both authors. The spectrum includes writers, sculptors, painters, musicians and actors. Section II, divided into two chapters, treats the potential artist figures. The first chapter is devoted to the figure of the "Lebenskünstler" or artist in life. This protagonist frequently demonstrates an artist's sensitivity and temperament, but lacks an artist's medium of expression. The second chapter deals with another potential artist, the con-artist of both authors. The con-artist too is a potential artist. He or she frequently has a great acting ability but instead of becoming a stage-actor prefers to play out roles in real life.

In addition the appendix examines the figure of the shaman as the prototype of the artist. Here the link between art and the sense of exile so prevalent amongst the artist figures of James and Mann is traced to the original initiation ordeal of the early shamans.

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INTRODUCTION: "ART THROUGH EXILE"

1. EXILE

Both Henry James and Thomas Mann became exiles from their native countries during their lifetime. Henry James's exile was voluntary, he preferring to settle in the country of his choice, namely England. It was, nevertheless, a form of exile from his native New England. In a sense James became an American immigrant in reverse, going back to Europe in search of culture, and his novels are peopled with characters doing the same thing. This is his big "international theme."

Mann's experience of "otherness" started with his early departure from Lübeck. In Munich he was always recognizable as an outsider by his manner and his north German accent. He could not pass as a Bavarian and in this sense could never truly belong. His marriage to a part-Jewish woman reinforced his status of being different. Later in life Thomas Mann also became a political exile from his home country, despite the fact that as a representative of the "other" Germany he proudly proclaimed "Wo ich bin, ist Deutschland." Yet in the letter of 7 September 1945 to Walter von Molo, who appealed to him to return to Germany, he writes, "aber das haben Sie nicht gekannt: das Herzasthma des Exils, die Entwurzelung, die nervösen Schrecken der Heimatlosigkeit" (Briefe 1937-47, 441). Eventually, after sojourns in Switzerland and France, Mann embarked for America, but not voluntarily or out of a need to understand American culture. He came as

secure haven and open doors waiting for him. His residence on the North American continent was preceded by an American tour as an author and it is this tour that set the foundation for his domicile in the United States.

True to the spirit in which each author embarked on his journey, James remained in England and finally took out British citizenship in the year before his death, whereas Mann did not make America his spiritual or permanent home— he also entered a different language environment, whereas James remained within his English-speaking world— and eventually returned to Europe. However, some of his children resided in North America and were at home on both sides of the Atlantic.

Art and exile were true-life experiences for both these authors, and in their work it is the basic thematic material that they share. Separated by language, country and cultural background, they show a striking similarity of thematic experience. Although there is no obvious influence of one author on the other, James, who spoke no German, was aware of German literature, especially Goethe (in Roderick Hudson Christina Light speaks German and is the owner of a "necromantic poodle"[242] not unlike the demonic poodle that appears in Goethe's Faust), and Mann in turn read English and American literature, above all after he took up residence in the United States. In his biography on Thomas Mann Anthony Heilbut states:

> Conrad attracted him, but apparently Henry James did not (although several critics feel that Mann's rambling periods find their English analogue in James). In fact, after praising Gide for his promotion of Dostoyevsky, Mann adds, "When he found Henry James too artificial, too rational, too French," he took up his cudgels for

Conrad, Melville, and Whitman. (477)

Heilbut continues to explain that Mann's preference for Conrad over James stems from his interest in politics and his concern for the outspoken and passionate. Nevertheless Heilbut also sees a shared thematic theme interest on the part of these two authors. The time of Mann's early success as a writer coincides with James's major phase. Thus linking two novels by these authors which were produced close in time Heilbut writes:

> Four years after Buddenbrooks appeared, Henry James published The Golden Bowl, a novel in which the heroine laments the distance between "what she took in and what she could say." James fills that gap with involuted examinations of motive. The much younger Mann anticipated James's theme, and with far greater immediacy. His family ultimately goes to ruin because there is no clear path from what they know to what they're allowed to say. (107)

By comparing the individual works of these authors it is possible to see the shared patterns of theme and outlook emerge, despite the contrasts between them which are also expressed in their writing and which cannot be overlooked.

The experience of exile which is common to James and Mann is also widely reflected in the narratives of the two writers. A state of exile — in one form or another — is the starting point for the protagonists of both authors and the basic condition that Jamesian and Mannian characters find themselves in.

In the novels of Henry James the most frequent and obvious cause for a protagonist's state of exile is a trip across the Atlantic Ocean to Europe. In the works of Thomas Mann such far-reaching means are not usually necessary for a state of exile.

However, journeys that bring about a sense of exile for the protagonist do exist, as for instance the trip to Italy in the novella Der Tod in Venedig, or the journey into the mountains of Switzerland in Der Zauberberg. Also, Thomas Mann's protagonists are sometimes born into a state of exile, as is Tonio Kröger, for example, in the novella by the same name, and who on account of his foreign mother feels himself to be different from the people around him.

Both the Jamesian and the Mannian protagonists often find the state of exile confusing and frightening. The protagonist must find a remedy for overcoming this alienating condition if he or she is to survive. Where no remedy exists, the protagonist becomes a tragic figure like Milly Theale in James's novel The Wings of the Dove or Adrian Leverkühn in Mann's Doktor Faustus.

In his article "Three Novels of Depaysement" Joseph G. Brennan links Mann's character Castorp with James's protagonist Strether (and also with Michel from André Gide's novel L'Immoraliste). He claims that a condition of fatigue often precedes the journey into some form of exile: "Serious initial fatigue is a common element; all three heroes— Michel, Castorp, Strether— complain of being tired out before they start on their respective quests; their weariness contributes to their lowered resistance, their sensitivity to vivid impression" (230). A general malaise and discontent with the circumstances of life may be typical for the protagonists, setting out on a journey to a different part of the world, so that a change of scene appears desirable, and fatigue is— as Brennan claims— the outer symptom of this condition.

If fatigue often stands at the beginning of a journey into the unknown, confusion as

to the inner reality and even the self-identity of the protagonist frequently follows. In their introduction to Die Erfahrung der Fremde Manfred Briegel and Wolfgang Frühwald write: "Die Erfahrung der Fremde, die sogar das Identitätsbewußtsein angegriffen hat, scheint die Grunderfahrung des Exils gewesen zu sein, feindlich und zerstörend selbst für den verwöhnten Staatsgast in Brasilien [Zweig]..."(2). These editors explain that the experience of exile induces two main behavioral patterns, namely the stressing of the language, history and culture of the "other" Germany, the pre-National Socialist Germany in exile, but also a turning away from a nation that rejected its people of a different faith or race (3). According to Klaus Mann, Germany lost its revolutionary and "'freie' Jugend" (11). As a result the tendency to mythologize the condition of exile became a way of coping for all the expatriates and political exiles: "Es mag sein, daß die Symbolisierung und sogar Mythisierung des Exils in Werken der Exilliteratur nichts anderes bedeutet als den Ausdruck eines verzweifelten Willens zu überleben" (11).

In The Anatomy of Exile Paul Tabori sets out to analyze the different forms and conditions of exile. He claims that exiles can be placed into specific categories, citing the mental health expert of the UN Office of the High Commissioner for Refugees, Dr. H. Strotzka, who establishes five different classes of refugees, a classification based on both material and psychological considerations. The first category Strotzka sees as a passive group, uprooted against their will by outside forces. The second category he recognizes as an active group who left their countries to avoid persecution. The third category, according to Strotzka, is totally different:

In a psychological analysis, which is very different from the legal procedure of

> deciding eligibility under the mandate of the United Nations High Commissioner for Refugees, we always find a percentage of persons who left their country mainly because of personal and irrational considerations. The attempt to escape from a certain place in the belief that by moving the conflicts of the past might be solved, is a well-known psychological mechanism of rationalization. (29-30)

The fourth group is motivated by economic factors, and the fifth group, Strotzka maintains, "were forced out of their country because of the mere fact of their belonging to an unwanted group... no active decision is involved here, and consequently one finds a strong feeling of homesickness" (30). Hans Castorp in Der Zauberberg, for example, fits best into Strotzka's third category of exiles. He leaves his home country to live in the mountains of Switzerland, but he does so for personal and somewhat irrational reasons. He is not among the persecuted or those forced into exile.

In The Anatomy of Exile Tabori also asserts that there are various "forms" of exile and that a departure from the homeland is not a prerequisite for a state of exile. In this context Tabori refers to the Polish writer in exile Joseph Wittlin. Coming from a Catholic tradition, Wittlin observes that the Catholic Church has traditionally seen life on earth as a form of "exilium" due to the belief that Adam and Eve were originally exiled from Paradise. Following up on Wittlin's thoughts, as they apply to the artist, Tabori writes: "But Dr. Wittlin developed this religious and symbolic idea into a practical one. He quoted the view that any major artist and truly creative mind was a foreigner in his own country—that, by being different, strange, non-conformist, all essential criteria of the creative spirit, he exiled himself from the world of common sense" (32). If, as Wittlin

claims, inner forms of exile are appropriate to and typical of the artist, then, for example, Hans Castorp's exile has meaning at two levels. On one level his exile becomes the symbol of his artistic nature which only starts to flourish in the rarified atmosphere of the mountains; on the other level his exile is a real and actual exile which can be defined under the different categories already outlined. Tabori also defines an exile as someone who still intends, or hopes, to go home at some point (34). Again Castorp appears to be such a person.

Finally, in his section "The poet at the End of the World," Tabori adds that Ovid, coming from classical times, was a forerunner of modern exiles. Ovid was banished to the Black Sea and there learnt the local language. At the death of Augustus Ovid recited a poem he had written in Getic at a solemn gathering. Tabori claims that "this is perhaps the first example of a bilingual poet recorded in history" (63). Nevertheless, Tabori maintains that Ovid "never really resigned himself to the finality of his exile" (63) and knew how to express the hardship and pain of exile: "Ovid was a lackey, a lackey who had been suddenly chased away, he knew not why. But this discharged lackey was a great poet who suffered deeply and genuinely in his banishment. Therefore his verses will express the sorrows of exiles until the end of time" (64).

The predominant modern quest in western society has been for the full realization of the individual human being. However, the unforeseen corollary has been the radicalization of the human being. Society and its structures crumble and fragment, leaving individuals increasingly isolated until they become the inhabitants of an entirely alien and disjunct world. The condition of people in this complex western society is frequently one

of exile, at least in a metaphysical sense. Nevertheless, there is a need and search for structure. Finding little in a pluralized environment that meets this need, some at least shift their quest from the world around them to a different area, namely the realm of art. Hence art in modern times often substitutes for the lost orders: social, political, religious. In the work of James and Mann we have early literary expositions of this predicament. Both authors perceived this modern plight and set out to describe and transcend the condition of exile in a great variety of fictional presentations.

2. ART.

Both Henry James and Thomas Mann have at different times given us the portrait of a practicing artist caught up in the dual web of art and exile. The artist figures of these authors share certain thematic patterns in a most striking way. Jamesian and Mannian artists alike find themselves in conflict with the society they live in, as nearly all of their respective critics have pointed out. The artists of both authors also have in common an initial sense of alienation, sometimes reaching a feeling of exile, which is often the first impetus that propels them on the road towards artistic achievement. This sense of alienation sets them apart from the world around them and makes one Jamesian or Mannian artist more like another than like anyone else. The protagonists of both authors frequently see the world in terms of a similar dichotomy. For the Jamesian protagonist it is often a case of America versus Europe, whereby America represents the simple and natural life and Europe stands for the intellect and for art and culture. For the Mannian

protagonist there exists, on the one side, the wholesome and vital bourgeois world— often represented by Mann's natural, blue-eyed types— and, on the other, the world of art and the intellect which is complex and confusing. Similarities between the protagonists and their perceptions in fact stem from a sameness of outlook between these authors.

Relatively few critics have linked Henry James and Thomas Mann and the concepts of art that they share. Arnold Hauser is one of the few who has perceived a similar attitude between them. In The Social History of Art he cites their mutual sense of the artist as an outsider in his own society and as one enduring a form of exile:

> Thomas Mann's emphatically "bourgeois" outlook, as also, for example, the "correct" social philosophy of Henry James, can only be understood as a reaction against the way of life of the type of artist who has taken his seat ostentatiously in the "back row" and with whom people refuse to have anything to do. Thomas Mann and Henry James know, however, only too well that the artist is forced to lead an extra-human and inhuman existence, that the ways of normal life are not open to him and that spontaneous, unself-conscious, warm human feelings have no relevance to his purpose. The paradox of his lot is that it is his task to describe a life from which he himself is excluded. (177-78)

Hauser here acknowledges that the "back row" attitude of many artists is in part a choice, but that especially in the case of James and Mann it springs from an inner knowledge of being by necessity cut off from the surrounding world.

The idea of the artist as outsider and exile is not the only concept that Henry James and Thomas Mann have in common. Instead of focusing primarily on the enriching and

enlightening qualities of art, both James and Mann frequently choose to look at its darker side and to stress its destructive qualities. It is even possible to go so far as to say that James's and Mann's strong convictions about the potential negative side of art are tantamount to a personal theory that they hold in common. Arnold Hauser too comments on their shared attitude towards the dangers inherent in art. He cites the despair and loneliness of the young writer in James's tale "The Lesson of the Master" and quotes the "master," "You don't imagine, by any chance, that I'm defending art?" (178). Hauser continues:

> And Thomas Mann's reproach to art is just as stern and implacable. For when he shows that all problematical, ambiguous and disreputable lives, all the feeble, the diseased and degenerate, all the adventurers, swindlers and criminals and, finally, even Hitler are spiritual relations of the artist, he formulates the most dreadful charge ever brought against art. (178)

No stronger words than these can be found to underline the fundamental concept of the perniciousness of art held by James and Mann.

3. ART, EXILE, SHAMANISM:

The appendix traces the link between shamanism and art and exile. Here the ancient figure of the shaman is seen as the prototype of the artist. Going back to paleolithic times, the shaman stands at the dawn of human civilization and at the beginning of artistic endeavor. The ancient shaman is an ambiguous figure who can work for either

good or bad and also an undifferentiated figure who contains the beginnings of many arts and professions within himself or herself. In early societies he or she can appear as a story-teller, poet, dramatist, teacher, historian, healer or priest. The ethnologist Mircea Eliade sees the shaman as the first professional any society develops.

Artists throughout the ages, including modern twentieth century artists, can be seen as derivatives of the ancient shamans, and as such they carry traits and characteristics of their shaman ancestors, albeit in subtle and not always easily recognizable forms. James and Mann are both writers whose shamanic heritage comes into evidence as soon as one looks beneath the polished surface of their art. The Dionysian element in Mann's writing is often shamanic, just as the quest for "seeing" in James's work frequently originates from a shamanic base.

In this context the ancient shaman/artist's sense of exile is of particular interest. It is here that the oldest link between art and exile establishes itself. The shaman's awareness of otherness and sense of exile stems from his/her initiation and calling. During the shaman's initiation phase he/she leaves the ordinary world behind and enters the realm of the spirits. In preparation the shaman/artist-to-be becomes withdrawn and no longer feels himself/herself to be part of society. This sense of alienation and not-belonging is frequently also characteristic of modern artists and constitutes a part of their shamanic heritage. Although some, like Henry James, choose voluntary exile and others, like Thomas Mann, become political exiles, modern artists often suffer from a sense of alienation and of being outsiders that amounts to a form of existential exile. This sense of existential exile goes beyond political exile and can ultimately be traced to the shaman's

initiation ordeal which sets the shaman/artist apart from others. When lamenting their fate as artists, as the artist protagonists of James and Mann frequently do, modern artists are drawing on the ancient shamanic heritage on which their vocation is founded.

SECTION I: THE PRACTICING ARTIST

I:1 Henry James: RODERICK HUDSON

Repeatedly throughout his writing career Henry James chose to portray a practicing artist of one kind or another. He wrote novels, novellas and many short stories and tales with an artist figure at the center. In his early novel Roderick Hudson (1875) James tells the story of the life and death of a young American sculptor who is discovered by an art-connoisseur and brought to Europe for his training. In this novel James already establishes what critics have called his "international theme." Roderick Hudson becomes an American expatriate who settles in Italy to live and work, uprooting himself from his homeland and becoming a voluntary exile from it.

Hawthorne, Eliot, Turgenev and Balzac were the authors that most influenced James, and over the years he wrote essays on each of these four writers. His choice in Roderick Hudson of an artist in the field of plastic art was in part perhaps influenced by Hawthorne, who, in his novel The Marble Faun (1860), deals with American sculptors and painters in a Roman setting. Although in this first novel his setting and choice of artist type are distinctly similar to Hawthorne's, James does nevertheless develop his artist's dilemma from his own point of view, one more similar to Thomas Mann's than to Hawthorne's, and gives his readers the story of a promising young artist who fails to realize his potential.

In The Grasping Imagination Peter Buitenhuis points out that both Hawthorne and

James were influenced by the figure of the American expatriate sculptor William Westmore Story (81). James met Story in Rome in 1873 and above all found him and his art to be pretentious. Many years later he wrote a biography of this sculptor and according to Buitenhuis found "Story's failure the symbol of the yearning, amateur ambition of the American artist...when confronted by the European scene" (82). When writing Roderick Hudson James draws on his personal experience with Story and tries to show the dangers that existed for the American expatriate in Europe. He also expresses his own sense of difficulty in producing art in Rome. For Roderick, Buitenhuis claims, Rome "encourages some latent tendencies" (82) and makes him prey to the destructive influence of a sophisticated young woman like Christina Light. It is the very condition of being an expatriate, an outsider far from his homeland, that makes Roderick vulnerable to all manner of things. Presumably this would not occur if he had stayed in his native country.

We may note that while the artist figure at the center of this early James novel is a sculptor, Thomas Mann opted for a writer as the central character of his early artist novella Tonio Kröger. By choosing a different art form from his own, James undoubtedly achieves a greater distance from the artist and his problems, which he can then look at with dispassion. By contrast Thomas Mann suggests a more immediate identification with the author. Nevertheless, James clearly sees common factors in the existence of all artists which enables him to speak about a sculptor and to mean the artist per se, be he a sculptor, painter, writer or musician. In his preface to Roderick Hudson (reprinted as Chapter I of The Art of the Novel) James looks back to his early novel and talks about "the art of representation." To make his point he uses metaphors from every field of

artistic activity, but notably from painting: "Roderick Hudson was my first attempt at a novel, a long fiction with a 'complicated' subject... The subject of Roderick figured to me vividly this employment of canvas, and I have not forgotten, even after long years, how the blue southern sea seemed to spread immediately before me..." (4). In his essay "The Art of Fiction" in The House of Fiction, James likewise talks about the author producing the "illusion of life" and goes on to say: "It is here [art as illusion of life] in very truth that he competes with life: it is here that he competes with his brother the painter in his attempt to render the look of things, the look that conveys their meaning, to catch the color, the relief, the expression, the surface, the substance of the human spectacle" (33). In his introduction to Roderick Hudson James makes further reference to the connections between writer and visual artist and stresses the fact that both deal with the same issues of form and composition. Throughout his work he often chooses to depict an artist other than a writer, as does Thomas Mann. For James the visual arts hold a special attraction, whereas for Thomas Mann it is music. Correspondingly James produces a number of protagonists who are painters and sculptors, whereas Mann chooses to create musicians as protagonists.

Roderick Hudson sees his quest for art as a form of nurturing his "sacred fire" (146). This image goes back to antiquity and conjures up visions of the priest or priestess in the sacred temple. It is appropriate for a young artist in Rome, the ancient capital, to burn with such a fire and Christina Light, who in a later novel of James's appears as the Princess Casamassima, and who in this novel is Roderick's inspiration and guiding light (hence the name) claims that she can see it in his eyes: "He seems to have something

urging, driving, pushing him, making him restless and defiant. You see it in his eyes. They're the finest, by the way, I ever saw. When a person has such eyes you forgive him his bad manners. I suppose they represent what's called the sacred fire" (146). Fire is the original source of both heat and light and, when used as a metaphor for the artist's mission, it points towards his task of illuminating life. From Greek mythology the myth of Prometheus, the bringer of fire to the human race, comes to mind. The sacred fire that Christina Light sees in the eyes of Roderick Hudson is thus an ancient image symbolizing the ability to shed light on one's surroundings and to interpret the world to others. This, in essence, is the mission of the artist.

In this early novel of James's his artist protagonist in fact does not succeed and eventually perishes. Roderick Hudson is unable to bring his different worlds together— in this case the private and personal are in conflict with his public and career-oriented world— and consequently he can not sustain his performance as an artist despite much promise at the beginning of his career. He finally becomes an example of the artist who gives in to despair and dies.

The circumstances surrounding Roderick Hudson's death are not entirely clear. In the novel they are seen from an external narrative perspective and the reader does not get any first-person narrative from Hudson himself; Thomas Mann's early artist novella Tonio Kröger is also a third-person narrative, but his late novel Felix Krull is a first- person narrative full of the con-artist's intricate personal reasoning. In his preface to Roderick Hudson, written some thirty years later for the New York Edition of his works, James himself declares that the disintegration of Roderick is not entirely convincing: "My

mistake on Roderick's behalf— and not in the least of conception, but of composition and expression— is that, at the rate at which he falls to pieces, he seems to place himself beyond our understanding and our sympathy" (12). James thus defends what happens to Roderick, but in looking back at his early work admits that his exposition of his sculptor's case is flawed. It is precisely this theme that is worth looking at, as it contains many of the core elements that motivate James's writing. Like Thomas Mann, James sounds his themes right from the beginning of his career. As to the destruction of Roderick Hudson, there are numerous critical comments in circulation. In The Method of Henry James J.W. Beach writes: "The story is just the chronological account of the degeneration of a genius thus claiming unholy licence. And we are never really made to understand this process. There is something too mysterious about the ruin that comes upon Roderick; we are never rightly made acquainted with the demon who rides him to destruction" (196). While Beach sees Roderick Hudson as persecuted by a demon, he thus claims that James gives no indication of who this demon might be. Leon Edel in his introduction to the novel has a different view of things. In pointing out the differences between James and Joyce he says:

> James writes as novelist, Joyce as poet: and the consequence of this is that Roderick Hudson is concerned with the artist in the world, while A Portrait of the Artist as a Young Man is concerned with the world in the artist... In the case of Roderick Hudson, a product of the Calvinist tradition, the conflict is between art and passion... Roderick allows his terrible passion to destroy his art... The possibility of cultivating both is excluded from the Jamesian world. (5-6)

Edel comes close to naming the demon here. But the demon is not simply "passion," but

rather the conflict between art and life, and in this form one recognizes the same demon that rides Tonio Kröger in Thomas Mann's novella. W.B. Yeats believed that there was not sufficient room in one lifetime to perfect both an art and a life and in his essay "Discoveries" he essentially underlines this same concept when he maintains that "in primitive times the blind man became a poet, as he became a fiddler in our own villages, because he had to be driven out of activities all his nature cried for, before he could be contented with the praise of life" (277-78).

It can be said that although how and why Roderick Hudson perishes may indeed remain obscure for the reader— James, for instance, does not clarify whether Roderick's death is suicide or death by misadventure— Christina Light, the fascinating young woman he meets in Rome, certainly has something, though perhaps not everything, to do with it. In isolation Roderick might have succeeded with his art. Christina Light appears both as his inspiration and his doom, since Roderick becomes incapable of perceiving anything beyond her. But ultimately the problem rests with Roderick, the artist needs to observe life, but the man to live life to its fullest.

Roderick is already engaged to the young American Mary Garland, who comes to Europe with his mother, while in Rome Christina is destined for the highest bidder on the marriage market. Roderick tells the Cavaliere, Mrs. Light's steady companion, that he is not in love with Christina, but he believes she will marry whom she pleases. Of course the reader does not entirely believe his assertions; however, the question of what exactly attracts Roderick, and is the source of his passion, still remains. The answer lies in those passages that deal with the bust that Roderick has made of her. On first being

commissioned he is exultant:

> "Immortal powers, what a head!" cried Roderick when they were gone. "There's my fortune—on that girl's two feet."
>
> "She's certainly very beautiful, " said Rowland. "But I'm sorry you've undertaken her bust."
>
> "And why, pray?"
>
> "I suspect it will bring trouble."
>
> "What kind of trouble?"
>
> "I hardly know. They're queer people. The mamma strikes me as a good bit of an adventuress. Heaven knows what the daughter may be."
>
> "The daughter's simply a breathing goddess," Roderick instantly returned.
>
> "Just so. She's all the more dangerous." (114)

This passage foreshadows the entire development of the novel. Roderick's art and Christina as unavailable goddess are tied up in one, and both the real Christina and especially the real Mary Garland, his fiancée, are forgotten. James shows us the artist's intense involvement with his sculpture of Christina, (i.e., Christina as his own work of art), which turns out to be his masterpiece:

> Roderick, in the glow of that renewed admiration provoked by the fixed attention of portrayal, was never weary of descanting on the extraordinary perfection of her beauty. "I had no idea of it," he said, "till I began to look at her with an eye to reproducing line for line and curve for curve. Her face is the most exquisite piece of modelling that ever came from creative hands..."(130-31)

Here we may see that in a sense it is Roderick who is creating Christina, in that he only noticed her beauty once he fixed his attention on it for the sake of portraying her likeness. In a sense Roderick, Pygmalion-like, falls in love with his own wrought ideal of her, his artist's projection. In doing so he loses touch with the real world, and this is the seed of his destruction. His art, its success and the intense involvement with its object, become Roderick's downfall and show us the potential dangers inherent in art as James conceived of them. At the end of the chapter, when Roderick's friend and fellow artist Gloriani comes to visit, James shows his readers the true nature of the artist's involvement with his subject:

> Our friend Gloriani came, among others, to congratulate Roderick on his model and what he had made of her..."Your luck's too hateful [Gloriani says], but you oughtn't to have let her off with the mere sacrifice of her head. There would be no end to be done with the whole inimitable presence of her. If I could have got hold of her I would have pumped every inch of her empty..." (132)

We see here the artist's intent to use his model to the fullest described in words that would befit a vampire. But the text goes on to let Gloriani explain that Christina is also his ideal projection: "I've been carrying about in my head for years an idea for a creature as fine as a flower-stem and yet full as a flame, but it has always stayed there for want of a tolerable model. I've seen my notion in bits, but in her I see it whole. As soon as I looked at her I said to myself, 'By Jove, there's my idea in the flesh!'" (132). This conversation is the ultimate proof that, as artists, Gloriani and Roderick are not concerned with Christina as a person, but only as ideal and what they can make out of it. For them she is a living statue

(Roderick calls her a living goddess, an ideal). This is the essence of the art of representation, and the illusions it creates can become dangerous to the artist himself when art and life become confused and lead to inevitable conflict.

As for Christina herself, she remains something of a mystery, an unresolved character who plays the role of the observer. James himself was so intrigued by this figure that ten years later she again became the subject of one of his novels.

In Roderick Hudson James makes Christina the most wonderful girl imaginable. She is incredibly beautiful, but also very clever and talented. She speaks several languages fluently and could be a pianist if her destiny permitted. Intelligent, she sees through the ways of the world and, although very young, she is already somewhat world-weary and cynical. Nominally an American, but half-European by birth, Christina remains an outsider wherever she goes and does not belong anywhere. She also has the detachment characteristic of the outsider: "'Where in the world has Miss Light been before she's turned twenty-one,' observers with pretensions to earnestness asked, 'to have left all her illusions behind?' And the general verdict was that, though she was incomparably beautiful, she was too disconcertingly indifferent..." (137-38). Christina is the counterpart to Roderick, but also his opposite. Unlike him, she has no illusions about the world, and this makes her detached and indifferent. And yet a strange radiance surrounds this Miss "Light":

> But if Christina was awfully detached, as they said, her detachment gave the greater relief to her magnificent beauty. Dressed simply in vaporous white relieved with half a dozen white roses, the perfection of her features and of her person, and

> the mysterious depth of her expression, seemed to glow with the white light of a splendid pearl. (139)

Christina also appears to have some secret knowledge of the world and is seen to be questing for truth and understanding, although at times she is very unhappy. According to Madame Grandoni, "'It was not money she wanted. I might not believe her, but she really cared for serious things— for the good, the beautiful and the true. Sometimes she thought of taking poison'" (137). Christina knows about her mother's marriage ambitions for her, but does not seriously oppose them. For herself she seeks knowledge. In the minds of others she is associated with the seer. For instance, when Rowland calls Madame Grandoni a sorceress for guessing his admiration for Mary Garland, the former replies in reference to Christina, whose dog has been heard barking, "'There's the veritable sorceress!...The sorceress and her necromantic poodle!'" (242).

The reader is often left wondering what it is that Christina wants for herself. She does not fall in love with anyone and she only cares about money and position in society in so far as they ensure her freedom. At the end of the novel she agrees to a marriage of convenience, whereas Roderick is dead. Some hope lies with Rowland and Mary Garland, who come closer together. It is Mary who says of Christina that she has "very strange eyes" (222), just as Christina comments on Roderick's eyes early in the novel. Whereas the light in Roderick's eyes is the "sacred fire" of the artist, the light in Christina's eyes remains "strange" and her aims obscure. In The Princess Casamassima her development becomes more clear.

The conflicts and issues that James raises in this novel stay with him throughout his

writing career. For him, just as for Thomas Mann, the issues of the artist as an outsider, even an exile, represent an insoluble problem. In volume two, The Conquest of London, of his life of James, Leon Edel, writing about Roderick Hudson, sees precisely this:

> Rowland cannot go away. He is literally a watcher, for we see the greater part of the story through his eyes. But he is also Roderick's other self. In the novel, Henry seems to be asking himself an unanswerable question: how can the artist, the painter of life, the recorder, the observer, stand on the outside of things and write about them, and throw himself at the same time into the act of living?...How become involved in life— and remain uninvolved? James is writing out...whether "it is better to cultivate an art than to cultivate a passion." Any suggestion that the two might be cultivated simultaneously seems to have been excluded from Henry's reasoning. He treats them as irreconcilable. (178)

In this first notable novel by James the problem of art and life ultimately remains unresolved. But the themes of his work are all sounded here. We have the American expatriate in Europe, uprooted from his homeland and culture. This American exile is at the same time an artist, and as such he stands outside good society although he seeks to portray it. In addition Christina Light, also an American exile, establishes the prototype of many subsequent Jamesian heroines who come to Europe to make their fortune, usually understood in terms of rank and position in society.

I:2: Thomas Mann: BUDDENBROOKS

Like Henry James, Thomas Mann depicts a variety of practicing artist figures throughout his writing career. In his first published novel, Buddenbrooks (1901), which deals with the decline of a Bürger family, he introduces an artist figure, Gerda Buddenbrook, who simultaneously represents the cultural heights the family has attained and the decline of the solid burgher values which started in its first generation with the introduction of a strongly religious element.

Erich Heller points out that the young Thomas Mann was profoundly influenced by the philosophy of Schopenhauer when writing Buddenbrooks and claims, "The dramatic opposition within the world of the Buddenbrooks is identical with that of Schopenhauer's philosophy" (29). Schopenhauer's pessimism and general fin de siècle attitudes combined to give Mann his themes of decadence and decline. At the same time the novel, with its lively, true-to-life characters, can be seen as a work of Naturalism. In The Ironic German Heller claims:

> Thus the "first and only naturalist novel" in German literature is also a philosophical novel. And as the philosophy derives from Schopenhauer, so the two cosmic antagonists in Schopenhauer's thought— the World-as-Will and the World as the human mind which, forming the true idea of this Will-World, comes to deny it— appear in the guise of life and spirit. (36)

Gerda Buddenbrook enters the Buddenbrook family through marriage. She is a foreigner (Dutch) and therefore an outsider both in the family and in Lübeck, a Hanseatic

city on the Baltic coast. She introduces the foreign art-element, in this case the spirit of music, into the family. Much like the art-collectors in many Jamesian novels (one need only think of Adam Verver in The Golden Bowl or Gilbert Osmond in The Portrait of a Lady), who at times buy people as prized objets d'art, Thomas Buddenbrook is proud to have such a beautiful and artistic wife. She becomes his prize acquisition, and at first he sees her accomplishments as a musician as an asset to the family. The Buddenbrooks have risen so much in status that they can afford art as a form of well-earned luxury, especially as Gerda, along with her musical talent, also brings a huge dowry into the family. This fact appeals enormously to the materialistically inclined Buddenbrook family, including Thomas himself. This is how the city perceives the engagement between Gerda and Thomas:

> Gerda Arnoldsen aber war dennoch rasch genug berühmt in der Stadt, ja, ihre Person bildete den hauptsächlichen Gesprächsstoff an der Börse, im Klub, im Stadttheater, in Gesellschaft... "Tipptopp", sagten die Suitiers und schnalzten mit der Zunge, denn das war der neueste hamburgische Ausdruck für etwas auserlesen Feines ...[my ellipses] Aber es war Konsul Buddenbrook...es sah ihm ähnlich. Ein bißchen prätentiös, dieser Konsul Buddenbrook, ein bißchen... anders. (GW I: 294; all references identified as GW are to Thomas Mann's Gesammelte Werke in dreizehn Bänden [Frankfurt am Main: Fischer, 1974])

But unfortunately Gerda also carries the germ of destruction for this burgher family. Her son Hanno, the last of the Buddenbrooks, is a delicate and over-sensitive child who dies young, much like the child Dolcino in James's tale The Author of "Beltraffio."

The narrator of James's tale sees Dolcino as a little "work of art." Hanno Buddenbrook is, like his mother, an artist in his own right. But he no longer has the burgher's vitality and his values, and his father sees with distress that he is not at all suited to carrying on the family business.

Gerda is one of the many pernicious female figures that Thomas Mann produces throughout his work (Clawdia Chauchat in Der Zauberberg, Esmeralda in Doktor Faustus are others), but her destructiveness is directly linked to her art and is therefore of particular importance for the argument here. Through Gerda the novel first sounds the theme of the general hostility of art. At the same time the portrait of Gerda is influenced by the image of Julia Mann, Thomas Mann's mother. Many critics have noted this link, including most recently feminist critics. In her essay "Wie hält es Thomas Mann mit den Mädchen und Frauen," Doris Runge writes in "Luftschifferinnen, die man nicht landen lässt": Frauen im Umfeld der Familie Mann (1996), "auch die kühle Schönheit, Gerda Arnoldsen, Mutter des zarten Hanno Buddenbrook, trägt Züge von Julia Mann" (72). Runge claims that for Buddenbrooks Thomas Mann's own extended family provided the model, but at the same time she recognizes the destructive elements that Gerda represents and acknowledges the similar way in which other critics have perceived her.

> Selbst Gerda Buddenbrook (Hannos Mutter), zwar "unverkennbar eine Allegorie der todbringenden Schönheit", eine "blasse, schneeblasse Gerda", eine "kalte Mutter", eine Schneekönigin (Andersens Schneekönigin, sagt Michael Maar), der Hanno Buddenbrook die "Inspiration zur tödlichen Musik" verdankt, eine andere Helena, zugeschnitten auf "das Maß der Entstehungszeit des Romans, also aufs

> Fin-de-siècle-Format", eine "Wagnerianerin reinsten nietzscheanischen Geblütes". Für die Buddenbrook-Galerie stand die eigene Sippe Modell, wird die eigene Geschichte noch einmal erfunden. (76)

Hanno Buddenbrook, the last of the Buddenbrooks, will no longer carry on the family line or augment its fortune, which is based on successful trade. The boy— in burgher terms — is degenerate and this, Mann makes it clear, he inherits from his artistic mother. As soon as her musical inclination is apparent in the son, it becomes suspect to Thomas Buddenbrook, who instinctively feels that an artistic nature and a practical life will prove problematic for his son when he grows older. Whereas he could still accept Gerda's musicality as a charming attribute of her nature, he soon learns to hate and fear the same gift in their son:

> Gerdas Geigenspiel hatte für Thomas bislang, übereinstimmend mit ihren seltsamen Augen, die er liebte, zu ihrem schweren dunkelroten Haar und ihrer ganzen außerordentlichen Erscheinung, eine reizvolle Beigabe mehr zu ihrem eigenartigen Wesen bedeutet; jetzt aber, da er sehen mußte, wie die Leidenschaft der Musik, die ihm fremd war, so früh schon, so von Anbeginn und von Grund aus sich auch seines Sohnes bemächtigte, wurde sie ihm zu einer feindlichen Macht, die sich zwischen ihn und das Kind stellte, aus dem seine Hoffnungen doch einen echten Buddenbrook, einen starken und praktisch gesinnten Mann mit kräftigen Trieben nach außen, nach Macht und Eroberung machen wollten. Und in der reizbaren Verfassung, in der er sich befand, schien es ihm, als drohe diese feindselige Macht ihn zu einem Fremden in seinem eigenen Haus zu machen. (GW I: 508)

Despite his own artistic side— even if it is unconscious— which first lets him become attracted to Gerda, Thomas Buddenbrook needs a son more like himself, and not like his mother, to carry on the family firm and for this purpose he should have married — this is the clear implication— a woman more like himself. At the same time it is evident that Mann is suggesting a hereditary force of art (although in the story "Tristan" this does not apply). Also, if we wish to take Thomas Buddenbrook as Mann's mouthpiece, he is declaring that art and a practical life are mutually exclusive and that no satisfactory compromise can be made. This, one of Thomas Mann's major themes, becomes apparent as early as his first novel. Mann immediately takes an extreme position as he polarizes the dichotomy between art and life into two self-contained camps which leave no room for any kind of reconciliation. In this way it becomes inevitable for the family line in Buddenbrooks to die out, as nothing but a completely tragic end will do justice to the irreconcilable conflict that Mann posits between art and life. In this respect Thomas Mann, from the very beginning of his writing career, shows himself to be much akin to Henry James in their shared insistence on the insoluble conflict between art and life.

T.J. Reed in Thomas Mann: The Uses of Tradition points to the way that Mann himself saw this novel and substantiates Mann's later claim that his novel not be a negative book:

> Contemporaries...judged it zersetzend (undermining, subversive). Mann replied that Buddenbrooks was too "positiv-künstlerisch," too "behaglich-plastisch" for that (Br.I: 62 [Frankfurt am Main: Fischer, 1961])...This is not to deny the general— indeed, increasing— pessimism the story-line of the novel imposes, but

only to stress the positive effect which is achieved by the artistic fusion of this outlook with a demandingly complex reality. (51-52)

Already in his first novel Thomas Mann broaches the theme of art as a dangerous commodity. The artist becomes dangerous both to himself or herself and to the surrounding world. But the artist also brings magic into the humdrum lives of the burghers and is able to cast a spell of enchantment on people. From the outset the artist in Mann's work is also the sorcerer and magician who has powers beyond those of ordinary people. This becomes very obvious at Gerda's wedding, when she and her wild, fiddle-playing father put on an unusual show:

> Dann sprach bei Tische Herr Arnoldsen einen seiner witzigen und phantasievollen Toaste zu Ehren der Brautpaare, und hernach, während man den Kaffee nahm, spielte er die Geige wie ein Zigeuner, mit einer Wildheit, einer Leidenschaft, einer Fertigkeit... aber auch Gerda holte ihre Stradivari herbei, von der sie sich niemals trennte, und griff mit ihrer süßen Cantilene in seine Passagen ein, und sie spielten pompöse Duos, im Landschaftszimmer, beim Harmonium, an derselben Stelle, wo einstmals des Konsuls Großvater seine kleinen, sinnigen Melodien auf der Flöte geblasen hatte. (GW I: 297)

Gerda and her father have a wild, uncontrolled passion for music, and his playing is compared to that of the gypsies, an ancient people of non-European origin, whose music, it is hinted, is Dionysian and orgiastic in nature. Nietzsche and his concepts of the Dionysian and Apollonian principles much influenced Thomas Mann, as has been often observed. He was also very influenced by the philosophy of Schopenhauer which gave his

thinking a pessimistic bent. Eichner maintains that the young Mann strongly identified with Schopenhauer's concept of the loneliness of the artist/genius (9-10). The consul's restrained little melodies played on the flute are more Apollonian and belong to the rationalistic culture of the eighteenth century, whereas the music of the two Arnoldsens is simultaneously indebted to both the modern age and to more archaic times. When Gerda is a young girl at school with Tony Buddenbrook, she does not dream of marriage like other girls; instead she just wants to continue playing music with her father:

> "Ich werde wahrscheinlich gar nicht heiraten", sagte sie ein wenig mühsam, denn das Pfefferminzpulver behinderte sie. "Ich sehe nicht ein, warum. Ich habe gar keine Lust dazu. Ich gehe nach Amsterdam und spiele Duos mit Papa und lebe später bei meiner verheirateten Schwester..."
>
> "Wie schade!" rief Tony lebhaft. "Nein, wie schade, Gerda! Du solltest dich hier verheiraten und immer hier bleiben..." (GW I: 90-91)

Gerda is at heart a self-sufficient young girl, except for her passion for music which dominates her. She feels she does not need marriage for her fulfillment, and she can also be seen as the prototype of the modern career woman or independent female artist. (In Tonio Kröger we likewise have Lisaweta, the Russian painter and Tonio's friend and confidante.)

Gerda and her son Hanno, who is the son and grandson of musicians, are outsiders in their society: Gerda by virtue of her music and by the fact that she is literally from elsewhere (Holland), and Hanno because he is different from other children of his hometown. He may have been born in Lübeck into a prominent local family, but he stands

apart because of his mother's heritage— and he is primarily his mother's son, as Thomas Buddenbrook has reason to lament:

> Er hatte einst, allem Kopfschütteln schnell verblüffter Philister zum Trotz, Gerda Arnoldsen heimgeführt, weil er sich stark und frei genug gefühlt hatte, unbeschadet seiner bürgerlichen Tüchtigkeit einen distinguierteren Geschmack an den Tag zu legen als den allgemein üblichen. Aber sollte nun das Kind, dieser lange vergebens ersehnte Erbe, der doch äußerlich und körperlich manche Abzeichen seiner väterlichen Familie trug, so ganz und gar dieser Mutter gehören? (GW I: 509)

In many ways it is Thomas Buddenbrook's special artistic taste that makes for his own downfall by letting him choose an out-of-the-ordinary and musically gifted wife. Hanno, as his mother's son, appears to be an alien creature in his home surroundings. Thomas starts seeing him as an exile from a different planet who has through his mother wound up in his ancestral home. This realization saddens and frightens him: "Thomas Buddenbrook war in seinem Herzen nicht einverstanden mit dem Wesen und der Entwicklung des kleinen Johann...Sollte er, ...der ganzen Umgebung, in der er zu leben und zu wirken berufen, ja seinem Vater selbst, innerlich und von Natur aus fremd und befremdend gegenüberstehen? (GW I: 509; underlining is mine) But if Hanno and his mother appear as aliens, so too does Thomas Buddenbrook. The effect of the art-factor is to divide and alienate the father from his family, no matter if the artistic strain is brought to the family by Gerda or inherited through Thomas from old Johann who, himself a musician, played the flute "und in der reizbaren Verfassung, in der er sich befand, schien es ihm, als drohe diese feindselige Macht [die Musik] ihn zu einem Fremden in seinem eigenen Hause zu machen"

(GW I: 508).

Thomas learns to hate the music and the value that is placed on it in his house. "Er haßte diesen 'musikalischen Wert', dieses Wort, mit dem sich für ihn kein anderer Begriff verband als der eines kalten Hochmutes" (GW I: 509), especially as Gerda believes he has no real musical sensitivity: "'Thomas, ein für allemal, von der Musik als Kunst wirst du niemals etwas verstehen, und so intelligent du bist, wirst du niemals einsehen, daß sie mehr ist als ein kleiner Nachtischspaß und Ohrenschmaus'" (GW I: 509). Thomas ultimately feels left out and brushed aside by his wife. He tries to understand, but can not follow her and their son into the realm of music: "Er verstand sie, er verstand, was sie sagte. Aber er vermochte ihr mit dem Gefühl nicht zu folgen... Er stand vor einem Tempel, von dessen Schwelle Gerda ihn mit unnachsichtiger Gebärde verwies... und kummervoll sah er, wie sie mit dem Kinde darin verschwand" (GW I: 509-10).

Thomas Buddenbrook is painfully aware of the growing estrangement between himself and his young son, although at first he pretends not to notice: "Er ließ nichts merken von der Sorge, mit der er die Entfremdung beobachtete, die zwischen ihm und seinem kleinen Sohne zuzunehmen schien..." (GW I: 510). All in all he is both saddened and worried by the results of the world of art once it has taken root in his household. The art of music, which was to have enriched his life and added luster to his family, has only brought him heartache, alienation and, from his point of view, an heir incapable of taking over the family firm.

Buddenbrooks portrays art as the precipitator of the family's destruction, or even as the actual cause of the quickly spreading decadence which engulfs the family. The

vitality of previous generations is lost to the refinement of art, and although this creates greater sensitivity in all thus affected, it also robs them of the aggressive impulses necessary for getting on in a bourgeois business world.

In Buddenbrooks Mann's sympathies appear to be evenly divided between the two conflicting sides. On the one hand he depicts the decline of a great burgher family and shows some regret at the idea of its final extinction; on the other hand Mann champions art and projects himself imaginatively into the heightened awareness of Gerda Buddenbrook and her small son Hanno. Mann's text proposes that, without the perceptions that come through art, life is lived solely on the level of brute force and cunning, as demonstrated in the uncouth behavior of the rival family, the Hagenströms. Mann's unique perception springs from the fact that he is able to recognize the problems of both sides at once and simultaneously champions both sides. He stands caught between the world of art and the practical bourgeois reality and has, so to speak, an eye in each world.

Many critics have attributed Mann's particular form of double vision to his own mixed heritage (especially visible in his autobiographically colored novella Tonio Kröger). In Buddenbrooks Gerda Buddenbrook can, as already noted, be seen as a representation of Thomas Mann's part-foreign mother and correspondingly Hanno, like the young Tonio Kröger, can be interpreted as carrying marks of Thomas Mann's own childhood experiences.

Gerda Buddenbrook already has all the characteristics typical of Mann's artists. They are either destructive to the world around them or to themselves and sometimes

both; Gerda Buddenbrook, above all, has a negative affect on the world around her. Yet she is far from being a scandalous figure and she does not embarrass Thomas in any way. Her influence may be rather passive, but it is her very presence that undermines the healthy fibre of the Buddenbrook family, and she produces a child unfit for the life of a burgher. Seen from the perspective of the bourgeois world, her influence is pernicious. With this point of view in mind, it is possible to make a comparison between her and Adrian Leverkühn, the musician in Mann's Doktor Faustus (who like her suffers from debilitating headaches). In a sense Adrian Leverkühn finishes what Gerda Buddenbrook begins. If her existence and passion for music symbolize the germ that destroys the Buddenbrook family, then correspondingly Adrian Leverkühn and his obsession with music can be (and frequently have been) interpreted as representing the force that destroys not a family but a whole nation. In both cases the art of music (frequently referred to as the essentially German art) forms the destructive element which literally and symbolically causes the downfall of a collective, whether a family or a nation. If Thomas Mann begins to demonstrate his belief in the destructiveness of art in Buddenbrooks, his conviction culminates in the representation of the composer Leverkühn. In Buddenbrooks Mann does not yet equate Gerda's music with the devil, but by the time Mann writes Doktor Faustus, he portrays music as a satanic occupation. He picks up the old Faustian legend where Goethe leaves off to create a twentieth-century Faust who sells his soul to the devil for the ability to create a new art form. Gerda Buddenbrook and Adrian Leverkühn can be seen as standing at the beginning and at the end of a conceptual development concerning the nature and influence of art that Thomas Mann delineated over many years. Viewed in this

way Adrian Leverkühn embodies the culminating, destructive artist in Mann's work, and Gerda Buddenbrook, his first significant artist figure, foreshadows this final figure in a most revealing way. Other artist figures of Mann's are not as destructive as Gerda Buddenbrook or Adrian Leverkühn.

In Buddenbrooks the other two siblings of Thomas Buddenbrook, Christian and Tony, are also of interest. Christian has some of the artist's sensibility himself and in many ways can be called an artiste manqué. He loves the theater and society life in general and is given to making debts. At one point he says to his brother:

> Das ist der Unterschied zwischen uns... Du siehst auch gern ein Theaterstück an...und lasest eine Zeitlang mal mit Vorliebe Romane und Gedichte...Aber du hast es immer so gut verstanden, das alles mit der ordentlichen Arbeit und dem Ernst des Lebens zu verbinden...Das geht mir ab, siehst du. Ich werde von dem anderen, von dem Kram, ganz und gar aufgebraucht... (GW I: 320-21)

Christian leaves Lübeck as soon as he can to live in Hamburg. There he manages to squander a good portion of his inheritance. He goes into voluntary exile to establish an independent existence and to escape the for him uncongenial atmosphere in his family home. After the death of his brother many years later he again leaves town: "Was Christian Buddenbrook betrifft, so hätte man ihn vergebens in der Stadt gesucht; er weilte nicht mehr in ihren Mauern. Ein knappes Jahr nach dem Tode seines Bruders...war er nach Hamburg übergesiedelt, woselbst er sich mit...Fräulein Aline Puvogel...vermählt hatte" (GW I: 695). The family has always considered Aline to be an unsuitable wife.

Tony Buddenbrook, by contrast to her brother Christian, returns to live in Lübeck after her second marriage. She is perhaps the truest burgher amongst the siblings and ultimately she can not bear to live away from her hometown. She succeeds in reestablishing herself as the "Witwe Permaneder" in Lübeck.

It is possible to see the effect that the artist Gerda Buddenbrook has on her family as a variation on the theme that James treats in The Author of "Beltraffio". Here Mark Ambient, the writer, has a totally destructive influence on his family. In the broadest sense one can say that these two artist figures, one from James's world and one from Mann's, bring about the total destruction of their families. The Jamesian tale is more ambiguous, as it is told from the point of view of a narrator biased in favor of Mark Ambient. But as soon as the reader begins to have doubts about the narrator's point of view (James obviously intends this to happen), it becomes clear that James is here suggesting the potential destructiveness of artistic endeavor to those who come into contact with it in their personal lives. In each story a mother and a delicate, rather sickly child are involved. The difference lies in the fact that in Mann's story it is the mother who introduces the dangerous, artistic element, whereas in James's it is the father. In The Author of "Beltraffio" the mother sees herself unable to protect her child from the pernicious influence that she perceives. In these two instances James and Mann come close to portraying similar situations which arise out of a shared conviction of the potentially destructive nature of art, an art which is, above all, deleterious to the home environment of the artists.

In the novella The Author of "Beltraffio" and the novel Buddenbrooks the family

also represents the outside world and is seen as part of the society in which the artist of necessity lives. In both works it is basically the outside world that suffers in its confrontation with the artist. But quite often with these authors it occurs the other way around, and the artist must suffer, especially in some of James's writers' tales. No matter what the outcome, the confrontation between the artist and the world is seen as inevitably dangerous and hurtful by both authors and in this sense reveal a remarkable similarity in outlook and theme.

I:3: Henry James: FOUR WRITERS' TALES

I:3:0: INTRODUCTION

During his writing career James produced a number of stories with writer figures at the center and contrasts these against the world that surrounds them. Of course, he portrays the conflict between the writer and the world as he perceives it, namely in terms of Victorian society and the genteel life in great country houses that he himself experienced. Nevertheless, the conflicts portrayed are real enough — even when James has toned them down for the sake of his readers and overlaid his tales with humor and irony — and some of his writers' tales are very dark indeed, especially The Author of "Beltraffio" and "The Death of the Lion."

In her book Henry James's Portrait of the Writer as Hero, Sara Chapman sees James above all as a modernist writer. She agrees with Quentin Anderson in seeing James as an early American modernist rather than a European writer (4). She claims that James perceives the writer as a kind of hero for the modern world: "Throughout his fiction and criticism about writers and critics James develops imaginatively his complex vision of the artist as a hero for the modern world. For James, the writer-artist is a prevailing, ethical consciousness, one who creates an apprehendable reality" (9). Although this to some extent contradicts the notion of the artist as a dangerous, amoral, if not immoral figure, he is, nevertheless, the one who sees and interprets the world. Chapman views James's writer-hero as the carrier of the modern consciousness. He is the modern "seer" and

prophet. About the Jamesian artist Chapman writes that "the necessity of cultivating and retaining consciousness to perform the artist's central, interpretive task is an issue in the lives of virtually all of his writer-artists: Mark Ambient, Paul Overt, Henry St. George, Dencomb, Neil Paraday..." (8)

At a closer look, the conflict in these tales between the writer and society often takes the form of that between the writer and the critic, the critic in this case representing the world at large. "The Figure in the Carpet" is perhaps the story best exemplifying the writer/critic conflict, although there are many others. James later wrote a novel, The Sacred Fount (1901), about the creative experience, and as Chapman says, that novel "dramatizes the functions of the artist as he shapes the elements of experience into art" (21).

I:3:1: Henry James: THE AUTHOR OF "BELTRAFFIO"

The next major artist figure that James gives his readers after Roderick Hudson is Mark Ambient in the novella of 1884 entitled The Author of "Beltraffio." After picking a visual artist for his first artist novel, he now chooses to portray a writer in this novella. Like Gustav von Aschenbach in Thomas Mann's Der Tod in Venedig Mark Ambient is a writer who has achieved success and fame. On occasion an ardent admirer even seeks him out. The narrator of the story, just such an admirer, has arrived at the house of the author for a visit. Everything that happens is seen through the narrator's eyes and the reader soon understands that this vision may be heavily weighted in favor of his idol, the great Mark Ambient.

Like Thomas Mann in his novel Doktor Faustus, James here uses a not entirely reliable narrator to tell his story. Through this technique Mark Ambient is portrayed from the outside and yet clearly not with the eyes of James himself. For both Mann and James the narrator-technique serves as a device creating an ironic distance between the author and his principal protagonist. A narrator who is another fictional character, speaking in the first person, can, and often does, create a disparate testimony, and this in turn leaves the reader to judge his reliability. Much has been written about the role of the narrator in fiction, from Percy Lubbock's The Craft of Fiction to E.M. Forster's Aspects of the Novel, Jochen Vogt's Aspekte erzählender Literatur, Roy Pascal's The Dual Voice and Patrick O'Neill's Fictions of Discourse: Reading Narrative Theory.

The narrator of this story makes his appearance at a critical point in the whole

family's life. To his great astonishment he finds out that in the innermost circle of the family the famous author is seen as a questionable and even potentially dangerous figure, the same theme that figures so predominantly in the work of Thomas Mann.

The central problem in The Author of "Beltraffio" is the perception and evaluation of Mark Ambient's art and also of his person as the creator of this art. The enthusiastic admirer comes to revere and perhaps to pick up some personal words of wisdom from the celebrated author. To this narrator Mark Ambient appears as an exalted personality and his writings are, if not divine, at least the best of his time. In Mrs. Ambient the narrator expects to find a fellow worshiper and his consternation is understandably great when he starts to realize that this is not so. At first the narrator just suspects Mrs. Ambient to be indifferent to her husband's work and totally preoccupied with their child and home. But soon he has the uncomfortable feeling that there is more behind Mrs. Ambient's tranquil facade than indifference. He is really shocked to find that she does not read Ambient's work:

> "I'm afraid you think I know a great deal more about my husband's work than I do. I have n't the least idea what he's doing," she then added in a slightly different, that is a more explanatory, tone and as if from a glimpse of the enormity of her confession. "I don't read what he writes."
>
> She did not succeed, and would n't even had she tried much harder, in making this seem to me anything less than monstrous... " Don't you admire his genius? Don't you admire "Beltraffio?" (19-20)

In this tale James plays with the full scope of potential reactions to the art product

and to the artist who stands behind it. He deliberately tells this story through a young man who sees Ambient's work in the most positive light, so positive in fact that he might well be blinded by his own rapture and enthusiasm. On the other side stands Mrs. Ambient. Here James shows us not mere indifference to a work of art, but a dread and hatred of it which goes far beyond ordinary hostility to the point where death seems preferable to a life exposed to and contaminated by such perceived corruption. In the end Mrs. Ambient nonetheless decides to read her husband's latest book manuscript,

> "Is this the new book?" she asked, holding it up.
>
> "The very sheets, with precious annotations."
>
> "I mean to take your advice." And she tucked the little bundle under her arm. I congratulated her cordially, and ventured to make of my triumph, as I presumed to call it, a subject of pleasantry. But she was perfectly grave, and turned away from me, as she had presented herself, without a smile... (62)

Mrs. Ambient (James does not reveal her first name; she always remains Mrs. Ambient, the wife) reads her husband's book at a time when their child is already very sick. The book so shocks her that she sends the doctor away when he comes to see the child, preferring to let her child die rather than to have him contaminated by his father's books when he grows up. And in turn Mrs. Ambient pays for her deliberate neglect of the boy by wasting away and dying. From her point of view her life is no longer worth living.

In this tale James shows his readers the two most extreme reactions possible to a work of art. He does this without saying which is the correct response and without

indicating if a correct response is even possible, although the reader may at first be swayed in favor of Mark Ambient by the admiration of the first-person narrator. James wisely never gives the reader an example of Ambient's writing, thereby making it impossible for the reader to form an opinion of his/her own. For the issue at stake is not the formation of a correct opinion, but rather the realization on the reader's part that different opinions about a work of art can be formed and upheld side by side, even when they appear to cancel each other out.

In her chapter on The Author of "Beltraffio," entitled "The Imitation of Art," Sara Chapman sees the young narrator of the tale above all as an aesthete who "tells his story for art and art alone. He has no grasp of the human or ironic dimensions of the Ambients' story or of the ludicrousness of his account of it" (30). The narrator, who is after all a young writer himself, is clearly a believer in "art for art's sake" and this blinds him to the human conflicts around him. He does not think he has in any way contributed to the death of the child by his insistence that Mrs. Ambient read the new book. Chapman writes about the narrator's totally preconceived ideas about art:

> One of the ways in which the narrator illustrates his preoccupation with what he calls 'the gospel of art' is through his characterisation of the members of Ambient's family. For example, when he meets Ambient the novelist serves primarily to illustrate the narrator's own image of an artist. Ambient is largely a figment of the narrator's imagination. Like the other members of his family, for the narrator he is life imitating art...(31)

The issue under discussion in The Author of "Beltraffio" concerns not whether the

narrator or Mrs. Ambient is right in the evaluation of the writer, but rather the complex nature of a work of art itself. On the surface this may be a tale substantiating the proverb that "one man's meat is another man's poison," but beyond this James is also saying that a work of art ultimately remains indefinable and its value inestimable; from a moral point of view one can not decide whether art is good or bad or whether it saves or damns.

At this point it is also possible to make a comparison to Mann's story "Tristan." Art here too is equated with death. Gabriele who is the wife of a man full of life slowly lets herself become ensnared by Spinell, an artist who hates life. Gabriele plays the piano with passion and comes to see her salvation in death (here the influence of Schopenhauer; being rid of the will to live). She has another outbreak of her lung disease and dies quickly.

In The Author of "Beltraffio" James shows an acute ambivalence towards the production of art. He evidently views a work of art as possessing an inherent ambiguity. In this respect he also anticipates Mann in Doktor Faustus where the music of Adrian Leverkühn is simultaneously a great achievement in the world of art, but also a manifestation of evil and demonic forces.

During his stay in Ambient's house the young narrator learns many things. He comes to realize that an artist's environment is not necessarily a happy one. The young man came expecting to find Mark Ambient embedded in a country idyll and surrounded by an adoring family. He thought he would find a living example of Goethe's "patriarchalisches Leben" (Die Leiden des jungen Werther), the ideal country life lived in harmony and surrounded by beauty and art. Instead he encounters the sense of estrangement and alienation that pervades the artist's home. It is possible to see modern

elements of the battle between the sexes in the disapproving attitude of Mrs. Ambient, who is obviously no follower of her husband's and has a mind and strong opinions of her own. But the fear of and hostility towards the work of Mark Ambient on the part of Mrs. Ambient go beyond anything that can be simply construed as an attempt to gain her own independence and the right to her opinions. Her fear is primitive and atavistic in nature and more like the dread that early people felt for the shaman or witch-doctor— who was often also the artist in the community— of whom one never knew if he worked for good or evil. James is here calling on an ancient prototype of the artist, just as Mann does with figures like Felix Krull, Adrian Leverkühn and Cipolla, to mention a few. Ambient's art is a divisive tool that brings neither harmony nor unity to his household. Instead the household is engulfed by a multiple sense of exile. Alienated from his wife and child Ambient feels himself to be cut off, misunderstood and even reviled. But Mrs. Ambient is also estranged from everything around her. She sees herself as situated on the periphery of things and in need of guarding her child from the evil at the center of her little universe. It is a tragic tale, and James goes to great lengths to show how even the narrator's opinion of Mrs. Ambient slowly changes. In the beginning he appears to be giving an objective and factual account of the happenings at Ambient's house. The reader has to decide upon the reliability of the narrator, and if the reader does not notice the narrator's tendency to hero-worship soon enough, James will "lead him up the garden path."

At first the narrator tells us exactly what Mrs. Ambient does and does not do and say, and he adds his own private reflections on the matter:

"He will like that. He likes being admired."

> "He must have a very happy life, then. He has many worshipers."
>
> "Oh yes, I have seen some of them," said Mrs. Ambient, looking away, very far from me, rather as if such a vision were before her at the moment. Something in her tone seemed to indicate that the vision was scarcely edifying, and I guessed very quickly that she was not in sympathy with the author of Beltraffio. I thought the fact strange, but, somehow, in the glow of my own enthusiasm, I didn't think it important. (15)

As the atmosphere in the house condenses, the narrator no longer adds his private opinions and becomes more the chronicler of events and gives up his obvious bias against Mrs. Ambient. But nowhere does James go so far as to let the narrator appear to be swayed by the words or actions of Mrs. Ambient. Bringing the narrator around to the opposite point of view appears not to be the purpose of this story. Finally the narrator reports on the death of Mrs. Ambient, who simply wastes away after the death of her child. Speculation about whether she is right in believing her husband's work to be deadly corrupt becomes redundant and beside the point. At the end there is only the narrator who has come to realize that another person can hold a contrary opinion with the same ardor as he can and that this person is capable of following through on her conviction to its bitter conclusion. To the last the narrator believes in the greatness of Ambient's art, but he has learnt that this is a subjective evaluation. And he has also learnt that a work of art itself may be multifaceted, complex and full of paradox, that it may be both destructive and uplifting depending on the circumstances and on the perceiver. But right to the end the narrator remains convinced of his own position. James lets him address the reader directly:

> And, apropos of consciences, the reader is now in a position to judge of my compunction for my effort to convert my cold hostess. I ought to mention that the death of her child in some degree converted her. When the new book came out...she read it over as a whole, and... during the few supreme weeks before her death — she failed rapidly after losing her son— ... she even dipped into the black "Beltraffio." (73)

So much for the narrator's opinion; the reader, on the other hand, may come to the conclusion that Mrs. Ambient read the works in detail so as to know from what it was that she saved her son and ultimately herself.

I:3:2: Henry James: THE LESSON OF THE MASTER, THE DEATH OF THE LION, THE FIGURE IN THE CARPET

From 1888 to 1896, the years following The Author of "Beltraffio," James wrote three stories with authors at the center, "The Lesson of the Master" (1888), "The Death of the Lion" (1894) and "The Figure in the Carpet" (1896). These writers' tales all feature different aspects of the conflict between the artist and the world around him. In varying degrees each artist finds himself misunderstood and an exile in the world he inhabits.

THE LESSON OF THE MASTER

In "The Lesson of the Master" the conflict occurs between the artist's work and the demands of marriage. The name of the already well-established writer is Henry St. George while his wife is ironically made to represent his counterpart, the dragon. She makes him write for money and popular success and turns him into what today is called a "commercial writer." St. George, like Mark Ambient, is visited by a young admirer who seeks his advice. And St. George gives him the lesson of the Master: his counsel to the young Overt is to give up everything, including the girl he loves, and to go into exile and write. St. George knows he has sold out his own talent for money and advises the young writer to turn his back on the world. The tale takes a nasty turn when Overt comes back from France with his completed manuscript only to find that St. George has become engaged to Overt's old girl-friend. While abroad Overt has heard of the death of Mrs. St.

George and receives a letter from St. George saying how great his loss is and how no woman could have done more for him than she did: "She took everything off my hands — off my mind. She carried on our life with the greatest art, the rarest devotion, and I was free, as few men can have been, to drive my pen, to shut myself up with my trade. This was a rare service — the highest she could have rendered me. Would I could have acknowledged it more fitly!" (124). The letter somewhat surprises Overt when he considers what an ogre St. George had made his wife out to be, but does not attach much importance to it. Only when Overt gets back to England does he feel betrayed and confronts St. George. And at this point he delivers himself of the other half of the lesson of the Master. He claims that he has not played Overt foul and confesses that he has now given himself entirely over to the world and will never produce anything again, whereas Paul Overt has the chance of creating a masterpiece. He accepts the lesson of the Master and gets on with his writing. In due course he finds that he does not really miss the woman he lost, nor she him. Art triumphs here, but at the expense of all personal involvements.

Critics of Henry James have often seen this story as an analogy and explanation of why James himself never married, preferring to dedicate his life to his art. Sara Chapman writes:

> First published in 1888, 'The Lesson of the Master' is one of James's most widely read stories about writers. The popularity of this comic tale is best attributed to the wide — and incorrect — assumption that the story is one of James's most accessible fictions because it is so clearly autobiographical. Many readers have considered Henry St. George a spokesman for James and his doctrine of

renunciation a tenet of James's own life. (35)

There is in this tale, for all its comedy, an obvious sadness and renunciation reminiscent of Mann's Tonio Kröger, for whom "man...ein Gestorbener sein [muß]" in order to produce art. The conflict between art and life is pushed to its highest level, where to embrace the world means no career or production as an artist, and to be an artist signifies to renounce the world and go into exile, either literally by going abroad, or internally by cutting oneself off from life and love in order to produce. It is remarkable, as mentioned before, how frequently James and Mann share these views and exemplify them in their work in one form or another.

In this story James parodically uses the myth of St. George in a new setting. Here it is not the young man who rescues the maiden from the dragon. In this new version of the myth the young hero finds himself— that is, after the death of Mrs. St. George, who can be seen as the dragon in the conventional, negative sense— in the role of the dragon, but a dragon who would ironically be endangered by the maiden rather than the other way round. James lets the older writer, St. George, eventually rescue the maiden, but in a sense — if we are to believe the lesson of the Master — he also rescues the dragon, the young writer Paul Overt, and sets him free to breathe fire into his masterpiece. Parody or not, James is here equating the ancient image of the dragon with the true artist. Dragons go back in mythological time to the beginnings of the human race. The dragon has always been seen as a creature of great power. Breathing fire and forging new worlds as a wordsmith are both ancient and modern images for the writer/artist, but the image of the dragon also points to danger, danger to the surrounding world, and in James's modern

version, also danger to the dragon himself. In mythology the dragon lives as an outcast isolated in a cave and segregated from human habitation. Paul Overt as dragon/artist is such an outcast and St. George successfully sends him into exile for his own good to a place where he can produce, but also for his, St. George's, benefit, so that he can rescue the maiden and have her for himself while the dragon is nowhere in sight. The situation is ironic, funny, or bitter depending on one's point of view. Overt resigns himself to the loss of the maiden fairly quickly and thereby acknowledges his need to remain cut off from life. Symbolically speaking he finds himself a new cave where he can continue breathing fire, even if he does not yet feel entirely safe. At the end of the tale James summarizes Overt's situation in the following words:

> When the new book came out in the autumn Mr. and Mrs. St. George found it really magnificent. The former still has published nothing but Paul doesn't even yet feel safe. I may say for him, however, that if this event were to occur he would really be the first to appreciate it: which is perhaps a proof that the Master was essentially right and that Nature had dedicated him to intellectual, not personal passion. (134)

In both The Author of "Beltraffio" and "The Lesson of the Master" James presents the figure of a spouse as a hindrance to the artist's mission. This appears to be based on the assumption that however supportive spouses may be, they basically belong to the world "out there," whereas artists are not to be of this world if they are to be true to themselves. For James the marriage union becomes the most immediate representation of the conflict between the demands of art and the demands of the world and in this sense it

can be said that "The Lesson of the Master" comes down to James's preference for bachelorhood for the productive artist.

THE DEATH OF THE LION

In "The Death of the Lion" (1894) we have a story about the conflict between the writer and society at large. In this tale James shows what happens to the artist if he decides to come out of his solitary cave. He exemplifies how newly acquired success with the public can corrupt and ultimately destroy the artist. Neil Paraday is well, safe and dedicated to his art— till his writing becomes successful, when he is discovered by a rich socialite, Mrs. Wimbush. Suddenly he finds himself "all the rage" in London and in the country houses of high society. He has become a literary lion, an exotic object worthy of curiosity. At first Neil Paraday finds the taste of success very sweet, but soon he is forced to realize that nobody has actually read anything that he has written. Too late Paraday — his name presumably a wordplay on parody — discovers the other side of being a lion. In modern, civilized society lions no longer roam the land and roar in the wilderness, but are kept in a zoo, locked up in a cage, so that people can come and stare at them. They are curiosities and their antics — like those of monkeys — are supposed to entertain the crowds that come to see them. Likewise Paraday soon finds his person and his writings considered a light diversion for tedious evenings. The moment he is not feeling well he also discovers how other eager and willing writers displace him. The curiosity show simply

continues without him. James treats the other two writers in this story with high irony: one a man using a woman's name as a pen name, the other a woman employing a male pseudonym.

The writer as lion, the king of the animal kingdom, is a symbol of power. But in this case his being "lionized" becomes a symbol of his trivialization as a successful writer. James has called his story "The Death of the Lion," and Paraday's breaking point comes when the manuscript for his new book is mislaid and finally declared lost. He has foolishly lent the only copy to somebody at the house party in the belief that she actually wanted to read it. Instead that person gives it to somebody else, and from there it passes through endless hands till nobody can account for the whereabouts of the manuscript. Of course everyone is very sorry. Paraday learns the hard way that the manuscript does not have the same value for anyone else as for himself. He does not divulge that the disappearance of the manuscript is tantamount to the loss of publication of his new book. Instead he falls mortally ill. Society can not be trusted to recognize a work of art. Paraday, ultimately, is a fool who brings about his own downfall because he does not recognize the true nature of a society that will pick him up and drop him on whim. Sara Chapman writes:

> In 1894 James published 'The Death of the Lion'... Over the years he came to think of it as a specific predecessor and companion piece of 'The Next Time'. In both he presented a public ignorance and cruelty so great as to cause the exhaustion and death of a writer....Paraday in 'The Death of a Lion' attempts to embrace his audience, forgiving their ignorance and crudity and striving to repay their ostensible admiration. He dies of this effort at Prestidge, the home of his

predatory hostess, Mrs. Wimbush. As the narrator describes his fate, Paraday is the most ruthlessly exploited victim in James's fiction about writers and critics. (61)

Although exile in the most usual sense of the word is not really an issue in this story, Paraday being very much part of a social scene, there is nevertheless a certain form of exile in operation here. Paraday's initial social success blinds him to the fact that he is not really part of high society. At the time of his great popularity he does not want to see that as a writer/artist he is also a kind of indigenous exile who can never really belong. When he falls seriously ill in Mrs. Wimbush's house, this lady thinks it all in very poor taste. What an embarrassment to have a sick and non-functioning writer— read lion— on her hands. But only when Paraday actually dies and is buried does James give his readers the ultimate turn of events. To her gratification Mrs.Wimbush now finds that she has suddenly gained great social status by having provided for the well-known writer's last hours. The world has always esteemed a dead author more than a live one, and this now reflects very positively on Mrs. Wimbush. By dying Paraday has helped her achieve the summit of her social success.

In this tale James hides the caustic truths about the relationship of the writer/artist to the world very well. The tale is told with humor and irony but with no visible trace of bitterness. Chapman writes: "Like its companion piece, 'The Next Time,' 'The Death of the Lion' succeeds largely through its unrelieved irony. It is structured around a series of ironic contrasts...The narrator develops his characters through a series of ironic contrasts that define the moral and intellectual universe of this modernist fiction" (66). Irony may be the most obvious tool that James uses for telling his story, but he also deceives his readers

into believing that this tale is really quite harmless and amusing. On the surface the story appears as a funny incident in the life of a writer which then takes on an unforeseen and tragic turn. It takes some reading between the lines to detect the strong underlying criticism of society that James is here suggesting. The message is that the frivolity of society means death to the serious artist. And by implication James is saying that the artist has to hold himself apart and aloof from society, has to be a voluntary exile, in order to survive. Popular acclaim especially poses a danger to the artist, because this will most likely draw him out of his shell and make him vulnerable to the machinations of society. Success— according to James— undermines the balance of the artist and makes it hard for him to hold himself together. During his lifetime James accepted innumerable dinner invitations and was frequently a weekend guest in great country homes. His story springs from his own experience and the dangers inherent in this kind of life. Although obviously an exaggeration and a parody, the story serves as a warning to James himself and to other writers in a similar position about the hidden social dangers waiting for the unaware writer. Some critics, such as Leon Edel, believe that the death in this story also represents James's failure at the theater at this time. Chapman too refers to James's lack of success in both fiction and drama during this period of his life:

> James's developing disillusionment is recorded in part in a letter to Howells, written six years before 'The Death of the Lion,' and marking the beginning of the period in which James had all but abandoned the writing of fiction to try for greater success in drama. James wrote, 'I have entered upon evil days...' James's failure as a dramatist, after a period of intense struggle, was, by general consensus,

> a turning- point in his life. Thereafter, he determinedly returned to his career as a writer of fiction... By 1894 it had been a painful six or seven years in which, nevertheless, six of James's stories about the literary life were written or had been conceived, beginning with 'The Lesson of the Master'... (62)

THE FIGURE IN THE CARPET

In 1896 James wrote a curious tale called "The Figure in the Carpet." This story compares the ultimate secret concealed in a work of art to the hidden figure in an oriental carpet and exemplifies the conflict between the writer and the critic. The well-known novelist Hugh Verecker challenges the narrator, a reviewer and journalist representing the social world, whereas the creative writer embodies the world of art, to find the hidden significance of his work, the assumption— then as now— being that it is the critic's job to discover the meaning of a work of art. The narrator picks up the challenge, "You call it a little trick?" and Verecker replies, "That's only my little modesty. It's really an exquisite scheme" (282). Verecker is a writer who has a whole bag of tricks and schemes at his disposal. They are dispersed throughout his work, but remain a puzzle to the uninitiated: "But you talk about the initiated. There must therefore, you see, be initiation," observes the narrator. "What else in heaven's name is criticism supposed to be?" Verecker responds (282). To be able to understand this work of art the critic thus has to undergo some kind of initiation. In this story the narrator/critic himself eventually comes up with the idea of

the figure in the carpet: "For himself [Verecker], beyond doubt, the thing we were all so blank about was vividly there. It was something like a complex figure in a Persian carpet. He highly approved of this image when I used it, and he used another himself. 'It's the very string,' he said, 'that my pearls are strung on!'" (289).The string is the thread or leitmotif that runs through his work while the pearls are a conventional image with many associations. But much as he tries, the narrator of the story, because he lacks the necessary insight, is not able to discover anything and thereby fails his initiation. Instead his friend and colleague, George Corvick, takes up the challenge.

On a trip to India Corvick solves the problem, which is like an ancient riddle. Since the figure in the carpet is an oriental image, India, with its eastern mysticism, is a most suitable place for the solving of the problem. Corvick intends to write his definitive statement on the work of Hugh Verecker, but unfortunately he dies before he is able to write the work which would explain the mysteries and riddles in Verecker's work. Before his death Corvick passes the secret on to his wife, the novelist Gwendoline Erme. Rather like the missing manuscript in "The Death of the Lion," the secret solution is passed on from person to person, but is never made public. Gwendoline Erme is one of a number of female novelists that James chooses to portray, often with great irony, like the lady novelist in "The Death of the Lion" who calls herself Guy Walsingham. Gwendoline, part of a writer-critic couple, remains true to the nature of a writer as James sees it. As a creative writer, she declares that analysis and criticism are not her job— "I don't 'review,'" she laughed. "I'm reviewed!" (309) — and she will not have anything to do with her husband's findings and ensures that his literary secret goes to the grave with him.

This woman remains true to her nature as a writer even when she takes another critic as her second husband. Her new partner, Drayton Deane, learns nothing from her about what Corvick discovered in the work of Hugh Verecker.

In this story James is having a fine time making fun of critics, and at the end of the tale we see the narrator and his friend Drayton Deane sitting together and talking and still not being able to work out the secret in Hugh Verecker's work. They are left with a burning desire to know the hidden meaning of the figure in the carpet, which has not been revealed to them and which they have been unable to discover for themselves. In this story the critics fail completely. Creative writers, on the other hand, appear aloof and shrouded in mystery. On the last page of the story James has the narrator, commenting on his own failure, refer to "the anecdote of Verecker's one descent from the clouds" (315). The image depicts the creative writer descending like a god to give a few moments of discourse to an ordinary mortal.

Here we see the artist as someone who stands above ordinary society. These writers have the power to mystify ordinary mortals and, like Hugh Verecker, to impose a formidable challenge. Verecker's game is aimed at the critics as, from his point of view, the most pretentious representatives of society. The stance of the creative writers here seems to point to criticism as an activity beneath their dignity, but this does not mean that they lack an awareness of the critical issues at stake. On the contrary, they appear to take a special delight in creating obscure symbols and hidden meanings so as to provide the critics with the material they need to work with. The artists here are the ancient oracles and the critics are the interpreters of the message, that is, if they are clever enough to

unravel the secret.

To tone down the evident satire on critics in this story, James makes the narrator of the tale both clever and likeable. The reader is caught up in the narrator's desire to unravel the mystery and only towards the end of the story does one realize that the whole problem is due to a flaw inherent in the narrator and his friend— and even then James knows how to maintain the reader's sympathy for the narrator by appealing to the reader's general sense of human fallibility.

In this story James shows critics as part of the ordinary human world and the writer as a powerful human being who lives apart from society, who challenges people to discover the secret spells he weaves and who— in an ironic sort of way — looks down on the ordinary people who surround him. The writer is seen as an outsider and an exile from the everyday world, but his exile takes him to a higher realm from where he can observe human activity. James, clearly aware of the arrogance of this stance, succeeds in toning it all down by the use of humor and indulgent irony. In her chapter "The Ironic Figure" Chapman claims, " 'The Figure in the Carpet' has created more controversy than any other of James's short fictions about writers and critics" (85). She comes to the conclusion that the meaning of the figure in the carpet is that only individual interpretation of a work of art is possible: "James's modernist point in this important fiction is that the meanings of art, as of life, are necessarily functions of individual interpretation. The artist may evoke meaning, but, despite his best efforts, he cannot control it. That incontrovertible fact of the writer's life and work is the figure in the carpet" (91). Seen in this light Verecker's challenge takes on a new dimension: the search for individual

meaning, not for the absolute truth in a work of art, and in this search the reader-critic has to participate actively. To quote Chapman again: "In 'The Figure in the Carpet' the comic quest is the ironic subject of the story. However, it is also a metaphor of shared creative process, in this instance an inconclusive process, a search which is its own end" (91).

"The Figure in the Carpet" is a tale where the real issues are frequently masked in subtle fashion behind humorous and sometimes baffling incidents. James here gently tricks both readers and critics — the reader as critic and the critic as reader — into participating in the solving of all the issues that stand between the world and the artist.

I:4: Thomas Mann: TONIO KRÖGER

The first work of Thomas Mann's which features a practicing artist as principal protagonist is the novella Tonio Kröger. This work is perhaps the most autobiographical of Mann's works and can be read as a portrait of the novelist as a young writer. Its central motif is the artist's inner and outer conflict with the world. Like Neil Paraday in James's tale "The Death of the Lion," Tonio Kröger feels the lure of the world very strongly. But unlike the successful writer Paraday, Tonio Kröger does not give in to the world. Instead he ultimately detaches himself, although he always maintains a love/hate relationship to life, and goes into a form of voluntary exile following a similar path to that of Paul Overt in James's tale "The Lesson of the Master." But in doing so Tonio Kröger is filled with sadness and a certain unconquerable longing for the world and thinks of his vocation as a curse: "Die Literatur ist... ein Fluch" (GW VIII: 297).

During his conversations with Lisaweta, Tonio Kröger also claims that a decent bourgeois would have nothing to do with art in the first place: "Wie sehr dieser redliche Mensch ernüchtert sein müßte, wenn er ...je begriffe, daß ein rechtschaffner, gesunder und anständiger Mensch überhaupt nicht schreibt, mimt, komponiert..." (GW VIII: 296). The ordinary bourgeois side of Tonio Kröger knows that a true burgher has no need to express himself— indeed he should not— in any artistic medium. He is content just being himself and going about his everyday business. The burgher, in short, takes his life-style for granted and is not given to self-doubt and morbid reflections about the nature of the world. Tonio speaks with envy of the simplicity of the bourgeois world and its clear-cut

values. Or at least this world appears simple to Tonio from the difficult vantage point of the budding artist. He feels sorry for himself as an artist born an outsider on whom the curse of art was put in early years: "Sagen Sie nichts von 'Beruf', Lisaweta Iwanowna! Die Literatur ist überhaupt kein Beruf, sondern ein Fluch, — damit Sie's wissen. Wann beginnt er fühlbar zu werden, dieser Fluch? Früh, schrecklich früh. Zu einer Zeit, da man billig noch in Frieden und Eintracht mit Gott und der Welt leben sollte" (GW VIII: 297).

As Mann's "portrait of the artist as a young man," Tonio Kröger is also an alter ego for the young Thomas Mann. Nevertheless it is necessary to point out that this youthful artist is filled with self-pity, although the narrator does not take him that seriously. It is Tonio himself who looks at his problems gravely and is quite incapable of laughing at himself. The tale is really quite humorous, but Tonio dissolves completely into his own pathos. The irony which is so characteristic of Mann's later work seems to be somewhat lacking here. In essence we have the portrait of the artist as a young man who is saying, "Pity me for I am cursed to be an artist."

With Lisaweta Iwanowna, Tonio's confidante, Mann gives a portrait of the artist as a carefree, more bohemian figure. Mann concurs with the artist's feeling of belonging on the outside of society, but his artist figure Tonio lacks the boisterous defiance of society and its conventions that characterizes popular notions of the artist. While Tonio Kröger's self-pity is perhaps his least appealing quality, it reflects the development of Mann himself. When Tonio Kröger disappears from the bourgeois world, it perceives no loss, but simply goes on without him. Tonio ultimately comes through his trials and finds his new artist self without dying of unfulfilled desire for the attractions of the bourgeois

world, or succumbing to his inner demons. He eventually grows out of his self-pity, although he never quite relinquishes his love for the bourgeois world, and gets on with his self-appointed task of being an artist. He never quite overcomes his sense of being an exile and really does not want to, and this is his true dilemma.

In this novella Mann makes it clear that if Tonio Kröger is to survive as a writer and to develop his art, an act of renunciation has to take place in addition to his initiation as an artist. Although Tonio agrees to live in the world, or at least on its edge, the guidelines that Mann suggests for the survival of the artist are akin to monastic laws: poverty (no bourgeois opulence), chastity (love is an impediment) and obedience to the rules and demands of the craft. According to Mann, the artist is lost to the outside world and at least partially exiled from it, although he can still stand on the periphery and admire it and even long to join it.

In Tonio Kröger Mann, through his protagonist, implies that the artist has to give up one thing above all else, namely "das menschliche Gefühl," human feelings. And of necessity this leads to the renunciation of warm human contact in general. In a conversation with his Russian painter friend Lisaweta Iwanowna he laments the difficulties of production in the spring time, when everything is tempting the artist to go out and feel the renewal of life. He then continues to talk about the artist's relationship to human feelings:

> Denn so ist es ja, Lisaweta: Das Gefühl, das warme, herzliche Gefühl ist immer banal und unbrauchbar, und künstlerisch sind bloß die Gereiztheiten und kalten Ekstasen unseres verdorbenen, unseres artistischen Nervensystems. Es ist nötig,

> daß man etwas Außermenschliches und Unmenschliches sei, daß man zum Menschlichen in einem seltsam fernen und unbeteiligten Verhältnis stehe...(GW VIII: 295-96; underlining is mine)

Mann continues to let Tonio explain his position to his friend:

> Die Begabung für Stil, Form und Ausdruck setzt bereits dies kühle und wählerische Verhältnis zum Menschlichen, ja, eine gewisse menschliche Verarmung und Verödung voraus. Denn das gesunde und starke Gefühl, dabei bleibt es, hat keinen Geschmack. Es ist aus mit dem Künstler, sobald er Mensch wird und zu empfinden beginnt. (GW VIII: 296)

Tonio Kröger here summarizes some of Mann's more extreme ideas about art, the artist and what it takes to make artistic production possible. Tonio feels that the artist needs to purge himself of human feelings, even if his emotions are strong and genuine. He believes that if rendered directly, feelings can only appear banal and gauche. By the end of the tale, however, Tonio Kröger finds that he has to come to terms with his human feelings. Mann's theory of art is expressed by the whole story and its rather ambiguous and contradictory message, and not only by Tonio's speech. Nevertheless, for Mann the artist is in jeopardy as soon as he lets himself become too human. This is, of course, a rather extreme position, but James's works anticipate a similar outlook; one need only think of Roderick Hudson and his ambivalent attitude towards Christina Light, the woman who inspires his masterpiece as a sculptor.

In Tonio Kröger normal human feelings are seen as part of the "outside" world, and if artists give these up, they are renouncing the everyday world they live in, and yet

Tonio is still attracted to this unproblematic lifestyle. Even after his renunciation of a normal bourgeois life in the higher interests of art, he still looks back at the life of "die Blonden und Blauäugigen" — his symbol for normalcy — with nostalgia and a considerable quota of envy. At one point Lisaweta calls him "ein verirrter Bürger" (GW VIII: 305), astray in the realm of art, because she is so aware of his strong leanings towards the bourgeois way of life. She sees him in fact as a bourgeois with a bad conscience. As in Buddenbrooks, Mann shows an understanding for both of these very different lifestyles which in this novella appear potentially to cancel each other out.

In the past many readers and critics have accepted Mann's theories of art and its production at face value, especially as many other artists have held similar views, if perhaps not quite so extremely formulated. In The Ironic German, for example, Erich Heller asks, "Is Tonio Kröger's vision of life, art, and artists true?" (76). He continues to reflect:

> [W]e realize that our reluctance to ask the question of truth would be due to our belief in the essential correctness of Tonio's diagnosis of literature and life. It is a diagnosis shared, consciously or not, by many a literary critic...And certainly, if life has to "die" so that "literature" can live, then the critic paying attention to anything that is not "strictly literary" merely busies himself with attending funerals. (76-77)

Even the Marxist critic Georg Lukács accepts Mann's portrayal of the isolated artist:

> Und Thomas Mann vermag nicht nur eine ganze Reihe von solchen Werken für den Leser in ihrer geistigen und künstlerischen Individualität lebendig zu machen, sondern zugleich seinen Helden, der nur Komponist, nur Künstler ist und

außerhalb seiner Kunst so gut wie gar kein Leben hat, von seiner künstlerischen Haltung aus als reiche und bewegte Persönlichkeit zu gestalten. (58)

However, since the opening of the Thomas Mann diaries, new implications of the meaning behind Mann's yearning for the blond and blue-eyed people have surfaced. The image has a Nietzschean ring to it, but also corresponds to the average physical type of Mann's home community in Lübeck. Inge Holm and Hans Hansen are the friends of Tonio's youth and later, on his return home, he imagines them together as a young couple when he sees two people who look very much like them. In the context of the novella they are indeed "die Blonden und Blauäugigen." But in the light of Thomas Mann's diaries it has been suggested that "die Blonden und Blauäugigen" are basically his euphemism for the young men to whom he was homosexually attracted. Klaus Harpprecht writes on the subject of women in the work of Mann: "Wenn die Mädchen, die Frauen seiner Geschichten begehrenswert sein durften, gerieten sie dem Autor unweigerlich zu femininen Tarnungen seiner blonden und blauäugigen Jünglinge" (138).

In the light of the diaries Mann's concept of renunciation for the artist has also been reevaluated and reinterpreted. Doris Runge sees Mann as removing himself from ordinary life for his writing— "Thomas Mann schreibt sich in den frühen Werken fort aus den Niederungen des gewöhnlichen Lebens, er schreibt sich eine Gegenwelt, einen wirklichkeitsfernen Traum"(74) —but she does not recognize the explanation in the artist's need to exile himself from the world for the sake of artistic production (a concept that could apply to all artists), but rather in Thomas Mann's personal attempt to remove himself from forbidden, homoerotic temptations:

> Die Entsagung, die er mit traktätchenhaftem Eifer predigte, meinte Amors anderen Pfeil, den mit Liebe und Gift: Die verbotene Richtung, in die seine Sehnsucht, seine sexuellen Wünsche zielten, die Neigung zu den blonden Freunden. Die homoerotische Passion war es, die sein gesetztes Lebensziel ernsthaft gefährdete, daher verborgen werden mußte und gebannt — mit der Feder. (74)

Seen in this way the renunciation that Thomas Mann preaches takes on new meaning. It is the renunciation of an outsider, of an exile born by reason of his ethnic heritage and his sexual orientation.

In the novella Tonio, like Thomas Mann, leaves his home in the north to travel south and eventually to settle in Munich in southern Germany. This is where he meets his Russian friend Lisaweta and this is the location of his first physical exile. As an alien in a multiple sense Tonio/Thomas cannot partake of the ordinary life in society and the only positive road open to him is the way of the artist. (He could also take the road of alcoholism or crime and there is a period in the south when he engages in debauchery, but this is alluded to only briefly.) Tonio/Thomas's fear of revealing any part of his true self says as much about the times and society Mann lived in as it does about Thomas Mann himself. It would however be a mistake to see Mann's demand for renunciation in purely personal terms. Like for James, there is an obvious concern for the welfare of the artist and an awareness of how the artist and society are in conflict over their outlook and perception of the world in general. The problem of an unlived life still exists for Mann, and Doris Runge, amongst others, sees him finding the solution— in the form of compensation— in his art. She also sees his tendency towards irony and parody as a guard

behind which he can live out his homosexual fantasies:

> Aus dem ungestillten Verlangen, der Problematik des "nicht gelebten Lebens," gewann er Schreibenergie und Kreativität. Aus sicherer Distanz, im Schutz der Sprache, hinter Ironie, Parodiersucht und einer kräftigen Prise bösen Humors konnte er die bedrohliche Neigung zu den Geschöpfen des eigenen Geschlechts ausleben. (77)

Runge also claims:

> Die verbotene Lust lebt einzig von der Sehnsucht; verlangt nach keiner Realisierung, wird von der Banalisierung des Lebens geschützt. Allein die Literatur war geeignet, den Schleier zu weben, hinter dem der Dichter den Verlockungen der blonden, blauäugigen Knaben nachgeben durfte, in welchen Masken auch immer. (78)

If these claims are to be given credence, we owe the works of Thomas Mann in large measure to the suppression of his real sexual nature.

Although T.J. Reed in Death in Venice: Making and Unmaking a Master acknowledges the homosexual theme as part of the content in Der Tod in Venedig, he is less inclined to view this as a factor in Tonio Kröger. For him the idealized blond and blue-eyed youngsters simply remain Tonio's symbol for the joys of normalcy (6). However, if suppression is an issue, this fact can be seen as a sad comment on the age and society in which Mann lived. What remains without a doubt is that, from his early years on, Mann felt himself to be different and in some form exiled from the society he lived in, and that he produced a whole cast of characters who share a similar fate. Mann's sense of

alienation and feeling different may have many different causes of which the homosexual issue is just one. Like Tonio Kröger, he was only partly a north German. He had a different, southern heritage from his mother. Also, there is his sense of being set apart from others as a budding artist. Mann's fictional characters reflect their creator's preoccupation with a state of alienation and exile and often they attempt to overcome this condition through their own creative production.

In this novella the relationship between Tonio Kröger and Lisaweta Iwanowna does not turn into the romance that the reader may at first be expecting and even hoping for. Instead Lisaweta appears as Tonio's friend and confidante who will listen to his problems and advise him to the best of her ability. It is important that Tonio's confidante is herself an artist, a painter. It suggests that only artists can really understand each other's problems and talk about them, although Lisaweta does not completely accept Tonio as a bona fide artist. She tells him that he is "ein verirrter Bürger" (GW VIII: 305) and that his problem is that he is caught between two worlds. But together they are both exiles and feel themselves to be standing outside society. Mann stresses this point by making Lisaweta a Russian painter, thereby removing her even further from the activities of the average German woman. The relationship between the two is reminiscent of that between Nick Dormer and Miriam Rooth in Henry James's novel The Tragic Muse. In this novel two artists of the opposite sex also become attracted to one another and form a close bond, but mainly out of a common interest in art and an understanding of each other's concerns and strivings. These bonds of friendship have little to do with the usual heterosexual attraction. Both Tonio Kröger and Nick Dormer have essentially fraternal

relationships with their female counterparts and display a non-possessive attitude of live and let live. It is precisely because of this recognition of each other's artist natures that Lisaweta Iwanowna can become Tonio Kröger's personal confidante— she who at the outset is the very embodiment of what an exotic romance is made of. Lisaweta is Tonio's counterpart and female alter ego; together they form kindred spirits. For the young Tonio Lisaweta is also a model of the successful artist. (Lisaweta is also the first of several Eastern European figures that appear in Mann's work, frequently in female form, as for instance Clawdia Chauchat in Der Zauberberg.)

Mann also has Tonio Kröger touch upon the relationship between art and crime in his near monologue with Lisaweta. For Mann the artist not only stands under the curse of not being able to be an ordinary human being but frequently shows— as Mann suggests— a decidedly criminal trait in his mental makeup. This becomes clear in the following passage from Tonio Kröger.

> Ich kenne einen Bankier...der die Gabe besitzt, Novellen zu schreiben...seine Arbeiten sind manchmal ganz ausgezeichnet. Trotz...dieser sublimen Veranlagung ist dieser Mann nicht völlig unbescholten; er hat im Gegenteil bereits eine schwere Freiheitsstrafe zu verbüßen gehabt...Ja, es geschah ganz eigentlich erst in der Strafanstalt, daß er seiner Begabung inne wurde...Man könnte daraus, mit einiger Keckheit, folgern, daß es nötig sei, in irgendeiner Art von Strafanstalt zu Hause zu sein, um Dichter zu werden. (GW VIII: 298)

Tonio here deduces— one can hear the ironic authorial voice of Thomas Mann— that in order to become an artist a person needs to be in a correctional institution, locked in a cell

and exiled from the rest of society.

Towards the end of the novella Tonio himself is mistaken for a criminal when on a journey north he returns to his hometown. He is now not only seen as an alien and an outsider, but as a criminal as well. He is interrogated by the police till it becomes clear that it is only a case of mistaken identity. Mann nevertheless makes his point here: Tonio not only could be a criminal; he even resembles one to a certain extent. The burgher in Tonio concurs with the police: "Und waren diese Männer der bürgerlichen Ordnung nicht im Grunde ein wenig im Recht? Gewissermaßen war er ganz einverstanden mit ihnen..." (GW VIII: 317). He remains silent and does not identify himself as the son of Konsul Kröger, but the artist in him is outraged.

All in all Mann shows the need of the artist to be in voluntary, or even involuntary, exile in order to produce, but he also goes further and makes a link between artistic creativity and criminal tendencies. Tonio/Thomas continues:

> Aber drängt sich nicht der Verdacht auf, daß seine Erlebnisse im Zuchthaus weniger innig mit den Wurzeln und Ursprüngen seiner Künstlerschaft verwachsen gewesen sein möchten als <u>das, was ihn hineinbrachte?</u>— Ein Bankier, der Novellen dichtet, das ist eine Rarität, nicht wahr? Aber ein nicht krimineller, ein unbescholtener und solider Bankier, welcher Novellen dichtet, —<u>das kommt nicht vor</u>...(GW VIII: 298-99)

The insight expressed here is close to that which Mann expounds in his essay "Bruder Hitler," the main topic being the connection between criminality and artistic creativity. However, it is surprising how early in his writing career Mann perceived a link between

crime and art. It surfaces periodically throughout his career and comes to the forefront again in Felix Krull, his last unfinished novel. Krull is the con-artist par excellence and his story can be seen as the culminating expression of the connection that Mann perceived between art and crime.

I:5: Thomas Mann: DER TOD IN VENEDIG

Thomas Mann's probably best known artist novella is Der Tod in Venedig, published in 1912. This is the work of a more mature Thomas Mann and as such a prime example of his stylistic artistry as well as being a portrait of his own inner conflicts. Gustav von Aschenbach in some ways is an older Tonio Kröger except that he lacks Tonio's troubled consciousness. He enters into a conflict with the world, despite the fact that he has already become a renowned writer who has mastered the form of his art and who believes that the self-discipline of his maturity has made him immune to unrealized desire.

The outcome of the conflict between Gustav von Aschenbach and the world is tragic: the tumultuous forces that break in on his quiet, well-regulated writer's existence destroy him. In contrast, Tonio Krōger finally accepts his fate as an artist while still looking back with nostalgia at the home and life of his youth. Aschenbach in his fifties has experienced success and received recognition within his homeland. Unlike Tonio Kröger, he is beyond the stage of self-pity for the hardships of his chosen profession and has long accustomed himself to self-discipline and the admiration of others. Aschenbach is an alter ego for the maturing Thomas Mann, who engaged in a writing discipline quite as rigorous as that of Gustav von Aschenbach and who was just as susceptible to the rewards and honors that the world could bestow. (Anthony Heilbut in his biography on Mann also claims, "Virtually every detail in Death in Venice was based on fact...in the 1960s, Count Wladyslaw Moes, the original Tadzio, the beautiful Polish boy, confirmed the accuracy of

Mann's depiction of his mother, sisters, and older friend...In her memoirs, Katia Mann declares quite coolly that her husband was intrigued by the ten-year-old Pole" [247]).

The story of Aschenbach can be seen as the projection of the kind of catastrophic events that Mann feared in his own life— and of the succumbing to forces that Mann knew could also be his undoing. As a result of the influence of Nietzsche's writings on his thinking, he sees this conflict very much in terms of Apollonian and Dionysian forces. Uncontrollable Dionysian events in the outside world manage to penetrate the Apollonian armor of Aschenbach's self-discipline, and without it he is helpless and easily becomes the victim of all the sensuous elements within himself which he has in part at least consciously repressed.

The evil in the outside world, in this case an imported cholera epidemic, succeeds in merging with the remnants of the world of feeling within Aschenbach, feelings, moreover, that are perceived as deviant within the prevailing culture, and this alloy slowly devastates him completely. The disciplined, controlled and industrious writer (the Apollonian principle) is defeated. Finally the chaos of the world (the Dionysian principle) gains a crushing victory over Aschenbach for having suppressed his emotional self. An early death is the price he must pay for having been nothing but the Apollonian artist. As Hans Eichner puts it in his book on Mann, "Gustav Aschenbach...hat sein Leben in äußerster Strenge und Reinheit geführt und seine ganzen Kräfte mit angespannter Selbstbeherrschung in den Dienst seines Schaffens gestellt. Aber...das Leben geht in Beruf und Leistung nicht auf' (32).

Aschenbach is another of Mann's artist figures who suddenly finds himself an

outsider in the world. His sense of otherness begins on a trip south. To start with, he is an artist who separates himself from his other half, from the seat of his emotional self. Without knowing it, he has not been whole and this proves to be his undoing. Away from his homeland, during a prolonged stay in Italy which is really just a holiday, he becomes aware of alien elements within himself and starts to see himself as an outsider, whereas back in Germany he was very much part of the intellectual society of his time. In Italy Aschenbach has to confront his previously unrecognized homoerotic inclination and his other self. However, he never fully realizes what is happening to him and it is too late to bring the two halves together. He comes to feel himself an alien in a culture where this orientation does not correspond to the cultural norm. The conflict between the artist and the world, also so prevalent in Tonio Kröger, now takes on an acute and dangerous form. Aschenbach has traveled far beyond Tonio Kröger and his nostalgia for the bourgeois way of life and for commonplace emotions, but in the end he is inwardly destroyed by a passion for which there has been no sanction in Europe since Christianity became a cultural force. The novella has frequently been read as a dire warning of what happens when people overstep the moral and religious guidelines of their age.

In coming to Venice Aschenbach has exiled himself not only from his homeland but also from the well established work habits on which his literary career is founded. His new condition, although euphoric at times, represents the end of a way of life, that of the controlled Apollonian writer, and a giving-in to chaotic emotional forces. Together with the emergency in the city of Venice, this ultimately leads to his death, signaled by several symbols i.e. figures that appear along his road to destruction, usually in the form of a red-

haired man with a short, up-turned nose and yellowish teeth. At first the sea-air benefits Aschenbach physically:

> Die Sonne bräunte ihm Antlitz und Hände, der erregende Salzhauch stärkte ihn zum Gefühl, und wie er sonst jede Erquickung, die Schlaf, Nahrung oder Natur ihm gespendet, sogleich an ein Werk zu verausgaben gewohnt gewesen war, so ließ er nun alles, was Sonne, Muße und Meerluft ihm an täglicher Kräftigung zuführten, hochherzig-unwirtschaftlich aufgehen in Rausch und Empfindung. (GW VIII: 494)

Aschenbach's forms of exile are now fourfold: he is exiled from his homeland and from his disciplined work habits; he recognizes himself as exiled from his inner nature and as an outsider within the prevailing cultural norms.

Thomas Mann himself retained a lifelong negative attitude towards homosexuality. Hellmuth Karasek in his article "Der Schock, ein anderer zu sein" writes concerning the diaries of Thomas Mann:

> Denn auch das machen die Tagebücher deutlich: Thomas Mann hat seine Sexualität ein Leben lang als Schwäche, Krankheit, Versagen empfunden; nur nahezu vollkommenes Entsagen schien ihm der einzig erträgliche Umgang mit der eigenen Natur. Und der Schriftstellerberuf mit all seinen Verzichten und Entbehrungen war die Antwort, die seine Veranlagung rigoros verlangte. (317)

Aschenbach, in analogy to Thomas Mann, appears more guilty in thought than in action and the cholera epidemic ultimately brings about his death, but unlike Mann, Aschenbach loses control and forgets himself to the extent that he pays no attention to the signs of

illness around him, or deliberately suppresses them. He welcomes the chaos in his environment so as to be able to give in to the chaos of passion within himself: "Denn der Leidenschaft ist, wie dem Verbrechen, die gesicherte Ordnung und Wohlfahrt des Alltags nicht gemäß, und jede Lockerung des bürgerlichen Gefüges, jede Verwirrung und Heimsuchung der Welt muß ihr willkommen sein, weil sie ihren Vorteil dabei zu finden unbestimmt hoffen kann" (GW VIII: 500).

Nevertheless, at the beginning of his preoccupation with Tadzio, Aschenbach's artistic capability is still intact and he feels the need to write. His condition as a visiting foreigner and all the unfamiliar elements around him inspire him to produce. At this stage it is possible for him to create in the shade of the beach hut and at the same time to enjoy the presence of Tadzio. He even produces a short piece of his most perfectly crafted prose. This shows that for Aschenbach the concept of creating out of a sense of being an outsider would hold true, if the Dionysian elements within himself did not completely gain the upper hand and throw him into the chaos of his uncontrolled emotions:

> Nie hatte er die Lust des Wortes süßer empfunden, nie so gewußt, daß Eros im Worte sei, wie während der gefährlich köstlichen Stunden, in denen er...im Angesicht des Idols und die Musik seiner Stimme im Ohr, nach Tadzios Schönheit seine kleine Abhandlung, — jene anderthalb Seiten erlesener Prosa formte, deren Lauterkeit, Adel und schwingende Gefühlsspannung binnen kurzem die Bewunderung vieler erregen sollte. (GW VIII: 492-93)

Aschenbach's erotic impulses are seen to be the secret basis for his work (unlike in Tonio Kröger where surrender to emotion supposedly only produces the banal). Here it is the

condition of being different, of being an alien in his culture which lets him produce prose that will soon be admired. His readers, of course, will not know the origin of Aschenbach's inspiration. Mann here makes an interesting comment about the ignorance of readers concerning the true inspiration for a work of art: "Es ist sicher gut, daß die Welt nur das schöne Werk, nicht auch seine Ursprünge, nicht seine Entstehungsbedingungen kennt; denn die Kenntnis der Quellen, aus denen dem Künstler Eingebung floß, würde sie oftmals verwirren, abschrecken und so die Wirkungen des Vortrefflichen aufheben" (GW VIII: 493). These words, which refer to Aschenbach's short piece of prose, written under the spell of Tadzio's presence, may also be read as a hidden comment on much of Thomas Mann's own work.

Although the action in this novella takes place at the Lido in a contemporary seaside hotel, which caters to the international crowd, and in the canals and streets of Venice, Mann also gives his story an older, classical aspect, and in a sense he goes back to antiquity, to ancient Greece. Venice is part of the Mediterranean world and traditionally influenced by other cultures, be it Saracen or Greek. Even the cholera epidemic in the story is imported from elsewhere, in this case from India. Venice is the exotic, part-foreign city in Italy where East meets West and, symbolically speaking, anything can happen. Aschenbach, perhaps inspired by the cosmopolitan nature of his surroundings, thinks back to the world of ancient Greece. As a well educated man he uses his knowledge of classical authors to support and justify his own predicament. A vision of classical antiquity appears before his mind's eye: "So dachte der Enthusiasmierte; so vermochte er zu empfinden. Und aus Meerrausch und Sonnenglast spann sich ihm ein reizendes Bild"

(GW VIII: 491).

Mann slowly and subtly prepares the reader for the switch to the classical era. In making this analogy to ancient Greece he serves two purposes. The first is to show how Aschenbach goes back in thought to the pre-Christian era in an attempt to rationalize and legitimize his homoerotic attraction and secondly he acquaints the reader, both in form and content, with the classical world as he sees and interprets it. Mann, for instance, describes Aschenbach's vision of Socrates in Athens teaching his young student/lover:

> Es war die alte Platane unfern den Mauern Athens,...Auf dem Rasen aber, der sanft abfiel, so, daß man im Liegen den Kopf hochhalten konnte, lagerten zwei, geborgen hier vor der Glut des Tages: ein Ältlicher und ein Junger, ein Häßlicher und ein Schöner, der Weise beim Liebenswürdigen. Und unter Artigkeiten und geistreich werbenden Scherzen belehrte Sokrates den Phaidros über Sehnsucht und Tugend. (GW VIII: 491)

In Venice Aschenbach finds himself on quasi-classical soil, but not in classical times. The image of the pagan past obviously appeals to him, a past which would be so much easier and more appropriate for him. At this point we see that Aschenbach is also exiled in time, and this is perhaps his most important form of exile. Maybe he wishes that his life could be similar to that of Socrates, but this is impossible in the cultural context that he finds himself in. Aschenbach in fact never actually talks to Tadzio. After the boy smiles at him, it is only in his mind that he addresses him: "Du darfst so nicht lächeln! Höre, man darf so niemandem lächeln!" (GW VIII: 498).

By using the image of Socrates and paraphrasing the work of the ancient Greek

philosopher, Plato, whose work has survived throughout the ages, Mann evokes a social setting where homosexual attraction was both permissible and ordinary. In so doing he proclaims it to be normal for the world of a past culture, namely the city state of Athens. Mann even lets Aschenbach make a classical analogy to describe Tadzio's young friend Jaschu whom he observes kissing Tadzio. The event is brief and easily relegated to the beach play of adolescents: "Offenbar war er [Tadzio] begehrt, umworben, bewundert. Einer namentlich,...der ähnlich wie "Jaschu" gerufen wurde...schien sein nächster Vasall und Freund. Sie gingen, als für diesmal die Arbeit am Sandbau beendigt war, umschlungen den Strand entlang, und der, welcher "Jaschu" gerufen wurde, küßte den Schönen" (GW VIII: 477).This picture of two adolescent boys who are happy in one another's company portrays acceptable behavior of the times. The boys can do as they please, as everyone sees them as children.

Mann writes that Tadzio is "begehrt" and "umworben," words used for a love object, and this is what Tadzio becomes, at least in Aschenbach's mind. It explains the classical association that Aschenbach makes for the boys in his thoughts: "Aschenbach war versucht, ihm mit dem Finger zu drohen, 'Dir aber rate ich, Kritobulos', dachte er lächelnd, 'geh ein Jahr auf Reisen! Denn soviel brauchst du mindestens zur Genesung.' Und dann frühstückte er große, vollreife Erdbeeren, die er von einem Händler erstand" (GW VIII: 477). Putting Jaschu in the role of Kritobulos, Aschenbach warns him of grief and the need for healing. Mann here lets Aschenbach play with the idea that Jaschu/Kritobulos will take a year to get over his infatuation and heal from it. This is an ambiguous reaction to observing the playful affectionateness of two boys. T. J. Reed sees

Aschenbach keeping the impact of the boy's beauty psychologically at arm's length by having a fund of cultivated comments: "Thus when Tadzio is kissed by Jaschu, Aschenbach again finds an apt quotation, this time from Xenophon's Recollections of Socrates. But both the action and, for all its easy humor, the Greek allusion start to touch on the theme of homosexual love..." (Death in Venice: Making and Unmaking a Master, 46).

Earlier interpretations of Der Tod in Venedig often see the figure of Tadzio as a symbolic representation of perfect beauty to which Aschenbach as an artist is attracted (even Hans Eichner [35]sees it primarily this way, although he does acknowledge a tendency towards the homoerotic). A more conventional symbol of beauty would be Aphrodite rising from the sea, and it would have been easy for Mann to describe Aschenbach's infatuation with a young girl seen in terms of Aphrodite.

At the end of the story Tadzio can beckon to Aschenbach as Hermes, the conductor of souls and Aschenbach follows him one last time: "Ihm war aber, als ob der bleiche und liebliche Psychagog dort draußen ihm lächle, ihm winke: als ob er, die Hand aus der Hüfte lösend, hinausdeute, voranschwebe ins Verheißungsvoll-Ungeheure. Und wie so oft, machte er sich auf, ihm zu folgen" (GW VIII: 525). Death is the ultimate escape for Aschenbach. He can follow his Greek idol and leave behind the state of exile he has experienced as a person living in the wrong age.

In the novella Aschenbach is slowly revealed as the social and cultural outsider that he is. He is away from his homeland, but even in Venice where he begins to feel more at home, because of this city's eastern and decadent aspect, he is just as much an alien as this

city is also part of the Christian world. Aschenbach is an exile in time and it would take a time machine to place him in the right age. He believes this would be the era and culture of Socrates, but possibly he should be projected forward into another age. This exile in time appears to be the hidden foundation on which the novella is based.

To comprehend the totality of the picture that Mann develops in this novella, it is necessary to see the importance of Aschenbach's being an artist. As in so many works of Mann's, the themes of art and exile are inextricably linked and it is not possible to deal with one theme without immediately coming into contact with the other. The fact that Der Tod in Venedig is another of Mann's artist stories does not appear arbitrary; the tale would not be the same if the protagonist were an ordinary citizen. Then the story would just reveal the tragedy of a man born at the wrong time, but Aschenbach is a writer, an artist and a well-educated man who is able to make the comparison to ancient Greece and see himself in the light of Socrates. As a writer, however, Aschenbach still faces the problem of coming to terms with the conflict between art and life. After an initial burst of creativity at his sea-side hotel Aschenbach becomes distracted and even alienated from the intense work that he used to do.

Under the influence of ancient Greece Aschenbach relates to the Apollonian principle and thus sees art as the creation of beauty. Mann was much impressed by Nietzsche's "Die Geburt der Tragödie" which contains his famous definition of the Apollonian and Dionysian principles and developed his concept of art accordingly (Kurzke, 124-25). He then applied these principles in Der Tod in Venedig. Hence the love of beauty for Aschenbach does not remain static behind its Apollonian mask, but dissolves

into "Rausch" and becomes the worship of "der fremde Gott," Dionysus:

> Denn du mußt wissen, daß wir Dichter den Weg der Schönheit nicht gehen können, ohne daß Eros sich zugesellt und sich zum Führer aufwirft;... denn Leidenschaft ist unsere Erhebung, und unsere Sehnsucht muß Liebe bleiben, — das ist unsere Lust und unsere Schande... Aber Form und Unbefangenheit, Phaidros, führen zum Rausch und zur Begierde, führen den Edlen vielleicht zu grauenhaftem Gefühlsfrevel, den seine eigene schöne Strenge als infam verwirft, führen zum Abgrund, zum Abgrund auch sie. (GW VIII: 521-22)

Mann obviously sees both the Apollonian and Dionysian principle as ultimately leading to the abyss. The conflict between art and life remains unresolved and without a bridging synthesis. Originally the reverence of the artist for perfect beauty (the static Apollonian principle) leads Aschenbach to Tadzio, a boy who, in his perception, is "vollkommen schön (GW VIII: 469)— "Und eine väterliche Huld, die gerührte Hinneigung dessen, der sich im Geiste das Schöne zeugt, zu dem, der die Schönheit hat, erfüllte und bewegte sein Herz" (GW VIII: 479) — but in the end this reverential love becomes a destructive passion (the dynamic Dionysian principle) from which Aschenbach can no longer escape. It is precisely his artistic sensibility and his power to create the beautiful which are the essential traps that hold him. Without his artist's nature, common sense might prevail for Aschenbach and stop him from getting into an impossible situation. Instead Mann gives us a picture of the infatuated artist as he follows his idol through the stricken city of Venice.

> Er verlor sie [Tadzio and his family], suchte erhitzt und erschöpft nach ihnen über Brücken und in schmutzigen Sackgassen und erduldete Minuten tödlicher Pein,

> wenn er sie plötzlich in enger Passage, wo kein Ausweichen möglich war, sich entgegenkommen sah. Dennoch kann man nicht sagen, daß er litt. Haupt und Herz waren ihm trunken, und seine Schritte folgten den Weisungen des Dämons, dem es Lust ist, des Menschen Vernunft und Würde unter seine Füße zu treten. (GW VIII: 501-02)

Aschenbach's tragedy is that of an artist and it unfolds the way it does due to his artistic nature. Therefore it is necessary to conclude that Aschenbach's very artistry is dangerous to others and possibly even to himself. In many ways this is similar to the concepts in James's tale The Author of "Beltraffio" where the artist's ideas are seen as a potential contaminant for his young son.

Hermann Kurzke in his book on Mann sees the outcome of Der Tod in Venedig as deeply pessimistic. He perceives Mann as saying that there is no justification for the artist's existence and that he is, above all, harmful to life: "So steht am Ende unseres Weges durch das Vorkriegswerk Thomas Manns eine zutiefst pessimistische Erkenntnis...Wie immer der Künstler es anstellt, ist er unnütz und dem Leben schädlich. Alle Versuche, der künstlerischen Existenz eine Rechtfertigung angesichts des Lebens zu geben, sind gescheitert" (127). Aschenbach is personally doomed (he obsessively follows Tadzio into the cholera-stricken streets of Venice) but he also endangers others by what he does not do (he never warns the Polish family of the epidemic). Having an artist's temperament and sensibility also distances him from the ordinary reality of life. Despite the fact that Aschenbach is a writer who has wrestled with his art, he is ultimately not able to withstand the impact of living beauty. His disciplined structure of thoughts and ideals

collapses like a house of cards, and the previously so self-possessed artist appears truly beside himself.

In this unusual conflict between the world and the artist, the artist loses. Whereas Tonio Krõger ultimately finds a place for himself where he can observe and function in life, Aschenbach only finds his death, even if he dies in a euphoric state of mind. The niche that he has carved out for himself as an artist proves to be too small to contain everything that is an essential part of his nature. Aschenbach in the end is the thwarted artist whose self-imposed discipline and restraint, together with living in a repressive age, do not permit him to find a synthesis for all the elements in his nature. After experiencing all the different forms of exile to which he is subject his art can only flourish in a limited way and his destructive passion takes over. He is a man who has repressed the Dionysian until, late in life, this force demands its due and takes revenge. Ultimately Aschenbach can also be seen as an example of the dangers of being blessed or— as Thomas Mann is more likely to see it— cursed with artistic powers and imagination.

I:6: Henry James: THE TRAGIC MUSE

In 1890 James published a particularly interesting novel called The Tragic Muse. It deals with a number of artists in different fields. One of the main examples, an actress, Miriam Rooth, has been likened to the Tragic Muse. She is also the first significant female artist figure that James produces. Peter Sherringham, the young diplomat who falls in love with her, considers her as more than an ordinary actress and starts thinking of her in mythological terms:

> Peter turned to his kinsman and said in a low tone:
>
> 'You must paint her just like that.'
>
> 'Like that?'
>
> 'As the Tragic Muse.' (89)

This novel proved a failure with James's reading public when it first appeared and partly because of this, James, in the following years, gave most of his time to the writing of short stories and plays. In many ways The Tragic Muse is an artist's novel written for artists. In often minute detail it traces the ups and downs, the whole development of a spectrum of artist figures, a group held together by the strong personality of an art-connoisseur and potential artist, Gabriel Nash, who does not, however, intend to become a practicing artist.

In this novel too, as in so many of James's and Mann's novels, there is conflict between the artist and the world and again the former is in many ways depicted as the

outsider existing in some form of exile. Here politics and the diplomatic service represent the power of the outside world. The tension in the story is created by the interplay of the world of art and the world of politics, which both have their representatives. Looking back to the time when he was writing the novel, James reflects in his preface:

> What I make out from furthest back is that I must have had...the happy thought of some dramatic picture of the "artist-life" and of the difficult terms on which it is at the best secured and enjoyed...To "do something about art" —art, that is, as a human complication and a social stumbling block —must have been for me early a good deal of a nursed intention, the conflict between art and "the world" striking me thus betimes as one of the half-dozen great primary motives. (79)

From the above passage it becomes clear that James regarded the production of art as a life style which comes into constant friction with the life of the surrounding world. In his preface James puts emphasis on the artist as an outsider only by implication. He, for instance, speaks of the artist's need to give up the things of this world:

> [T]heir only dismissal is of all material and social overdraping...
>
> He [Nick] had seen himself as giving up precious things for an object, and that object has somehow not been the young woman in question...But she is mild and inconsequent for Nick Dormer...as if gravely and pityingly embracing the truth that his sacrifice, on the right side, is probably to have very little of her sort of recompense. (93-95)

Many critics have distinguished two main themes in James's fiction. One, as we have seen, is "the international theme." In his book on James, Lyall Powers writes:

"James's second great theme is called 'the dilemma of the artist' —because that is the way in which the situation of the artist presented itself to him... His stories of writers and artists portray the dilemma of the artist in an uncongenial world peopled principally by a public fundamentally inimical to art" (100). Powers's analysis of the situation in The Tragic Muse is perceptive. In comparison to the later work of James there are fewer interpretive or critical treatments of The Tragic Muse. This may, in part, be because the novel appears to be written for the artist rather than the general readership. The development of the actress Miriam Rooth is perhaps shown in too much detail for the non-artist reader who is forced to follow her from her terrible beginnings through to her later complications and may eventually even become bored by her endless struggles. In James's time the general populace considered the details of an artist's life to be seedy and vulgar, but James was intent on giving a full portrayal of artistic development. In his preface to The Tragic Muse he still remembers the comments made by a distinguished contemporary concerning the subject matter of the novel:

> The late R.L. Stevenson was to write to me, I recall —and precisely on the occasion of "The Tragic Muse" —that he was at a loss to conceive how one could find an interest in anything so vulgar or pretend to gather fruit in so scrubby an orchard; but the view of a creature of the stage, the view of the "histrionic temperament", as suggestive much less, verily, in respect to the poor stage per se than in respect to "art" at large, affected me in spite of that as justly tenable. (91)

James thus sees his actress more as a representative of the artist and artistic development in general than as a study of the stage-actor in particular. Miriam Rooth's progress

represents the development of the artist per se and her trials are those of every artist.

From the comments made by Stevenson it is possible to see to what extent actors were still considered outsiders in the times of James, even if English social attitudes towards the theater world were more progressive than French ones during that age. The French term "demi-monde" perhaps suggests best the status that the theatrical arts and actors had during this era. In recent criticism Paul Beidler in his book Frames in James writes about Peter Sherringham's ambivalent attitude towards Miriam Rooth: "Peter Sherringham is confused about Miriam Rooth, 'The Tragic Muse' who gives James's longest novel its title, from beginning to end. He finds her person irresistible but her profession, that of an actress, almost nauseatingly vulgar" (26). Miriam is clearly not viewed as "good society" and in this sense she is certainly an outsider. She does not belong to upper-class British society and it is highly unlikely that she could even become a member of this class by marriage. In addition James also makes her an ethnic outsider by letting her be of part-Jewish origin, as the name Miriam Rooth implies. And— as James very well knew— being part-Jewish was not the same as being part-American in British society of the times. In essence Miriam is therefore doubly excluded from good society both by her profession and by her racial origins. But James gives her his attention and his sympathy. She is a kind of artist's alter ego for him with which he can clearly identify (even if his reading public could not).

In The Tragic Muse the progress of another would-be artist in the pictorial field parallels the development of Miriam Rooth. But unlike Miriam Rooth, Nick Dormer, who wishes to be a painter, has to overcome the obstacle of whether he dares to become an

artist in the first place. Again the position of the artist in society is at stake here. Nick Dormer is the son of a political father who died early, and the hopes of the entire family now rest on him. They expect him to follow in his father's footsteps and to become a prominent politician. This juxtaposition of art and politics sets the conflict for the entire novel. James's sympathy clearly lies with his artist figures; nevertheless he is deeply aware that in British society the real and the "best" world is the realm of action, of politics and diplomacy. The world of art, although much more acceptable than it used to be, is "the other," an outside force which never quite belongs.

Nick Dormer, who is still very young, tries to practice the "art" of politics. To this end he lets himself be elected — with the help of his family— to the House of Commons as the representative of Harsh. But ultimately he experiences it all as "humbug," as he goes into this endeavor merely to meet the challenge and to experience the fun of carrying away a victory: "It was because as yet he liked life in general better than...any particular branch of it, that on the occasion of a constituency's holding out a cordial hand to him...a certain bloom of boyhood that was on him had not resisted the idea of a match. He rose to it as he had risen to matches at school..." (177).

Nick Dormer's problem is at least partly that he has not grown up— the very name Dormer suggests a man who is still asleep— and that he has not yet decided what to do with his life. The blow when it comes— Nick's declaration that he indeed intends to become a portrait painter— is very hard on the Dormer family, as they consider him already well established in a political career. Nick's mother, for instance, believes that all her hopes in life have been dashed. James here portrays the turning point in the life of one

of his protagonists, the difficult choice that Nick has to make between art and politics, and in this case between having nothing and having it all. By choosing to become a painter, Nick alienates his entire extended family and becomes an outcast and an exile from his former way of life.

In this novel James juxtaposes the value of art and politics as seen through the eyes of his contemporaries. He thereby tries to establish the position of art in his society. Peter Sherringham, Nick Dormer's friend in the diplomatic service, puts it this way:

> He could scarcely help asking himself whether... it had been absolutely indispensable that Nick should work such domestic woe... Then he saw that Lady Agnes's grievance... was not a mere shocked quarrel with his adoption of a 'low' career, or a horror... of the strange licences taken by artists under the pretext of being conscientious: the day for this was past and English society thought the brush and the fiddle as good as anything else, with two or three exceptions. It was not what he had taken up but what he had put down that made the sorry difference, and the tragedy would have been equally great if he had become a wine-merchant or a horse dealer. (395)

The above passage is James's most explicit statement in regard to English society's attitude towards the arts at the time. It had become socially acceptable to be an artist in England. In portraying the social status of artists in England, he even goes out of his way to tell his readers that actresses were, for instance, accepted into English society at a time when they were still barred from respectable drawing rooms in France. The problem for the Dormer family is that whereas the arts may have become as good as anything in

England there were still much better professions (an artist is here equated with a wine-merchant or horse-dealer who would not figure particularly high on the social ladder). It is precisely these professions that James chooses to portray as a counterpart to the artist's life. There is the diplomatic service represented by Peter Sherringham, who is in love with Miriam Rooth and demands that she give up her art and leave the stage forever to become his wife and a "future ambassadress"— not an ambassador in her own right, of course, but the wife of a future ambassador. There is a career in the House of Commons for Nick Dormer, who has already taken the first steps by being elected as the member for Harsh. James gives the reader more typical views of society when he shows Nick Dormer's political benefactor, Mr. Carteret, arguing with Nick about the relative merits of art and politics on hearing about Nick's intention of resigning his seat:

> 'The pencil— the brush? They're not the weapons of a gentleman' (359)
>
> 'Do you regard them [art and politics] as equal, the two glories?'
>
> 'Do you pretend there is a nobler life than a high political career?' (360)

Mr. Carteret here expresses the age-old, upper-class belief that politics (being a leader of some sort) is the noble life— and noble here must be understood in its double meaning of both honorable and aristocratic. If Sherringham's thoughts reflect English opinion on the status of art around 1890, Mr. Carteret's pronouncements represent an earlier outlook and that of a socially privileged man who has spent fifty years in the House of Commons. According to Mr. Carteret— and the old school in general— a gentleman simply cannot take up art as his profession, and if he does, he risks alienation and exile as his fate. Nick Dormer does indeed become socially and financially cut off from family, friends and

benefactor. We are here clearly dealing with a value judgement whose message is that a politician is a greater and nobler man than an artist. Lady Agnes, Nick's mother, seconds these thoughts. When confronted with her son's resignation from politics, she, as a bitterly disappointed mother, can only think along class lines:

> He had never been in good faith— never, never; he had had from his earliest childhood the nastiest hankerings after a vulgar little daubing, trash-talking life; they were not in him, the grander, nobler aspirations— they never had been— and he had been anything but honest to lead her on, to lead them all on, to think he would do something. (367)

The clue to Lady Agnes's thinking lies in her concept of doing something. The production of art for Lady Agnes clearly does not constitute "doing." Artists in one way or another reflect society— Nick wants to be a portrait artist reflecting the faces of the society that he sees— they are not doers in the sense of being leaders of the people. Lady Agnes is here touching on very ancient notions. Doing, acting and leading were always the prerogative of noblemen. In her grief at her son's choice of career Lady Agnes is not so far removed from an ancient tribal mother lamenting that her son is not to become a leader of his people. English society only spreads a civilized appearance over this ancient conflict about the value and status of occupations.

Rightly or wrongly the Dormer family thinks of art, by comparison to politics, as a useless occupation, as Powers points out: "The family's opposition is based, of course, on its inability to take art and the artist's life seriously: and they prejudge Nick in familiar terms...Julia cannot understand Nick's folly in giving up the serious duty of political

service" (109). To judge from the lack of popularity of this particular novel, James's reading public probably held a similar view to that of the Dormer family and saw Nick as a fool for giving up a career in politics. Correspondingly they must have considered Peter Sherringham to have had a lucky escape when he fails to marry his actress.

James himself, as an artist and an American, does not necessarily share these English views. He subtly proceeds to point out one of the difficult aspects of becoming a member of the House of Commons, namely that a member will not receive any pay for his services. Here it is the American James, a citizen of the nation that formed the notion of the self-made man, who is speaking— and for good reason. Nick Dormer is not a young gentleman of private means. If he is to follow in his father's footsteps, he needs to marry a rich wife. Taking up the honorable duties of public life in fact necessitates both a rich marriage and securing the good-will of his benefactor, in order to be sure of obtaining his promised funds. James makes Nick a protagonist who feels this kind of dependency to be burdensome, whereas it does not bother the Dormer family at all. In this novel James lets having or not having money be a central issue, above all for Lady Agnes Dormer, but only Nick seems to be sensitive about how money is gained. Thus, in a sense, Nick represents the modern man who believes in earning his money. Despite being British in a novel with an all-British cast, he comes close to the American principle of the self-made man, a concept which on the whole is foreign to the English upper classes. To drive his point home James lets Nick have the following conversation with Lady Agnes:

> 'You're delightful, dear mother— you're very delightful! I particularly like your conception of independence. Doesn't it occur to you that at a pinch I might

> improve my fortune by some other means than by making a mercenary marriage or by currying favour with a rich old gentleman? Doesn't it occur to you that I might work?' (169)

And uncharacteristically for these British figures of James's, money becomes an issue between Nick and Julia Dallow when she decides to break off her engagement after finding an actress in Nick's studio.

> 'You'll make me lose a fortune,'declared Nick.
>
> Julia stared, then she coloured. 'Ah, you may have all the money you want.'
>
> 'I don't mean yours,' he answered, flushing in his turn... 'Mr. Carteret last year promised me a pot of money on the day I should stand up with you. He has his heart set on our marriage.'
>
> 'I'm sorry to disappoint Mr. Carteret,' said Julia... 'Besides, you'll make a fortune by your portraits. The great men get a thousand, just for a head.' (299-300)

Julia is the one person in Nick's extended family who is quick to conclude that it is possible to make a lot of money in portrait painting. As she is a rich and generous woman— quite willing to share her assets with Nick— money does not have the same poignancy for her as it does for Nick.

Julia Dallow is an interesting figure in her own right. James makes her a financially independent woman eager to do something with her life. She is a career woman born before her time. If Miriam Rooth is the independent female artist who ultimately chooses her art above marriage and the opportunity of being a diplomat's wife, then Julia Dallow is the protagonist who, in Nick's words, truly cares about "the art of political

representation," but being a woman she is barred and exiled from acting in her own right. Her only hope lies in a husband with a political career. This explains why she is so deeply disappointed when Nick resigns his seat. Julia's problem, as James recognizes, is that she ought to be running for office herself. In a conversation with the political patron Mr. Carteret, James goes as far as to have Nick declare that it is really Julia that the constituents have elected, and in a sense even Mr. Carteret acknowledges this:

> 'Now I understand the zeal and amiability with which she threw herself into your canvass.'
>
> 'It was her they elected,' said Nick.
>
> 'I don't know that I have ever been an enthusiast for political women, but there is no doubt that, in approaching the mass of electors, a graceful, affable manner, the manner of the real English lady, is a force not to be despised.' (203)

Carteret grudgingly agrees that a woman partial to politics can be an asset during a political campaign, but both these men believe that Julia will have to limit her aspirations to running a political salon in her husband's house, as this was the only possibility at the time. Julia is therefore one of the disenfranchised and alienated protagonists of the novel.

The tragic elements in this novel stem from lives misdirected or unfulfilled and spring entirely from the conditions of the time, a fact of which James was well aware. He himself was not a social reformer and did not advocate specific changes in the society he lived in, but that does not mean that he was ignorant of the conditions under which life was lived. On the contrary, James perceived many of the human dilemmas of his time and used them as story material, precisely because they reflected the problems of his

environment.

The art of political representation is something that occupied not only James's thinking but Thomas Mann's as well. Mann's second novel Königliche Hoheit is given over to the problems of political representation. Compared to James, Mann believes more strongly in the value of this kind of representation (a form of role-playing) and sees in it an art form akin to that of the actor. Nick Dormer, however, gives up politics because he feels that for him the entire endeavor is "humbug" (what would his stand have been had he chosen, like Miriam Rooth, to be an actor?) and because he believes that his real vocation is the representation of his contemporaries on canvas and not in the House of Commons. Prince Klaus Heinrich, however, does not vacillate in his duty to be the princely representative of his people and accepts the long learning process of his inherited job. At first, this role is forced on Klaus Heinrich, but a role which he later learns to play to perfection, whereas Nick Dormer refuses to go through with his play-acting or charade, as he calls it, and quits politics as his conscience demands.

In James's The Tragic Muse there are, in summary, two parallel artists' stories, the story of an actress and that of a painter. The value systems of two different worlds, that of art and of politics, collide and make for the conflict in the novel. Art still belongs to an outside, alien realm, and those that choose this path become exiles from the "real world," in this case good English society. Miriam Rooth, the actress, has to make up her mind whether she will stay with the stage, which is simultaneously her career and her art, or if she will give up the foreign realm of art for the chance of becoming a real English Lady by marriage. Nick Dormer, who already is an English Gentleman in "public life," has to

decide whether to give up this privilege and to follow his bent for art, thereby alienating his family and making himself an exile from everything he knew before in life and took for granted. James, who subtly favors art, knows how to make the reader fear that one of his principal protagonists might give in to the demands of the world and make the incorrigible mistake of renouncing his/her true artist's vocation. But this is not the case. Miriam in the end refuses Peter Sherringham, but marries a man who will let her continue her career on the stage, and together they start their own theater. As Beidler says in his book on James, "Miriam, like Gabriel Nash, is fusing her art with her life— she has made her life a work of art and her art a work of life" (42). In the end both Miriam Rooth and Nick Dormer devote themselves full time to their art. But they pay a high price in the form of a loss in social status, money and love. Nick Dormer with his background of public life looks forward to Mann's Tonio Kröger. Nick too is a good burgher who ultimately loses himself in art.

In The Tragic Muse there are two politically oriented characters of importance to the novel, Julia Dallow and Peter Sherringham. Whereas Julia's fate remains open, Peter Sherringham finally makes a most suitable marriage to Nick Dormer's pretty sister Bridget. He gets over his infatuation with Miriam Rooth and in the end realizes that she never seriously considered his suit. Bridget Dormer, like her brother, has some artistic talent. But James makes it quite clear that at the most she will be a "lady-artist" and that she will sculpt in her spare time and will always put being an "official wife" and English lady first. In the eyes of society Bridget has her priorities right: she loves her sculpting, but places it after the duties of public life. She has no desire to be exiled on account of her

art and finds a way acceptable to herself and to others of combining her talent with being part of the society she was born into.

In The Tragic Muse there is one more character of importance, namely Gabriel Nash, the art connoisseur who encourages Nick Dormer to give up politics in the first place. But unlike the other protagonists, he belongs neither to the artistic nor the political group in this novel. The best clue to his character and role occurs during a conversation he has with Julia Dallow:

> Julia Dallow was conscious, for a moment, of looking uncomfortable; but it relieved her to demand of her neighbour, in a certain tone, 'Are you an artist?'
>
> 'I try to be,' Nash replied, smiling: 'but I work in such a difficult material.'
>
> He spoke this with such a clever suggestion of unexpected reference that, in spite of herself, Mrs. Dallow said after him—
>
> 'Difficult material?'
>
> 'I work in life!' (106)

According to his own words Gabriel Nash's artistic medium is life itself. He is the catalyst that brings the characters in this novel together. He is also the prototype of the "Lebenskünstler," or artist in life, a term formulated on the basis of the works of Thomas Mann, but which frequently also applies to characters of Henry James. Gabriel Nash, in short, belongs to the category of potential artists, of whom there are many in the work of James and Mann.

I: 7: Thomas Mann: DOKTOR FAUSTUS

In Doktor Faustus the decidedly destructive nature of art is even more marked than in Der Tod in Venedig and in fact becomes the dominant theme of the book. Adrian Leverkühn, the modern Faust, sells his soul to the devil for the knowledge of a new kind of art, a novel form of music. He is also still Goethe's Faust, who in his opening speech wants to know "was die Welt im Innersten zusammenhält" (20). In using the ancient Faust theme Mann is relating art to diabolical inspiration, and art— in this case music, the most typically German art— he thus portrays as evil and cursed, rather than uplifting and blessed.

In Der Tod in Venedig Mann perceives art in terms of the Apollonian and Dionysian principles, terms based (via Nietzsche) on the culture of ancient Greece. In Doktor Faustus Mann reverts to Christian symbolism. Whereas the Dionysian and Apollonian principles are opposite modes of operation, they are not opposed in any moral sense (although one could argue that Apollonian discipline implies a moral value, whereas a Dionysian lack of restraint can be seen as immoral), and they do not necessarily contain overtones of good and evil. The static and the kinetic are morally neutral terms, even when given the more philosophical interpretation of reflective and dynamic. Christian terminology, on the other hand, fosters a polarization into good and evil, which— if intensified— can turn into terms like divine and satanic. In Der Tod in Venedig the destructive forces of art are seen to be Dionysian in nature in accordance with the Greek concepts inherent in the work. In Doktor Faustus the potential danger of art has

progressed, away from the Greek terms, to the Christian idea of moral opposites. And in Christianity evil ultimately becomes satanic. No other myth could have better served Thomas Mann for making his equation of art as evil than that of Faust, the man who sells his soul to the devil.

Mann admired Goethe as his model for a writer and it is not surprising that he should construct his Faust novel in analogy to his great predecessor's drama. On the other hand, Mann's Faust comes closer in many ways to the Faust of the German Volksbuch than to Goethe's Faust, a fact already suggested by his title Doktor Faustus, which takes its cue from the legend of the Volksbuch. This together with the strong emphasis that Mann puts on the medieval, pre-Renaissance aspect of his Faust novel balances the scale more in favor of the sixteenth- century Faust. Despite the modern setting it is the archaic Faust that predominates. Both Mann's protagonist and the Faust of the Volksbuch are cursed and beyond redemption, for in the end the devil gets them both. With the analogy that Mann is making to the fate of Germany after World War II, the doomed Faust figure is the more appropriate. Goethe's humanistic concept "Wer immer strebend sich bemüht/ Den können wir erlösen" (359), with its promise of salvation proclaimed by the angel towards the end of Faust II, does not apply to Mann's Faust or to the Faust of the Volksbuch. Admittedly, Mann's Faust is not torn to shreds by the devil, like the Faust of the Volksbuch, but he sinks into madness as did Nietzsche, whose life Leverkühn's parallels. Nevertheless, Mann, in his modern adaptation, conjures up the final scene of the Volksbuch in which Doktor Faustus gathers friends and students about him to declare that his twenty- four years are up, and that it is time to hand his body and soul over to the

devil. The somewhat unreliable narrator Serenus Zeitblom gives the following account:

> [I]m Monat Mai, lädt Leverkühn auf verschiedenen Wegen eine Gesellschaft zu sich nach Pfeiffering...er wünsche, einer günstigen Freundesversammlung von seinem neuen, eben vollendeten chorisch- symphonischen Werk ein Bild zu geben...Dieses Heranziehen...fernstehender Menschen...zu dem Behuf, sie in sein einsamstes Werk einzuweihen, paßte im Grunde zu Adrian nicht... (GW VI: 651-52)

This is uncharacteristic of Leverkühn, for he has been living the life of a hermit. It is here that Mann makes the total identification between Faust and Leverkühn, in the very title of his composition: "Auf dem Pult des geöffneten Tafelklaviers an der Wand lag aufgeschlagen die Partitur von 'Dr. Fausti Weheklag'" (GW VI: 655).

Leverkühn's audience considers his speech to be mad, but it is easily understood in the context of a Faustian pact with the devil: "Da mir das Stundglas vor den Augen steht...und Er mich holen wird, gegen den ich mich mit meinem eigenen Blut so teuer verschrieben, daß ich mit Leib und Seele ewig sein gehören wollen...daß ich allbereit seit meinem einundzwanzigsten Jahr mit dem Satan verheiratet bin..." (GW VI: 658-59).

Not only in its ending, but in all its stages the life of the musician Adrian Leverkühn reflects that of Nietzsche. Thomas Mann— as did many other Germans— considered Nietzsche, with his anti-intellectualism, his concept of the "Übermensch" and his preference for instinctual behavior, a driving force in the development of National-Socialist ideology in Germany from the 1920's onwards. In his essay "Nietzsche's Philosophie im Lichte unserer Erfahrung," first given as a lecture in Zurich in 1947 and

published in 1948, Mann writes:

> Aber etwas in die Enge getrieben sieht unsere Verehrung sich freilich, wenn der von Nietzsche hundertmal verhöhnte und als giftiger Hasser höheren Lebens angeprangerte "Sozialismus der unterworfenen Kaste" uns nachweist, daß sein Übermensch nichts anderes ist als die Idealisierung des faschistischen Führers, und daß er selbst mit seinem ganzen Philosophieren ein Schrittmacher, Mitschöpfer und Ideensouffleur des europäischen-, des Welt-Faschismus gewesen ist. (GW IX: 701-02)

For many reasons Mann makes Adrian's external life similar to that of Nietzsche, thereby drawing an indirect analogy. Hans Eichner writes about the connection between Nietzsche and Adrian Leverkühn:

> Kraft dieser seiner Mitverantwortlichkeit für Deutschlands Schicksal gebührt Nietzsche eine Schlüsselstellung im Faustroman, und er erhält sie auf höchst eigenartige Weise: sein Name wird nie genannt, aber sein Leben ist in wesentlichen Zügen in das Leben Adrians miteinbezogen...Adrian ist gewissermaßen als Musiker und ein Menschenalter später Nietzsche noch einmal (77).

Eichner also equates the rise of the Nazi party in Germany with the madness that encroaches upon Leverkühn/Nietzsche and claims that by having the narrator Zeitblom write down the history of Leverkühn during the second half of the war— and providing running commentaries on the state of Germany while so doing— Mann achieves the desired juxtaposition of the fate of Germany and of Leverkühn, and that symbolically they become one: "Es ist ein genialer Zug in der Organisation des Romans, daß der Verfall

Leverkühns, der bis zu geistiger Umnachtung führt, dem Leser gleichzeitig mit dem in diesem Verfall symbolisierten Zusammenbruch des Dritten Reiches vor Augen geführt wird" (76).

Nevertheless Leverkühn is also the Faust of the late medieval legend and of Goethe's drama. Yet the composer never has the fun and adventures characteristic of both Goethe's Faust and that of the Volksbuch. Instead he leads the withdrawn life typical of Mann's artists. As Eichner says, "Das entsagungsvolle Künstlerdasein Leverkühns entspricht zwar vielleicht nicht den Vorstellungen, die man von einem dem Teufel Verfallenen hegen mag" (78). Nevertheless, he is a man in search of illumination. In the lengthy conversation between Leverkühn and the devil— purportedly a document written down by Leverkühn after his extraordinary experience and later found by his friend Zeitblom, the narrator of the story— Mann lets the devil promise Adrian insights, revelations and enlightenment: "Bloß so Zeit?...Was für'ne Sorte Zeit, darauf kommts an! Große Zeit, tolle Zeit, ganz verteufelte Zeit...Denn wir liefern das Äußerste in dieser Richtung: Aufschwünge liefern wir und Erleuchtungen, Erfahrungen von Enthobenheit und Entfesselung..."(GW VI: 307). And then again: "Warte ein, zehn, zwölf Jahre, bis die Illuminierung, der hellichte Ausfall aller lahmen Skrupel und Zweifel auf seine Höhe kommt, und du wirst wissen, wofür du zahlst, weswegen du uns Leib und Seele vermacht" (GW VI: 313). Finally this statement, about the nature of the illumination received, follows: "So richteten wirs dir mit Fleiß, daß du uns in die Arme liefst, will sagen: meiner Kleinen, der Esmeralda, und daß du dirs holtest, die Illumination, das Aphrodisiacum des Hirns..." (GW VI: 331).

This passage explains how Leverkühn's encounter with Esmeralda (who infects him with syphilis) occurs for the sake of the inspiration that can be achieved through the heightened awareness gained in sickness— a favorite theme of Mann's— rather than for the joys of carnal lust. The devil's statement that Leverkühn is not allowed to love anybody, follows. Adrian's love will belong to his work: "Aber man sagt ja, Werk habe selbst mit Liebe zu tun" (GW VI: 332). This demand of the devil-spirit is unique to Mann and is, in essence, the culmination of his theory of artistic production. The hell described here is not the flaming inferno of medieval mythology, but rather the ice-cold hell of Dante's Divine Comedy:

> Liebe ist dir verboten, insofern sie wärmt. Dein Leben soll kalt sein— darum darfst du keinen Menschen lieben. Was denkst du dir denn? Die Illumination läßt deine Geisteskräfte bis zum Letzten intakt, ja steigert sie zeitweise bis zur hellichten Verzückung, — woran soll es am Ende denn ausgehen, als an der lieben Seele und am werten Gefühlsleben? (GW VI: 332)

Adrian Leverkühn is the last of Mann's artist figures who are not allowed to live an ordinary life with common emotions. Like Tonio Kröger and Gustav Aschenbach before him, Leverkühn is to stand outside and apart from the realm of day-to-day human activities— Mann even goes so far as to make him a kind of hermit, "der Einsiedler von Pfeiffering."

Mann wrote this novel while he himself lived in exile and in a letter to Agnes Meyer on 3 December 1947 claimed it as the work closest to his heart. Admittedly, Mann's real-life exile had little to do with the artist's "exile" from everyday reality. One

could even argue that in his exile in the United States Mann really became a "burgher" for the first time by representing the "other," decent Germany. Nevertheless he saw Doktor Faustus as the "direkteste, persönlichste und leidenschaftlichste meiner Bücher, das mir stärker zugesetzt hat, als jedes frühere, und das mir darum, nicht weil es das jüngste ist, teuerer ist, als alle" (Briefwechsel Mann-Meyer, 689). Leverkühn's exile may be a form of "innere Emigration," whereas Mann's emigration to the United States was a political exile, but this letter shows how closely he identified with the situation of his protagonist Adrian Leverkühn.

Wulf Köpke, writing about the effects of exile, claims that literary criticism has often ignored the realities of exile:

> Nachdem zentrale Werke des Exils, Doktor Faustus, Der Tod des Vergil...ohne viel Rücksicht auf die Exilsituation erklärt worden waren, schien es nunmehr dringlich, zunächst einmal die bisher vernachlässigten Aspekte hervorzuheben...Die Frage bleibt ja bestehen, wie weit "exilspezifische" Faktoren wichtig sind, ob nur für einige oder alle Schichten der Werke. (226-27)

For the figure of an outsider like Leverkühn it is important to remember that he is the product of an author who himself experienced exile and emigration and who despite being an alien in a new country continued with his work. This can help explain how out of the pact with the devil, and the complex analogy to the fate of Germany under the Nazi regime, Mann created his ultimate version of the alienated artist as an exile from society and most of his fellow human beings.

Looking at the role of exile in an author's life and work Helmut Koopmann

discovers the possibility of a split identity developing and even taking root as a double in a writer's work. In Der schwierige Deutsche he suggests this to be a possibility for Serenus Zeitblom, the narrator of Doktor Faustus:

> Eine andere [Erklärung] scheint mehr erzähltechnischer Art zu sein, basiert aber wiederum auf existentiellen Erfahrungen der Entstehungszeit des Romans: Die eigentümliche Doppelidentität des Autors mit Zeitblom und Leverkühn könnte durchaus als Literarisierung einer Exilerfahrung gewertet werden: die obskuren Paare treten überall auf, wo das Exil eigene Identitäten verunsichert hat, von Anna Seghers' "Transit" bis zu Werfels "Jakobowsky und der Oberst"... (116)

According to Koopmann Zeitblom is more than the narrator; he, just as much as Leverkühn, is an alter ego for Mann. If one considers that Zeitblom makes the analogy to the fate of Germany during World War II entirely through his descriptions of conditions during the war, it is easy to give credence to Koopmann's theory and to identify Zeitblom as the hypothetical Mann who stayed behind in Germany. A double perspective of this kind may surely be the result of Mann's actual exile from Germany. Leverkühn, on the other hand, whose experience as an artist takes place so much earlier and who, except for a journey south, spends all his life in Germany, is the typical Mannian artist in his isolation, sense of metaphysical exile and withdrawal from his surroundings.

Art for Leverkühn is a strict and demanding discipline, but also a curse (as it was already for Tonio Kröger). In the case of the composer his very name— Leverkühn is presumably a form of 'lieber kühn,' meaning 'preferably daring'— is a suitably Faustian or Nietzschian ("Live dangerously") imperative. In short, the musician Leverkühn is one

of Mann's artist figures, who needs a form of exile— in this case living in isolation and being exiled from human love, as decreed by the devil— to be able to produce his art. The concept of art through exile, which can be traced throughout so much of Mann's work, thus reaches its height in Doktor Faustus. Nowhere in Mann's work does this hypothesis function better than in the last of his artist novels, and this makes Adrian Leverkühn Mann's principle artist who chooses a form of self-imposed exile. It is hardly possible to imagine an artist figure more alienated and exiled from the world, despite the fact that he has fashionable friends in Munich, than Adrian Leverkühn, the musician who ultimately sinks into madness, thereby becoming exiled even from himself.

An interesting aspect of the artist's relationship to the world can be seen in Mann's handling of Leverkühn's secret admirer, the Hungarian countess Frau von Tolna. She is, as the narrator sees it, "eine Frau von Welt," and for Adrian she also represents the outside world. This woman chooses to help Adrian from afar as the invisible admirer, the representative of the world who does not intrude personally. She is the ideal follower, the woman who bestows favors without making any demands of her own. (She probably represents a fantasy of Thomas Mann's, the too-good-to-be-true patroness, whom Mann grants his protagonist Adrian Leverkühn.) The only luxury that Adrian ever accepts from her is a trip to her castle in Hungary, in the company of Rudi Schwerdtfeger, after his concert in Vienna.

> Ich kann es aber aus der augenblicklichen Auflockerung seines Daseins verstehen, daß er sich am folgenden Tage entschloß, nicht sogleich nach Haus Schweigestill zurückzukehren, sondern seiner Welt-Freundin die Freude seines Besuches auf

> ihrem ungarischen Gute zu machen. Die Bedingung ihrer Abwesenheit war erfüllt, da sie ja— unsichtbar— in Wien weilte. (GW VI: 524)

Fantasy-fulfillment takes over and Adrian is welcomed like the lord of the manor at Schloß Tolna by the Turkish servants, and he and Rudi spend some twelve days in the luxury of the castle. The narrator, Serenus, notices that on their return from Vienna and Hungary Adrian and Rudi are now on familiar "du" terms, the "du" previously having been reserved for himself as Adrian's old childhood friend. Mann deliberately leaves a lot in these scenes to conjecture, but it is easy to see them as a combination of fantasy, wish fulfillment and homoerotic innuendo. Their music was a success in Vienna and now Leverkühn and Schwerdtfeger, who is a flirtatious socialite, can receive the rewards of the world anonymously by accepting the generous offer of the countess. At the same time they can remain hidden and private as the "outsiders" that they are in this world. Even in this "leicht exzentrischen Episode" (GW VI: 526), as the narrator puts it, the issues of art and exile remain intricately interwoven for the composer Leverkühn and his violinist friend.

The question has been asked as to why Adrian Leverkühn should need the help of the devil to be able to develop as an artist. Hermann Kurzke makes the link to the decadent artist:

> Der dekadente Künstler fürchtet das Versagen der schöpferischen Kraft und flüchtet deshalb in den Rausch. Die Krankheit steigert seine Schöpferkraft. Die décadence-Thematik, wonach nicht Gesundheit, sondern Krankheit große Werke schafft, ließ sich leicht mit dem Teufelspaktmotiv kombinieren. Der Teufel ist in dieser Hinsicht eine Allegorie der schöpferischen Krankheit. (277)

New forms and insights, according to Thomas Mann, are no longer possible for the artist unless he reaches a heightened state of Dionysian awareness. In Doktor Faustus Adrian Leverkühn achieves this heightened awareness with the help of the devil. The devil's gift to Adrian is sickness which in turn brings him the illumination he seeks. Mann repeatedly portrays sickness as a way for gaining an altered consciousness. This, for example, holds true both in Doktor Faustus and in Der Zauberberg. The results of sickness in turn are to make the afflicted protagonist an outsider, even an exile in one form or another. Adrian Leverkühn's quest for a new form of music sets him apart. He does not take part in the bourgeois way of life and he spurns its wholesomeness. Mann makes the same link between sickness and heightened awareness in Der Zauberberg, but insight there is the byproduct of illness and removal from the ordinary world to that of a mountain sanatorium, even if Hans Castorp welcomes it. By contrast, Adrian Leverkühn's deliberate infection with syphilis is understandably characterized as diabolic— and Faustian. Ultimately he achieves his aim of a heightened awareness through illumination and develops the ability to form a new kind of music.

The most innovative aspect of Doktor Faustus is the ultimate equation of art and evil. In this sense the novel represents the climax of Mann's concept of the destructiveness of art; here is an art that can, by implication, undermine a nation. This novel shows the artist as the dangerous outsider whose presence operates as the seed of destruction. In symbolic fashion we see here how society needs to be guarded against this kind of art and against artists who are a danger to the comfortably ordinary world around them.

In summary Mann was not a formal innovator in the literary field, but kept to

traditional nineteenth-century forms of composition and language structure, turning in part to parody as the only acknowledgment of the tiredness of these traditional forms. Kurzke notes the spectrum of opinions about Mann:

> Die Polemiken gehören im wesentlichen zu zwei Grundtypen. Die erste Gruppe wird von der künstlerischen Gegnerschaft zusammengehalten: im Kern von der expressionistischen Kritik am Stilkonservatismus und von einem bohème-nahen Künstlerbegriff. Ihr ist Thomas Mann nicht modern genug. Die zweite Gruppe ist national und politisch motiviert. Sie stößt sich an der Deutschland-Kritik und an den kommunistischen Sympathien Thomas Manns. Sie hält ihn für nihilistisch, zersetzend und politisch linksorientiert. Ihr ist er zu modern. (303)

SECTION II: THE POTENTIAL ARTIST

CHAPTER 1: THE LEBENSKÜNSTLER OR ARTIST IN LIFE.

II: 1: 0 INTRODUCTION

In the works of both Henry James and Thomas Mann, living at times becomes an art in its own right. In German— a language which creates many compound nouns— there exists the term "Lebenskünstler," for which there is no exact equivalent in English and which can be best translated as artist in life, meaning artist in the medium of life in analogy to artist in clay or stone. (In Henry James's The Tragic Muse Gabriel Nash, a "Lebenskünstler" figure, says, "but I work in such a difficult material...I work in life!" [106]) In the context of the work of James and Mann, an artist in life is a protagonist who has made his or her life into a work of art and has to a certain degree mastered the art of living, even though he or she may often still dwell on the periphery of life, as an observer, without directly participating in it.

The notion of a "Lebenskünstler" is best seen as a positive concept. It denotes a protagonist who achieves a positive attitude towards life in general and also towards his own life. For none of the protagonists in the work of James and Mann are mere pondering and self-reflection enough to meet the criterion of being a "Lebenskünstler."

Peter Heller is one of the critics who actually uses the term "Lebenskunst" (79) and speaks of so-called "Lebenskünstler" in relation to Mann's positive and successful characters:

> Es ist, als unterschieden sich die zum tragischen Untergang bestimmten Figuren wie Aschenbach und Faustus von den Lebenskünstlern (Tonio, Joseph, Goethe) dadurch, daß die einen einen bösen Anfang, die anderen einen guten einzuholen bestimmt sind, mag diese Unterscheidung sich auch nicht so einfach und nicht ohne Qualifikationen aufrechterhalten lassen. (79)

Heller divides Mann's protagonists into two groups according to whether their fate is benign or tragic, but to denote a "Lebenskünstler" he does not actually distinguish between a practicing artist and a potential artist. He uses the term "Lebenskünstler" both for Mann's Goethe and for the potential artist figure Joseph. In the context of this chapter the term "Lebenskünstler" is being used only for the potential as opposed to the practicing artist as this is the artist who primarily turns his/her own life into a work of art and in this sense is an artist in life.

Walter F. Wright defines James's The Golden Bowl in terms of "Life as a Fine Art" (242). This concept is the English equivalent of "Lebenskunst." Concentrating on the art theme in The Madness of Art Wright notes that James reaches the height of his concept of life as an art form in The Golden Bowl:

> To be sure, Maggie could not put together a book or a picture, but in the grand art of life itself she has achieved some proficiency...if she were to try to describe the wonder of love and awe she has come to know, she might perceive that it has surpassed her conscious dreams— that it partakes, indeed, of "the madness of art." (253-54)

As a critic Wright perceives the "Lebenskünstlermotif" also so prevalent in the work of

James and recognizes that Maggie is not an artist in the conventional sense, but rather a "Lebenskünstler" or artist in life.

Overall, both authors produce two different types of artist protagonists, namely those that are clearly artists and those who can be termed potential artists, as they do not produce within the framework of conventional art-forms and do not create any kind of recognizable art-product. Yet both James and Mann see these protagonists as belonging nonetheless to the wider world of art and they endow them with a sensibility more typical of the artist than of the ordinary run of human beings. There is, for example, Gabriel Nash in The Tragic Muse, who says of himself that he is an artist who works in life, or Lambert Strether in The Ambassadors and Hans Castorp in Der Zauberberg, who both gain vision and insight into life not available to their less artistic compatriots.

The potential artists in the work of James and Mann are characters with an artist's perceptiveness and sensitivity but without the artist's need for a concrete medium. All these protagonists go through some form of alienation and exile, moreover, and it is this experience that leads them into making their own life into an art product. The art that the potential artist achieves through his or her alienation is "Lebenskunst" itself. This art of life— as seen in the works of James and Mann— consists primarily of acquired knowledge and insight into the mysteries and problems of living and also, to a certain degree, the capacity to arrange successfully one's own life according to the insights obtained. The artist in life can receive visions and even come close to being a prophet.

To obtain knowledge a protagonist, such as Christopher Newman in The American, typically has to find himself in a new situation, one that he has never

encountered before. In James's fiction a trip to Europe usually provides this first experience. Going abroad for the protagonist means leaving his homeland (frequently the only country he knows) to become a stranger in a new land. Exile from the home environment becomes the prerequisite for new experience. The critic F. W. Dupee sees it in terms of escape. Referring to Isabel Archer in The Portrait of a Lady he writes, "Her career in Europe is thus a long process of escape from the native innocence, the innocence of imagining that you can do what you like, the innocence of inexperience" (123). James repeats this pattern of physical exile in all his works dealing with the "international theme." Americans come to Europe as strangers and undergo a slow transformation which in turn alienates them from their homeland so that some of these characters become expatriates and others, on their return to America, see themselves as exiles in their homeland. (The Tristrams in The American and Maria Gostrey in The Ambassadors are typical examples of American expatriates.)

In the works of Thomas Mann knowledge also frequently comes to the protagonist through a journey into exile, be it a voluntary journey into the mountains, as in the case of Hans Castorp in Der Zauberberg, or an involuntary journey to Egypt, as in the case of the biblical Joseph whose story Mann retells in the Joseph-Zyklus.

Hans Castorp in Der Zauberberg is perhaps Mann's most representative "Lebenskünstler." Safely shielded from the ordinary world in his mountain exile, he displays the temperament and sensibility of an artist and what can be called an artist's outlook on life, but he himself produces no art. He neither writes, nor composes music, nor paints. At best he is an art consumer who appreciates certain forms of art and

philosophy. In his mountain sanatorium his art becomes that of survival. He tries to give his existence some significance by searching for meaning in what appears to him as a meaningless world. Castorp's search is purely personal and refers only to his own life. Nevertheless, for the reader he becomes representative of the young people of his generation and the problems they face. When he finally leaves the mountain to join the war, he becomes a "Jedermann" caught up in one of the overwhelming events of the century. Although he takes his new-found vision with him, it is not clear if he will survive the war and realize his insights.

James's novels about Americans in Europe deal primarily with culture clash. Alan Holder in Three Voyagers in Search of Europe sees James as an American who does not like or appreciate the pervasive national concerns: "His imagination was primarily engaged by the possible uses of leisure...But the America James encountered both early and late in his career was immersed in the life of business and busyness" (27). For the Americans that get away from the business atmosphere and come to Europe, James sees the ensuing culture clash in terms of American innocence and naiveté colliding with European deviousness and corruption. This holds true as much for the American businessman in Europe as for the young— and frequently rich— American girl.

Culture clash for the American protagonist leads first to a sense of exile, of being an outsider, and later often to disturbing new knowledge, frequently not of a happy kind. This awakening brings about a permanent change in the consciousness of the protagonist so that he or she is not the same person as set out on a journey of discovery. James uses this pattern for his principal protagonists in Roderick Hudson, The American, The

Ambassadors, Portrait of a Lady and the Golden Bowl. The only actual artist figure in these novels is Roderick Hudson; the others, however, to varying degrees become artists in life.

In the work of both James and Mann there are many characters who fit the potential artist mold and who through the ever present sense of alienation and exile arrive at such a mastery of their lives that they can be seen as perfecting the art of living. The experience of some protagonists is, however, less positive and their "art of life" is modified into becoming an "art of renunciation," as for instance in the case of Lambert Strether.

Some of Henry James's female protagonists who are young Americans in Europe meet with a tragic end and die of illness, like Milly Theale in The Wings of the Dove or Daisy Miller in the novel of the same name. These young women are not "Lebenskünstler" and can not be included in a chapter on the artist in life. Milly knows that she is terminally ill before she comes to Europe, whereas Daisy, when her life is thwarted, catches the Roman fever (malaria) and dies. Neither character achieves a positive solution to her dilemma, although in some ways Milly transcends her condition and develops a kind of "art of dying."

In contrast to these tragic heroines James produces two strong women protagonists, Isabel Archer in Portrait of a Lady and Maggie Verver in The Golden Bowl, definite versions of female "Lebenskünstler." Maggie Verver in The Golden Bowl (treated in the last section of this chapter) is a naive American dollar Princess. She remains a "Sleeping Beauty" even after her marriage to the Prince. Only through "seeing" does she

gain insight and finally recognize the true nature of the situation she finds herself in. Only at this point does she set out to remedy her life and in so doing she becomes a "Lebenskünstler" in her own right. She also profoundly affects the lives of the three people who are closest to her. She becomes a catalyst for change and no one remains the same after Maggie finally "wakes up."

Isabel Archer, another interesting example, is a young American who becomes an heiress in England when her uncle leaves her a fortune. Money is supposed to bring her the freedom to do as she chooses, but instead Isabel finds herself used, if not abused, for her money. And yet she finds a positive solution to her existence, despite her disastrous marriage and all the disillusionments she has suffered since leaving America. Through alienation and then through insight she finds new meaning in life and becomes her own kind of "Lebenskünstler." She dedicates herself to her unfortunate step-daughter Pansy, who does not have her strength and can not stand up for herself. Isabel finally gives where she herself received so little. Her new vision makes for her maturity and enables her to realize herself despite her condition of exile. In the end Isabel goes back to a life in Rome which she can shape at will, even if this life holds a great deal of renunciation for her just as it does for Lambert Strether.

Of these two women Maggie Verver finds the more positive solution to her life and also affects those around her more strongly. She therefore is the female "Lebenskünstler" of James best included in a chapter on the artist in life.

II: 1:1: Henry James: THE AMERICAN

In this early novel of James's the American protagonist Christopher Newman becomes, in a sense, an artist in life after his harrowing experiences in Europe. But he is not the only one; the two women he meets in Paris, so different from each other, also develop into "Lebenskünstler," each in her own way.

In The American (1876) Christopher Newman comes to France in search of European culture: "I have come to see Europe, to get the best out of it I can. I want to see all the great things, and do what the clever people do" (21). The American is James's second novel dealing with the international theme, the first being Roderick Hudson, the novel about a young sculptor in Italy. The confrontation is nearly always between an American protagonist and the Europeans he meets on leaving his native land. These encounters, which lead to a clash between European and American attitudes, usually take place against a background of voluntary exile. Some of these protagonists are making the grand European tour; others take up residence in the country of their choice and become American expatriates. In The American we do not have an artist figure travelling to Europe to perfect his art, but rather a wealthy young American going to Europe for his own edification. Christopher Newman is, as James indicates in his name and in the title of the book, the new American man with a head for business and a fortune made in the railways. According to Dupee, he is also something of a mythical American, combining two typically American traits. In his chapter "The Tree of Knowledge" Dupee writes, "And in his capacity as a mythic American, Newman, with his symbolic name,

combines two opposing aspects under which James tended to see his fellow-countrymen. He is the American considered as novus homo, social upstart; and he is the new humanity produced by American democracy" (98).

Newman first enters the scene after building up his American business enterprise. The reader does not learn about the years it took to amass his fortune or anything about the way he lived during these years. Christopher Newman— like Christopher Columbus, but with a reversal of direction— has come to Europe on a journey of discovery. To the Tristrams he says that his aim is pleasure: "I have come abroad to amuse myself, but I doubt whether I know how" (20). And later: "'Well, I mean to have a good time, whether or no,' said Newman. 'I am not cultivated, I am not even educated; I know nothing about history, or art, or foreign tongues, or any learned matters. But I am not a fool, either, and I shall undertake to know something about Europe by the time I am done with it'" (32). He does not know how to be idle, or how to enjoy himself, but he has come to France in search of the things that America can not offer him.

For Newman the choice of country is France, the ancient cultural center of Europe. Here he intends to invest his American millions in European art. In Paris he not only finds culture, but in tune with the reputation of the city, he also finds love. As an American he believes money is the thing of highest value and he thinks it will enable him to acquire a French wife of noble birth. Newman likens himself to an American prince whose wealth will be his visiting card. It is his attitudinal foundation for the encounter with the Bellegarde family. People he meets in Paris support his arrogant assumption that only high birth can match the heights of his wealth.There is, for instance, the art copyist Noémie

who is not of a social class that Newman can regard seriously. She sees him as a man favored by fate, who may do as he pleases. He can travel at will and buy whatever he wishes: "It must be charming to be able to order pictures at such a rate. Venetian portraits, as large as life! You go at it en prince. And you are going to travel about Europe that way?" (56) Newman believes that his money can bring him love and a suitable wife. As a member of the American money aristocracy, he wants nothing but the best. The refined and aristocratic Claire de Cintré appears to him to be the right woman. But his equations have been too easy and logical and in due course he discovers that the Bellegarde family is immune to American rationalization. Family tradition and a deep-seated respect for noble blood which can only be matched by its own kind condition their thought processes. For them Newman is an outsider, an alien and a mere commoner, no matter how wealthy he is. The Bellegardes ultimately change their mind about Newman as a suitor for Claire, a development that Newman construes as treachery. This is where the conflict over differing outlooks on life and disparate value systems begins and ends. The differences between European and American attitudes grow till they finally prove to be insurmountable.

Christopher Newman is an American innocent, still somewhat boyish and full of excitement and basic goodwill. In Paris he meets an old friend who tells him: "You want to be your own master here" (15). Newman answers: "Oh, I have been my own master all my life, and I'm tired of it" (15). Newman is an outsider in Europe seeking initiation into European life. A beautiful and cultured French wife would help him learn the ropes. On the surface this tale would then appear to be a rejection of American newness, brashness

and unthinking assumptions. But Christopher Newman is not as innocent as it at first appears. In due course one realizes that his motives stem from American acquisitiveness—"He believed that Europe was made for him, and not he for Europe" (62)—an American character trait that James clearly does not admire. He clearly confuses his desire for possession with the wish to improve his life. Either way, the quality of life is something he can as yet only measure in material terms. This is evident in the way Newman speaks of finding a wife:

> I want a great woman. I stick to that. That's one thing I can treat myself to, and if it is to be had I mean to have it. What else have I toiled and struggled for all these years?...To make it perfect, as I see it, there must be a beautiful woman perched on the pile, like a statue on a monument. She must be as good as she is beautiful, and as clever as she is good... I want to possess, in a word, the best article in the market. (35)

James portrays his protagonist as literally trying to buy a wife as if she were a commodity on the stock market or perhaps more appropriately a valuable objet d'art in a French antique shop. He pays dearly for this erroneous assumption when dealing with the Bellegarde family.

Christopher Newman indeed learns a great deal about Europe, but although his knowledge is not the happy knowledge, the pleasant experiences he hoped for, it is, nevertheless, experience, even if it is of a dark and sorrowful kind. He tries to return to America when his marriage plans fail, but he is not the same man as he was when he first came to Europe full of American brashness. He is disillusioned and broody and has lost

interest in his business pursuits: "He took no interest in chatting about his affairs and manifested no desire to look over his accounts. He asked half-a-dozen questions which...showed that he still knew what he was talking about...He not only puzzled the gentlemen on the Stock Exchange, but he was himself surprised at the extent of his indifference" (361).

Newman finds that he simply cannot resume his old life in America. His perceptions have changed. He has become an expatriate and an alien to his former way of life: "He had nothing to do, his occupation was gone, and it seemed to him that he should never find it again" (361). In the meantime his lavish apartments stand empty in Paris. Also, he has not recovered from his experience in Paris, from the fact that the Bellegardes did not want him as a husband for Claire despite his good intentions and his money and instead wanted her to marry Lord Deepmere. Newman decides to return to Paris and tells his friends, the Tristrams, that he is staying forever. He did not use the damning information he obtained against the Bellegardes to force their hand to release Claire to him (the younger brother Valentin gives him a letter written by the old marquis indicating he was poisoned, so as not to be able to interfere with the family plans to marry Claire to M. de Cintré). But, as Lyall Powers points out, Newman is by nature a "goodhearted" man and not given to shameful behavior like blackmail. On his return Newman goes to look at the convent of the Carmelites from the outside. Claire has entered here in defiance of her family. He finally realizes that it is too late and he gives up, seeing that Claire is lost to him forever. He now says to Mrs. Bread, his housekeeper in Paris who thought he was staying forever, "I meant that I was going to stay away forever" (365). It becomes clear that

Newman is capable of genuine resignation, and as Powers deduces, "He destroys the information and returns to America a somewhat sadder but a wiser and nobler man than he left it" (46).

Through various displacements, first the departure and expatriation from his homeland, then his sense of not belonging in Europe, Newman feels uprooted and in a kind of no-man's land. But insight and knowledge finally make a "Lebenskünstler" of him, even if his art of living in the end consists of a noble resignation.

At the beginning of his sojourn in Paris Newman does not readily understand what is going on around him. He is puzzled and confused by the reactions of the people with whom he comes into contact. He is also unperceptive about Claire as a feeling person and unsubtle in regard to her family problems after he proposes. It is his simplicity of mind that bars him from recognizing the complexity of problems. Nevertheless, Newman develops beyond the state of merely being acquisitive or even revengeful. He acquires insight, a new sensitivity and even a kind of aesthetic perception, all prerequisites for becoming a "Lebenskünstler." Symbolically this is shown by his attitude upon his return to Paris: he finally refrains from being a typical American. He stops being a tourist and a consumer of art and culture. He no longer tries— in typically American fashion— to take in the largest possible number of churches and palaces; instead he begins to concentrate on a single building and its significance for him. This special edifice is the cathedral of Notre Dame and it becomes the point of no return for him. Here he comes to terms with his loss and, in a sense, is set free. He develops as a sensitive and moral human being and his desire for revenge finally dissolves. He once again becomes himself, having previously been beside

himself with grief and anger:

> Newman sat in his place, because while he was there he was out of the world. The most unpleasant thing that had ever happened to him had reached its formal conclusion...He leaned his head for a long time on the chair in front of him; when he took it up he felt that he was himself again. Somewhere in his mind, a tight knot seemed to have loosened. He thought of the Bellegardes; he had almost forgotten them...the bottom, suddenly, had fallen out of his revenge. (365)

Newman now severs the ties to his old identity, and in so doing, he is separated, maybe even exiled, from his former self and everything that he has stood for. This is his plunge into the unknown and his leap into faith. As he leaves the cathedral the narrator describes him in the following words: "At last he got up and came out of the darkening church; not with the elastic step of a man who has won a victory or taken a resolve, but strolling soberly, like a good-natured man who is still a little ashamed" (365).

Newman is capable of learning and, unlike James's Daisy Miller, he is also willing to do so, although his knowledge ultimately does not bring him his desired happiness. He still has the rest of his life in front of him, even if under different conditions than he hoped for, and with a significantly altered consciousness. In Daisy Miller, by contrast, James gives us the story of a young American who refuses to learn while in Europe. Her story ends tragically with her death. As Powers writes, Daisy Miller "presents an extreme case of aggressive American naïveté" (52) in that "she just will not learn, will not be told, will not see" (53). These two novels of James's are the two sides of the same coin in their portrayal of the ability or inability to learn in a new and strange situation. Overall, the

knowledge theme, the success or failure of coming to terms with new awareness, is itself an integral part of James's international theme.

Readers and critics of The American have suggested that in real life an impoverished aristocratic family like the Bellegardes would have welcomed a rich American suitor, the attitudes in France at the time not being nearly as rigid and traditional as James suggests. Apparently in later years James recognized this himself. Concerning this issue D. W. Jefferson writes, "James's criticism of the novel, when he re-read it more than thirty years later, was that he had mistaken the sociology of the situation. The Bellegardes in real life 'would positively have jumped' at Newman" (28). But James is talking about culture clash and cultural barriers in this novel and for this reason it is necessary that the Bellegardes remain rigid in the old beliefs of their class and do not display any kind of modern flexibility (even today this is quite feasible; i.e., tradition before wealth). In a sense they have to be aristocratic stereotypes to intensify the novel's clash between the old and the new world until it reaches tragic proportions in the figure of Claire de Cintré. Her name suggests "the girdled one" (maybe an allusion on James's part to how the patriarchy controls the female) and it turns out that she has already been through one unhappy and conventional marriage. Claire is very much a woman of her class and she does not see herself capable of breaking away from the restraints of her background. For her there remains nothing but the convent, the aristocratic solution for an impossible union. In the convent she lives on as "a breathing statue," as sister "Veronica," the true icon of unfulfilled love (the name Veronica means "true icon").

By following the fate of the two women he meets in Paris Newman gains new

knowledge and insight. Claire and Noémie are opposites, both socially and in their mentality. Yet after much struggle each arranges her life as she sees fit and according to her own insight; Newman, however, basically disagrees with their decisions. Neither of these women is ultimately unhappy with her choice, although one gives up her hopes for marriage and the other her respectability. Both women gain insight into the nature of the world and, like Newman, they acquire knowledge of a predominantly unhappy kind. In this way they can be seen as "Lebenskünstler," as women who have made the best of their lives through soul-searching and under limited circumstances.

In many ways Claire de Cintré appears as a development from Christina Light in Roderick Hudson. Both carry light imagery and certain religious overtones in their names. Christina Light, however, is a femme fatale compared to Claire de Cintré who enters a religious order. The name Claire itself has a double meaning: it can denote light like in the French song 'Au claire de la lune,' but it can also mean clear or transparent like crystal. Claire de Cintré is not shown as a desperate woman; on the contrary, she has an inner serenity which stems from her religious outlook on life. When pressed by her family to give up Newman and marry an English Lord, she prefers to enter a convent instead. It is in a sense her one act of defiance, the only liberating thing she can do for herself to escape the tyranny of her family. She frequently tells Newman that she is weak— meaning perhaps that she is too weak to take him on and the New World— but she is strong enough ultimately to defy her family.

Claire's religious disposition gives her the capacity for dealing with life and becoming a "Lebenkünstler," even if her art of living, like Newman's, consists mainly in

resignation, and ultimately in a renunciation of the world. By escaping into her religious sanctuary (Claire's religious convictions are indeed strong; she is not seeking a masochistic solution to her life through this escape), away from the demands of her family and the turmoil of Newman's courtship, she finally finds peace. It is only Newman who sees Claire as incarcerated and buried alive in her convent. When asking her to marry him, he says, "You are too young, too beautiful, too much made to be happy and to make others happy" (121), and Claire answers him, "There are a great many reasons why I should not marry, more than I can explain to you. As for my happiness, I am very happy" (121). Mrs. Tristram, on the other hand, sheds light on the darker side of Claire's life: "Those eyes were red with weeping, if you please! She had been to confession" (76) and, "They were not sins; they were sufferings...She suffers from her wicked old mother and her Grand Turk of a brother. They persecute her" (77). As the novel unfolds, Claire does indeed become persecuted. Her mother commands her to give up Newman as the family has a new suitor in mind. Claire's younger brother Valentin sheds the most light on her attitude and her method of accommodating herself to her life, when Newman asks him if she is unhappy: "I won't say that, for unhappiness is according as one takes things, and Claire takes them according to some receipt communicated to her by the Blessed Virgin in a vision. To be unhappy is to be disagreeable, which, for her, is out of the question. So she has arranged her circumstances so as to be happy in them" (106). This is testimony to Claire as a "Lebenskünstler." What from the point of view of the world may be seen as a flight into exile may be the fulfillment of her vision. James shows Claire as capable of seeing with the "inner eye" and adjusting her life accordingly and frequently describes her

eyes as luminous or brilliant— "she looked at him straight with her soft and luminous eyes" (116). Christina Light in Roderick Hudson is similarly portrayed.

Christopher Newman learns from Claire's example and ultimately achieves his own state of resignation. But he also witnesses how his friend Noémie resolves her life. Due to insufficient talent she does not succeed as an artist in her own right. Even as a copyist she only sells a few pictures. However, she uses her knowledge of the world to make a life for herself with which she and finally even her father are satisfied. Although not an artist, she still becomes a "Lebenskünstler." Traditionally speaking Noémie is a "bad woman." Newman, who has much of the New England puritan in him, is shocked to find how she conducts her life. He wants to see her respectably married to a young man of her class instead of becoming a demi-mondaine. But here his estimate of her is not necessarily James's. In due course Newman sees that Noémie, like Claire, is "sufficient to herself" (51), just as her father claims. Eventually he realizes that she simply is not the traditional, protected girl who would be at risk in the outside world. About her innocence, which is equated with ignorance and lack of knowledge, James writes: "But, as regards her innocence, Newman felt ready on the spot to affirm that she had never parted with it. She had simply never had any [to lose]; she had been looking at the world since she was ten years old, and he would have been a wise man who could tell her any secrets" (55). When Newman finally recognizes her worldly awareness, this insight becomes part of his own learning process: "In a certain sense, it seemed to Newman, M. Nioche might be at rest; his daughter might do something very audacious, but she would never do anything foolish" (55).

At the end of the novel Noémie has made her contract with the world. She is elegant and poised and totally pleased with her accomplishments. Secretly even her father is proud of her, although he claims not to have forgiven her (354). She is now an artist in life: she stands outside the accepted mainstream— and is in this sense an exile—and determines the nature and the limits of her conduct. Her status as an outsider, far from breaking her, leads her to assume the independence to make her own decisions and eventually to establish her own form of "Lebenskünstlertum."

Noémie is the perfect counterpart to Claire. Both choose to lead their life according to their own insight, even if their choices are not totally acceptable to the society they live in, particularly to their families. Both follow their inner vision for an independent life, even if they choose diametrically opposed solutions, one conservative, the other socially defiant. With their sense of exile, their search for knowledge and their aesthetic and artistic sensibility (Noémie is after all an artiste manquée) they ultimately find fitting solutions to their lives and in this sense become artists in life.

Christopher Newman comes full circle when he returns to America for the second time. He is now able to take hold of himself again. His essentially good nature asserts itself anew and he is cleansed of his darker impulses. But most of all, he has learned about the complexity of life and can now look at his own with a certain detachment. Insight and a sense of alienation and exile, experienced on both sides of the Atlantic, let him mature into a "Lebenskünstler." His virtues predominate and his weaknesses are toned down. D.W. Jefferson describes him thus: "There is something attractive in the simple, unconscious candour with which he expresses values that would be fatal to human relations (i.e.

acquisitiveness), were they not combined with his great virtues: honesty, moral and physical robustness, a capacity for tenderness and generosity" (27). Jefferson recognizes his mixed character traits, but sees him in a very positive light. His description best fits the Christopher Newman who appears at the end of the novel after he has grown and gained insight through his European experience.

II:I:2: Thomas Mann: DER ZAUBERBERG

INTRODUCTION: Thomas Mann's "Lebenskünstler" figures.

Hans Eichner sees Mann's work coming full circle with Felix Krull. Early in his writing career, in 1897, Mann created a story about what Eichner calls a "Künstler ohne Medium" (89) in "Der Bajazzo." Comparing these two figures, he points out "daß Thomas Mann am Ende seiner Laufbahn den Künstler denn doch wesentlich anders sah, als zu Anfang" (89). At the beginning of his career Mann describes the "außermenschliches Los des Künstlers" with "ironischer Wehmut," but at the end of his career this is dissolved in "heiteres Lachen" (89). Eichner sees a development from a negative to a positive concept of the artist between the Bajazzo and Felix Krull, and Krull is indeed the furthest removed from a tragic artist-figure like Adrian Leverkühn.

"Der Bajazzo" already contains characteristics of the "Lebenskünstler," but he does not develop the mastery central to the idea of the "Lebenskünstler." The story is about his failure. Mann has not yet conferred the positive overtones upon this early potential artist figure that he later gives Castorp, Joseph and Krull. The Bajazzo is a person with artistic sensibility but no talent (in this he resembles the copyist Noémie in James's novel The American). Nevertheless his earliest memories already include an awareness of his artistic nature:

> Ich erinnerte mich meines Lebens daheim in dem beschränkten Kreise, in dem ich mich mit dem vergnügten Bewußtsein meiner genial-artistischen Veranlagung bewegt hatte, — gesellig, liebenswürdig, die Augen voll Heiterkeit, Mokerie und

> überlegenem Wohlwollen für alle Welt, im Urteil der Leute ein wenig verwunderlich und dennoch beliebt. (GW VIII: 124)

However, the young man's aesthetic nature only expresses itself in artistic appreciation. He is fond of good books, the theatre and concerts. He does not attempt any endeavor of his own and in this sense he is an artist without a medium. He also refuses to earn a living in any way, especially rejecting going into business. Like Castorp in Der Zauberberg he lives modestly off the interest of his inherited capital. About him Eichner writes, "Der Bajazzo, der schließlich nicht einmal ein Hochstapler ist, geht am schlechten Gewissen zugrunde" (89).

The bad conscience here is, of course, the bourgeois variety which says he must do something for a living. From the point of view of the Protestant work ethic, which certainly operated in northern Germany where the Bajazzo comes from, his chosen lifestyle is just a form of vegetating. As the son of a well-to-do business man, the onus lies on the Bajazzo to promote the inherited firm instead of selling it off. The Bajazzo may be the prototype of the artist without a medium, but he has the same bourgeois conscience as Tonio Kröger, and he is in many ways his forerunner. The difference is that in the end Tonio Kröger is an artist who finds his medium.

Hans Castorp in Der Zauberberg is another kindred spirit to the Bajazzo. He too, in a sense, is an artist without a medium even though he does not have the Bajazzo's developed taste and sensibility. He discovers his artistic sensibility in the sanatorium where he has the time to listen to music and think. He appeases his bourgeois conscience by being in the high mountains, far removed from the world he knows, where none of the old

rules or expectations apply. In this he also resembles Gustav von Aschenbach, who, during his prolonged sojourn in Italy, also feels that he has escaped the restraints of his former life by being in the sickness-stricken city of Venice. For both these protagonists an environment of sickness proves to be the factor that reduces their former inhibitions and leaves them free to follow their semi-unconscious inclinations. In Death in Venice: Making and Unmaking a Master, T. J. Reed has a chapter "Destination, Destiny" in which he makes a direct analogy between the two works:

> The Magic Mountain, which was first designed as a sequel and "satyr-play" to Death in Venice, and perceptibly shadows its plot outline in detail, will make a firm link between emotional, climatic, and bodily conditions; though it stays teasingly ambiguous about whether, in the high-Alpine atmosphere of Davos, love brings on illness or illness brings on love. (47)

Castorp's pseudo-illness releases him from the constraints of bourgeois society and lets him find a new freedom. This release in turn leads to deep insights, which the Bajazzo, who remains in the lowlands, cannot obtain. Through insight Castorp eventually becomes a "Lebenskünstler," but not without a certain amount of illusion, disillusion, deception and self-deception.

The development from Mann's early story "Der Bajazzo" to his last novel Bekenntnisse des Hochstaplers Felix Krull is cyclical and encompasses other potential artist figures, as for instance Prince Klaus Heinrich, Hans Castorp and Joseph. All five of these figures find themselves, for various reasons, in the position of outsiders in their society. This condition of exile that they all share in one way or another lets them develop

into potential artists and "Lebenskünstler."

While the Bajazzo falls short of becoming a "Lebenskünstler," Prince Klaus-Heinrich is really the first definite "Lebenskünstler" that Mann portrays. He ultimately succeeds in balancing his representative role as a reigning Prince with a happy private life. Hans Castorp, although he hardly achieves a happy private life, is shown to go beyond the Prince as he is able to include an awareness of death, as part of the complete cycle of life, in his "Lebenskünstlertum." Joseph, finally, achieves this same goal by divine sanction. It is here that a particular component of the art of life, already evident in prior works, becomes much more visible, namely the actor's and trickster's capacity to create illusion.

Thomas Mann: DER ZAUBERBERG

Hans Castorp in Der Zauberberg (1924) is a potential artist figure, who has the perceptiveness and sensitivity of the artist, but does not have the need for expression. His only art-product is his own life. Like other artist characters of Mann's, Hans Castorp first achieves his "Lebenskunst" through his own alienation and then by the stages of exile he passes through. This art of life, which is the highest achievement of the "Lebenskünstler," consists primarily of deep insight and knowledge. Ultimately, he receives a vision of life in the mountains which he wants to implement, although his fate as a soldier in World War I remains unclear.

In Der Zauberberg Mann does not give the reader an exceptional hero, as we would expect an artist figure to be. Instead he goes out of his way to make his

protagonist, Hans Castorp, appear average and ordinary. In this novel he wants his hero— or maybe anti-hero— to be of the people, despite the fact that Castorp is really quite well off. Mann whisks his protagonist away into the magic realm of the high mountains, loftily removed from the ordinary, bourgeois life of the plains where Castorp is at home. In the mountain sanatorium he finds a new freedom and relief from the cares of everyday life and, for example, learns that the interest from his inheritance is sufficient to let him live in the sanatorium, whereas back in Hamburg he would feel obliged to work as a shipbuilder.

In the mountains Castorp is alienated from the practical, commercial work that he used to do and finds himself completely removed from the world he knew. In essence the sanatorium becomes a place of self-imposed exile from his former way of life, and it is here he discovers a new potential for thought in himself. In due course he acquires two mentors who take diametrically opposed positions on all ideologies, but who, nevertheless, both wrestle with the problems of living. Thus Castorp receives a second education in the mountains that has nothing to do with the practical and job-related training he previously obtained in the lowlands.

If Hans Castorp's journey and stay in the mountains may be perceived as a quest for vision and insight, at the end of which he emerges as a "Lebenskünstler," it can also be construed as a form of exile from his life in the lowlands. This exile is not political, nor is it forced upon the protagonist. Castorp goes into voluntary exile, springing from the fact that he is dispensable in the lowlands, and that nobody in his firm counts on him. On his retreat into the mountains Castorp does not flee persecution, nor is he driven to exile through social hatred as a politically objectionable person might be. Indifference to him

makes it possible for him to vanish into the mountains and stay there for a mythical seven years. For Castorp too indifference towards rather than a dislike of his previous way of life keeps him away. He does not denounce the society he lived in; instead his nonchalance lets him decide not to return.

From the start Castorp is not a person of pronounced convictions. Mann portrays him as rather lazy and self-indulgent and lets him drift into a new mode of living. Castorp has no real ties of family or work, and because of this he is marginal to his society. He is not aware of his alienation as there has been no conscious struggle, but he suffers from a twentieth-century lack of roots. Once in the mountains the new environment can take hold of him and exercise a power over him, which would not be possible with a person more deeply rooted and committed to his life in the lowlands. Basically the sanatorium offers him an escape from work and in this he resembles Christian Buddenbrook who also finds refuge in illness.

Inge Diersen describes Castorp's situation in the following words: "Der gewöhnliche Held wird an einen nicht gewöhnlichen Ort verschlagen" (146). She also claims that in this place of voluntary exile he experiences a progressive estrangement from everything he has previously known: "Hans Castorps Geschichte wird in ihrer ersten Phase...durch seine Entfremdung vom Gewohnten, durch seine Herauslösung aus bisher selbstverständlich geübten Denk- und Verhaltensweisen und moralischen Normen bestimmt" (160). In this double situation of exile on the one hand and progressive distance from his former life on the other, an intellectual and emotional maturation opens up for Hans Castorp that he previously never thought possible. The sojourn on the Magic

Mountain is the prerequisite for all his development, and without his removal from his previous life, it would never have come about.

As mentioned in Tabori's The Anatomy of Exile, the U N mental health expert Strotzka establishes five different classes of refugees. Hans Castorp fits best into Strotzka's third category of exiles. He leaves his home country to live in the mountains of Switzerland, but he does so for personal and maybe irrational reasons, for he is not among the persecuted or those forced into exile. From a political point of view he resides in a foreign state, but culturally this is less true. The mountains of Switzerland still belong to the "deutsche[r] Sprachraum," and although Castorp meets many foreigners in his mountain retreat, it is not a totally new cultural environment. From a social vantage point it can be argued that he has chosen an "inner form of exile" by retreating from his former way of life.

Tabori also asserts that there are various "forms" of exile and that a departure from the homeland is not a prerequisite for a state of exile. As previously mentioned (introduction), he refers to the Polish writer, Joseph Wittlin. If, as Wittlin claims, inner forms of exile are typical of the artist, then Castorp's exile has a double meaning. On one hand his exile becomes the symbol of his artistic nature which is only revealed in the rarified atmosphere of the mountains; on the other his exile is real and definable under the different categories of exile. In the end it has the power to shape the course of his life.

Tabori defines an exile as someone who still intends, or hopes, to go home at some point (34). Castorp appears to be such a person. He does not apply for Swiss citizenship and he does not become politically involved in his host country. Mann does not specifically

mention the country Castorp travels to; instead he refers to Davos as being situated "im Graubündischen," which designates both the area and the Swiss canton. It is the nature of this landscape that becomes important for Castorp, a landscape so different from where he originates that it has the capacity to lift him out of his former life and to act as his means of escape. Later, in Mann's own life, the issue of citizenship was of great importance, but it is of no relevance to Der Zauberberg.

Castorp's exile comes to an end when the thunder of war is heard and finally shakes him into action. He leaves the security of the mountains— here it is worth noting that Switzerland was politically secure, as it remained neutral during both world wars— to fight in the war. The outside world is no longer the same one he left behind seven years ago and Castorp too has changed due to his intellectual and emotional experiences. After his long educational sojourn in the mountains, he now finds the will to fight and, if necessary, to die for the "new humanism" he has so painstakingly acquired. But it is also possible to see him as finally surrendering to his fascination with death.

Because of the education that Castorp receives in his mountain exile, Der Zauberberg has often been called a Bildungsroman. Pascal, for instance, refers to it as such in The German Novel, whereas Kurzke asks if it is a Bildungsroman or possibly an Entbildungsroman, depending on whether the stress is put on a rising or sinking line of development (Kurzke sees its structure as a "Verfallsgeschichte," 210). Mann himself thought of his novel as a counterpart to Goethe's Wilhelm Meister, the classical German Bildungsroman. Eichner refers to the "Festrede" that Mann gave in Lübeck in 1926 and quotes him calling Der Zauberberg "eine Geschichte, welche auf wunderliche, ironische

und fast parodistische Weise den alten deutschen Wilhelm Meisterlichen Bildungsroman... zu erneuern unternimmt" (43). But the "Festrede" was not the only time that Mann alluded to the pedagogic intent of his novel. In a letter to Paul Amann in 1915 he writes concerning Der Zauberberg, "Ich hatte vor dem Kriege eine größere Erzählung begonnen,...eine Geschichte mit pädagogisch-politischen Grundabsichten" (Briefe an Paul Amann, 29). In his lecture at Princeton (1939) on Der Zauberberg he again expresses similar thoughts.

The story of Hans Castorp is not just that of his education. Castorp achieves more than the ability to return with new insight to the lowlands and the war raging there. In his own way he searches for the art of worthwhile living and in the end he becomes a "Lebenskünstler" in his own right. Martin Walser in Die Zeit maintains that Mann even liked the concept of Castorp as a "Gralssucher." Walser himself takes a pragmatic approach: "Keiner wird irgendeine Bestimmung des Lebens finden, zu dem Castorp auf seinem 'genialen Weg' angeblich gelangt. Das Konkreteste, was der Roman abwirft, ist, daß Castorp in Verhältnissen lebte, die ihn nicht brauchten." Walser has a sociological outlook, and from his vantage point it is possible to see Castorp as a dispensable person. Inge Diersen makes similar observations about Castorp's social position. Walser, nevertheless, concedes that Castorp's is the way of genius. The question at hand is to what extent Castorp is an ordinary burgher and to what extent he really has 'genius.'

Some critics, as for instance W. Berendsohn, have denied that there is anything of the genius about Hans Castorp. Berendsohn, however, feels that Mann sees himself in this character: "Thomas Mann hat diesem jungen Manne offenbar sehr viel von sich selbst mit

auf den Weg gegeben, vor allem die Langsamkeit, Besinnlichkeit, Wißbegierde und Schwermut seiner eigenen Anlage" (81). But he also points out that Castorp is not a creative writer: "Aber es hat wenig Sinn; denn Hans Castorp fehlt, was doch den Kern der Persönlichkeit seines Schöpfers ausmacht, die künstlerische Arbeit, die Werkbesessenheit, die schöpferische Arbeit" (81). Berendsohn sees Castorp as a careful listener and observer, but not as a seeker of the holy grail: "Hans Castorp ist kein Genie,...aber auch kein naiver Dummkopf...Er fragt früh nach dem Sinn des Lebens, nicht aktiv, leidenschaftlich forschend, er ist kein Gralssucher, sondern eher als passiver, aber sehr aufmerksamer Betrachter und Zuhörer im Lebenstheater...hellsichtig und hellhörig" (82). For Berendsohn, in summary, Castorp is Thomas Mann minus his artistic talent, but with his desire for knowledge (contrary to Berendsohn, Mann himself accepts the comparison of Castorp as a "Gralssucher" in his Princeton lecture).

By contrast C.A.M. Noble claims that Castorp does show artistic qualifications, despite the fact that many critics have held the opinion that, as Castorp is not a true artist, there can be no valid insights about the nature of the artist in Der Zauberberg:

> Es ist oft bemerkt worden, daß Hans Castorp, der Held der Geschichte, kein künstlerisches Genie sei, und daß man folglich aus einer Untersuchung des Zauberberges nichts Unmittelbares über das Wesen des Künstlers zu gewinnen hätte. Die Fragwürdigkeit eines solchen Geredes braucht kaum betont zu werden. Hans Castorp, dieser "simple junge Mann", ist zwar kein Schriftsteller und von Hause aus kein "homme de génie"; aber weil er "von langer Hand her mit der Krankheit und dem Tode auf vertrautem Fuße stand"...ist er doch ein Genie im

> Sinne Thomas Manns, ein erkennendes Genie, denn Thomas Mann [ist gewöhnt]...wie er es selber im Aufsatz "Bilse und Ich" ausgesprochen hat, "den Begriff des Künstlers mit dem des Erkennenden zusammenfließen zu lassen." (136)

Noble also makes the argument for a connection between sickness and artistic creativity—"im Gegenteil, der Zauberberg gewährt tiefe Einsichten in das Verhältnis von Krankheit und künstlerischem Genie" (137)— and shows that Mann considered the concept of the artist and that of the seeker of knowledge to be one and the same. This view finds its climax in Mann's Doktor Faustus, where the artist-musician Adrian Leverkühn becomes totally identified with Doktor Faustus, the medieval seeker of knowledge.

Noble does not see Castorp as an artist in his own right, but contents himself with declaring him a symbol for the artist's existence: "Das Künstlerdasein, für welches sein eigenes Dasein ein Symbol ist" (147). Noble sees Mann using sickness as the germinating force of artistic genius, for Castorp's artistic sensibilities are awakened by his illness:

> Wenn Thomas Mann seinen Helden die Krankheit als das "geniale Prinzip" erkennen läßt, so meint er damit nicht, daß die Krankheit an und für sich schöpferisch sei. Hans Castorps schöpferische Kraft liegt in der außerordentlichen psychischen Konstellation beschlossen. Die Krankheit fungiert bei ihm als geistessteigernde, das Geniale fördernde Macht. (146)

The question is what kind of creative powers Castorp may be said to develop during his stay in the mountains. Fritz Kaufmann calls him a "metaphysical dreamer" (104) and claims that "although Hans Castorp is not a poet, he nonetheless evinces a trait belonging to a poet's very essence, namely, pure receptivity" (105). Kaufmann sees this receptivity

as a "substratum of the artistic" (105).

In summary, Castorp has been termed a dreamer, a seeker of the holy grail and a young man who inadvertently finds himself in a "pädagogische Provinz," a concept first formulated by Goethe, then taken over by Thomas Mann and finally expanded by Hermann Hesse in Das Glasperlenspiel (1943). None of the labels attached to Castorp make him an artist in the usual sense of the word, but many point to his thirst for knowledge, his visionary capacity and his artistic sensitivity and receptivity. We may therefore conclude that Castorp can be seen as an artist without a medium. Eichner uses the term "Künstler ohne Medium" (89) in connection with "Der Bajazzo" and Felix Krull (he also refers back to E.M. Wilkinson and her introduction to Tonio Kröger [Oxford 1945] where the term appears to have been first employed). Castorp, as Eichner puts it, has a "künstlerische Unterlage," which together with his Faustian thirst for knowledge makes him capable of gaining a profound vision of life. The art of Felix Krull— and the confidence-man in general— consists of the clever tricks he plays upon people. In contrast it is more difficult to perceive Castorp's artistry, even granting him an artistic nature and a strong desire for knowledge. His art is a kind of "Lebenskünstlertum" which, as Walser says, consists of "Schallplattenauflegen, Okkultismus und Verschwinden im Krieg," but also of "sein Verhältnis zum Tod" which he sees as "seine einzige Begabung."

In the sanatorium Castorp acquires knowledge of how serious or terminal illness can affect people: "Er sah durchaus Unheimliches, Bösartiges, und er wußte, was er sah: Das Leben ohne Zeit, das sorg- und hoffnungslose Leben, das Leben als stagnierend betriebsame Liederlichkeit, das tote Leben" (GW III: 872). However, he succeeds in using

his freedom creatively, unlike many of the inhabitants of the sanatorium who remain ordinary and even vulgar in the face of illness and death. In his dream-vision in the snow he finally gains insight into what constitutes a positive attitude towards life despite an acute awareness of death: "Der Mensch ist Herr der Gegensätze...Ich will dem Tode keine Herrschaft einräumen über meine Gedanken! Denn darin besteht die Güte und Menschenliebe, und in nichts anderem. Der Tod ist eine große Macht...Die Liebe steht dem Tode entgegen, nur sie, nicht die Vernunft, ist stärker als er" (GW III: 685-86). Castorp's life and how he conducts it becomes his art product. It is, after all, a life free from the constraints of ordinary living and offers the freedom to think and dream. Compared to Joseph and his "Gottesspiel" he develops a rather passive form of "Lebenskünstlertum." Nevertheless he changes during his time in the mountains and becomes considerably more sensitive and reflective. This, for instance, is exemplified in his attitude towards his cousin Joachim's return to the sanatorium: "'Joachim kommt wieder!' durchfuhr ihn plötzlich die Freude. Aber er wurde gleich wieder still und dachte: 'Hm, hm, schwerwiegende Neuigkeit...'" (GW III: 690). Joachim returns at the same time of year as Hans Castorp arrived many years before: "[Er] erkundigte sich nach allen Personen und Umständen im 'Berghof' nicht nur ohne jeden Hochmut, sondern mit der ganzen angelegentlichen Bewegtheit des Heimgekehrten" (GW III: 694-95). Joachim's mother finds her son too happy to return and dampens his spirits. Unlike Castorp she does not understand the nature of this place: "Eigentlich mehr anstandshalber hatte sie ein wenig gemäßigten Ernst herbeiführen wollen, unwissend, daß gerade das Mittlere und Gemäßigte hier ortsfremd und nur die Wahl zwischen Extremen gegeben war" (GW III:

696). Castorp has learned to live between the extremes of life and death and it now becomes his job to keep an eye on Joachim: "Sein täglich Geschäft war, Joachim zu trösten, namentlich darüber, daß dieser das große Kriegsspiel hier oben versäumen mußte..." (GW III: 699). Castorp has become more compassionate, and a complete reversal of the original situation has taken place: "So lebten die jungen Leute denn wieder Seite an Seite wie ehedem...Eigentlich und gefühlsmäßig gesprochen, war es nun so, daß Joachim an Hans Castorps Seite lebte und nicht mehr umgekehrt: dieser war nun der Eingesessene, dessen Daseinsform der andere auf kurze Zeit besuchsweise teilte" (GW III: 699-700).

Living in a situation of constant extremes Castorp's perceptions have also been sharpened and he notices things which formerly would have escaped him. He now, for instance, pays attention to small details:

> weil Joachim ihm damals heimliche Sorge gemacht hatte —Sorge durch Angaben und Erscheinungen, die sonst eben keine Sorge einzuflößen pflegen, nämlich durch Halsschmerzen und Heiserkeit: harmlose Belästigungen also, die aber dem jungen Castorp in einem irgendwie eigentümlichen Licht erschienen —eben dem Licht... das er in der Tiefe von Joachims Augen zu gewahren glaubte...die...heute aber...eine...Vertiefung von sinnendem und...drohendem Ausdruck nebst jener erwähnten stillen Erleuchtung von innen her erfahren hatten, die ganz falsch gekennzeichnet wäre, wenn man sagte, sie hätte Hans Castorp nicht gefallen —im Gegenteil, sie gefiel ihm sogar sehr gut, nur daß sie ihm dennoch Sorge machte. (GW III: 716)

Compared to his earlier self, Castorp has changed in three ways. He experiences anxiety on behalf of someone else's condition, minor illness suddenly alerts him to possible danger and his now developed metaphysical sense lets him detect an ominous light in his cousin's eyes, a harbinger of death. His aesthetic sense lets him appreciate the beauty of the light in Joachim's eyes, but this can possibly be seen as evidence of his own fascination with death. Nevertheless he shows concern for his cousin, a trait befitting his development as a "Lebenskünstler."

Mann repeats the motif of Castorp recognizing the strange light in his cousin's eyes right up to the latter's death. It is his way of indicating that his protagonist now sees more than everyday reality and that his perception has been opened to what lies behind the surface. Mann shares this preoccupation with the light in the eyes of a character with Henry James. In both Roderick Hudson and The American James frequently refers to the light in a person's eyes and sees it as a symbol of creativity. For Mann the light in Joachim's eyes is due to illness and impending death, but it is also linked to the heightened awareness and aesthetic sensitivity that this condition confers.

Although Castorp forgets his dream he slowly reacquires the content of his vision and he now knows about the reality of death: "Aber so jung und mit so gutem, freudigen Willen zum Dienst bei der Fahne ganz kurzfristig ihr zu gehören, das ist doch bitter: noch bitterer und unbegreiflicher für einen wissend nebenhergehenden Hans Castorp als für den Erdmann [Joachim] selbst...(GW III: 734). In death, finally, Joachim— according to Mann— reaches his full potential and now looks like a fallen hero of antiquity (GW III: 745). Castorp weeps at his death and finally gives his cousin a farewell kiss. He is not the

same man, emotionally or intellectually, as when he came to the sanatorium many years ago and it is he who will eventually take the active step to enter battle and not his cousin.

The fact that Hans Castorp plays records is not without meaning. Music was Mann's favorite art other than writing. He obviously gives his protagonist his own propensity for music, and being an artist without a medium, Castorp contents himself with listening to music and appreciating it with his artist's soul: "Dann blieb er im Salon oder kehrte heimlich dorthin zurück und musizierte allein bis tief in die Nacht...Hans Castorp war allein...und [ließ] sich von Wohllaut überströmen..." (GW III: 892).

Mann makes a personal, symbolic connection between Castorp and the music he loves. In particular Castorp identifies with Schubert's "Lindenbaum" song. Of this piece Mann claims that it is "Etwas sogar besonders und exemplarisch Deutsches...eines jener Lieder— Volksgut und Meisterwerk zugleich und eben durch dieses Zugleich seinen besonderen geistig-weltbildlichen Stempel empfangend..." (GW III: 903). Schubert developed the song into "Kunstgesang." Mann writes, "Wir alle wissen, daß das herrliche Lied im Volks- und Kindermunde etwas anderes lautet denn als Kunstgesang" (GW III: 903). Mann also calls Schubert's song "reines Meisterwerk, geboren aus letzten und heiligsten Tiefen des Volksgemüts" (GW III: 905). This song is a symbol of Hans Castorp and is "ein volkstümliches Kunstlied."

The "Lindenbaum" song is also linked to Castorp's vision in the snow. According to Mann, an underlying sympathy with death is the secret attraction that this song holds for Castorp: "Es [das Lied] mochte seinem ursprünglichen Wesen nach nicht Sympathie mit dem Tode, sondern etwas sehr Volkstümlich-Lebensvolles sein, aber die geistige

Sympathie damit war Sympathie mit dem Tode" (GW III: 906).

In his prophetic dream-vision in the snow Hans Castorp learns to overcome his sympathy for death. Symbolically this is expressed by the vision of the sun-people, who live in perfect harmony, yet with one eye always on the barbaric sacrificial death that is present in the temple. Mann renders in italics the crucial lesson that Castorp learns: "Der Mensch soll um der Güte und Liebe willen dem Tode keine Herrschaft einräumen über seine Gedanken" (GW III: 686). But as Castorp forgets the message of the vision the Schubert song allows death to obtain mastery over his thoughts.

Mann calls the "Lindenbaum" song a "Zauberlied" (GW III: 907) in analogy to the "Zauberberg" and sees an invitation to death (GW III: 905) contained therein. Castorp must find a way to overcome the power of the song: "Ja, Selbstüberwindung, das mochte wohl das Wesen der Überwindung dieser Liebe sein— dieses Seelenzaubers mit finsteren Konsequenzen!" (GW III: 907). Castorp's thought processes have now been activated to previously unknown heights: "Hans Castorps Gedanken oder ahndevolle Halbgedanken gingen hoch...sie gingen höher, als sein Verstand reichte, es waren alchimistisch gesteigerte Gedanken. Oh, er war mächtig, der Seelenzauber!" (GW III: 907).

Mann also introduces a new term "Seelenzauberkünstler" which gives insight into his concept of the role and power of the artist: "Man brauchte nicht mehr Genie, nur viel mehr Talent als der Autor des Lindenbaumliedes, um als Seelenzauberkünstler dem Liede Riesenmasse zu geben und die Welt damit zu unterwerfen" (GW III: 907).These dark words appear to foreshadow events and the leadership during World War II (and Mann's essay "Bruder Hitler"), rather than World War I in which Castorp becomes involved.

Critics who connect the song-sequence with the earlier dream-sequence see the two together as a unity which illuminates the deeper meaning of the book. Noble, for instance, claims that Castorp thinks about the ambiguity of the idea of sickness and sympathy with death contained in the "Lindenbaum" song (Mann, for example, writes, "Es war eine Lebensfrucht, vom Tode gezeugt und todesträchtig" [GW III: 906]), and continues:

> Castorp hält die Kunst einerseits für ein krankhaftes Phänomen, weil sie zum Teil das Erzeugnis der Sympathie mit dem Tode ist und daher zu Fäulnis und Verderben neigt; andererseits ist sie paradoxerweise eine "prangend-gesunde" Frucht; denn Tod und Krankheit sind zweideutig, und "alles Interesse für Tod und Krankheit ist nichts als eine Art von Ausdruck für das Leben" (ZB452 [Frankfurt am Main: Fischer, 1963]). In Hans Castorps Schneetraum bietet sich die Möglichkeit, die Gegensätzlichkeit und Widersprüchlichkeit zu erklären. Die Szene des Traumes enthält sowohl ein griechisch-humanistisches Bild als auch ein Blutopfer. (153)

Noble sees the vision in the snow as containing the solution to the ambiguity of art and the "Seelenzauberkünstlertum" expressed in the passages concerned with Schubert's song. Eichner has a similar view and sees the snow-vision as an attempt at synthesis between opposing forces (48-49).

The memory of this synthesis, which Castorp finds so hard to regain, is one of the necessary components of the "Lebenskünstlertum" that Castorp finally achieves towards the end of his stay in the Magic Mountain. "Seelenzauberkünstlertum" is the creative (but

also dangerous) component contained in Castorp's "Lebenskünstlertum," the part identified with the "Lindenbaum" song and its sympathy with death. This synthesis of the creative and destructive forces, frequently referred to as the Apollonian and Dionysian— terms which Mann takes from Nietzsche's Die Geburt der Tragödie— is Mann's existential aim. At the end of the novel Castorp is a "Lebenskünstler" who has seen and experienced deeply in his voluntary mountain exile and he appears to be coming close to his goal even though he may not survive the war: "Abenteuer im Fleische und Geist, die deine Einfachheit steigerten, liessen dich im Geist überleben, was du im Fleische wohl kaum überleben sollst" (GW III: 994).

II:1:3: Henry James THE AMBASSADORS

In this novel of James's it is the fate of the envoy, Lambert Strether, to become an exile. Mrs. Newsome, the American matriarch, sends out several "ambassadors" to retrieve her son Chad from Paris, but only Strether, the main protagonist and ambassador, is profoundly changed by his sojourn in Paris. In the French capital he discovers how much of an alien he is in Europe and how very different European thinking is from his own. Already early in the novel he observes, "the trouble is that I don't seem to feel anywhere in tune" (19). In Paris he undergoes a learning experience that changes his perception of the American way of life. In turn this leads to Strether's alienation from his homeland and ultimately results in a form of double exile for him. He feels himself to be a foreigner in a new country and also estranged from America. In many ways Lambert Strether can be seen as an older and more mature Christopher Newman. Both experience a similar fate in Paris: namely, through the European experience they gain insight and finally a new state of consciousness.

Lambert Strether is a middle-aged man who is beginning to believe that life has passed him by: "Nothing could have been older than Strether's sense of himself as at that moment launched in something of which the sense would be quite disconnected from the sense of his past and which was literally beginning there and then" (5). In Paris he learns about life in a way that he previously never thought possible and develops into a "Lebenskünstler" when he recovers from the "culture shock" he experiences in Europe after a life spent mainly on the American continent. By comparison Hans Castorp in Der

Zauberberg also undergoes a form of "culture shock" in the Swiss mountains, but this is due to a change in geographic environment. He experiences the culture of the sanatorium as at first quite foreign to him, but he does not have to deal with a totally new language the way Strether does.

James calls his novel The Ambassadors since his American characters travel to Europe to represent the American point of view. They are not political ambassadors appointed by the government of the United States; rather Mrs. Newsome, the widow of an American business magnate, sends them out privately. Nevertheless, James sees them as true ambassadors of the American people, as they represent American commerce and industry and the American way of life in general.

James here gives his readers another variation on one of his favorite themes, namely the corruption of American innocence. In Europe Strether, Mrs. Newsome's first ambassador, develops a tendency to become derailed from his original mission, loses his American convictions and finally succumbs to the European way of thinking and living. This novel, which belongs to James's so-called major phase (written in 1900, published in 1903) shows American innocence to be rather suspect and essentially founded on such unappealing qualities as narrowness of mind and sheer ignorance. Interestingly enough this is also the way Hans Castorp perceives the people of the German lowlands. In particular James chooses Mrs. Newsome's daughter, Sarah Pocock, to represent the most narrow and bigoted American attitudes. She is part of the second batch of ambassadors (together with her husband Jim Pocock and his sister Mamie) that Mrs. Newsome commissions, when Lambert Strether's mission to send her son Chad home is not immediately

successful. At this point the conflict of values and outlook on life represented by the two camps ensues for Strether. On the one hand there are the Europeans (to whom one must add the American expatriate Maria Gostrey); on the other hand are the Americans, all displaying different degrees of Americanism, the most rigid of which is Sarah Pocock's. Chad, the errant son, has— to Strether's surprise— been outwardly improved by his sojourn in Paris. His manner and way of thinking have become refined, but at heart he has remained an American and secretly he is eager to go back home to take up the family business. In the end it is a combination of Mme. de Vionnet and Strether which keeps him from returning to Woollett and his duties there.

The conflict between the European and the American way of life is not resolved for Strether by his repudiating the one and embracing the other. James's solutions are never that simple. In his book Three Voyagers in Search of Europe Alan Holder claims that Strether transcends both the European and the American issues, but in doing so, he distances himself from everybody:

> At the end, Strether is cut off, or has cut himself off, from Mrs. Newsome, from Madame de Vionnet and from Maria Gostrey. He will return to America with a deepened awareness, but precisely what will he do with it? In other words, as intense as his experiences have been, do they not make for his quite literal detachment from persons both in Europe and America? (118-19)

Like Hans Castorp in Der Zauberberg Strether will return to his homeland with new insight, but detached from the people he has been involved with. Castorp descends to the lowlands to join the war and Strether returns to commercial America. It is not clear,

however, if either protagonist will be able to put any of their hard-gained insights to use in their personal lives.

> Holder declares that insight makes an onlooker of Strether:
>
> His new cosmopolitanism has severed his old roots without providing any replacements...It is only as a spectator that Strether will encounter life on his return to America. Briefly, his cosmopolitanism has cut him off from future experience except as an onlooker. (119)

To be an onlooker who is both mentally and emotionally detached from the world one lives in is a form of exile and, especially for Mann, also a sign of the artist (Tonio Krōger, Aschenbach). It can be compared to the German concept of "innere Emigration," a mainly political term which refers to the inner distancing some people in Germany employed (or at least claimed to have employed) to put a barrier between themselves and the prevailing Nazi regime. Holder continues to make a comparison between James and his protagonist Strether, claiming that for the portrait of Strether James is drawing on himself (119). As an onlooker Strether in effect belongs nowhere. He willingly receives his educational experiences in Europe and profits greatly from them, but in the end they alienate him both from America and the contemporary Europe that he finds himself in. For him there is no way back to the simpler, restricted life that he comes from. He goes through his initiation and period of learning, and with the acquired sensitivity of the artist Strether now knows that the outward good form and good manners of the Europeans hide the same old human problems. By comparison, Erich Heller in Thomas Mann: Der ironische Deutsche creates a dialog in "Zauberberg-Gespräch" about what Hans Castorp might do if he survives the

war. Just as for Strether, there would be no way back to the simpler life for him:

> F: Und wenn er's überlebt?
>
> A: So würde ich sagen, daß er einen Roman schreiben wird.
>
> F: Sie mögen recht haben. Es ist kaum denkbar, daß er mit all der hermetischen Pädagogik im Leib zu seinen Hamburger Dampfschiffen zurückkehrt. So wird er denn ein Schriftsteller werden und einen Roman schreiben. (250)

The dialog continues and F. declares: "Hans Castorp erwirbt im Laufe seiner Erziehung die Sensibilität eines Künstlers" (250). In the developent of artistic sensitivity and insight Castorp's and Strether's lives come to resemble each other.

If James is drawing a parallel between his own and Strether's life, it is in outlook and a shared sense of detached vision. James does not make Strether an artist or a writer like himself, although he is shown to be an editor. His art consists in his vision of life in its multiplex forms and again he comes close to Hans Castorp who receives his personal vision during his educational sojourn in the mountains. As their final achievement, both Castorp and Strether acquire a certain artistry of life and go home to a changed world (Castorp finds his ravaged by war). Each of them leaves with a radically altered consciousness; neither of them is a political exile, they are both free to go home whenever they choose, but their state of exile does not cease on their return. As an onlooker Strether especially becomes an outsider in both Europe and America. But this self-created exile also has its compensations: his new understanding of culture and human nature make up for his being an outsider even on the American scene.

Viola Hopkins Winner in Henry James and the Visual Arts points out that James

consciously distinguished between artists and the artistic temperament:

> He could not help associating the "'intelligent'...exposed and assaulted, active and passive 'mind' engaged in an adventure and interesting in itself by so being" with the artistic temperament. Indeed, though James distinguishes between the artist and the artistic temperament, for example, Roderick and Rowland, Nick Dormer and Gabriel Nash, his observer characters with moral sensibility are endowed with the artist's vision and disinterestedness. (95)

Winner here shows that James distinguished between the practicing artist and the artist without a medium, whom she calls observer characters and whose potential artistry consists in their insight and vision. The artist without a medium is in turn the artist who becomes a "Lebenskünstler." Winner's examples are taken from Roderick Hudson and The Tragic Muse, two novels which have artists at the center, but also feature characters like Gabriel Nash, observers of life, who at the same time are also "Lebenskünstler," as is shown when Nash declares that he works in the difficult material of life (106). Gabriel Nash is an ironic and highly intelligent character whom James chooses to let pronounce directly on this kind of artistry.

In his preface to The Ambassadors in The Art of the Novel, Henry James writes that he sees the essential message of the book contained in the words that Strether speaks to little Bilham, another of the Americans in Paris: "The remarks to which he thus gives utterance contain the essence of 'The Ambassadors'...'Live all you can; it's a mistake not to. It doesn't so much matter what you do in particular so long as you have your life. If you haven't had that what have you had?'" (307). James here gives the invitation to live to

the fullest, to become an artist in life without worrying about what to do with this life or how to express it. While a medium of expression is not essential, the experience of living is. By comparison Hans Castorp in Der Zauberberg is a man who in a sense chooses not to live his life— at least the life of a shipbuilder in Hamburg— but through his long sojourn in the mountains he, like Strether, gains vision and insight and both James and Mann show this to be a new and different kind of living. James makes Strether a man who feels himself to be elderly: "I'm too old— too old at any rate for what I see" (307). He is quite capable of seeing, as it turns out, but his new form of living is for observers and indeed not of the youthful, participating kind. He learns to be an onlooker and gains new insight. James writes in his preface: "Would there yet perhaps be time for reparation?...The answer to which is that he now at all events sees; so that the business of my tale and the march of my action, not to say the precious moral of everything, is just my demonstration of this process of vision" (308).

Strether's gift of vision, as James portrays it, is two-sided. One leads to new insight, whereas the other cuts Strether off from the mainstream of life till he becomes a spectator who begins to see life in the form of pictures. His "seeing" is like a visit to an art gallery where scenes from life are framed as works of art. When viewing a beautiful river, for example, he feels that the picture is not yet complete. As Winner says in her chapter on "Art Devices and Parallels in Fictions" (77, 78), the picture lacks a focal point until a boat comes into view:

> What he saw was exactly the right thing— a boat advancing round the bend and containing a man who held the paddles and a lady, at the stern, with a pink parasol.

> It was suddenly as if these figures, or something like them, had been wanted more or less all day, and had now drifted into sight, with the slow current, on purpose to fill up the measure. (360-61)

The man in the boat and the woman holding the pink parasol are the missing focal points, and now life is imitating art and producing a picture of real interest. James as novelist gives these images a special meaning in Strether's life. This is not just any boat and pink parasol. These are the missing pieces to the puzzle that Strether has to put together before he can obtain a correct mental picture of what is going on in his environs. As the boat approaches he recognizes Chad and Mme. de Vionnet as its occupants: "The air quite thickened, at their approach, with further intimations; the intimation that they were expert, familiar, frequent— that this wouldn't at all events be the first time" (361). It is this visual image of the boat on the river that gives Strether his first clue as to the real nature of the relationship between Chad and Mme. de Vionnet— a relationship that anyone else with less "American" naïveté would have guessed at a long time ago. Strether has only fooled himself with his belief in their virtuous attachment. Observing a live picture brings cognition for Strether. "Seeing" now becomes his mode of understanding life, but this knowledge makes him feel very alone and conscious of himself as an outsider: "The very question [of Chad's and Mme. de Vionnet's intimacy], it may be added, made him feel lonely and cold. There was the element of the awkward all round, but Chad and Mme. de Vionnet had at least the comfort that they could talk it over together" (368).

When Strether thinks of his friend Maria, he begins to realize that she will laugh at him, find him naïve and ask him what he had believed. It is only at this point that he

realizes he has refused to think anything, that he has simply avoided the problem: "He saw that Miss Gostrey would come again into requisition the morrow; though it wasn't to be denied that he was already a little afraid of her 'What on earth— that's what I want to know now— had you then supposed?' He recognized at last that he had really been trying all along to suppose nothing" (368). Strether here comes face to face with his refusal to live the life of the mind, simply because it is not convenient, because it does not fit into his scheme of things. He may previously have avoided logical deduction, but he cannot escape the visual impact of the scene on the river and so he finally gains insight. He does not welcome this insight as it fosters his sense of aloneness and it is precisely this feeling of aloneness that he will carry back to America with him.

Marrying Maria Gostrey could be a solution to Strether's problems, but James is not writing a novel about a man who just wants to overcome his loneliness. Both Mrs. Newsome, back in America, and Maria Gostrey would marry him if given the chance. His loneliness is clearly not due to a want of company, but appears to be of a constitutional kind and stems from his not really knowing anyone who shares his outlook. Each character in this novel represents a particular outlook on life and, except for Strether, they all remain true to their initial concepts. Only Strether's perceptions change and with them his concept of life. Mrs. Newsome embodies commercial America and Maria Gostrey the American expatriate. Strether ultimately cannot identify with either of them, hence his loneliness.

Frederick Crews in The Tragedy of Manners sees Maria as a lonely woman despite her perfect adjustment to Europe:

> She is an American who appears at first to have overcome every trait in the national character, through constant exposure to Europe...She seems to be the perfectly adjusted expatriate, living for the cultivation of her tastes and the exercise of her sympathies. Her actual loneliness emerges only gradually, as we come to realize how dependent she is upon her role as Strether's guide. (37)

Maria is the perfect guide for Strether. She knows the ways of Europe and can explain them to the newly arrived American and she understands the perspective of an American in a way that a European could not. He eventually recognizes the expatriate loneliness of this woman and realizes that he does not want to share her fate. Strether makes use of Maria, as Crews says, in "accustoming him[self] to a European manner of thinking" (37), but on becoming familiar with this approach, he does not want to exchange the American way for it, as Maria has done.

In this novel James persists in using characters to portray mental attitudes rather than spinning a plot which could contain further romantic possibilities. Strether develops into a perceptive onlooker, but this in itself bars him from personal involvement in life, even in an environment which is quite exotic for him. As Strether is ultimately incapable of choosing the expatriate form of exile for himself, he decides to return to America. Like Hans Castorp he finally says no to exile in a foreign place and chooses instead the inner form of exile that awaits him in his own country. Crews observes that "Strether has been left high and dry, a man without a home" (55). This is perhaps the darkest view of his condition: Paris can not be his home, but it also robs him of his home in America that he had once taken for granted.

Strether is not the only "Lebenskünstler" in this novel as he is closely seconded by an American artist called "little" Bilham who has stopped painting in order to further his knowledge. Bilham is not so much an artist without a medium as an artist without sufficient talent. He becomes more interested in gaining insight than in producing works of art which can not satisfy his own critical demands. Crews takes up the case of this shipwrecked artist who has saved nothing but his "beautiful intelligence and his confirmed habit of Paris" (41). Bilham's aesthetic idleness is hard to define positively except in terms of being a "Lebenskünstler." In Crews's view, "He is content to exchange most of the ordinary comforts of life for the privilege of collecting knowledge passively, of seeing Life as a disinterested spectator. His implicit philosophy is that to live one's vision of Life, in the strictest sense and concerning the broadest vision, involves abstaining from doing things at all" (41). In many ways Bilham can be compared to Hans Castorp in Der Zauberberg. Both in essence abstain from doing things and have a rather passive concept of "Lebenskünstlertum." Nevertheless they each have their own particular vision of life. As Crews points out, James here creates an artist figure who gives up his art to devote his life to seeking vision and knowledge: "But it should be apparent already that James is not dealing with industry versus laziness, but with ways of seeing...His [Bilham's] "activity" is the exercise of his expansive imagination, which he refuses to compromise" (41). Crews argues that "seeing" and gaining a vision of life are the aims of both Strether and Bilham, and in so doing they both become artists in life or "Lebenskünstler."

II: I: 4: Thomas Mann: JOSEPH UND SEINE BRÜDER

Thomas Mann's tetralogy Joseph und seine Brüder was written over a period of eighteen years. He first started work on the Joseph complex in 1925, at which time he had a novella in mind, which was to be one of a historical triptych. The other two parts were never executed; instead, the Joseph theme grew and grew, so that Mann came to realize he was dealing with the material for a novel in many parts. After a journey to the Middle East, he finished the first volume Die Geschichten Jaakobs, published in 1933. The second volume, Der junge Joseph was published a year later.

Mann apparently availed himself of the Joseph theme with the intention of humanizing mythology. Inge Diersen in her book on Mann sees him as trying to give a condensed and mythical version of the history of humankind in his Joseph tetralogy (223), and she quotes Mann as having said at a later date, "Der Mythos wurde in diesem Buch dem Faschismus aus den Händen genommen und bis in den letzten Winkel der Sprache hinein humanisiert" (224). Nevertheless, during the years that saw the rise to power of the Nazi party, Mann did develop some doubts about the relevance of his theme to the times and to the situation in Europe. In a letter to Otto Basler on 4 August 1936 he called his work "ein abseitiger Schmöker. Vielleicht aber, daß er doch ein wenig höhere Heiterkeit in all die Düsternis trägt" (Briefe I, 464). By this point, he felt that his novel was hardly part of the main stream of the times.

However, like so many of Mann's characters, Joseph too is a protagonist whose life leads him into exile and, through this experience, to the development of his own form

of "Lebenskunst." He only stops being a spoilt child at the point when he is thrown in the pit and has to face potential death and deportation. This is the beginning of his exile and of his learning process:

> Diesmal war Joseph so derb geschüttelt worden, daß seine Augen sich aufgetan hatten und er sah, was er angerichtet— und daß er es angerichtet...Mein Gott! die Brüder!...denn er begriff, daß er sie so weit gebracht hatte: durch viele und große Fehler, die er in der Voraussetzung begangen, daß jedermann ihn mehr liebe als sich selbst...(Der Junge Joseph, GW IV: 573-74)

Once in exile Joseph learns to use his wit and charm to his advantage and consequently he rises to high rank within the Egyptian system. Like many twentieth-century exiles he also takes on a new identity. After long years away from home, his Egyptian persona becomes quite marked. Due to the important role he eventually plays in Egypt, he is able to give his father an elaborate, Egyptian-style funeral: "So geschah es mit Jaakob, prunk- und ehrenvoll, wenn auch nach seinem Sinne nicht, sondern nur nach dem seines verpflanzten Sohnes" (Joseph, der Ernährer, GW V: 1809). Mann wrote a good deal of the Joseph novels while he himself was already living in exile, and in this work he shows an awareness of the effects of exile on individuals. As explanation for Joseph's actions at the time of his father's death and his choice of a typically Egyptian funeral, Mann offers the following: "Wieder sieht man, wie sehr die Gedanken von Rahels Lamm [Joseph] sich gewöhnt, ägyptische Wege zu gehen. Der "Gewaltige Zug" war eine außerordentlich ägyptische Vorstellung" (Joseph, der Ernährer, GW V: 1810). Exile may be Joseph's destiny and his role assigned to him by God, but it bars him from ever being

completely one of his people.

There is a striking parallel between Mann's life and that of his biblical hero. Over the course of years, the novelist's own life came— inadvertently— to resemble that of his protagonist more and more, but the Joseph story is not what Mann wished to see as a parallel to his own life. In Thomas Mann: Eine Chronik seines Lebens the reader learns that Thomas Mann, of the entire Mann family, least recognized the advisability of not returning to Germany after a sojourn in Switzerland, and it took the combined efforts of his wife and grown children to convince him not to go back (116-21). Essentially Mann did not want to leave Germany and clung to the illusion that he could continue to live there long after everyone else connected with him had seen the impossibility of his desire. It was his daughter Erika who rescued the early Joseph-manuscript out of his already confiscated house in Munich.

Except for the biblical-mythological Joseph, Mann did not choose to write about historical exile, especially the kind that the world was beginning to see in abundance. Nevertheless, it is only in his fictional writing that Mann avoids the depiction of contemporary problems of exile. His speeches, letters and essays reveal full awareness of the different waves of refugees. On a personal level he helped many of them establish themselves in a new country, especially America. In fiction he comes closest to dealing with contemporary issues in Doktor Faustus. But in that novel it is only the narrator, Serenus Zeitblom, who is living in the time around World War II. He tells a story which takes place much earlier in the century. Nonetheless, this work is often seen as the symbolic representation of the destructive forces dominant in pre-World-War II Germany,

and in this sense Doktor Faustus is Mann's novel which deals most openly and most directly with the problems of the age.

There are Mann critics, however, who claim that— despite the biblical subject matter— contemporary issues found their way into the Joseph novels. Eike Middell, for instance, maintains that Mann based Joseph's economic policies on President Roosevelt's New Deal:

> Der amerikanische Präsident Franklin Delano Roosevelt war für Thomas Mann die Gegenfigur zum fatalen "Bruder Hitler". Roosevelts New Deal galt ihm als soziales Modell... Und Joseph, diese höchst komplexe Figur mit ihren mythischen Bezügen von Tammuz bis Hermes...dieser Joseph, der Ernährer mit seiner Sozialen Utopie...ist eine ironische Huldigung an Roosevelt, den Thomas Mann gelegentlich als "seinen" Präsidenten bezeichnete. (230)

Middell points out that Mann wrote the last Joseph novel in the United States and that the novel reflects much of the spirit and attitudes of that country. She perceives Mann as adapting the novel to the American reading public and playing to their expectations: "Das gilt für die 'success story,' als die der Autor seinen amerikanischen Lesern das Buch schmackhaft zu machen suchte: Joseph ist Immigrant, der sich in das politische Geschehen in Ägypten einschaltet, als Wirtschaftsorganisator Einfluß erlangt und Erfolg hat" (229-30). It is possible to see Middell as venting DDR anti-Americanism, but important here is that she sees Joseph's story as an immigrant success story of the kind that corresponds to the mythical American dream. Mann sincerely admired Roosevelt. Now that he himself was a true exile his fate and Joseph's became one.

Joseph, however, is more than an exile. Ultimately, he also becomes a leader of his people and during his long years of banishment he acquires a certain art of living. In Joseph in Ägypten Mann describes how Joseph has learned to handle his good fortune: "so mußte er auch noch Sorge tragen, daß man ihm sein Glück verzieh; denn das Lächeln und Augenniederschlagen, womit die Menschen einen Aufstieg wie den seinen begleiten, birgt viel Böses in sich, das es mit Klugheit, Schonung und zarter Kunst nach rechts und links zu begütigen gilt..." (Joseph in Ägypten, GW V: 937). Mann here refers directly to the "zarte Kunst" that Joseph is developing as part of his "Lebenskunst." He continues to explain: "ein gut Teil seines Verstandes muß immerfort daran gewandt sein, die Überschatteten... mit seiner Existenz zu versöhnen. Der Joseph von der Grube hatte des Sinnes... für solche Wahrheiten entbehrt... Im Tode und als Osarsiph war er gescheiter geworden" (Joseph in Ägypten, GW V: 938). It is precisely when dealing with people whom he has hurt that Joseph's newly acquired "Lebenskunst" manifests itself most strongly. He is now able to show great sensitivity towards others and succeeds in charming many: "Aber auch hinsichtlich Amenemuje's tat er sein Bestes, ging hin zu ihm und sprach zu ihm so höflich und bescheiden, daß dieser Schreiber am Ende ganz gewonnen war und aufrichtig gern seine Absetzung vom Leseamt in den Kauf nahm, um dessentwillen, daß sein Nachfolger so reizend zu ihm gewesen war" (Joseph in Ägypten, GW V: 938). Joseph has now learnt the art of ingratiating himself as part of his budding "Lebenskünstlertum." Like Hans Castorp he acquires the sensitivity of the artist and can be seen as a potential artist. His artistry finally becomes a divinely inspired "Lebenskünstlertum."

In Joseph, der Ernährer Mann speaks of the way Joseph deals with the great famine in Egypt. This is the time when his cleverness and his active form of "Lebenskünstlertum" are strongly revealed (by comparison Hans Castorp is a rather more passive "Lebenskünstler"). In part six, Das heilige Spiel, a subtitle itself suggestive of a divine "Lebenskünstlertum" which Mann may have acquired via Schiller's concept of the Spieltrieb, the reader sees how he enjoys life in his new homeland:

> Und es kam vor ihn das Geschrei der Armen nach Brot, denen ließ er austeilen aus den Vorräten für nichts...darin bewährte sich seine Sympathie...Daß sie mit dem Witz zu tun hatte, darauf möge kurz zurückgekommen sein. Und wirklich war etwas Witziges in seinem Geschäftssystem von Ausnutzung und Fürsorge, so daß er...immer sehr heiter war und daheim zu Asnath...die Äußerung tat: "Mädchen, ich lebe gern." (Joseph, der Ernährer, GW V: 1584-1585)

Joseph makes huge profits selling corn to wealthy foreigners, but at the same time he lets the poor enter Egypt as immigrants. He reveals himself as a good statesman (like Roosevelt), but at the same time he enjoys a little fun and mischief. This is all part of his joie de vivre and part of "Das heilige Spiel." He also displays the traits of a Robin Hood. Both take from the rich and give to the poor and in their own way are tricksters:

> Dem Ausland verkaufte er auch zu Teuerungspreisen...der Gesandte Askalunas kam und schrie vor ihm für seine Stadt und wurde beliefert, wenn auch nicht billig. Aber auch hier hielt Freundlichkeit der konjunkturalen Strenge die Waage, und hungernden Sandhasen, Hirtenstämmen von Syrien und dem Libanon, erlaubte er, einzuwandern... (Joseph, der Ernährer, GW V: 1585)

Inge Diersen queries whether Joseph is to be regarded as an artist, yet Mann himself called Joseph an artist:

> Kurz, man sieht, das sich befreiende Ich ist sehr bald ein künstlerisches Ich, reizvoll, heikel und gefährdet...Dies Künstler-Ich ist in der Jugend von sträflicher Egozentrizität...Aber kraft seiner Sympathie und Freundlichkeit, die es denn doch niemals verleugnet, findet es reifend seinen Weg ins Soziale...in Joseph mündet das Ich aus übermütiger Absolutheit zurück ins Kollektive, Gemeinsame, und der Gegensatz von Künstlertum und Bürgerlichkeit ...Individuum und Kollektiv hebt sich im Märchen auf. (244)

Joseph bridges the gulf between the artist and the social world by becoming, as Diersen puts it, "zum Wohltäter und Ernährer fremden Volkes und seiner Nächsten" (244). Yet Diersen perceives Mann's concept of Joseph, the artist, in terms of an analogy: "Auch sollten wir Thomas Manns Gleichsetzung des sich absolut dünkenden Ichs mit dem 'Künstler-Ich', seine Gleichsetzung des Gegensatzes von 'Künstlertum und Bürgerlichkeit' mit dem von 'Individuum und Kollektiv' nicht wörtlich, sondern eher als poetisches Bild nehmen" (245). Diersen also sees Mann's concept of the artist based on a psychological typology of the artist rather than on the nature and status of the artist in any given society (245). She maintains that Mann gives a description of the artistic type, but does not define the artist in social terms; nor does he make a distinction between the potential and actual artist. Diersen ultimately sees Joseph as "vielmehr ein Mensch, der die Individualitätsproblematik besonders intensiv und konfliktreich erlebt, so, wie sie— nach Thomas Manns Auffassung— der Künstler intensiver und konfliktreicher erlebt als

der 'Bürger'" (245). Diersen's formulation here describes a potential artist typical of Mann's "artist without a medium" or "Lebenskünstler."

As pointed out in the chapter introduction, Peter Heller is one of the critics who, in "Der Tod in Venedig und Thomas Manns Grund-Motiv," uses the term "Lebenskunst" (79) and actually speaks of "Lebenskünstler" in relation to Mann's positive and successful characters:

> Es ist, als unterschieden sich die zum tragischen Untergang bestimmten Figuren wie Aschenbach und Faustus von den Lebenskünstlern (Tonio, Joseph, Goethe) dadurch, daß die einen einen bösen Anfang, die anderen einen guten einzuholen bestimmt sind, mag diese Unterscheidung sich auch nicht so einfach und nicht ohne Qualifikationen aufrechterhalten lassen. (79)

Heller acknowledges Joseph to be one of Mann's "Lebenskünstler" figures, but as pointed out in the introduction, he does not distinguish between artists like Goethe and potential artists like Joseph. For Heller every successful character, whether artist or potential artist, becomes a "Lebenskünstler" and, as said, he divides Mann's protagonists into two groups according to their fate. However, Joseph's artistry— as Mann portrays it— is above all an artistry of life and it is in this sense that he is a "Lebenskünstler."

Suzana Rigoleth Cooper sees Joseph predominantly as acting out a role. It may be a divinely predetermined role, but it is also a kind of game, related to the play-acting of children, with a compulsion for performing tricks and pranks. For Cooper Joseph is a performing artist, an actor: "The greatest performer of them all, the true artist, is Joseph, the son of Jacob and Rachel. He is the main protagonist of a drama with a cast of

thousands. It is no ordinary play, but God's play, a sacred performance" (94). She maintains that "Joseph remains the least ambivalent characterization of the artist ever made by Mann" (111). In pointing out the pranks and tricks that Joseph resorts to in order to obtain his desired end, Cooper also suggests that some of these can be classed as confidence-tricks and she sees Joseph as "the living incarnation of the [Egyptian] god of pranks" (107). As trickster Joseph can be seen as a forerunner of Felix Krull, Mann's ultimate con-artist. For instance, when Joseph is first confronted by Potiphar's wife he tricks her with ambiguous words into believing that he loves her, for vanity has let him spend more time with her than strictly necessary: "Wie sollte ich dich nicht lieben, dich, meine Herrin? Kniefällig liebe ich dich und bitte dich auf meinen Knien, daß du die Liebe, die ich dir trage, nicht grausam ergründen wollest nach ihrer Demut und Inbrunst... sondern sie gnädig auf sich beruhen läßt in ihren Bestandteilen, welche ein zartes und kostbares Ganzes bilden..." (Joseph in Ägypten, GW V: 1166-67). Like Krull his intention, however, is to let Mut down as easily as possible.

Käte Hamburger is interested in defining the humorous and serious intentions of Mann in the Joseph novels. She sees Joseph's humor and tricks set off against the underlying mythical consciousness of the people: "In dem Maße nun aber, in dem sich der mythisch-irrationale Ton verliert und sich die Bewandtnisse Josephs immer klarer entwickeln, setzt sich auch die darstellerische Funktion des Humors immer stärker durch und verscheucht am Ende ganz das mythische Zwielicht des Beginnes..." (87). Hamburger also points out that Thomas Mann called his Joseph novel a "humoristischer Menschheitsroman" (31) in 1928 when he was still in the early stage of the novel and

declared that "man auf humoristische Weise mythisch sein könne" (31). Humor and humanism were Mann's principal concerns while writing the Joseph novels. These elements are part of "das heilige Spiel" that Joseph plays and constitute the basis of his "Lebenskünstlertum" that he develops as a foreigner and an exile in his new country. Through clever manipulation, for example, Joseph becomes the trusted helper and delegate of Mont-kaw, Petepre's housekeeper:

> so beglückwünschte er [Joseph] sich, daß es ihm gelungen war, sein Ansehen unter den Werkenden zu schonen, und es vermieden hatte, seine Ungelerntheit vor ihnen bloßzustellen; sie hätten es sonst schwerer gehabt, einen allgemeinen Kopf in ihm zu erblicken, geschaffen zur Über- und Aufsicht. Wie schwer ist es aber, aus sich zu machen, wozu man geschaffen ist, und sich auf die Höhe zu bringen von Gottes Absichten mit uns... die Absichten Gottes mit Joseph aber waren sehr groß, und er mußte nachkommen. (Joseph in Ägypten, GW V: 932-33)

In the Joseph complex the concepts of a "Lebenskünstler" and that of a con-artist slowly begin to merge. In Joseph, der Ernährer Mann tries to explain this with the following words:

> Diese mythische Popularität, die Joseph gewann, und auf deren Gewinnung sein Wesen wohl immer ausgegangen war, beruhte vor allem auf der irisierenden Gemischtheit, der mit den Augen lachenden Doppelsinnigkeit seiner Maßnahmen, die gleichsam nach zwei Seiten funktionierten und auf eine durchaus persönliche Weise und mit magischem Witz verschiedene Zwecke und Ziele miteinander verbanden. (Joseph, der Ernährer, GW V: 1758)

In a letter to daughter Erika on 23 December 1926 Mann also acknowledges Joseph's capacity for being a con-artist: "Der Joseph wächst Blatt für Blatt...Es ist einmal etwas Neues und auch geistig Merkwürdiges, indem Bedeuten und Sein, Mythus und Wirklichkeit diesen Leuten beständig in einander gehen, und Joseph eine Art von mythischem Hochstapler ist" (Chronik, 88).

The Old Testament setting of the Joseph novels with its Jewish theme— reinforced by Mann's trip to the Holy Land— is in obvious contrast to the Germanic mythologies which, starting with Wagner's predilection for Germanic themes, had been enjoying an ever increasing popularity in Germany since the rise of the Nazi party. Nevertheless, Mann is speaking to a readership whose upbringing included a good knowledge of the Old Testament. He introduces the beginning of the Joseph story with "Da heißt es nun:" (Der Junge Joseph, GW IV: 393), deliberately playing on the reader's assumed knowledge of the story and he uses similar phrases throughout the tetralogy. At the beginning of his work he writes, "Die Überlieferung will wissen..." (Vorspiel, GW IV: 13), stressing the fact that his story is based on old tradition.

Many readers and critics of Mann's work have seen a portrait of Mann's wife Katia in the figure of Rahel; Katia Mann, née Pringsheim, was of part-Jewish ancestry and made the ideal model for this character. It is possible that Mann chose to write about Joseph due to his connection to Jewish people and also in opposition to the rising anti-Semitism of the age and the deliberate upswing of fascist mythology. But even if Mann's choice is largely without political overtones, the fact remains that he was writing about this sacred Jewish theme at the time the Nazi party came to power, and while he himself

was advised to leave Germany for good. When living in exile in Switzerland, Mann finally permitted the publication of the first two volumes of the Joseph tetralogy, which appeared in Germany in 1933 and 1934. He felt that the reception of these first two volumes was clouded by the political situation of his homeland.

The third volume of the Joseph cycle, Joseph in Ägypten, appeared in Vienna in 1936 in the Fischer Verlag, Mann's publishing house having by this time also emigrated, namely to Austria. Three years later, in 1939, Klaus Mann's novel about German emigrants Der Vulkan appeared in Amsterdam. Unlike his father's work, it deals with the lives of a group of German exiles between 1933 and 1938, the years in which the Mann family and many of their contemporaries were forced to become exiles. It took another four years and the departure of Thomas Mann for America before the Joseph-cycle was completed.

In her recollections Katia Mann makes an interesting comment about her perception of the Joseph cycle:

> Ich habe ihm sehr zugeredet, auch jetzt den "Krull" vorerst nicht aufzunehmen, sondern den "Faustus" zu schreiben. Weißt du, sagte ich, der "Joseph" ist, obgleich natürlich voller Beziehungen, doch, wenn man will, etwas eskäpistisch. Wenn du mit dem "Krull" fortfährst, so verstärkt sich diese Tendenz. Ich finde es besser, du verfolgst den "Faustus"-Plan. Das tat er dann auch. (89)

Katia reports that Mann enjoyed writing the Joseph stories and that the titular hero was a favorite fictional character of his. These stories may have been an escape from a disturbing reality for Mann. On the other hand there are indications that Mann frequently suffered

from an inability and disinclination to continue with the work on the Joseph cycle that stretched out over so many years. In a letter to Ferdinand Lion on 29 April 1935 he writes: "Verstimmung, Müdigkeit, Unlust, produktive Lähmung oder Halblähmung, Unzufriedenheit mit Anlage und Stil des 3.Bandes, der stark angeschwollen ist..."(Briefe I, 426). Mann's attitude towards the Joseph tetralogy was obviously ambivalent and he harbored doubts both about the relevance and appropriateness of the material itself in regard to style, form and content. Most critics agree that there are over-lengthy passages in the tetralogy.

To obtain insight into the kind of life that many German exiles were actually forced to lead, one may compare Klaus Mann's Der Vulkan. Here the despair of the homeless and the homesickness that so many exiles experienced are vividly depicted. Klaus Mann describes the fate of young emigrants who fail to obtain permission to stay anywhere, and who are literally chased from country to country. By comparison Thomas Mann's family settled easily and comfortably in Zürich and later in America. The characters in Der Vulkan do not, like Joseph, have lives which are ordered by divine plan, and Klaus Mann does not deal with mythology either ancient or modern. He also does not take his father's humorous and sometimes ironic approach to his subject matter. Instead Klaus Mann hits the raw pulse of his time and shows the bitterness contained in the lives of so many emigrants. He writes of exile and distinguishes between a political exile and what he calls a "Wahlemigrant." In Der Vulkan Kikjou is such an emigrant by choice. He is an international figure, a South American of German ancestry, who identifies with the German emigrants and the anti-fascist cause. It is on this figure that Klaus Mann lays the

task of writing the "Roman der Heimatlosen." As a homosexual and a man without a country, Kikjou is homeless from within, rather than through external circumstances. He is also a devout Catholic. His presence becomes a reminder of the Catholic doctrine that life on earth is exile. In his own way Klaus Mann also plays out the theme of "art through exile."

The Joseph complex, Mann's first work written in exile, is the least original of Mann's novels. It is essentially an elaborate retelling of the biblical stories without anything radically new being added to them. However, by using a wide mythical setting and drawing the reader's attention to similar and parallel myths in the surrounding Mediterranean cultures, he turns his tetralogy into a broad cultural history in which the Joseph story is embedded. In essence Mann is working out of a nineteenth-century tradition of the novel where long exposition and a lengthy format were acceptable.
In "Die Wirkung des Exils auf Sprache und Stil" Wulf Köpke observes that the effect of exile on an author is frequently a certain petrification of language:

> Das Exil bringt einerseits die Gefahr mit sich, wie Ernst Weiß 1940 in einem Brief schrieb, "daß die Sprache gewissermaßen im Eiskasten steckt. Sie kann darin bestenfalls konserviert werden"; andererseits läßt die Isolierung von den Lesern...den Kommunikationsprozeß verstummen. Die Sprache hört auf zu klingen. (228)

Köpke also remarks that the concepts and language of an author in exile often take a step backwards in time, words that would seem to apply to Mann's Joseph complex (and possibly also to some of Henry James's most wordy prose): "Die 'Gegenwärtigkeit' des

Autors ist jedenfalls in Frage gestellt. Seine Sprache entfernt sich von der zeitgenössischen, sucht vergangene Muster, und der Autor kann nicht mit Resonanz rechnen" (229). Köpke refers directly to Thomas Mann's solution of addressing contemporary issues in radio broadcasts and the like, but keeping them out of his fictional writing:

> Natürlich kann der Autor die Aufgaben teilen: er kann wie Thomas Mann einerseits...politische Streitschriften, Radiosendungen usw. verfassen, andererseits an einem zeitentrückten Opus wie Joseph und seine Brüder weiterspinnen, wobei sich jedoch zeigte, daß auch in diese Ferne die Aktualität einbrach, zumal im letzten Band. (231)

The Joseph complex is important for the interpretation of Thomas Mann's work as a whole, as Joseph too is a protagonist who follows Mann's favored pattern of "art through exile." Joseph is the biblical exile and the remittance man who finally makes good, and during this process he becomes a divinely sanctioned "Lebenskünstler." In the end he is the man whom many love and admire. Through a symbolic death and rebirth in a new country he has earned the trust and love of those around him instead of, as a spoilt and wilful boy, assuming it to be his right.

II: I: 5: Henry James: THE GOLDEN BOWL

The Golden Bowl, published in 1904, is a work belonging to what critics call James's major phase and his last completed novel. Many critics have regarded the novel as his masterpiece. This is James's last version of the international theme, of Americans who come to Europe and take up residence in one of the old countries. Here we have a father-daughter team who go through many of the same experiences as Christopher Newman in The American, Isabel Archer in Portrait of a Lady and Lambert Strether in The Ambassadors. The Ververs are not artists, but rich American art collectors who, like Newman, are in Europe to buy the best the old world has to offer. With The Golden Bowl James comes full circle in his portrayal of American acquisitiveness. His early novel The American treats this theme and late in his career James returns to it and gives it his most forceful rendering.

The novel starts with a portrait of Maggie Verver and her art-collecting father. The two of them live in splendid isolation and see themselves as the navel of the world and the only "real people." The rest of the world does not exist for them at the same level as they exist for each other. Everything, including other people, is for their use and amusement, and the key to this world is their money. Consequently the Ververs see Europe as a living museum where anything can be bought for a price.

Although content in their isolation, the Ververs are American expatriates who retain their American attitudes without being part of American life; nor are they really part of the European scene. Like so many Jamesian protagonists they become involved in art

through exile from their homeland. As a result of the experiences and the learning process they go through, they eventually become "Lebenskünstler."

As mentioned in the chapter introduction, Walter F. Wright in The Madness of Art has a section on The Golden Bowl which he calls "Life as a Fine Art" (242). He argues that James reaches the height of his concept of life as an art form in this novel: "To be sure, Maggie could not put together a book or a picture, but in the grand art of life itself she has achieved some proficiency..."(253). Wright, a critic who discusses the "Lebenskünstlermotiv" so prevalent in the work of James, recognizes Maggie as not being an artist in the conventional sense, but sees her as a "Lebenskünstler" or artist in life.

Before the protagonists in The Golden Bowl can become "Lebenskünstler," they have to go through harrowing and unwelcome experience. Both the Ververs, for example, have to learn about their uniquely American form of hubris. For them Europeans are really not human beings like themselves, but art objects, together with the jewellery, porcelain and paintings of old civilizations. For the Ververs an Italian Prince has much the same value as an ornately carved chair, or other object of beauty and value. They fail to see the humanity of the people they come into contact with and make the same mistake as Christopher Newman in The American, who wants to acquire an aristocratic French wife. The Prince that Maggie Verver marries has a real title that he bestows on Maggie and their child, but it is questionable if the Ververs regard him as a real person. Maggie jokingly tells him what he is to her and her father:

> You're at any rate a part of his collection...one of the things that can only be got over here. You're a rarity, an object of beauty, an object of price. You're not

> perhaps absolutely unique, but you're so curious and eminent that there are very few others like you— you belong to a class about which everything is known. You're what they call a morceau de musée. (49)

Being impoverished the Prince can be bought for money. Also, an arranged marriage falls within his European tradition. The bargain is closed: Maggie receives a title and the Prince obtains money. Unlike Newman, Maggie marries her European aristocrat; the dollar Princess gets her Prince, but slowly Maggie finds out that the Prince is not really hers. It is here that the American fairytale ends and the psychological drama of modern times begins.

With the introduction of Charlotte Stant, an old school friend of Maggie's who comes to visit, the group of three becomes a foursome. In due course Adam Verver decides to marry Charlotte to create balance and to alleviate Maggie's responsibility for him: "'He did it for me, he did it for me,' she [Maggie] moaned, 'he did it, exactly, that our freedom— meaning, beloved man, simply and solely mine— should be greater instead of less; he did it, divinely, to liberate me as far as possible from caring what became of him'" (381). A drama now ensues that is reminiscent of Goethe's Wahlverwandtschaften and its theme of elective affinities. As in Goethe's novel the natural affinities of the two couples do not follow the marriage bonds. Goethe's protagonist Eduard falls in love with his wife Charlotte's young protegée Ottilie, and Charlotte in turn is attracted to Eduard's friend, the Hauptmann. In James's novel we see that Maggie is drawn to her father and the Prince to Charlotte who, as the reader discovers, was previously his lover. Maggie's marriage to the Prince, despite their child, turns out to be a sham.

Initially the Prince proves open-minded about the role Maggie will play in his life.

He is willing to combine love and marriage should this be possible, but he will also accept a marriage of convenience. When Maggie starts neglecting him in favor of her father, he starts to leave her alone. He begins to see her for what she is; a spoilt, unawakened, American girl with a strong father fixation which prevents her from facing the world and growing up. Amerigo finally lets her be and makes no effort to change her. As Spender aptly puts it, he becomes, "politely but infinitely bored by the Ververs" (89).

In The Destructive Element Stephen Spender points out the international nature of the Golden Bowl, but also the way the principal characters are isolated and cut-off from their surroundings:

> The scene of The Golden Bowl is the most ambitious he ever attempted...That stage is set in England, but upon it meet America and Italy...Set against this great historical and geographical tradition, there is the strangely insulated, shut-off life of the actors. The two married couples, on this immense stage, in their admired and plausible surroundings, are yet living a life which is grotesquely at odds with their happy setting of envied appearances... (91)

Spender perceives the discrepancies in what appear as international lives, but turn out to be the disjointed lives of exiles and permanent aliens. The common bond of otherness, of fundamentally being outsiders has such a strong hold on this closely-knit group that it amounts to a stranglehold capable of suffocating them all, unless the knots are untangled and a new order and pattern of relating are established.

The Prince is not really hurt by the Ververs' dehumanizing attitude, as he does not allow himself to care about their attitude towards him. In essence he remains free and his

life is open to develop in other directions. Charlotte has her own reasons for wanting to be close to the Prince and she too can be bought for money. Essentially Adam Verver equates the acquisition of Charlotte with the purchase of another art object, namely the valuable Damascene tiles which he wishes to add to his collection. Verver buys the tiles in Charlotte's presence, thereby morally obligating himself to her, but at the same time purchasing her together with the desired tiles: "A man of decent feeling didn't thrust his money, a huge lump of it, in such a way, under a poor girl's nose— a girl whose poverty was, after a fashion, the very basis of her enjoyment of his hospitality— without seeing, logically, a responsibility attached" (192).

More than ever James is concerned with the importance of money and social position in this novel. The Prince and Charlotte are both people for whom social and financial circumstances are of extreme importance. They make them vulnerable to the advances of the Ververs and explain why they consider marriage with one of the Ververs as a possibility. Charlotte and the Prince were attracted to each other when they first met and even contemplated marriage. But they gave up hopes of marriage after realizing that their poverty would not allow them to succeed in the social world they aspired to. They both see marriage as a "setting up in life" and are prepared to sacrifice a lot for this. In their own way Charlotte and the Prince are as prepared to use people to obtain their ends as the Ververs are.

The reader senses that Maggie is too ready to relinquish the Prince to his own devices and return to the security of her father's company. She may be fairly childlike and fearful of the world around her, but something unwholesome and latently incestuous lies at

the heart of Maggie's relationship to her father. One must bear in mind that Maggie is a foreigner in England and that her father acts as the only familiar anchor that she can hold on to. For her he represents home and the American way of life. The Ververs are American expatriates, but they also remain alienated from the European way of life. Maggie especially has no comprehension of Amerigo's mentality and his concept of life, for her American innocence is basically ignorance.

Charlotte quite correctly suspects that Maggie has no deep need for her husband and that her attachment to her father fulfils her. She can therefore appease her conscience and convince herself that she is not taking anything that Maggie really needs. Rather bitterly she speaks to the Prince of how Maggie and her father are always together: "'It would have taken more than any child of mine,' she explained— 'it would have taken more than ten children of mine, could I have had them— to keep our sposi apart.'...'It's as strange as you like, but we're immensely alone'" (256).

The Ververs are unsociable and do not care for social gatherings, but they recognize that the Prince and Charlotte represent them well in public and thus encourage them to attend social functions together. In this way they unconsciously play into Charlotte's hands. The Prince in turn is happy to take any social opportunity that presents itself. For the Ververs the two marriages in a sense cancel each other out and they feel free to return to the status quo ante. Maggie has no concept of how she wrongs her husband and new step-mother. It is only when she notices the Prince and Charlotte together on the balcony of her house, awaiting her return, that she sees what a beautiful couple they make and realizes that these two might also be wronging her: "They were gay, they were

amused...they leaned across the rail and called down their greeting, lighting up the front of the great black house with an expression that quite broke the monotony, that might have shocked the decency, of Portland Place. The group on the pavement stared up... as toward truly superior beings" (393).

Nevertheless, the Prince's basically conservative and somewhat superstitious nature becomes evident in an episode before his marriage. His fundamental respect for the institution of marriage is revealed in a conversation with Charlotte who is suggesting the purchase of a golden bowl, with an invisible flaw, as a wedding present for Maggie:

'Per dio, I'm superstitious! A crack is a crack— and an omen's an omen.'

'You'd be afraid— ?'

'Per Bacco!'

'For your happiness?'

'For my happiness.'

'For your safety?'

'For my safety.'

She just paused. 'For your marriage?

'For my marriage. For everything.' (123)

The Prince does not want a flawed object as a wedding present and Charlotte desists from buying it.

In book two of the novel the golden bowl reappears. Maggie has inadvertently bought it and placed it on her mantelpiece. Through deduction it eventually becomes the evidence of the Prince and Charlotte's guilty connection for her. Maggie shows the bowl

to her friend Fanny Assingham who has never seen it before and queries, "Do you mean the gilt cup?" (434) all too clearly equating it to a "guilt cup." Maggie tells Fanny of her suspicions, but Fanny cuts her off saying she has heard enough and understands fully. Fanny in the end picks up the golden bowl and smashes it to the ground where it breaks into three pieces revealing the crystal inside.

As in The Ambassadors James uses visual images, the smashed bowl, the couple on the balcony, as a means to allow his characters a sudden insight, but in the Golden Bowl he goes one step further. Visual images are also used instead of verbal confrontation, as with Fanny Assingham who cuts Maggie short and in the ensuing scene with the Prince. Amerigo enters the room to see Maggie put the broken pieces of the golden bowl back on the mantelpiece. Again James lets a protagonist gain knowledge through seeing and a visual image becomes the catalyst in the story: "He should have no doubt of it: she knew, and her broken bowl was the proof that she knew— yet the least part of her desire was to make him waste words. He would have to think— this she knew even better still; and all she was for the present concerned with was that he should be aware" (451). The key here is "waste words." James obviously believes that "seeing" is more effective than talking, at least for this kind of information. Although a great deal of talking and speculating occurs in this novel, the crucial issues are never directly touched on. Even the Prince, when asked by Maggie, admits to nothing more than having— together with Charlotte— considered the golden bowl as a wedding present for her, and to previously being acquainted with Charlotte. In the end everything is resolved by tacit agreement of the parties concerned. Maggie in particular succeeds in turning her life

around without open confrontation. She does not confront Charlotte, nor does the Prince tell Charlotte about Maggie. Although this leaves her with no real certainty about events in the past, as everything is conjecture, she nevertheless achieves new conditions for her life. Through seeing and letting others see, through keeping her own counsel and expecting others to do the same, Maggie gains insight and knowledge and slowly becomes a "Lebenskünstler" who profoundly affects the lives of the others. The Prince suddenly has a wife and Charlotte must learn to be a wife to Adam Verver. The final outcome is in essence conservative and results in a strengthening of the existing marriage bonds. Charlotte loses most, as she has to give up the Prince.

The remarkable achievement of turning her life around and improving her marriage without open confrontation constitutes Maggie's "Lebenskünstlertum"or art of living.The other three people must follow suit, and so it comes that Adam Verver and his wife Charlotte eventually prepare to depart for American City and Maggie, the Prince and the Principino are left together as a happy young family.

The concept of becoming a "Lebenskünstler" does not apply only to Maggie. All the characters involved in this foursome can, to differing degrees, be seen as becoming artists in life through the experiences they undergo. Wright in The Madness of Art presents their lives as an intricate quartet involved in the art of dance:

> So it is that in The Golden Bowl, though we may speak of each of the four whose lives are unfolded, we cannot really separate any one of the four from the others. Moreover, the lives are not definable in static conditions. Like Yeats and, indeed, like any writer of narrative, James saw the inseparability of the dancer and the

dance. (244)

The flawed lives of these people— symbolized by the golden bowl— do slowly change. (Wright also sees Maggie as partially responsible for the changes they undergo (244).) All four protagonists are essentially aliens away from their homeland. Amerigo is a European, and while an Italian title may be recognized in England it is not the same as being part of the English nobility. He is an impoverished Prince living in voluntary exile and the other three are American expatriates. It is exactly the different ways in which they are cut off from their roots and are foreigners in England that brings them together and makes them interdependent. They are dancing a quartet amongst themselves and no one else is on the same dance floor, and because their fates are interlinked Maggie has such a profound impact on their lives.

At the conclusion of events Maggie can feel the effort Charlotte and her father are making and the way they have started working together: "but what she [Maggie] most felt for the half-hour was that Mr. and Mrs. Verver were making the occasion easy. They were somehow conjoined in it, conjoined for a present effect as Maggie had absolutely never yet seen them..." (572).

Charlotte succeeds in putting a good face on things and appears serene when talking about her future life back in America:

> The shade of the official, in her beauty and security, never for a moment dropped; it was a cool high refuge...in which she [Charlotte] sat and smiled...referred to her husband and remembered her mission. Her mission had quite taken form— it was but another name for the interest of her great opportunity: that of representing the

arts and graces to a people languishing afar off and in ignorance. (572)

After losing the Prince Charlotte's new opportunity is to become a kind of cultural ambassadress over in America and she accepts her new role with grace. Even Maggie recognizes that Charlotte is making a superb effort to erase the past and this in itself constitutes her new art of life: "Maggie watched her husband...offer this refreshment; she noted the consummate way...in which Charlotte cleared her acceptance, cleared her impersonal smile, of any betrayal, any slightest value, of consciousness..." (573).

At the point of the Ververs' departure for America James describes the great change that has come about for the two couples. It is an inner sorting out and realigning as the result of their recognition. But due to their now developed "Lebenskünstlertum" the foursome does not need to express any of this in words:

> Yes, this was the wonder, that the occasion defied insistence precisely because of the vast quantities with which it dealt— so that separation was on a scale beyond any compass of parting. To do such an hour justice would have been in some degree to question its grounds— which was why they remained in fine, the four of them, in the upper air, united through the firmest abstention from pressure. (575)

Yet in the end Maggie does utter a few words to her husband in recognition of Charlotte's superb exit: "'Isn't she too splendid?' she simply said, offering it to explain and to finish" (579) and then adds, "That's our help, you see" (580). In the reply of the Prince James gives his theme of recognition through "seeing" a final, happy twist: "'See?' I see nothing but <u>you</u>" (580).

In <u>The Disruption of the Feminine in Henry James</u> Priscilla L. Walton looks at the

figure of Maggie from a feminist perspective. She claims that the second book, "The Princess," is the revised story of the first book, which she sees as typically patriarchal. Walton too links Maggie to James's concept of the artist and refers to his preface to the novel: "Rewriting, it would seem, is a corrective and ameliorative procedure. James goes on to bemoan the scarcity of serious literary revisionists; he implies that the act of revising is indicative of the true artist" (144). Walton cites other critics who perceive the same tendencies in Maggie. David M. Craig also sees these revisions in terms of a metamorphosis into art: "By her metamorphosis into the Princess, Maggie has transfigured her world into her own fairy tale. Her metamorphosis brings entrance into the world of art, a world in which the very process of living is joined to the use of artistic imagination" (142). Both Craig and Walton thus in a sense regard Maggie as a "Lebenskünstler." Walton especially interprets Maggie's open-ended transformations in this way: "Her fear is both for her fiction and for herself, since she dreads and pities a referential limiting effort. Maggie is indeed the true artist, and her text is not a Realist/referential construction, but is a polysemous creation, for she refuses to circumscribe it" (160). Walton interprets Maggie as an artist who recreates her life through "seeing" and perceives her modus operandi as typically feminine.

In summary it can be said that Maggie Verver is James's most successful female "Lebenskünstler." She does not die like Milly Theale in The Wings of the Dove or face a very uncertain future like Isabel Archer in The Portrait of a Lady. In The Golden Bowl we see "Life as a fine Art" (242), as Wright says, and Maggie especially is the catalyst that brings this about, so that in the end all four protagonists achieve a high degree of

"Lebenskünstlertum." As expatriates and exiles the protagonists go through alienation and harrowing experiences to gain insight and knowledge. Indirectly, through "seeing," they manage to turn their lives around and ultimately achieve the art of worthwhile living.

CHAPTER II: THE CONFIDENCE-ARTIST

II: II: 0: INTRODUCTION: The nature of the con-artist.

An analysis of the figure of the confidence-artist as portrayed by James and Mann shows a high degree of similarity in the conception of this type of protagonist by the two authors. Felix Krull may be the con-artist par excellence, but his character type finds many echoes in the work of both James and Mann. These confidence-artists, be they Mann's Krull or James's Princess Casamassima, share many of the same concerns, character traits and general outlook on life.

While Felix Krull is the principal confidence-artist in Mann's work, there are others like Cipolla in Mario und der Zauberer and even Joseph in the Joseph complex. Many of Mann's artists or potential artists have a strain of the con-artist within them. He was highly conscious of the trickster element in the artist and in art—art, after all, is based on deception— and often expressed this awareness in his work.

The con-artist is closely related to the "Lebenskünstler," and is, as it were, the other side of the coin. Together they represent forms of the potential artist in the work of James and Mann. Both types, in the end, make their own life their work of art. The con-artist's method for success lies in gaining advantage for himself by duping others, whereas the "Lebenskünstler" ultimately succeeds in life by gaining insight and knowledge, even though he/she may at times also deceive people with illusions. The con-artist often creates a double, or alter ego for himself. This, above all, is the case in Felix Krull. Bernhard Dotzler in his book Der Hochstapler sees the splitting of roles as part of the

incompleteness of Felix Krull's confessions:

> Der unwiderrufliche Abbruch nach Der Memoiren erstem Teil beläßt den Roman nicht unvollständiger als das Zugleich der Entzweiung ins Double und die Doubles des Double und ihrer Zurücknahme ins "vereinheitlichte, individualisierte Subjekt," des Erzählers nämlich, ihn zwingt. Die fortlaufende Simulation kommt an kein Ende. (145-46)

Simulation is the game of the con-artist and this game can consequently be played in perpetuity.

Joseph is the one character of Mann's who displays the traits of the "Lebenskünstler" and the con-artist in one and the same person. He is therefore the figure in whom the respective qualities of the confidence artist and the "Lebenskünstler" merge most completely.

In the work of James the story "The Real Thing" is closely linked to concepts inherent in Mann's Krull novel. In James's story a genteel couple's inability to act and portray the "real thing," namely a gentlemen and lady, even though they are in fact in impoverished circumstances, is contrasted with a little cockney girl's ability to portray anything, including a grande dame. Due to her capacity to create illusion she is a painter's ideal model, rather than the genteel couple, however genuine they may be. James here exemplifies the necessity of an acting ability for the successful model. The cockney girl's ability to impersonate and act out any role that is given to her comes close to Felix Krull's role-playing and in this sense they are kindred spirits.

The con-artist's existence, as portrayed by these two authors, is frequently founded on a condition of physical and metaphysical exile. Felix Krull, for example, is a homeless and rather rootless creature who delights in traveling around the world. The Princess Casamassima again resides in a foreign country, England, and decides not to stay in Italy or to travel to America, her mother's homeland. Both these characters choose forms of physical exile with a metaphysical component which manifests itself in role-playing and an uncertain identity. In this context it is also possible to add Joseph, the Biblical exile par excellence, as his often trickster-type "Lebenskünstlertum" already contains many elements typical of the con-artist.

II: II: 1: Thomas Mann: MARIO UND DER ZAUBERER and DIE BETROGENE.

Thomas Mann wrote the novella Mario und der Zauberer in 1929 while on holiday in Italy with his family. His Joseph manuscript was too bulky to take with him on the journey and so Mann— as he often did— turned to a short piece of writing while traveling and staying in hotels. In Lebensabriß Mann writes, "[ich] beschloß meine Vormittage mit der leichten Ausführung einer Anekdote zu füllen, deren Idee auf eine frühere Ferienreise, einen Aufenthalt in Forte dei Marmi bei Viareggio und dort empfangene Eindrücke zurückging..." (Bürgin, Chronik, 97). The incident of 1926 then became the novella Mario und der Zauberer.

Mario und der Zauberer is, in a sense, an addendum to the Joseph novels in the same way that "Die Betrogene" is an addendum to the Felix Krull novel. Both of these short pieces were written while Mann was working on one of his long novels and their subject matter is indirectly related to the principal work that Mann was engaged in at the time. The topic of these stories represents a reversal of the main theme that Mann was working on at that point. For example, if Felix Krull is about the art of deception, then "Die Betrogene" is about the art of self-deception. In many ways the same reversal also holds true for Joseph and Mario und der Zauberer. If Joseph is the divinely appointed trickster and con-artist, who makes good and ultimately becomes "Joseph, der Ernährer" and also a "Lebenskünstler" in his own right, then Cipolla is his reverse, namely the diabolical trickster and con-artist, who subjugates people to his will and humiliates them, the evil counterpart to Joseph. He uses his gift to mesmerize people in order to gain power

over them.

To emphasize the authenticity of the piece and the way it reflects the spirit of the times, Mann writes this piece in the first person plural, establishing himself and his wife as the narrators. Cipolla is seen from the outside and does not tell his own story, as for instance, Felix Krull does. The story of Cipolla is a third-person narrative set within the framework of the narrator's story. Although fiction, Mann's piece is clearly intended to appear as autobiographical as possible. His use of the first person plural here is as rare as his resorting to the first person singular in Felix Krull. Interestingly enough, Mann employs the first person (singular or plural) for narration in stories in which con-artists appear.

The time and setting of this novella are of great importance, namely Italy after the rise of Mussolini and the awakening of the new national consciousness. The reactions of children as carriers of a natural and unspoilt humanity are also important. But now even the children have become political, a development which Carl Sporn in his epilogue to the novella considers to be a total contradiction of an international spirit: "Der Schauplatz ist hier international, und weltbürgerlich ist der Geist des Betrachters, der die chauvinistische Beschränktheit so tödlich treffend zeichnet und als Anwalt der Humanität so feine Formulierungen findet wie die über den Unsinn der 'patriotischen Kinder'" (Mario und der Zauberer [Frankfurt am Main: Fischer, 1965], 62).

Critics have frequently interpreted the novella Mario und der Zauberer from a political point of view and placed it in juxtaposition to Mann's later novel Doktor Faustus. Despite the difference in time of writing, both pieces depict life under a repressive,

authoritarian regime, the former with life under the Italian brand of fascism, the latter—that is, as far as the situation of the narrator Serenus Zeitblom is concerned— with life under the Nazi regime. Eichner, for instance, sees the whole performance of Cipolla, the magician, as a symbolic representation of the nature of and dangers inherent in fascism:

> Die Vorführung selbst ist eine symbolische Darstellung des Faschismus...Damals war freilich der Faschismus noch im Aufsteigen begriffen und sein Ende nicht abzusehen: aber die politische Botschaft, die der Erzählung heute innewohnt, war schon damals in ihr enthalten. Man kann dem politischen Terror— jedem Terror— nur dann Einhalt gebieten, wenn man ihm ein positives Ideal entgegenstellt...Aber ein solches positives Ideal ist der Begriff der menschlichen Würde selbst, die nicht bestehen kann, wo der Wille des Menschen geknechtet wird. (52-53)

The art of the magician Cipolla consists of depriving people of their free will and making them commit instead actions of his devising. A man with a dangerous gift, he is also capable of the reverse, namely, guessing and fulfilling the will of the masses. Mann lets Cipolla explain this capacity to the people in politically charged phrases:

> Die Fähigkeit, sagte er [Cipolla], sich seiner zu entäußern, zum Werkzeug zu werden, im unbedingtesten und vollkommensten Sinne zu gehorchen, sei nur die Kehrseite jener anderen, zu wollen und zu befehlen; es sei ein und dieselbe Fähigkeit; Befehlen und Gehorchen, sie bildeten zusammen nur ein Prinzip, eine unauflösliche Einheit; wer zu gehorchen wisse, der wisse auch zu befehlen, und umgekehrt; der eine Gedanke sei in dem anderen einbegriffen, wie Volk und Führer ineinander einbegriffen seien, aber die Leistung, die äußerst strenge und

> aufreibende Leistung, sei jedenfalls seine, des Führers und Veranstalters, in welchem der Wille Gehorsam, der Gehorsam Wille werde, dessen Person die Geburtsstätte beider sei, und der es also sehr schwer habe. (GW VIII: 691-92)

We have here the magician's manifesto which anticipates the coming political situation in Italy and Germany. Interesting in this context is also Mann's use of the term "Führer" in a story, written in 1929, before the rise of Hitler. Sporn sees the story as politically prophetic and maintains, "der echte Schriftsteller ist ein Seismograph, der die kommenden Erschütterungen registriert, schon bevor ihre Stöße uns erreichen" (62).

At the beginning of Cipolla's act Mann makes a point of explaining that this performance is not what his family expected from a traveling magician in a holiday resort: "doch war klar, daß dieser Bucklige nicht zauberte, wenigstens nicht im Sinne der Geschicklichkeit, und daß dies gar nichts für Kinder war" (GW VIII: 687). The children are given a conventional explanation, when they ask how Cipolla knew the answer to the random numbers addition beforehand: "Wir bedeuteten sie, das sei ein Trick, nicht ohne weiteres zu verstehen, der Mann sei eben ein Zauberkünstler" (GW VIII: 687). Particularly noteworthy here is the appearance of the term "Zauberkünstler." Mann uses the word "Künstler" in connection with the magician, making him seem more than an ordinary "Zauberer" who performs the usual tricks of pulling handkerchiefs out of sleeves and the like. Cipolla's skills are of a entirely different kind. He has mental powers— the original powers of the conjuror and magician— which in the modern world are no longer expected, and hence these powers are the basis for the malaise that everyone in the audience is experiencing. In addition Mann attempts a historical definition of the type of

magician that Cipolla represents:

> Vielleicht mehr als irgendwo ist in Italien das achtzehnte Jahrhundert noch lebendig und mit ihm der Typus des Scharlatans, des marktschreierischen Possenreißers, der für diese Epoche so charakteristisch war, und dem man nur in Italien noch in ziemlich wohl erhaltenen Beispielen begegnen kann. Cipolla hatte in seinem Gesamthabitus viel von diesem historischen Schlage...(GW VIII: 674)

This description focuses particularly on the charlatan aspect of the magician. At one point Mann explains Cipolla's powers by saying that he is a very adept hypnotist (43), and this may be the best rational interpretation of the phenomenon. It shows the people, hypnotized subjects dancing on stage at his will, but hypnotism does not explain his mathematical tricks, nor his ability to divine the will of the masses. Capabilities of this kind are characteristic of tribal magicians. In A General Theory of Magic Marcel Mauss writes,

> We are forced to conclude that there has always been a certain degree of simulation among these people [tribal magicians]... In cases such as these, we are not dealing with simple matters of fraud. In general, the magician's simulations are of the same nature as those observed in nervous conditions. As a result, it is both voluntary and involuntary at the same time. Even when it starts off as a self-imposed state, the simulation recedes into the background and we end up with perfect hallucinatory states. The magician then becomes his own dupe, in the same way as an actor when he forgets that he is playing a role...The magician pretends because pretence is demanded of him, because people seek him out and beseech him to act. He is not a free agent. He is forced to play either a role demanded by

> tradition or one which comes up to his client's expectations. It may appear that the magician vaunts his prowess of his own free will, but in most cases he is irresistibly tempted by public credulity. (95-96)

This passage throws light on the figure of the magician Cipolla, but it also illuminates the role-playing and trickster capacity typical of so many of Mann's characters and can apply equally to Felix Krull, to Rosalie in "Die Betrogene," and even to Joseph.

Although Mann's magician Cipolla has an uncanny power over his audience, Mann shows him as bitterly envious of his more comely compatriots. He does this in a very traditional way, by giving Cipolla a visible deformity which sets him apart from others and makes him an outsider. In this story the reader realizes that Cipolla's powers are in a way a compensation for his physique, and one may also speculate that he might not have discovered these powers within himself if he had been an attractive youth like Mario. One hears an echo of Freud's theory of art here, or Adler's theory of compensatory psychology. Mann's device of setting Cipolla visibly apart plays on stereotypical prejudice: crippled = ugly = bad. This is the reasoning of the fairytale, and if Cipolla is understood as a symbolic representation of the prevailing "Zeitgeist," then Cipolla's deformity is representative of the moral and political deformity of the times.

Cipolla is portrayed as an emotional and physical cripple on the fringes of society, but he is also shown as very dangerous, for his acute sense of being an outcast drives him to seek revenge from his unsuspecting audience. He is Mann's darkest artist-figure, and again Mann's concept of art through exile holds true. It is precisely Cipolla's sense of alienation and metaphorical exile that drives him to developing his art of magic and

malevolent power over people. His magic is indeed black magic and as such the perfect symbol for the coming age.

Thomas Mann: "DIE BETROGENE"

During the time that Mann was writing the Krull novel he also produced a short story "Die Betrogene." At first the story would appear to have little to do with the trickster figure of Felix Krull. But as the German title suggests, deceit, tricks and illusions are also at work here. It is nature herself who now appears as the great trickster, a nature that is loved and revered by her victim, Rosalie von Tümmler, the protagonist of the story. A closer look confirms that the same concept operates in this story as in the Krull novel, namely the idea that people are willingly tricked into believing all manner of things. This story supports the idea that when people discover the deception, they will forgive the deceiver if they have received pleasure and excitement from the illusion. This is the way Mme Houpflé feels about Felix Krull and, ultimately, the way Rosalie von Tümmler feels about nature, which can be seen as having played a cruel trick on her with the onset of terminal cancer. On her deathbed Rosalie says to her daughter:

> Anna, sprich nicht von Betrug und höhnischer Grausamkeit der Natur. Schmäle nicht mit ihr, wie ich es nicht tue. Ungern geh' ich dahin— von euch, vom Leben mit seinem Frühling. Aber wie wäre denn Frühling ohne Tod? Ist ja der Tod ein großes Mittel des Lebens, und wenn er für mich die Gestalt lieh von Auferstehung und Liebeslust, so war das nicht Lug, sondern Güte und Gnade. (GW VIII: 950)

Rosalie herself, despite the title of the story, denies that she has been deceived. She dies saying, "Die Natur— ich habe sie immer geliebt, und Liebe— hat sie ihrem Kinde erwiesen" (GW VIII: 950).

Depicted here is another way of becoming a "Lebenskünstler," namely through a positive kind of self-deception. In coping with her death Rosalie demonstrates an astonishing capacity to deceive herself. She shares this and an ability to accept illusion with Felix Krull, although in her case this ability is not directed outward towards others (as with Krull). Here it is the propensity to trick herself about her condition that brings Rosalie renewed joy. She truly comes to believe in her own rejuvenation and in a sense she is Felix Krull in reverse. Both stories, written at the same time, deal with deception and illusion. In their own way they show how impersonation and tricks of the mind can be beneficial to people and make them happy.

Diersen observes that Mann interrupted his work on Felix Krull to produce a short narrative, and although she recognizes the modern psychological content of the story she claims, "Eine Alltaggeschichte, aber es fehlen ihr die sozial-psychologisch und geschichtlich bedeutenden Aspekte, die Thomas Mann beispielweise in 'Unordnung und frühes Leid' den alltäglichen Begebenheiten abzugewinnen vermocht hat" (396). Due to Diersen's sociological bias she regrets the lack of wider social implications in "Die Betrogene." Bernhard Dotzler in Der Hochstapler also mentions this story as an insert in Mann's work on Felix Krull, and in addition he points out the reversal of theme: "Die Unterbrechung, die Thomas Mann auch in der letzten Arbeitsphase am Krull einschiebt, mag ihn noch einmal mit etwas— mit Der Betrogenen nämlich— fertig werden

lassen...Vor allem aber geht es noch einmal um eine Umkehrung der Erstlingserzählung. Aus der Betrügerin wird Die Betrogene." (139)

There are two different forms of deception in this story. First there is the trick that nature plays on Rosalie, making her believe in a reversal of her aging process. Then follows Rosalie's willingness to be deceived which amounts to self-deception. However, this self-deception has positive consequences for her, even if they are only short-lived. Instead of feeling alienated from nature and even betrayed, she blossoms briefly and finds new love. Through her ability for self-deception she circumvents a feeling of alienation and a sense of being left on the outside, far removed from the pulse of life. Even when the end is near, she does not see death as the ultimate exile from life. Through the art of self-deception she avoids sinking into despair and bitterness and instead she is grateful for the short respite she has received. The title of the story alludes to the reality of her being the deceived, but she is able to turn this around till it becomes a reversal of her condition. Like Felix Krull she is able to believe the best and make the best out of a given situation. From a rational point of view she has both been deceived and deceives herself, but within herself she is a "Lebenskünstlerin," who through self-deception can circumvent the depressing and alienating condition of her life and come to terms with her fate in the most positive way.

II: II: 2: Thomas Mann: BEKENNTNISSE DES HOCHSTAPLERS FELIX KRULL

Although the Felix Krull novel is Thomas Mann's last, unfinished work, the character was conceived early in his writing career. In an interview in September 1909 he states, "Ferner beschäftige ich mich mit einer kleineren Erzählung 'Der Hochstapler,' die psychologisch eine gewisse Ergänzung zu meinem Fürstenroman bedeuten wird" (Chronik, 35). The idea for Felix Krull grew from a short story into a novel with a number of volumes of which only the first was eventually completed. Mann saw his Krull as a parallel to Prince Klaus Heinrich in Königliche Hoheit. He recognized that acting out a role when occupying a representative position, as Prince Klaus Heinrich does, is akin to the role-playing in which Krull engages in order to perpetrate his confidence tricks. Klaus Heinrich, with his art of representation, is a forerunner of Felix Krull. Krull represents the pinnacle of the art of illusion and representation which Mann started to portray early in his career. Prince Klaus Heinrich is of interest when compared to the culminating figure of Felix Krull, but for an analysis of Mann's concepts of the art of illusion and representation the Krull novel is of primary importance (consequently a section of this thesis chapter is devoted to Felix Krull, but not to Königliche Hoheit). In Art as Deception Cooper focuses on Mann's artist figures— without, however, distinguishing between actual and potential artists— to show the extent to which the manifestations of art are based on illusion:

> Why do people revere Klaus Heinrich? Why is there such a general feeling of respect, tenderness, and deference toward him, who is an outsider as regards

> them? For one thing, Klaus Heinrich the artist provides the illusion people crave: He offers a moment of respite from their often dreary and shabby existence, and they accept his gift gratefully. (72-73)

Klaus Heinrich's art of representation is synonymous with creating an illusion, irrespective of where the role-playing occurs, on stage or in real life. The arts of stage-acting, of representation and of the confidence trick are all closely related. Acting out a role, in every case, is the talent for tricking an audience into accepting an illusion.

Krull's art is also that of the actor, but instead of acting on stage, he breaks away from any artificial confinement and escapes the theatrical pretense of reality by taking his acting out of the theater and into real life. But by breaking down the barrier between himself and his audience, Krull becomes a con-man.

Once the link between acting and "conning" is clear, one can determine in what way Felix Krull is an artist. Instead of passing value judgements on his impersonations, it is necessary to perceive the art and artifice that went into creating them. Krull not only becomes an artist, but also a "Lebenskünstler" who, in his own way, deals with life outside socially acceptable conventions. His role-playing in the end becomes his personal answer to life.

Despite his deceptions Krull is not a vicious or cynical person. He is respectful of other people's feelings and tries to let them down easily whenever he cannot accommodate their wishes, as for example in the case of Miss Twentyman and Lord Kilmarnock:

> Um das Bild rein zu halten, das diese Erinnerungen dem Leser von meinem

> Charakter vermitteln...Niemals habe ich eitles und grausames Gefallen gefunden an den Schmerzen von Mitmenschen, denen meine Person Wünsche erregte, welche zu erfüllen die Lebensweisheit mir verwehrte. Leidenschaften, deren Gegenstand man ist, ohne selbst von ihnen berührt zu sein, mögen Naturen, ungleich der meinen, einen Überlegenheitsdünkel ...einflößen, der dazu verleitet, die Gefühle des Anderen ohne Erbarmen mit Füßen zu treten...Ich habe solche Gefühle stets geachtet, sie...aufs beste geschont und durch ein begütigendes Verhalten die Befallenen zu verständiger Entsagung anzuhalten gesucht, —wofür ich ...das zweifache Beispiel der kleinen Eleanor Twentyman...und des Lord Kilmarnock...anführen will, — aus dem Grunde, weil beide gleichzeitig spielende Fälle auf unterschiedliche Art Versuchungen darstellten zum vorzeitigen Ausbrechen aus der gewählten Laufbahn...(GW VII: 473-74)

There follows a hilarious account of these two people's advances, which Felix parries so successfully that the Lord, for example, gives him an emerald ring as a good-bye present instead of being offended.

Mann works with mythological parallels, above all, in the Joseph and Krull novels. It is here that the trickster elements are developed and therefore the mythological references are most appropriate. If Diana Houpflé calls Felix Krull Hermes, she is not just being witty and coy; for her— and eventually for the reader— the identification is complete and Krull has become Hermes. All of Mann's trickster-artist figures stand under the patronage of the god of thieves and tricks, the mercurial Greek god Hermes, or alternatively under the Egyptian god of pranks, Thoth, in whose image at times Joseph

appears to be made.

Suggestions of the trickster aspect of art already appear in many of Mann's early stories. A good example is "Das Wunderkind." In this story the performer, a Greek boy, knows that his success is as much due to the tricks he plays conjuring up the image of the special child, as to his actual playing or composition of music.

Reinhardt Baumgart perceives a connection between Krull, Klaus Heinrich and Joseph which consists in their capacity for creating illusion, the trickster element that all three characters possess:

> Weil hier ursprünglich eine "Psychologie der unwirklich-illusionären Existenzform," Nietzschesche Künstlerpsychologie also geboten werden sollte, scheint Krulls Hochstaplertum aber doch der Repräsentantenrolle Klaus-Heinrichs und auch Josephs Gottesspiel verwandt. Auch der orientalische Gottesspieler wird ja Hochstapler genannt, und Krulls vexatorische Person wiederum erinnert seine Bekannten an Hermes, in dessen Rolle er sich bewußt im Gespräch mit Kuckuck auch einzufühlen beginnt. (186)

Baumgart sees Krull in terms of Nietzsche's psychology of the artist, which includes an illusionist aspect. Nietzsche, according to Baumgart, also equates the actor with the artist per se: "Nietzsche wollte mit dieser Psychologie des Schauspielers die Psychologie des Künstlers schlechthin geben, und es ist bekannt, wie Th. Mann diesen Verdacht gegen sich selbst gekehrt. Spinell, Martini, Klaus-Heinrich, Aschenbach oder der junge Joseph zeugen davon" (189-90). This concept is also reflected in the works of James; in The Tragic Muse, for instance, he intends the portrait of the actress Miriam Rooth, with her needs,

ambitions and perceptions to be representative of the psychology of the artist in general. Baumgart claims that Felix Krull, in contrast to Klaus Heinrich and Joseph who act out particular roles, is able to play all roles, but identifies himself with none. In addition to the Hermes figure he relates Krull to the myth of Proteus:

> Im Hochstapler Krull stellt sich das Künstlertum aber nicht mehr, wie in den anderen symbolischen Schauspielerfiguren, als diese oder jene Rolle scheinhaft erfüllend in Frage, sondern als der in allen Rollen gleich beheimatete und daher überall heimatlose Proteus. Ihm ist das ganze Dasein Spiel geworden, dauernde Selbstverwandlung, reiner Wechsel der Formen. (190)

Baumgart here points to the form of exile that Krull experiences. Exile for him begins with not belonging anywhere as the footloose son of a bankrupt wine merchant and ends with his being an outsider everywhere. By comparison Hans Castorp and Joseph are exiled from a particular place, Castorp from the German lowlands and Joseph from Canaan; Krull is the truly homeless one who does not take root anywhere. His exile may be joyous, but it is nevertheless exile.

Felix Krull can be seen as Mann's last variation on the exiled artist theme. As with so many of Mann's protagonists, Krull's art, in this case the art of impersonation and illusion, is achieved through exile. A sense of exile and alienation is inherent both in his nature and in the social situation of his childhood. The wine firm Krull is financially not solid, yet Felix's parents enjoy giving lavish parties. This makes the burghers suspicious and parents do not like to see their offspring associating with Felix: "Wenn aber so träumerische Experimente...geeignet waren, mich...innerlich abzusondern, so kam hinzu,

daß diese Burschen...von seiten ihrer Eltern...vor mir gewarnt und von mir ferngehalten wurden" (GW VII: 276). As a result the boy Felix shows an early tendency to withdraw from others. The merchants in town do not trust the financial basis of the Krulls: "Diese geselligen Unterhaltungen waren vorzüglich gemeint, wenn unser Hauswesen im Städtchen für verdächtig galt, und man faßte...dabei hauptsächlich die ökonomische Seite der Sache ins Auge..."(GW VII: 279). Felix explains that the public distrust he witnessed in the house of his parents led to an early sense of loneliness and being an outsider: "Dieses öffentliche Mißtrauen, das meiner Feinfühligkeit früh bemerkbar wurde, vereinigte sich... mit gewissen Sonderbarkeiten meines Charakters, um eine Vereinsamung zu zeitigen, die mir oft Kummer bereitete" (GW VII: 279).The reader learns that because of circumstances of his home life a sense of exclusion and inner exile is instilled in the child at a very early age.

The Felix Krull novel appeals to the prankster instinct in people, and consequently it has been popular with Mann's readers. Nevertheless, Krull is never far from being unmasked, even during his most felicitous impersonations, as for example during his encounter with the young Marquis de Venosta while dining in the guise of a gentleman at the Grand-Hôtel des Ambassadeurs. The confused Marquis knows him as the waiter Armand, but is taken in by Krull's appearance:

> Nach kurzem Stirnrunzeln malte sich das heitere Erstaunen in seinem Gesicht; denn obgleich ich zögerte...machte das unwillkürliche Lächeln ...ihn meiner Identität— der Identität zwischen dem Kavalier und dem Kellner— gewiß...
>
> "Mon cher Armand, sind Sie es oder sind Sie es nicht?...Très amusant. Sie sind ein

> Zauberer"... Offenbar beschäftigte ihn meine geteilte Existenz, an deren besserem Verständnis ihm viel gelegen schien..."Sie sind also, wie man nicht erst hier und heute sieht, sondern schon immer sah, aus guter Familie...und haben sich eine Laufbahn gewählt, die Sie zweifellos zu Zielen führen wird, wie sie ihrer Herkunft entsprechen, bei der es aber besonders darauf ankommt... vorübergehend Stellungen einzunehmen, die den weniger Scharfblickenden darüber täuschen können, daß er es nicht mit einem Menschen der Unterklasse, sondern sozusagen mit einem verkappten Gentleman zu tun hat. Richtig?" (GW VII: 500-02)

The Marquis recognizes that deception is at issue here, but interprets everything to suit himself. He is willingly deceived, for— as it turns out— he is himself in need of an imposter, who can take on his identity. Krull comes close to be being unmasked by the Marquis, but instead his role-acting is furthered by mutual consent. Recognizing Krull's innate ability to portray another person, the Marquis chooses him as his double: "So sind Sie in der Lage, sich neben Ihrer dienstlichen eine Gentlemansgarderobe zu halten, und daß Sie in der einen so überzeugend wirken wie in der anderen, ist das Interessanteste" (GW VII: 503).

Felix Krull is the story of a lighthearted young man who uses his gift for play-acting and impersonation to make himself and others happy. Mann lets him walk the tightrope between the life of the criminal and that of the artist. With dedication Krull could become a stage-actor; conversely, if the tide turned against him, he could be charged with fraudulent impersonation and sent to jail. Mann shows the close connection between the criminal and the artist here, a theme also treated in his essay "Bruder Hitler."

In 1952 and 1953, when he was working on the Krull novel, Mann gave a speech on "the artist and society" in various locations. He argues that the artist is of necessity amoral and also apolitical: "Ich will ihn nicht herabsetzen, den Künstler, indem ich sein loses Verhältnis zur Moral— und damit zur Politik— und damit zum Gesellschaftsproblem— feststelle...Unmöglich könnte ich ihm widersprechen, wenn er darauf bestände, Belebung in jedem Sinn, das sei die Aufgabe der Kunst— und sonst nichts" (GW X: 386). Even in the fifties Mann affirms that social problems are not the business of the artist. For him the aim of art is revitalization. He quotes Goethe as saying, "Es ist wohl möglich, daß ein Kunstwerk moralische Folgen habe; aber vom Künstler moralische Absichten und Zwecke zu verlangen, heißt, ihm sein Handwerk zu verderben" (GW X: 386-87). Mann here takes Goethe's position, favors the absolute independence of the artist from the issues of society, and holds that art must not in any sense be turned into propaganda.

Mann neither praises nor condemns Felix Krull. He does not, as in previous works, identify with the bourgeois point of view, nor does he approve of the criminal element contained in the actions of Felix Krull. In the end it becomes clear that Krull has no deep-seated motives; he just rides the tide of existence without malice or purpose. He is one of life's drifters, one of the happy-go-lucky types for which there are precedents in German romanticism such as Eichendorff's "Taugenichts." This young man— like Felix Krull— falls from one adventurous situation into another, but he is essentially harmless. Mann writes of Eichendorff's figure, "Er ist ein Mensch, und ist es so sehr, daß er überhaupt nichts außerdem sein will und kann: eben deshalb ist er der Taugenichts. Denn man ist

selbstverständlich ein Taugenichts, wenn man nichts weiter prästiert, als eben ein Mensch zu sein" (Betrachtungen eines Unpolitischen, GW XII: 381). For Mann the "Taugenichts" is simply human without attempting to play a role or represent himself in a particular light. Because of this he is seen as a ne'er-do-well. Felix, of course, also stands in the older European tradition of the picaro and in many ways can be seen as a modern derivative of Simplicissimus.

Krull's writing takes the form of a memoir or confessional diary. It shows him to be a clever writer trying to capture permanently the awareness of his own exploits. Included in the diary are also a number of letters that he has written, but he shows no inclination to become a professional writer or actor. His art remains limited to the confidence trick.

Significant for Krull's development as an illusionist and con-artist is an episode that he relates from the time when he was only eight years old. During a family holiday, young Felix plays at being an infant prodigy on the violin. The idea appeals to his father and he arranges a deliberate trick performance with the band master. The whole thing, intended as a joke, is founded on the child's incredible capacity for imitation. Felix lives himself into the role of a violinist and plays his part superbly, becoming a parody of the infant prodigy, Bibi Saccellaphylaccas, in Mann's early story "Das Wunderkind." This is Felix's first public success as an actor and con-artist and he glories in the honors he receives. Both the real infant prodigy and young Felix are aware that a good deal of the success of their performances lies in the illusion that they have been able to create. The "Wunderkind" is an unusually gifted child, but he knows that he is not as good as the

audience would like to believe. He is aware of all the trickery and the simulation of the "special child" that his made-up little person represents. Felix just goes that one step further and establishes the illusion of his music as a total trick. But with his impersonation he proves himself to be a child of artistic sensibilities, a potential artist in miniature.

The description of Felix parallels that of Bibi written by Mann in 1903. Krull tells this story about himself with a characteristic lack of modesty, and an element of parody and irony lies in the fact that the reader knows Felix is not a child musician:

> Das Publikum, vornehmes und schlichteres, staute sich vor dem Pavillon, es strömte von allen Seiten herbei. Man sah ein Wunderkind. Meine Hingebung, die Bläße meiner arbeitenden Miene, eine Welle Haares, die mir über das eine Auge fiel, meine kindlichen Hände, deren von den blauen, an den Oberarmen bauschigen und nach unten eng zulaufenden Ärmeln kleidsam umspannt waren— kurz, meine ganze rührende und wundersame Erscheinung entzückte die Herzen. (GW VII: 281)

By comparison "Das Wunderkind" is a story told in the third person with an omniscient point of view: "Er sitzt und spielt, ganz klein und weiß glänzend vor dem großen, schwarzen Flügel...Sein weiches, schwarzes Haar ist ihm mitsamt der weißseidenen Schleife in die Stirn gefallen, seine starkknochigen, trainierten Handgelenke arbeiten..." (GW VIII: 344). These statements about the infant prodigy have an authoritative ring to them, but when Felix Krull makes similar statements they become pure theater.

Already in "Das Wunderkind" Mann indirectly pronounces on the trickster-nature of the artist:

> Aber der Kritiker...denkt: "Man sehe ihn an, diesen Bibi, diesen Fratz!...Er hat in sich des Künstlers Hoheit und seine Würdelosigkeit, seine Scharlatanerie und seinen heiligen Funken, seine Verachtung und seinen heimlichen Rausch. Aber das darf ich nicht schreiben; es ist zu gut. Ach, glaubt mir, ich wäre selbst ein Künstler geworden, wenn ich nicht das alles so klar durchschaute..." (GW VIII: 345-46)

Mann's concepts do not change much over a life-time. The circle that starts with "Das Wunderkind" closes with Felix Krull. Elements of the con-artist are present in Mann's early work and at the end of his career he creates the figure of Felix Krull, the con-artist par excellence. Over time it is only the depth and scope of the portrayal of the con-artist that changes; "Das Wunderkind" is an episode related in the form of a short story; Bekentnisse des Hochstaplers Felix Krull is an incomplete novel which Mann might have turned into a trilogy or even a tetralogy if he had been given the time.

In this late novel Mann experiments with a first-person narrative. Although first-person narration is a common device, especially in the twentieth century, Mann on the whole does not use it except here, in some early stories ("Der Bajazzo") and in Mario und der Zauberer (first person plural). First-person narration is frequently associated with early or first novels, or with novels of the autobiographic type. It lends greater immediacy and freshness to a story over the more reflective third person; yet Mann's early autobiographic tale, Tonio Kröger, is written in the conventional third person. This suggests the early Mann as a traditional writer seeking to gain as much distance as possible from his own experience. The surprising late use of first-person narration in Felix Krull certainly has nothing to do with youthful identification of the author with the protagonist, but springs

rather from the pseudo-confessional nature of the story. Probably Mann chose this approach to achieve the strongest identification possible between the protagonist and his story. Also it is possible that towards the end of his career he wished to experiment with a popular writing technique which, unlike many of his writer colleagues, he had not tried before.

Felix Krull follows Mann's typical pattern of "art through exile," but in this last novel the tragic seriousness of an Adrian Leverkühn or Gustav von Aschenbach has been dissolved into hilarity. Krull's art, instead of being the earnest variety of the musician or writer, is the lighthearted, even frivolous form of the actor and illusionist. At the end of the novel he still appears in the guise of the Marquis. He has kept Zouzou waiting: "Der Herr Marquis hat sich auf seine Schuldigkeit besonnen— ohne Übereilung. Die Bank hier ist allmählich zu einer Art von Wartebank geworden..." (GW VII: 658). He is in Portugal, but already preparing to move on, "Der Abschied von Lissabon, Zouzou, wird mir schwer. Ich habe unten Ihrem verehrten Papa Adieu gesagt. Die Corrida, gestern, war doch ein...kurioser Eindruck" (GW VII: 658). Zouzou's response is significant and sheds light on Krull's mental state, "Ich habe nur wenig hingeschaut. Auch Ihre Aufmerksamkeit schien geteilt— wie sie es vorzugsweise ist" (GW VII: 659). Krull's attention is habitually divided and he Theale stay long in one place. These are characteristics of someone who does not and cannot belong anywhere and whose identity— to say the least— is multiple. To the end Krull remains the charming con-artist who cannot take root anywhere and whose destiny is voluntary exile in ever changing forms.

In Der Hochstapler Bernhard Dotzler claims that for a self-exiled person like Krull

there is no refuge or home left to which he can return: "Nicht umsonst verlangt Krull zusätzlich das Muster eines Schreibens nach Hause, das da— bezeichnend und ironisch genug— heißt: Monrefuge. Anstelle der alten Heimaten nämlich bleibt als Zuflucht— einmal mehr und immer weiter— allein der Betrug" (146). According to Dotzler, deceit alone becomes Krull's refuge and home.

Over the years and in many different letters Thomas Mann expressed his intentions in writing Felix Krull. Humor and the spirit of adventure were to be a deliberate part of this novel as an antidote to the oppressive atmosphere of the times. On 25 May 1951 he writes to Agnes Meyer:

> Zu arbeiten habe ich nie ganz aufgehört, obgleich ja die allgemeine Atmosphäre etwas bedrückend und der produktiven Laune nicht sehr zuträglich ist. Aber ich habe mich von jeher von den Umständen, äußeren und inneren, ziemlich unabhängig zu halten gewußt, und seit Beendigung des "Erwählten" ist eine beträchtliche Menge Manuskript zur Fortsetzung der Memoiren Felix Krulls entstanden, zum Teil ganz merkwürdiger Art. (Briefwechsel Mann-Meyer, 756)

Mann concludes his letter by saying that he considers the literary model for Felix Krull to be the picaresque novel, "Es würde dann eine Art von Schelmen- und Abenteuer-Roman vorstellen, dessen frühes Vorbild der...Simplicissimus...ist" (Briefwechsel Mann-Meyer, 756).

Bekenntnisse des Hochstaplers Felix Krull follows Mann's pattern of "art through exile," but instead of being a tragic hero in a serious and difficult situation, Krull is yet another Hermes figure perpetrating confidence tricks for his own amusement and that of

others. Life is a game for him that he enjoys and never takes too seriously. His confidence tricks are his "art of life," and with these he even surpasses his forerunner Joseph. Felix Krull is the last of Mann's exiled artist figures, but in his own way Felix is truly the happy one as he always remains lighthearted.

II: II: 3 Henry James: THE PRINCESS CASAMASSIMA: The development of Christina Light.

The figure of the confidence-artist in the work of Henry James is quite as prevalent— even if not as conspicuous— as in the work of Thomas Mann. Even though James wrote no novel where the concept of the con-artist is already present in the title, the confidence trick is a maneuver well-known to many of his characters, be they the protagonist, such as Christina in The Princess Casamassima, the narrator, as in The Aspern Papers, or one of the villains like Gilbert Osmond in The Portrait of a Lady.

In The Princess Casamassima James sets out to write a novel about political revolutionaries, but owing to his natural sympathies for the status quo and the aristocratic way of life, his attempt can be seen as only partially successful. In The Ambiguity of Henry James, Charles T. Samuels even goes so far as to see the political subject matter of the novel as "a red herring" (53). He sees the real conflict as personal and perceives Hyacinth Robinson, the Princess's acolyte, as standing at the center of the drama together with the Princess.

Because James could not come to terms with the political issues the Princess supposedly stands for, he was not able to fully realize her character. Christina Light remains an enigmatic figure as the Princess. Samuels contends that James never really worked out what this novel was about and lists it amongst his "confused novels" (5). He also mentions a notebook confession James made while writing The Princess Casamassima in which he claims never to have been so vague about the details of a novel

which he had begun to write (51).

It is important to remember that Christina Light first appears in his early novel Roderick Hudson. There she is not so much the main character as the main character's (Roderick's) muse. She clearly fascinated James, but even in The Princess Casamassima she remains ambiguous and less than trustworthy, and the traits of a con-artist— apparent from the beginning— have developed further. To gain clarity one can turn to James's earlier portrayal of the Princess. In Roderick Hudson, as previously outlined, James tells the story of how Christina, a beautiful and clever young girl in Rome, is sold to the highest bidder— in this case the Prince Casamassima— on the local marriage market. She does not love the Prince, but she accepts the old European notion that in matrimony the acquiring of a social position is all that matters. But already here James's position appears contradictory. On the one hand, he seems to deplore the machinations of Christina's ambitious mother; on the other hand, he appears highly conscious of the great social position that Christina will hold. Yet the Prince is flawed by not being personally prepossessing or intelligent. By contrast, the relationship between Christina and Roderick seems to be the doomed attraction of similar spirits who extinguish each other. In many different ways James suggests that Christina is Roderick's counterpart, both intellectually and artistically. For example, she often expresses a desire for intellectual stimulation: "If a person wished to do me a favor I would say to him: 'I beg you with tears in my eyes to interest me'" (144). And later in the same conversation with her friend Rowland Mallet, she comments, "Can you recommend me some books...We never see one in our lives...We make debts for clothes and champagne, but we can't spend a sou on our poor benighted

minds. And yet, though you may not believe it, I really like things that are for the mind" (145).

Mrs. Light knows that her daughter is both clever and musically gifted, but she does not approve of her becoming an artist. The mother's ambitions are set on a title. The assumption that Christina should make a good match appears to be shared by everyone. This may have been a social expectation— even necessity— of the times. But especially for James's American readership, an old fantasy stands behind it, namely that of an American girl marrying into European nobility. James treats this theme again and again in his writing. It appears in The Portrait of a Lady, The Golden Bowl and even in The American, although here we have a reversal, an American man trying to marry an aristocratic French woman. This aspiration has remained a popular dream with Americans long after the time of James; one need only think of real-life examples such as the Duchess of Windsor or Princess Grace of Monaco.

For James and the age he lived in, the concept of becoming a great lady far outweighed the idea of becoming an artist, especially in the case of a young girl with a shaky social standing like Christina's. In the end she turns out not to be the daughter of an American consul in Europe, but rather the child of the Italian cavaliere. She is in essence an outsider who belongs nowhere. Maybe such a person is ideally suited to the role of the artist, but here Christina's character— as James portrays her— comes into play. Despite all her gifts, she remains a dilettante and potential artist in both novels. She does not have the desire to develop any of her talents professionally. Here she differs radically from James's later creation Miriam Rooth in The Tragic Muse, a novel written shortly after The

Princess Casamassima (1890). Miriam, by contrast, has the drive to succeed as a professional actress and rejects the chance of becoming a great lady in favor of developing her art, although her mother is just as keen on a socially advantageous marriage as Mrs. Light. With the figure of Miriam Rooth, James develops the feminine version of the practicing artist, but not with Christina Light. Miriam is strong enough to withstand the lure of a high social position, but by comparison, Christina lacks the "sacred fire" (146) which she recognizes in Roderick Hudson and which obviously burns brightly in Miriam Rooth.

As the Princess Casamassima, Christina Light is a political figure of noble rank who has espoused the cause of the people's revolution. This itself is something of a contradiction, as Christina has, at great personal cost, risen from obscure beginnings to hold a title. She is now shown going full circle back to her common roots. James may not let her develop as an artist, but he does make her a woman in search of personal freedom and independence. She is not really a revolutionary, as Hyacinth Robinson— the other would-be revolutionary— finds out to his sorrow, and at one point she even protests to Mr. Vetch, Hyacinth's friend, "Why do you call me a socialist? I hate labels and tickets" (427). In whatever role, she is essentially an individualist and defies categorization.

There is much of the actress in Christina, but like Felix Krull she does her acting in real life. In The Princess Casamassima James indicates her relationship to actresses by having Hyacinth compare her mentally to the various actresses he meets on his journey to Paris:

In Paris he saw, of course, a great many women, and he noticed almost all of them,

> especially the actresses; confronting, mentally, their movement, their speech, their manner of dressing, with that of his extraordinary friend. He judged that she was beyond them in every respect, though there were one or two actresses who had the air of trying to copy her. (341)

Through her role-playing in real life Christina (like Krull) is seen as perpetrating different kinds of confidence tricks. This is the case even when she thinks she is being very sincere. Already in Roderick Hudson her older friend Mme Grandoni says of her, "I think she's an actress, but she believes in her part while she's playing it" (137). Her friend Rowland too begins to think Christina insincere when she claims that she does not want money and instead is interested in aesthetic and intellectual matters. Like everyone else in the novel he believes that the solution is a good husband and he is surprised at Christina's reaction: "she declared, almost with fury, that she was sick of the very name of husbands, which she begged I would never mention again" (137). Rowland does not take her statement seriously, but admits that a young woman of her beauty might have a problem in attracting the right kind of husband. He feels Christina has used her acting ability to perform a confidence trick on him to gain his sympathy. But, more often than not, James lets her appearance be marked by a certain indifference and world-weariness: "Christina's face told no tales, and she moved about, beautiful and silent, looking absently over people's heads..." (137). She sees a great deal of the world as a young woman and is disillusioned at an early age; this explains her detachment and weariness. For her the prospect of marrying a prince is no longer a fairy-tale come true, but just the result of the crass market-place materialism of her relatives. By portraying Christina as world-weary and

cynical, James ironizes a favorite American fantasy. She perceives her artist friend Roderick as a romantic figure, but says, "I wish he were even my brother, so that he could never talk to me of marriage" (264). Christina does not want a husband, but again Roderick is incapable of believing this and sees Christina as playing him false: "She did everything to encourage me to hope it [the connection] would [work]; everything her infernal coquetry and falsity could suggest...She never meant to be sincere; she never dreamed she could be... She's as cold and false and heartless as she's beautiful— which is saying all; and she has sold her heartless beauty to the highest bidder" (264). Roderick too believes that Christina has tricked him.

The question, what does Christina really want, is only partly answered in both Roderick Hudson and in The Princess Casamassima. Although a potential artist, she does not become one, nor does she appear capable of passion for another person. Even her later affair with Paul Muniment in The Princess Casamassima is seen primarily in the light of how these two use each other for their respective ends. Muniment, above all, wants money for the revolutionary cause: "You have the most extraordinary tone," observed the Princess, gravely. "What you appear to wish to express is simply this: that from the moment I have no more money to give you I am of no more value than the skin of an orange" (540). He tries to defend himself with the following observations: "You are liable to be weary of us," Paul Muniment went on; "and, indeed, I think you are weary of us already...I didn't say you were weary of me," said Muniment, blushing again. "You can never live poor— you don't begin to know the meaning of it" (540). The Princess in turn becomes defensive: "I was very poor when I was a girl" (541). Money is a big issue here.

Paul Muniment quite rightly does not believe that Christina as the Princess is capable of giving all her money away to the cause.

In Roderick Hudson Christina lacks the normal desires of this world. Sometimes she does not wish to live at all and suggests this by her talk of taking poison (137). On the other hand, her astute remarks reveal her insight into the nature and motives of others. She appears to enjoy being a detached and critical observer of her surroundings, without having to get involved herself. Her insight makes her cynical and ultimately incapable of enjoying the world.

Despite Christina's siren-like qualities— she leads two men to their doom— James perceives her as a symbol of light and illumination. This already becomes clear in Roderick Hudson where James uses traditional Christian symbolism for his two female protagonists Christina Light and Mary Garland. Mary is the homely creature, easily envisaged in a flowering arbor, who stands for home and future children. Christina, on the other hand, with her obviously Christian name, represents the illumination and insight associated with the "hagia sophia," the Greek term for the holy spirit (holy wisdom). Christina, with her knowledge of languages, can literally "speak in tongues." Also, the holy spirit traditionally stands for detached knowledge and insight. Seen in these symbolic terms, she is a reflective spirit fighting for her personal integrity and the right to remain an observer in what she perceives to be a chaotic world. Her problem is that whenever she examines an issue in detail, she finds it to be suspect and wanting. This is the case both in Roderick Hudson and in The Princess Casamassima.

In the latter novel James again portrays Christina as an outsider. She is living in

England, but she has the title of a foreign Princess. She is definitely not part of the local aristocracy. She appears as rootless and restless as in Roderick Hudson, except that she has now gained her financial independence. Separated from the Prince, she lives on an adequate allowance. Because she does not belong to a specific country or society, she remains an independent outsider and in this she resembles Felix Krull. In her attempt to identify herself with the common people, to find a cause she can believe in, she talks of trying to give up everything and being "prepared for the last sacrifice" (341). She obviously believes this while she is saying it, but there is good cause to see these statements as another form of deception.

Although Hyacinth Robinson meets the Princess in a state of affluence, she is a kindred spirit and his female counterpart. Neither of them really belongs anywhere. Like Tonio Krõger in Mann's novella by the same name, they are of mixed race— American-Italian in one case, English-French in the other— and their status, as regards the class they belong to, or even aspire to, is not clear. But unlike Hyacinth, the Princess is also a survivor and con-artist who is far from giving up her worldly possessions, or from committing suicide. (It is only in Roderick Hudson that Christina, out of sheer ennui with life, talks about taking poison.) As the Princess she cherishes her independence dearly. But, as Hyacinth observes, it is her very instinct for survival that lets her appear insincere and not genuinely committed: "he [Hyacinth] remarked that he was very sorry for her. 'Because you think it's all a mistake?' 'Yes, I know that. Perhaps it is; but if it is, it's a magnificent one...'" (531).

Samuels perceives Hyacinth Robinson as being at the center of the novel and for

him it is the two sides of Hyacinth's heritage, the aristocratic and the working-class, which cause the irreconcilable conflict:

> The very act which tragically crowns his [Hyacinth's] putative conflict has no connection to politics. Long before Hyacinth is given orders to kill the Duke, he confesses that his sympathies are with the aristocracy... Hyacinth's acceptance of his homicidal order has nothing to do with revolution and everything to do with self-expression. (53-54)

According to Samuels, Hyacinth wants to be grandiose and therefore takes on Hoffendahl's orders and, "by shooting himself rather than the Duke, he augments his original splendor with the protection of an unheeding aristocracy" (54). In this context especially the question of politics as belief or as useful confidence trick comes into play. Hyacinth can be seen as an alter ego to the Princess as in a sense they are both con-artists who trick others and at times even themselves into believing in their commitment to the revolution.

Concerning the Princess's commitment and Hyacinth's ultimate disillusionment Samuels writes, "Of more immediate consequence to the plot, Hyacinth travels far to learn that Paul and the Princess are frauds" (55). He perceives Hyacinth as a childlike character to whom this revelation of fraudulence comes late and at great expense. Since Hyacinth regards the Princess as the shining light of the cause, this is all a terrible disappointment for him. Samuels calls Hyacinth a "pure outsider who establishes the grandeur underlying his apparent unfitness for adult life by exposing the world's evil in an exemplary act of self-sacrifice" (54). He sees him as an outcast, even an exile, due to his position in society

and he classes him under the archetype of the fool. Hyacinth indeed stands in the tradition of the pure fool— such as Parzival— who is unworldly, but shows up the true nature of everything around him.

No matter which way the Princess turns, in the end she gives people the impression that they have been tricked and taken in by her. She uses strong words when explaining that her old companion Madame Grandoni has left her and gone back to Italy: "It leaves me completely alone; it makes, in the eyes of the world, an immense difference in my position. However, I don't consider the eyes of the world. At any rate, she couldn't put up with me any more— it appears that I am more and more shocking; and it was written!" (531). In his last conversation with the Princess, Hyacinth is disillusioned with himself, with the revolutionary cause and with her. Nevertheless he actually comes to have a certain pity for her as he realizes that they are both in the same boat:

> He had a very complete sense that everything was over between them; that the link had snapped which bound them so closely together for a while...and yet out of the ruin had sprung the impulse which brought him to where he sat...If things had not gone well for him he was still capable of wondering whether they looked better for her...there rose in his mind a sort of incongruous desire to pity her. (528)

Even the Princess recognizes that "the spirit which prompted it [his belief] is dead" (532). And yet they continue to communicate with each other: "'And he thought you would exercise it [her influence] to make me back out? He does you injustice; you wouldn't!' Hyacinth exclaimed with a laugh. 'In that case, taking one false position with another, yours would be no better than mine'" (533). This talk about false positions shows that

they have some awareness of their fraudulence and mutual trickery.

Christina's instinct for self-preservation is bound up with her detachment and her tendency to be a critical onlooker. If in Roderick Hudson James shows her incapable of personal involvement, he does show her as believing in her own political fervor in The Princess Casamassima (even though this may again be a confidence trick), but not really involved with either the working-class poor or with the aristocracy. She remains on the outside, but through her detachment she gains insight. In this she follows the pattern of so many Jamesian protagonists who gain knowledge through being aliens. At this point it is possible to make an analogy to James himself and his detached stance as an observer, and to see Christina as a female alter ego. This may also explain his fascination with her.

Samuels points out that the only true revolutionary in The Princess Casamassima — Hoffendahl— never actually appears (52). He is just a character that others refer to. James may have avoided his portrayal out of fear that he could not do it convincingly. The Princess, however, is quite a different matter. W.H. Tilley writes:

> The Saturday Review summed up the role of women revolutionists by mentioning the "air of romance" that surrounds them, and observing that in general "they all seem to have been women who might have played a really noble part in life..." In the light of these accounts, James could assume his readers would see the Princess as belonging to a distinguished category of subversives. (51)

James must have hoped that his readers would see the Princess as a romantic figure. But according to Tilley, her role is restricted in scope due to various factors: "James may have been unwilling to give the Princess a larger part because outside Russia all the anarchists

were men. That an Italian princess— even one who was half-American— should take an active part in destruction and assassination might have seemed incredible. But her fervor and determination were credible..." (51). Obviously James takes no risks with his portrayal of the Princess's political activities. Tilley observes that "in fact James keeps her out of things more than authenticity requires... She does little more than furnish money" (51). This conservative approach to the Princess fits well with James's concept of her as an observer rather than a doer. Yet she insists on being the one who discovers Hyacinth's body and she understands why he has committed suicide instead of killing the duke. She knows his aristocratic side and does not judge him. Not unlike Rosalie in Mann's Novella "Die Betrogene," Hyacinth tricked himself into believing in the revolution. But when he feels betrayed by the Princess and superseded by Paul Muniment he is totally disillusioned and can no longer reconcile the conflicting sides in himself. The only way out for him is suicide. Tricking himself and being tricked has made Hyacinth a tragic figure. He completely lacks the carefree and lighthearted attitude of a Felix Krull or the positive self-illusion of Rosalie von Tümmler.

Despite being primarily a confidence-artist who dupes both herself and others, Christina can also be seen as something of a "Lebenskünstler." She succeeds, for instance, in preserving her own sharp mind and spirit from the ravages inherent in her situation and she is a survivor who hangs on to her independence. Here again the close link between the "Lebenskünstler" and the con-artist becomes visible. The con-artist too can make a success of life in his or her own terms as Felix Krull and Christina Light demonstrate in varying degrees.

The reviews The Princess Casamassima received when the novel first appeared point to a perceived lack of seriousness. Tilley writes:

> To judge by what reviewers said in 1886... not many readers took the Princess seriously. Some reviewers dismissed it...as a flippant treatment of a profound theme...The Contemporary Review called it "a study of the new Socialism...in the dainty, stippling touch of Mr. James," who was "far too dainty an artist" to be earnest about anything (60).

It seems that for his contemporaries even the earnestness of James himself was in doubt, not only that of the Princess.

In both novels Christina Light is not as fortunate as Mann's Felix Krull, whose tricks are not detected, or if they are, are soon forgiven. By comparison, she is suspected of trickery, even when, from her own point of view, she is being entirely sincere. Christina is in search of commitment, whereas Felix Krull is not. Life for him is joyous, whereas for her cynicism precludes an easy enjoyment of life. Christina, in a way, is the darker side of Felix Krull. She is what some day Felix Krull may become. On the other hand, both Christina and Felix are survivors. He survives by moving on to the next place and the next adventure whereas she retreats into her own person, into her mind and spirit. For the world she may be an outsider, a displaced person, even a rich exile. However, through her experience of alienation and not-belonging, she gains the insight and knowledge to ultimately create her own "art of living."

APPENDIX: ART, EXILE, SHAMANISM

In this final appendix I would like to sketch briefly some aspects of the role of shamanism, as related to the themes of art and exile in the works of Henry James and Thomas Mann. A summary attempt to probe the origins of the relationship between art and exile may help to shed light on the depiction of these two states and on the nature of their interrelationship in the works of James and Mann. For this purpose I am using some of the same material from the previous chapters with the intention of looking at the portrayal of art and exile from a totally different angle. The concept of art's destructiveness leads to the underpinnings and origin of art in shamanism and the figure of the shaman who is seen as an inherently dangerous being engaged in the risky business of linking the world of ordinary reality with a different, supernatural world. This entails a journey back in time, away from the twentieth century and its preoccupations, to the cradle of culture and art and to the beginnings of what we call "the professions."

I.

At the dawn of human civilization— as ethnologists and anthropologists have attested— stands the figure of the shaman, who may be the world's first professional and who is the prototype of the artist, but also of the priest, doctor, dramatist, and a number of other professions. The shaman is an ambiguous figure working either for good or evil. He can be a trickster or charlatan and delve into the art of illusion. Above all, he stands apart from his community and therefore frequently suffers from a sense of alienation and exile. This standing apart is due to his calling as a shaman, which makes it necessary for him to

leave his ordinary environment and to enter the world of the spirits. From the beginning a condition of exile is linked to the realm and the art of the shaman. If, as we shall see, the shaman is the prototype of the artist, the modern artist has inherited a sense of alienation along with many other shamanic traits from his early ancestor. And like the shaman who, once initiated, becomes a kind of intermediary between a spiritual and a real world, the modern artist frequently becomes a Hermes figure bringing knowledge from one world to the other.

Stephen Larson in The Shaman's Doorway: Opening the Mythic Imagination to Contemporary Consciousness (1976) writes:

> Already our collective response to a demythologized, industrialized, technological environment is an escalating cycle of alienation, dissociation, confusion. Yet we cannot return to the days of our ancestors— to literal, orthodox mythology. What is required is a form of consciousness that recognizes the enduring needs of that shadowy mythsusceptible dreamer still waiting just below the surface of awareness: our deeper, older self. (8)

It is precisely this deeper and older self that both James and Mann draw on in their production of novels and stories and which— consciously or unconsciously— influences their work and the formation of their characters. This may also be true of a number of other writers, but it is particularly relevant to authors like James and Mann who deal so pervasively with the themes of art and exile. About his search for the older self and the mythic consciousness Larson says:

> Reaching back through human history in search of images, prototypes, models for

> such a quest as it seems we must undertake, I came again and again upon the mysterious figure of the shaman. Still active in remote communities and in the writings of Carlos Castaneda, his owllike face can also be seen peering at us from the 30,000 year old cave crypts of the paleolithic era. (8)

According to Larson, it is a specialized kind of ability that is demanded of the shaman, an ability not present in all people: "The earliest human communities of which we know seem already to have required the services of a mediator between the bright world of myth and ordinary reality. The shaman fills this role. He is the prototype of the artist, the priest, the dramatist, the physician, all rolled into one" (9). Whereas Larson maintains that in early communities hunting and gathering were communal activities, being in touch with the other world was not:

> But in this field, perhaps before any other, it was realized that specialists were needed, men (and women) who seemed to have abilities beyond others to dream, to imagine, to enter states of trance. Thus the vocation of the shaman developed, out of human needs and a common belief in the presence of a supernatural dimension. (9-10)

The abilities that Larson cites as prerequisites for becoming a shaman are also very similar to those qualities which in the modern world are identified as belonging to the artistic temperament and which find expression in painting, writing and other artistic endeavors. The link between the shaman and the artist should therefore be fairly easy to perceive. Larson continues to say that the shaman was nearly always considered a dangerous being. He writes about the development from shaman to priest and explains that the shaman is

the original visionary who has immediate contact with the other world, whereas the priest is the keeper of a revelation that occurred long ago and is therefore safely removed from any immediacy of revelation: "In almost all orderly, stable societies there has been a preference for the priestly way. The shaman is a much too dangerous character to have around. He is often a solitary, half-mad creature through whom a god— or demon— may begin speaking unexpectedly" (11). Because he can be dangerous the shaman is set apart from the rest of society, whereas the priest stands at the center of his community and is supposed to act only as the indicator of the good and holy. The realm of demons also belongs to the shaman and he or she can work for evil. The magician, the sorcerer, the witch, the witch doctor and the charlatan are all derivatives of the shaman and can be recognized as his different faces.

Mircea Eliade, as ethnologist, also looks at the role of the shaman in early societies, and he too sees that the shaman and his activities carry the seeds of many types of artistic activity within themselves. Eliade termes the shaman a "technician of the sacred." "Technician" here is the encompassing term that he uses to summarize all the activities and machinations of the shaman. The term has a modern, scientific ring to it with a twentieth-century appeal, but looking at what Eliade writes, it is above all artist figures— as opposed to scientists— which emerge in various forms. Eliade links the spiritual journey of the shaman (this journey can take the form of either a flight into higher regions or a descent into lower ones, the shaman thereby entering either the upper or lower world) to the creation of the major themes in both epic and lyric literature. In Shamanism: Archaic Techniques of Ecstasy (1964) Eliade writes:

> We have already referred to the likeness between the accounts of shamanic ecstasies and certain epic themes in oral literature. The shaman's adventures in the other world, the ordeals that he undergoes in his ecstatic descents below and ascents to the sky, suggest the adventures of the figures in popular tales and the heroes of epic literature. Probably a large number of epic "subjects" or motifs, as well as any characters, images, and cliches of epic literature, are, finally, of ecstatic origin, in the sense that they were borrowed from the narratives of shamans describing their journeys and adventures in the superhuman worlds. (510)

In other words, we see that the fantastic exploits of Siegfried in the Nibelungenlied or Aeneas in the Aeneid are of shamanic origin and rest on elaborations of the original shamanic journey.

Eliade goes on to say that he believes the shaman's trance, which is induced to call the spirit helpers, to be the origin of lyric poetry: "It is likewise probable that the pre-ecstatic euphoria constituted one of the universal sources of lyric poetry. In preparing his trance, the shaman drums, summons his spirit helpers, speaks a 'secret language' or the 'animal language,' imitating the cries of beasts and especially the songs of birds" (510). Birdsong is one of the original inspirations for music, as is the primeval drumbeat (still central to Native American culture) based on the human heartbeat. But rather than focusing on music, Eliade chooses to follow up on the concept of a secret language, the source of poetry, and also, he claims, the source of mysticism:

> Poetic creation still remains an act of perfect spiritual freedom. Poetry remakes and prolongs language; every poetic language begins by being a secret language, that

> is, the creation of a personal universe, of a completely closed world... It is from such linguistic creations, made possible by pre-ecstatic "inspiration," that the "secret languages" of the mystics and the traditional allegorical languages later crystallize. (510-11)

In summary, Eliade traces the origins of epic literature, poetry (if not music) and mysticism to the shamanic performance. He then looks at the dramatic elements in the shaman's performance as healer. The roles of dramatist and healer are amongst the most important functions of the ancient shaman in his community:

> Something must also be said concerning the dramatic structure of the shamanic seance. We refer not only to the sometimes highly elaborate "staging" that obviously exercises a beneficial influence on the patient. But every genuinely shamanic seance ends as a spectacle unequaled in the world of daily experience. The fire tricks, the "miracles" of the rope-trick or mango-trick type... reveal another world... in which everything seems possible... It is difficult for us, modern men as we are, to imagine the repercussions of such a spectacle in a "primitive" community. The shamanic "miracles" not only confirm and reinforce the patterns of traditional religion, they also stimulate and feed the imagination. (511)

Here we see the shaman as dramatist and principal actor in his own performance, and this occurs in his role as healer within the community. He can also appear as teacher or priest, but also as entertainer or trickster. In other words, the shaman represents several professions tied up in one and as yet not separated from each other. His qualities as trickster, illusionist and actor are readily apparent in his shamanic performance and the link

between the artist and the con-artist already suggests itself here. With the figure of the shaman in mind, it is possible, for example, to see how an actress like Miriam Rooth in James's novel The Tragic Muse is linked to a con-artist like Felix Krull in Thomas Mann's novel of the same name. By looking at the shamanic underpinnings of the artist figures in James and Mann we come to recognize the similarity of their actions and behavior and to see that both are putting on a performance for the benefit of others and that both, even if only subconsciously, are drawing on the ancient shamanic art of illusion.

Eliade concludes his argument by suggesting that a study of the "sources" of various arts would be an interesting and worthwhile endeavor: "What a magnificent book remains to be written on the ecstatic 'sources' of epic and lyric poetry, on the prehistory of dramatic spectacles, and, in general, on the fabulous worlds discovered, explored, and described by the ancient shamans..." (511).

If we accept Eliade's contention that the origins of art lie in shamanism, the next issue is to see if there is a connection between an artist's frequent sense of exile and shamanism. Taking the shaman as the prototype of the artist, what is there in the vocation of the shaman that may also lead to a sense of exile? The answer, according to Eliade, Larson, and others who have studied the phenomenon of shamanism, lies in the "calling" of the shaman itself. This calling by its very nature sets the shaman apart from his community and makes him an alien being. He no longer belongs to the community in the same way as he did before his initiation, and he is now forced to straddle two worlds, the ordinary world from which he came and the special realm of the shaman into which his spirit is led. This sense of a calling and being set apart from others is, for example, what

disturbs Tonio Kröger in Thomas Mann's novella. And like the shaman Tonio feels he has been through an initiation that has alienated him from the ordinary world to the extent that he believes the real artist always has "Das Gefühl der Separation und Unzugehörigkeit" (GW VIII: 297).

Once initiated there is no going back for the shaman/artist to the normalcy that he knew before. Eliade here talks of the "transmutation" of the shaman (or medicine man; Eliade uses this term as a synonym):

> Thanks to his "transmutation," the medicine man lives simultaneously in two worlds: in his actual tribal world and in the sacred world of the beginning, when the Primordial Beings were present and active on earth. For this reason the medicine man constitutes the intermediary par excellence between his tribe and the Heroes of his tribe's mythical past. (261)

As the intermediary between the worlds the shaman, in tribal society, often becomes the storyteller and the oral historian who guards the past. He is also the messenger that travels between two worlds and establishes the communication between them. In ancient Greece he is Hermes, the messenger of the Gods who comes and speaks to the people. It is precisely this Hermes figure, together with the shamanic underpinnings, that both James and Mann draw on to produce derivative characters of their own. In Henry James's novel The Ambassadors Lambert Strether is the ambassador or intermediary who travels between two worlds— in this case America and Europe— pronouncing the will and intentions of Mrs. Newsome, the American matriarch. In the work of Thomas Mann there are a number of Hermes-like figures, for example Felix Krull, Joseph or Tadzio in the

novella Der Tod in Venedig. These characters often seem to come from another world and in varying degrees they have the shamanic characteristic of changing appearance or shape.

To understand the role of the shaman and his inevitable sense of exile it is necessary to look at how a person becomes a shaman and what constitutes his initiation. Eliade finds there are three ways of becoming a shaman: inheriting the profession, experiencing a "call" or election and through "quest" (259). Any one of these ways results in an experience which changes the novice's mode of being. Eliade continues to say that a "call" from the spirits makes for a strong vocation, but adds that in North America a solitary vision quest is the usual method. Both forms are reminiscent of what in modern times many artists have claimed for themselves. Roderick Hudson in James's novel experiences a "call" to art and Hans Castorp in Der Zauberberg receives a vision in the high mountains.

Unusual and isolating behavior characterizes a shaman's readiness for initiation. Eliade depicts this process as follows: "In Siberia, the youth who is called to be a shaman attracts attention by his strange behavior; for example, he seeks solitude, becomes absent-minded, loves to roam in the woods..."(264). Eliade then goes on to describe the phase leading to the initiation, including some of the mental conditions that may develop:

> The future shamans among the Tungus, as they approach maturity, go through a hysterical or hysteroid crisis...Even in the case of hereditary shamanism, the future shaman's election is preceded by a change in behavior...he becomes absent-minded and moody, delights in solitude, has prophetic visions, and sometimes undergoes attacks that make him unconscious. (265)

The shaman-elect, in other words, enters a state of separation and exile from his community in preparation for his vocation, no matter how his calling originates. From a social point of view this exile is voluntary. It is not the community that drives the novice shaman away or makes him an outcast, but rather the inner nature of the novice that demands separation from his community so as to be able to hear the call of the spirits. Separation is therefore a shaman's first trial, but there are more to come. Eliade writes:

> The serious crises that sometimes accompany the "election" of the future shaman are to be regarded as initiatory trials. Every initiation involves the symbolic death and resurrection of the neophyte... he descends to the nether world or ascends to heaven and is finally resuscitated. That is to say, he acquires a new mode of being, which allows him to have relations with the supernatural worlds. (263)

According to Eliade, the shaman's trance state is the original experience upon which all global myths and religious beliefs of death and resurrection are based, and the shaman as living intermediary between the worlds lies at the basis of all cultures. In summary the figure of the shaman is a problematic one due to the fact that he belongs nowhere and everywhere at once. He has one foot in each world and because of it suffers from a permanent sense of alienation and exile from the world around him. With his "calling" he is both the prototype of the artist and the novice entering the priesthood or a religious order, and in so-called high civilizations the shaman has given way to a whole assortment of professionals who all derive their vocation from him. However, the artist in the modern world may be the figure still closest to the original shaman, for he still re-enacts the bringing forth of other worlds revealed especially to him. And if the artist has much of the

figure of the ancient shaman in him, it should not come as a surprise that many so-called "artist novels" tell a tale of shaman-like initiation and are often concerned with a sense of exile and being cut off from ordinary society and everyday reality. Viewed in this way the trials of Tonio Kröger and his lament at finding himself an outsider and not part of a desirable bourgeois life can be interpreted as the trials of a shaman/artist and the whole novella could be subtitled "Portrait of the Shaman as a Young Man."

II.

The protagonist's thirst for knowledge and new experience portrayed in so many of Henry James's novels, particularly those which deal with Americans in Europe, constitutes the shamanic element in his works. The shamanic quest is perhaps best symbolized by the figure of Faust, be he the Faust of the Volksbuch, Marlowe's, Goethe's or Thomas Mann's in Doktor Faustus. This Faustian quest also exists in the work of Henry James and is frequently the driving force behind his protagonists' actions.

Fire is the original source of both heat and light and when used as a metaphor for the artist's mission, as in Roderick Hudson, it points towards his task of illuminating life. From Greek mythology the myth of Prometheus, the bringer of fire to the human race, comes to mind, but older still than classical Greek culture is the shamanic notion of the bringer of light, often represented by the figure of the shaman with his head surrounded by light (the original halo). The sacred fire that Christina Light sees in the eyes of Roderick Hudson is a shamanic image, the shaman's mission being to shed light on his surroundings

and to interpret the world to the community he finds himself in. In this sense the mission of the shaman and the mission of the artist as his modern derivative are identical.

In this early novel of James's Roderick Hudson the artist/shaman protagonist does not succeed and eventually perishes. He is unable to bring his different worlds (Europe and America, art and society) together and consequently is unable to sustain his performance despite much promise at the beginning of his career. However, shifting from one world to another, transcending them and eventually bringing them together is the primary task of the shaman/artist. Roderick finally becomes the artist/shaman who gives in to despair and dies.

Christina Light is Roderick's counterpart. But unlike him, she has no illusions about the world and appears detached and indifferent. Yet she has a strange radiance. James describes her as surrounded by light, an image taken from shamanic tradition and put into a nineteenth-century setting: "Dressed simply in vaporous white relieved with half a dozen white roses, the perfection of her features and of her person, and the mysterious depth of her expression, seemed to glow with the white light of a splendid pearl" (139). Both crystals and pearls are sacred, powerful gems of the shaman because of their ability to refract light and to be iridescent. Christina is shown to be shimmering with the light of the pearl. This, together with her detachment and her status as an outsider, gives her the makings of a female shamanic figure. For herself she seeks only knowledge (not marriage or romance) and is seen to be questing for truth and understanding, an essentially shamanic trait, and like the shaman she is an observer who refuses to be drawn into the web of human intrigues. In the minds of others she is associated with the concept of the

sorceress. When Rowland calls Madame Grandoni a sorceress for guessing his admiration for Mary Garland, Madame Grandoni replies in reference to Christina, whose dog has been heard barking, "There's the veritable sorceress!...The sorceress and her necromantic poodle!" (242). (Interestingly the dog is a poodle just as in Goethe's Faust. Shamans often had an animal spirit-guide and the poodle here can be seen as a civilized derivative of this guide)

Christina Light has many qualities typical of the shaman, including the ambiguity of whether her presence works for good or evil. She is an illusionist and a role player (shamanic traits) and Madame Grandoni says of her, "I think she's an actress, but she believes in her part while she's playing it" (136). In addition Mary Garland at one point says that Christina has "very strange eyes" (222), just as Christina, early in the novel, comments on Roderick's eyes. The light in the eyes is also a shamanic image, but whereas Roderick has the "sacred fire" of the shaman/artist, the light in Christina's eyes remains somewhat "strange" and unfocused.

In James's novel The American a woman, the French aristocrat Claire de Cintré, above all, displays many shamanic traits. The name Claire itself has a double meaning. It can, as already noted, denote light like in the French song 'Au claire de la lune,' but it can also mean clear or transparent like crystal. Crystal again represents solidified light and is the gem most closely associated with the figure of the shaman, whose job it is to illuminate and explain the world. Claire de Cintré is not shown as a desperate woman; on the contrary, she has an inner serenity which stems from her religious outlook on life. Claire's religious disposition can be seen as evidence of underlying shamanic powers (shamanism

and organized religion spring from the same spiritual roots) which give her the capacity for dealing with life and becoming a "Lebenskünstler." Only Newman sees Claire as incarcerated in her convent. Claire has said to him, "There are a great many reasons why I should not marry, more than I can explain to you. As for my happiness, I am very happy" (121). Claire's brother Valentin tries to explain her thinking and attitude: "unhappiness is according as one takes things, and Claire takes them according to some receipt communicated to her by the Blessed Virgin in a vision...So she has arranged her circumstances so as to be happy in them" (106). What from the point of view of the world can be seen as a flight into oblivion may be the fulfillment of her vision. James is here drawing both on the shamanic concept of vision and the Catholic tradition of vision as exemplified, for instance, by the Virgin of Lourdes (the closeness to the apparition of a shamanic spirit guide is here fairly apparent). James shows Claire as capable of seeing with the "inner eye" (shamanic concept) and adjusting her life accordingly.

In many of James's writers' tales the writer is seen as an outsider or even an outcast and despite the Victorian setting he often displays archaic characteristics that are quite typical of the ancient shaman/artist. Yet in Henry James's Portrait of the Writer as Hero Sara Chapman sees James's writer-hero as the carrier of the modern consciousness. He is the one who sees and interprets the world. He is the modern "seer" and as such a direct descendant of the ancient shaman. She claims that "the necessity of cultivating and retaining consciousness to perform the artist's central, interpretive task is an issue in the lives of virtually all of his writer-artists: Mark Ambient, Paul Overt, Henry St.George, Dencomb, Neil Paraday" (8).

In The Author of "Beltraffio" the fear and hostility of Mrs. Ambient towards the work of her writer husband Mark Ambient go beyond anything rational. Her fear is primitive and atavistic in nature and more like the fear and dread that early people felt for the shaman/artist in the community of whom one never knew if he worked for good or evil. Seen in this light Mark Ambient becomes the ancient shaman surrounded by all the ambiguity of his calling rather than the idealized, romantic artist figure that the narrator is hoping to find. James is here calling on some of the deepest substrata of the artist figure, just as Mann does with figures like Felix Krull, Adrian Leverkühn and Cipolla. Ambient's art is a divisive tool that brings neither harmony nor unity to his household. Instead it is engulfed by a multiple sense of alienation. Mrs. Ambient sees herself as situated on the periphery and in need of guarding her child from the evil at the center of her universe. For her Mark Ambient has become the evil shaman attempting to cast a spell on her and their child, and she takes drastic measures to ensure that she and the child are not ensnared.

The dragons of "The Lesson of the Master" go back in mythological time to the earliest beginnings of the human race which also produced the image of the shaman/artist. The supposed ability to shift shape is one of the oldest attributes of the shaman, and especially the taking of animal form constitutes one of the powers with which early people associated the shaman. The dragon, a mythological animal, is a powerful creature easily connected to the shaman. Breathing fire is both an ancient and modern image for the writer/artist who forges new worlds as a wordsmith.

Traditionally the dragon represents an image of danger that awaits the surrounding world, but in James's modern version the dragon is also a danger to himself. In this tale

Paul Overt, a young writer, comes to be the dragon. Like his mythological predecessor he has to live in isolation and be kept away from human habitation so as to be able to cultivate his art. The older writer St.George successfully sends him into exile (in France). To complete the myth, St. George, the writer, rescues the maiden (the young woman Paul Overt wanted to marry) while the dragon is out of sight and marries her himself. On his return Paul Overt discovers the betrayal and ultimately finds himself to be the isolated dragon/shaman/artist with no choice but to follow his destiny and to breath fire into his masterpiece.

In "The Death of the Lion" animal imagery is again used for the writer/artist. The writer as large animal once more recalls the shaman and his ability to change shape. The lion, king of the animal kingdom, symbolizes power, but in this case it becomes the story of a successful writer who is trivialized in being "lionized."

The narrator in "The Figure in the Carpet" is challenged by the well-known novelist Hugh Verecker to find the hidden meaning in his work. This challenge comes in markedly shamanic terms and language: "'It stretches, this little trick of mine, from book to book...The order, the form, the texture of my books will perhaps some day constitute for the initiated a complete representation of it. So it's naturally the thing for the critic to look for'" (282; underlining is mine). The narrator, himself a critic, picks up on these concepts: "'You call it a little trick?' 'That's only my little modesty. It's really an exquisite scheme'" (282). Verecker as artist/shaman has a whole bag of tricks and schemes at his disposal and they are dispersed throughout his work. It takes an act of initiation to comprehend his intentions: "'But you talk about the initiated. There must therefore, you

see, be initiation.' 'What else in heaven's name is criticism supposed to be?'" (282, underlining is mine).

The narrator takes the challenge and comes up with the idea of the figure in the carpet: "For himself [Verecker], beyond doubt, the thing we were all so blank about was vividly there. It was something like a complex figure in a Persian carpet. He highly approved of this image when I used it, and he used another himself. 'It's the very string,' he said, 'that my pearls are strung on!'" (289). The string is the Leitmotif that runs through his work. Again, pearls and crystals are gems associated with the shaman (illumination) as light carriers that have the capacity to be iridescent or to refract light.

In this tale we see the shaman/artist as someone who not only stands outside, but also above ordinary society. For the ancient shaman mystery and trickery were part of his trade; Hugh Verecker has some of the bravado and mischief— albeit in civilized form— of the old shaman. Here trickery and a delight in pranks (foreshadowing Mann's Joseph and Felix Krull) are shown to be part of the nature of the modern writer/artist. Verecker's game is aimed at critics. The creative writer here takes special pleasure (shamanic mischief) in creating obscure symbols and hidden meanings for the critic (or ordinary mortal) to unravel. He also feels it is his job to provide the critic with much needed material, as he is the shamanic oracle and the critic, the interpreter of the oracle.

"The Figure in the Carpet" is a tale where the real issues are frequently masked in subtle shamanic fashion behind humorous and sometimes baffling incidents. James here is himself operating as master shaman and gently tricks readers and critics — the reader as critic and the critic as reader — into participating in the solving of the riddles that stand

between the world and the shaman/artist.

For Lambert Strether of The Ambassadors there is no way back to a simpler, restricted life after his educational experiences in Europe. In this sense he is akin to the ancient shaman who has gone through his initiation and period of learning which lead him to new insight. Ultimately vision, the gift that Strether receives, enriches his existence but alienates him from the life he used to lead so that he is an outsider even in his American homeland. He comes to resemble the shaman of old who, after completing his initiatory vision quest and gaining insight, is set apart from his society. But unlike modern protagonists in search of vision, like Strether or Hans Castorp in Der Zauberberg who both face an uncertain future, ancient shamans knew what to do with their knowledge. They became the healers, prophets and visionaries of their people and were consulted by them in times of need.

With the figure of "little" Bilham James creates an artist figure who gives up art to devote his life to seeking insight and knowledge. His leisure allows him to go on a Faustian quest for knowledge and to become a modern shaman. The critic Crews perceives the shamanic quest for "seeing" and defines what James is trying to achieve: "But it should be apparent already that James is not dealing with industry versus laziness, but with ways of seeing...His [Bilham's] 'activity' is the exercise of his expansive imagination, which he refuses to compromise" (41). Crews makes the point that "seeing" and gaining a vision of life are the aims of both Strether and Bilham.

In The Ambassadors James frequently uses vocabulary belonging to the realm of the shamanic. For instance, he refers to Sarah Pocock's concept of things as a spell that

she has cast about her. Strether opposes her ideas: "No—just the other thing. Counteract Sarah's spell" (267). The vocabulary James resorts to shows he considers the projection of one's vision onto someone else as tantamount to casting a spell. Strether too begins to realize that the influence of Woollett on him is like a spell from which he finds it hard to escape. Although James is here dealing with conflicts within the civilized world, he is obviously aware of underlying, ancient forces that have shaped human perception throughout the ages. Together with Thomas Mann he shares the same preoccupation with the shamanic concepts of vision and "seeing." At a high stage of development the "Lebenskünstler" figures of both these authors resemble the ancient shamans who sought insight into the mysteries of life through vision and whose purpose was to become men of knowledge.

In The Tragic Muse Lady Agnes, the protagonist's mother, touches on very ancient notions. In her grief at her son Nick's choice of career as an artist Lady Agnes is not so far removed from the ancient tribal mother lamenting that her son will not be at the center of tribal life, but will instead be initiated as a shaman/artist and remain on the periphery. English society only spreads a civilized veneer over this ancient conflict about the status of occupations. Nick Dormer and Miriam Rooth both devote themselves to their art, but they pay a high price through loss of social status, money and love. They are reminiscent of early shamans who leave the ordinary world behind to enter a different, magical realm, in this case, the realm of art.

The central shamanic image in The Golden Bowl is the bowl itself. This item is flawed by having a nearly invisible crack. In shamanic terms this imperfection can be seen

as a passage into the underworld, indeed, the golden bowl (a womb symbol) becomes the instrument of revelation in the novel. Fanny Assingham refers to it as "the gilt cup" (434), a wordplay on "guilt cup" and she eventually smashes the bowl. The golden bowl is not made of gold at all, but is gold-plated crystal. Hurled to the ground the bowl breaks open and reveals the crystal inside. Crystal, of course, is the shamanic substance par excellence. When Maggie puts the three smashed pieces of crystal back on the mantelpiece for the Prince to see, they shed light on the situation between them and reveal the truth. The Prince recognizes the crystal remnants of the bowl and realizes that Maggie knows all about himself and Charlotte (451). The bowl becomes the proof of this connection and also the turning point in the story. The cracked-open crystal here operates like the fruit from the tree of knowledge. Consciously or unconsciously James is drawing on ancient shamanic imagery, older than the Bible, and uses it in new and subtle ways for his own purposes as a novelist.

James's protagonist Christina Light, as we have seen, appears in two novels. In the Princess Casamassima she is above all a trickster figure. Despite her good intentions she comes across as a con-artist. In many ways she resembles Mann's con-artist, Felix Krull. Nevertheless her constant search for meaning and purpose in life (which Felix Krull lacks) is Faustian in nature and as such can be seen as a derivative of the original shamanic quest for insight and knowledge. James describes her as a luminous figure: light appears to shine through her and to illuminate the world around her. Being encircled in light is one of the oldest shamanic images. Ancient pictographs and shamanic drawings represent the figure of the shaman as surrounded by a crown of light. In Christian imagery this becomes the

halo of the saints. James also links Christina Light to a number of Christian symbols already evident in her name.

III.

There are many shamanic images and concepts in the work of Thomas Mann. They begin in his first novel Buddenbrooks and culminate in Doktor Faustus. In this novel Mann uses the ancient shamanic Faust theme as his symbol for the potential destructiveness of art and by implication also for the fate of Germany during the second World War.

Already in Buddenbrooks Thomas Mann sees the artist as a dangerous being, dangerous to him- or herself and to the world around. But the artist also brings magic into the lives of the burghers and may cast a spell of enchantment over people. From the beginning the artist in Mann's work is the sorcerer and magician with special powers. The ancient shaman figure with his unpredictable wildness hides just beneath the surface of these artists.

In the case of Gerda Buddenbrook and her fiddle-playing father, this becomes very apparent: "Dann sprach bei Tische Herr Arnoldsen einen seiner witzigen und phantasievollen Toaste zu Ehren der Brautpaare, und hernach... spielte er Geige wie ein Zigeuner, mit einer Wildheit, einer Leidenschaft, einer Fertigkeit... aber auch Gerda holte ihre Stradivari herbei, von der sie sich niemals trennte..." (GW I: 297). Gerda and her father have a wild, uncontrolled passion for music. Their music, it is hinted, is Dionysian

and orgiastic in nature and belongs simultaneously to the modern age and to more archaic times. A lot has been written about Nietzsche's influence on Thomas Mann; here suffice it to say that what Nietzsche sees as the Dionysian elements are also ancient shamanic qualities. In this sense Gerda's father is a Dionysian shaman/artist figure and Gerda his daughter. As a young girl she is very self-sufficient and does not want to marry (a trait she shares with Christina Light in Henry James's Roderick Hudson). She can be seen as the prototype of the independent female artist, but Gerda is also the young female shaman who succeeds in weaving her spell over the entire Buddenbrook family.

In Tonio Kröger Thomas Mann is in many ways describing the initiation of a young shaman/artist (especially that of a reluctant young shaman who would like to return to the world he came from). In his chapter on shamanic initiations Mircea Eliade writes about the trauma that a young shaman goes through when first confronted with his vocation: "Since the youth cannot become a shaman until he has resolved this crisis, it is clear that it plays the role of a mystical initiation. The disorder provoked in the future shaman by the agonizing news that he has been chosen by the gods or the spirits is by that very fact valuated as an initiatory sickness" (Myths, Rites, Symbols: A Mircea Eliade Reader, 265). Hence Mann's Tonio Kröger could be called a portrait of the artist as a young shaman. Tonio Kröger may be an alter ego for the young Thomas Mann, but as this youthful artist is so filled with self-pity he is, so to speak, the shaman reluctant to accept his calling. We have here the picture of an artist who is saying, "Pity me for I am cursed to be an artist." Interpreted in shamanic terms Tonio is simply suffering from a strong bout of what Eliade calls initiation sickness.

Tonio Kröger ultimately comes through this early phase and finds his new self without succumbing to his inner demons (for example, his longing for the bourgeois world) and being torn apart by them (all part of shamanic initiation experience). But he never overcomes his sense of otherness and of being an exile standing on the periphery of things.

Mann makes it clear that to develop his art Tonio Kröger must make an act of renunciation akin to the vows of a person entering a religious order. In turn the renunciation practiced in religious orders around the world is still close to the original rejection of society by the ancient shamans. Mann especially indicates that he believes human feelings to be of no use in artistic creation (Tonio expresses this strongly) and claims that the artist— like the shaman— has to stand outside the human realm. He employs the shamanic concept of ecstasy, but stresses that this ecstasy must— in his opinion—be cold (rather than "hot") for the production of art, "künstlerisch sind bloß die Gereiztheiten und kalten Ekstasen unseres verdorbenen, unseres artistischen Nervensystems. Es ist nötig, daß man irgend etwas Außermenschliches und Unmenschliches sei, daß man zum Menschlichen in einem seltsam fernen und unbeteiligten Verhältnis stehe..." (GW VIII: 295-96).

In this story Mann also makes the point that Tonio Kröger could be a criminal and according to some people even resembles one. In shamanic terms this touches on the trickster and illusionist aspect of the shaman figure. The young shaman Tonio appears in various guises and on his return home the local burghers see him as a wanted criminal. Even if this guise is unintentional on Tonio's part, it is part of the dangerous aspect of

being a shaman and an outsider. This trickster/shaman is strongly represented in Mann's Felix Krull. By comparison Tonio is too serious a figure, full of self-pity and inner turmoil, and too much the bourgeois to develop fully the trickster aspect of his shamanic character. Tonio Kröger is simply the shaman/artist at the initiation stage.

In Der Tod in Venedig Gustav von Aschenbach is an acclaimed German writer whose artistic nature is not able to withstand the impact of living beauty in the boy Tadzio. During a lengthy sojourn in Venice, his disciplined structure of thoughts and ideals collapses and the previously self-possessed artist is now truly beside himself: "Aber er fühlte zugleich, daß er unendlich weit entfernt war, einen solchen Schritt im Ernste zu wollen [to pull himself together]. Er würde ihn zurückführen, würde ihn sich selbst wiedergeben; wer aber außer sich ist, verabscheut nichts mehr, als wieder in sich zu gehen" (GW VIII: 515).The linguistic term "beside oneself," in German "außer sich" or outside oneself, contains shamanic imagery. The concept is of a person whose spirit has stepped outside his body leaving it an empty shell. A person can be beside himself with grief, with anger, with passion etc. In all cases it denotes an altered state of consciousness (shamanic term) often seen as bordering on madness. Aschenbach is obviously in such a state, but for him the "ancient techniques of ecstasy" (Eliade's term) so akin to the dynamic Dionysian principle (Nietzsche) and what Thomas Mann in this novella calls "Rausch" (GW VIII: 494) are not beneficial and he is unable to reconcile the Dionysian and Apollonian principles within the context of his culture's paradigms or to create a synthesis. In shamanic terms Aschenbach is the artist/shaman who is unable to find his balance.

In this conflict between the world and the artist it is the artist/shaman that loses due to his extremes of behavior which lack all common sense. Whereas Tonio Krõger finds a place for himself in life, Aschenbach goes inevitably to his doom. He is also an example of the potential danger of being blessed/cursed with artistic/shamanic powers.

In the literature on shamanism there are certain types that are called twin-spirit people. Native Americans use this terminology, but the concept is also found in European literature in the form of the divine androgyne. The term refers to people who have within themselves both male and female elements, hence the concept of the twin- or double-spirit. The twin-spirited (gay) people of North American tribes are often outsiders who stand apart from others, are frequently credited with special powers of healing, prophecy, and the like and are sometimes regarded as the best artists in the community. In the light of the disclosures in Thomas Mann's diaries it is possible to say that the homosexual element in Mann's makeup is linked to the shamanic element. Seen in this way the protagonists' sense of exile as portrayed in Tonio Kröger or Der Tod in Venedig is close to that of any twin-spirited (gay) person. Initially Mann may not have been aware of his own nature, but in the wider context of contemporary insights, alter ego figures like Tonio Kröger or Gustav von Aschenbach become portraits of the alienation of the gay shaman/artist. In the case of Tonio Kröger it becomes easier to understand his self-pity and acute sense of otherness.

In Queer Spirits (1995) Will Roscoe has a section called "Gay Ways: The Path of the Two-Spirits." It contains many native American stories. Of particular interest is "They Have Been Given Certain Powers" by John Fire (Lame Deer), a Sioux medicine man who

gives a memorable account of the winkte, or two-spirit, in his tribe. He starts out with the Sioux belief of the origins of such a person:

> We think that if a woman has two little ones growing inside her, if she is going to have twins, sometimes instead of giving birth to two babies they have formed up in her womb into just one, into a half man-half woman kind of being. We call such a person a winkte. He could be a hermaphrodite with male and female parts...There are good men among the winktes and they have been given certain powers....I told him [the winkte] he could have all [the wine] he wanted if he told me the truth about winktes. He told me that if nature puts a burden on a man by making him different, it also gives him a power. He told me that a winkte had a gift of prophecy and that he himself could predict the weather. He also does certain cures and uses herbs known to winktes. Well, this man-woman told me that in the old days the winktes used to call each other sisters and had a special hill where they were buried. I asked him when he died.. what would he be in the spirit land, a man or a woman. He told me he would be both. (81-82)

In other accounts of the winktes they are the best bead-workers, singers and dancers in the community. In summary they are artists, healers and shamans in their society.

Stephen Larson, in The Shaman's Doorway (1976), mentions the figure of the crowned androgyne. Larsen sees this figure, despite its antiquity, as the highest level of the developed and integrated personality in modern terms. He also refers to the Jungian concept of the animus and anima, the male and female counterpart in the psyche of every person, as a western recognition for the need to integrate male and female characteristics

in order to form a well-rounded personality. Included is an interesting woodcut from the Rosarium Philosophorum from Frankfurt (1550), depicting the crowned androgyne as a two-headed human figure with wings spread for the flight of the spirit. For Larson this is the culminating image and essential message of his book. For him this androgyne springs from the perceived need of men to get in touch with their feminine side and to use their energy in less aggressive and destructive ways. In his chapter on "The Mythic Androgyne" Larson writes:

> We must sort out our stereotypes and see whether, perhaps, they are archetypes as well. Whence come those subtle feeling-toned images we project on people of the opposite sex? They are often bright with allure and vivid with expectation. Yet it seems our mutual destiny to find that the projection almost never corresponds with the individual nature of this person we live with, lover or companion, familiar stranger. (216)

The mythic androgyne, it would appear, is an ancient archetype which western culture until recently chose to forget. As archetype it is clearly related to the twin-spirit people. Together these archetypes may correspond to the newest findings about human nature and personality. The times Thomas Mann lived in were rigid in their belief about the nature of men and women. Stories like Tonio Kröger and Der Tod in Venedig are testimony to the turmoil that Mann experienced while establishing himself as a writer and trying to live a life true to his nature.

Hans Castorp acquires his "Lebenskünstlertum" in Der Zauberberg in much the same way as the visionary shaman. His solitary excursion on skis contained in the chapter

"Schnee" corresponds step by step to the basic shamanic journey in quest of personal vision. He receives insight and knowledge about the mysteries of life and death in his vision in the snow, but being a man of the western world he immediately forgets the content of his vision and subsequently has to spend years reacquiring the knowledge that was given him in the solitude of the mountains.

In Native American accounts of a vision quest, a person in search of an illuminating shamanic vision usually sets out alone to go to an isolated place in the mountains, or in the absence of mountains, to a high cliff or rock outcrop, where he or she settles down to wait and to fast for a vision. Not only Hans Castorp's vision in the snow, but his entire life, as depicted in Mann's novel from his initial visit to the sanatorium to his decision to leave seven years later at the outbreak of war, can be seen as one long shamanic journey at the end of which he has finally learnt the meaning of his vision. But unlike the shamanic vision quester, he is unlikely to live out his vision. The problem in part may be that Castorp— and his creator Mann— no longer know how to realize a vision in the modern world and that therefore the only thing left to do after receiving insight through vision is to die. It would appear that the underlying message of Der Zauberberg is that the shamanic journey and vision are still possible in the twentieth century, but not their fulfillment. By entering the realm of the magic mountain Castorp voluntarily exiles himself from his previous life as is customary for the shaman at the introductory stage. But although he survives his initiation, Castorp does not necessarily become a mature shaman capable of using the wisdom he receives through his quest.

Mann's Joseph is also a "dreamer of dreams" and something of a trickster. With

these capacities and his artistic sensitivity and insight he exhibits typical characteristics of the ancient shaman figure. Joseph has the gift of vision which lets him solve the problems that present themselves. In addition he has the shamanic capacity of duping people— often with charm—into accepting his solutions and his wisdom.

As a con-artist Felix Krull is Mann's trickster figure par excellence and as such Mann's version of the shaman as trickster. Mythologically speaking Krull is related to all trickster figures, not only those that Mann uses in his text. Loki, the Germanic god, comes to mind, but also some of the North-American figures like Old Man Coyote of the plains Indians or the figure of Nanabush, the half-god of the Ojibway. However, a vision quest like in Der Zauberberg is missing in this last novel and Felix Krull remains a lighthearted prankster who takes nothing too seriously. If Mann had completed the Krull novel his protagonist might have begun to exhibit a desire for a quest for knowledge like Hans Castorp. Nevertheless as a trickster figure who takes on different roles Krull displays the shape-transforming capacity of the ancient shaman to a marked degree.

Cipolla of Mario und der Zauberer is a man with a dangerous gift and thus stands in a tradition which goes back thousands of years. The magician is one of the oldest forms of the shaman figure. In the twentieth century the magician is usually expected to be a popular entertainer of holiday crowds or children and his tricks are physical if not mechanical in nature. Mental powers of any kind— the original powers of the conjuror-shaman— are no longer expected or desired. However, these are the powers that Cipolla displays. As an adept hypnotist, he can make people dance on stage at his will. He also shows the ability to read the will of the masses. These elements are all characteristic of the

magician-figure as analyzed in ethnological terms. Marcel Mauss writes in A General Theory of Magic:

> The magician pretends because pretence is demanded of him, because people seek him out and beseech him to act. He is not a free agent. He is forced to play either a role demanded by tradition or one which comes up to his client's expectations. It may appear that the magician vaunts his prowess of his own free will, but in most cases he is irresistably tempted by public credulity. (96)

There is always a certain degree of trickery or simulation— according to Mauss— in the magician-shaman's performance. In part he also tricks himself— self-hypnosis, if one likes. The magician-shaman has to enter a specific social situation where he is supposed to fulfill certain expectations. This is as true of a modern magician as of one in an ancient tribal society.

With Cipolla Mann creates a negative and dangerous figure. He uses him to make an analogy for the political situation in Italy at the time, but this does not make the roots of the Cipolla figure in magical shamanism any less obvious or true. There is indeed a dark side to the ethnologist's shaman who usually contains both good and evil within himself.

The magician, Cipolla, tricks his audience into doing what they do not want to do, but, as Mauss points out, the magician-shaman or in this case more appropriately the con-artist as magician is "in most cases irresistibly tempted by public credulity" (96). This is true of Cipolla, but it is just as true of Mann's other con-artist Felix Krull, perhaps even more so in the case of the latter as he lacks the ominous malice of Cipolla and is more at the mercy of the interplay of pretense that he creates in his contact with the world. Krull

ultimately is as much of a trickster-shaman as Cipolla, but he wins the sympathy of the world— and the readers— by being essentially harmless and even full of goodwill, whereas Cipolla seeks power over his fellow men in order to injure them and to compensate for his misfortunes. The shaman is rarely such a sinister and repulsive figure as Cipolla. Nevertheless, the population at large either reveres or fears him depending on his aims and disposition.

In Doktor Faustus Adrian Leverkühn, the modern Faust, sells his soul to the devil for a new kind of art, a novel form of music. He is also still Goethe's Faust, who in his long opening speech wants to know "was die Welt im Innersten zusammenhält" (20). As such he is a quintessential shamanic figure— one interpretation of the meaning of the word shaman being a man of knowledge— and correspondingly the shamanic quest is the quest for knowledge.

New forms and insights— according to Thomas Mann— are no longer possible for the artist unless he reaches a heightened state of awareness (itself a shamanic concept). For Mann this state is often reached through sickness (also exemplified in Der Zauberberg). In Doktor Faustus the ancient shamanic concept of illumination is still present, but linked to a condition of illness. A devil figure is the guiding spirit on this shamanic quest, just as in the Faust of the Volksbuch and in Goethe's Faust. These Faust treatments, however, portray the demonic spirits (all clearly derivatives of the shaman's spirit guide) negatively, as the Christian era no longer permitts a validation of this old shamanic concept, except as a warning.

The Faust of the Volksbuch is the one that stands closest to ancient shamanic

tradition, although elements of this heritage are also to be found in Goethe's Faust. (Goethe's Faust, for example, manifests the shamanic trait of changing shape and appears in different guises including that of a youth). In the title of the Volksbuch Faust is referred to as "Zauberer und Schwarzkünstler," two shamanic terms which fit well into Mann's vocabulary— the magician as artist of the black arts (also Mann himself as "Zauberer"— the nickname that his children gave him). The devil's pact in the Volksbuch has been interpreted as written with the interests of the church in mind, which did not like investigations into the nature of the world of a scientific or philosophic kind. Popular belief equated the quest for knowledge with the devil and held up the example of Doktor Faustus to keep people away from such pursuits. Medieval witch hunts served a similar purpose, scaring people with the witches (frequently wise women of the people, knowledgeable in shamanic herbal-healing) and their alleged association with the devil. In his introduction to the new edition of the Faust-Buch of 1587 Hans Henning writes:

> Wir müssen demnach unsere Einschätzung des Faust-Buches erweitern. Das warnende Beispiel, die Mahnung, sich vom Höllischen und Bösen fernzuhalten, ist nur eine Absicht. Hinzu tritt ...der Forscher, der Faust, der die Geheimnisse der Natur ergründen will. Das Eindringenwollen in die natürlichen Zusammenhänge der Welt-Erde wird vom Schreiber der Geschichten zwar als gefährlich, als unnötig dargestellt, aber es ist vorhanden. Das naturwissenschaftliche Forschen hat gerade im 16. Jahrhundert zu den harten Auseinandersetzungen mit der Kirche geführt. (LVI)

Here it is the more modern, scientific aspect of the shamanic quest for knowledge that

comes into conflict with the traditional, conservative outlook of the Church and its invested interest in maintaining the status quo, which is to say that anything that challenges the hegemony of the church is declared as being of the devil. But at the same time Faust is a derivative of an ancient shamanic figure. In an English version of The History of Doctor Johann Faustus H.G. Haile writes in his introduction: "It is probably not possible to make a clear distinction between the historical Faust and forerunners of the Faust figure, which certainly possesses kindred spirits almost as old as humanity— the Witch of Endor in the Book of Samuel was practicing an already ancient art" (2).

The Faust of the Volksbuch indeed replicates all the elements of the shamanic journey with his ascent to the stars and his descent into hell. Mephostophiles can be seen as the shaman's guiding spirit who is able to take on animal shape. (The early shaman's spirit guide was usually an animal.) In the Volksbuch Faust describes him as his servant and spirit (64). In Christian mythology the man with the horse's hoof and horns (also the pagan horned god) is probably a remnant of the shape-shifting spirit guide, but seen negatively and declared evil as a devil or demon. Goethe too retains the concept of a spirit guide for his Faust, and his Mephistopheles stands in the shamanic tradition, as becomes clear in the "Prolog in Heaven." "Der Herr: Von allen Geistern die verneinen,/ Ist mir der Schalk am wenigsten zur Last"(18). As a devil he is also a trickster-spirit related to other supernatural trickster figures around the world like the Norse god Loki or the Native American coyote spirit: In the manner of the "Schalk" Mephistopheles describes himself as: "Ein Teil von jener Kraft,/ Die stets das Böse will und stets das Gute schafft" (47). And interestingly Goethe's spirit guide Mephistopheles can shift shape and take on the

form, not of a coyote, but of a black dog, in this case a poodle.

Mann's devil figure, as he appears in Leverkühn's recordings, owes much to both Goethe's Mephistopheles and the Mephostophiles of the Volksbuch. He too appears in the role of the trickster. His tone is often ironic and, above all, he promises Adrian illumination (the thing most sought after by the shaman)— although nameless in Doktor Faustus this guiding spirit resembles Lucifer, the light carrier, who in Christian mythology becomes the fallen angel (and as such the devil).

Adrian Leverkühn is an outsider in his society. He does not take part in the bourgeois way of life and he spurns its wholesomeness by deliberately seeking out illness as a way to heightened artistic perception. He seeks the shaman's altered state of consciousness, but he does it by desperate means. The search for heightened awareness forms part of the shamanic quest at all times including the present (one need only think of L.S.D. experiments or the use of hallucinogenic mushrooms [peyote] in central and south America). Leverkühn deliberately infects himself with syphilis as one of the most drastic methods of achieving the desired result. Mann already makes a link between sickness and heightened awareness in Der Zauberberg. By comparison Adrian Leverkühn's infection by choice has something very diabolic— and Faustian about it, which is to say, Faust's willingness to risk all to achieve his ends. Finally he becomes the evil shaman who destroys himself and many of those around him. Leverkühn is not the shaman as healer; instead his spells create a web of destruction which few can escape (symbolically Mann also links him to the destruction of Germany).

Due to the fact that Mann draws on the old Faust theme in his Doktor Faustus, this

novel has the strongest shamanic underpinnings in all his work. The theme itself is one of the remnants of shamanic thinking in western literature and Adrian Leverkühn can ultimately be seen as an example of a modern shaman, cursed with illuminating knowledge that leads him to new art, but makes him an outsider and ultimately exiles him from life itself. This is the artist/shaman who can wreak complete havoc— and in the end Leverkühn is also the shaman gone mad. The shaman— both archaic and modern— often displays a precarious mental balance which can easily be tipped in any direction. It is precisely the keen intelligence and the artistic sensibility of the shaman that make his mental balance an issue. His negativity and destructiveness are as modern as they are ancient.

CONCLUSION

The principle issue in this study of "art through exile" is the interrelationship of the themes of art and exile in the work of Henry James and Thomas Mann. The two themes are inextricably interwoven in the writings of both these authors and this constitutes the basis for the preceding analysis of their work.

In summary it can be said that throughout their lifetime Henry James and Thomas Mann depicted a surprising number and variety of different artist types. Both authors show artists in a number of fields: the spectrum includes writers, sculptors, painters, musicians and actors. James and Mann portray various writer figures who can be seen as alter egos of their respective creators and whose problems touch upon those of the authors themselves, but are also typical of the times they lived in. For example, in James's tale "The Death of a Lion" Neil Paraday loses his new manuscript while being a guest of the socialite Mrs. Wimbush. For Paraday this is tantamount to the loss of the publication of his book. With the advent of modern computer technology the loss of a manuscript is relatively less likely to have such dire consequences for a writer, but the deeper comments that James makes in this tale about the nature of an uncaring society are timeless and as applicable today as they were then.

Thomas Mann produces two notable writer figures, Tonio Kröger and Gustav von Aschenbach. In many ways they represent the younger and older Thomas Mann. These novellas strongly feature the writer's sense of otherness and exclusion. The writer as artist is set apart from the rest of society and forced into the role of observer who does not

really partake of the life around him. Tonio Krõger laments this condition endlessly, whereas the older Gustav von Aschenbach lets himself be tempted by a vision of youth and vitality, a move which proves to be detrimental to his art and ultimately to his life.

James and Mann share a conviction that art is a potentially destructive commodity and that the artist is endangered by his or her artistic nature and by the production of art itself. Both authors show a twofold concern when portraying an artist protagonist. The first concern is with the inevitable conflict between art and life, usually in the form of personal conflict between the artist and the society he lives in; the second with the destructive nature of art itself which can work inwards and destroy the artist (Roderick Hudson, Gustav von Aschenbach) or outwards and destroy the people in the environment of the artist (those close to Mark Ambient or Adrian Leverkühn) or possibly both.

Right at the beginning of his career Mann starts to portray art as dangerous, as, for instance in Buddenbrooks, where Gerda Buddenbrook brings music into the family, but produces a musically gifted son who no longer has the strength and vitality to take on the family firm. This conviction of Mann's finally culminates in the figure of Adrian Leverkühn from Doktor Faustus, also a musician, who, symbolically speaking, sells his soul to the devil for the acquisition of a totally new form of music and who finally sinks into madness. Here Mann presents his ultimate example of the destructiveness of art. James shares this concept with Mann, as perhaps best exemplified in his novella The Author of "Beltraffio." In this tale Mark Ambient's wife perceives her husband's writings to be so dangerous that she prefers to let their son die rather than to have him corrupted by his father's writing when he grows older. The production of art here too destroys a family instead of enriching

their lives. Neither James nor Mann sees artistic creation as an unequivocal good for humanity, but rather as an effort of dubious or at least ambiguous value that must be looked at with caution and reservation.

In addition to the practicing artist figures, both James and Mann portray a considerable number of protagonists that can be seen as potential artists. These characters usually possess or acquire an artist's sensitivity and acute perception into the nature of things. They do not produce art in any conventional form and can be called artists without a medium. Their art product in the end is their own life and in this sense they are artists in life or "Lebenskünstler." For both authors the "Lebenskünstler" is a positive figure who learns from his or her experiences and is able to make the best out of life. In James's work, Maggie Verver in the Golden Bowl perhaps best exemplifies an artist in life. After gaining insight and knowledge into her situation and becoming sensitive to the predicament of others, she manages to turn her life around and to save her marriage without losing sight of the issues that her father and step-mother face. Maggie indeed learns about the art of living and in the end is also able to influence others.

In Mann's work, Hans Castorp in Der Zauberberg becomes a notable "Lebenskünstler." He gains insight into the problems and mysteries of life during his long sojourn in the mountains. In a sense he receives a second education which culminates in his vision in the snow. Although he eventually forgets this revelation, he slowly regains the knowledge and by the time he is ready to leave the mountain he has developed a totally new concept of how to live. However, Mann leaves his future uncertain and it is not clear if he will be able to put his new insights into practice. Since Hans Castorp appears as a

soldier in World War I in the last scene of the novel, his survival remains questionable.

The "Lebenskünstler" figures of James and Mann stand in contrast to the doomed artist figures of both these authors. Whereas they often portray the production of art as a dangerous and destructive activity, they show the art of living positively as something worthwhile achieving. Interestingly with James and Mann it is precisely the practicing artist figures that find it hardest to become "Lebenskünstler" and often they fall short of this goal; in this context one need only think of James's tragic sculptor figure Roderick Hudson or of Mann's ill-fated musician Adrian Leverkühn. However, some artist figures in the work of both authors do succeed and become successful both as artists and as artists in life, although they pay a heavy price for their respective choices. The actress Miriam Rooth and the painter Nick Dormer in James's novel The Tragic Muse here come to mind and so does the aspiring writer Tonio Kröger in Mann's novella of the same name.

Amongst the potential artist figures that James and Mann portray are also a number of tricksters and con-artists. Again, they develop the sensitivity of the artist and often the artist's insight as well, but they use their artistic qualities to trick or deceive the people they come into contact with, usually to their own advantage. However, these figures are not necessarily shown in a negative light. On the contrary, a figure like Mann's Felix Krull is a lighthearted prankster who basically harms no one and simply enjoys life. In contrast, Mann's Cipolla is an ominous character who seeks to injure and control others. He is the demonic trickster and con-artist who spreads an acute sense of evil around him. This is by far the darkest con-artist figure that either James or Mann produces. James's female con-artist, Christina Light, again more closely resembles Felix

Krull and in many ways she is his counterpart. She is basically well-intentioned, although she does inadvertently lead two men to their doom. For herself she is in search of insight and knowledge and a purpose for her life. Especially her role-playing is akin to that of Felix Krull, but she lacks his light-hearted qualities as she has an essentially serious nature.

The artist and potential artist figures portrayed by James and Mann have another characteristic in common. They all suffer from a sense of otherness and perceive themselves as outsiders. Some already grow up with a feeling of being different, as for instance Mann's Tonio Krõger (due to his foreign mother) or Felix Krull (due to his irregular home circumstances). Others slowly acquire a sense of not belonging and being an outsider, as for example Lambert Strether in James's novel The Ambassadors, who no longer finds himself at home in America after his sojourn and experiences in Europe. To a certain extent the same is true of Christopher Newman in James's earlier novel The American. For the rootless protagonist a feeling of not belonging can culminate in a state of exile. This, for instance, happens to Hans Castorp in Der Zauberberg. He is able to enter into voluntary exile in the Swiss mountains as no one in his native "lowlands" needs or misses him. In James's novels, for example, Maggie Verver in The Golden Bowl and her rich, art-collecting father are American expatriates living a socially isolated life in England. As a husband for Maggie they choose an impoverished Italian prince who is living in voluntary exile in England. The protagonists in this novel are all essentially uprooted and in a state of psychological exile.

The forms and conditions of exile vary for the protagonists of James and Mann, but together with a preoccupation with art and artistic sensibilities they constitute the

common denominator that the protagonists of both authors share. A sense of otherness and alienation can even be seen as the prerequisite for an artist's type of sensitivity and for the production of art. For these two authors the concept of art is in one way or another inevitably linked to a condition of alienation and exile. For the Jamesian protagonist this condition frequently develops out of a journey to Europe and a sojourn which leads to a sense of displacement and exile, sometimes even from the American homeland as in the case of Lambert Strether in The Ambassadors. The Mannian protagonist may also undertake a journey, as for instance Hans Castorp in Der Zauberberg, who enters a voluntary state of exile in the Swiss mountains, but frequently a sense of being on the outside and excluded from the normal life around him is inherent in the nature of the protagonist. This is the case for Tonio Kröger, who is part-foreign by birth, and also for Hanno Buddenbrook, the musically gifted child, who like Tonio Kröger has a foreign mother. But a sense of alienation and psychological exile is also inherent in the nature of the totally German composer, Adrian Leverkühn. Here, and already to a certain extent with Hanno Buddenbrook, it is the musical gift that sets the protagonist apart from others and produces a strong sense of being different. Especially in the case of Adrian Leverkühn this amounts to a kind of psychological exile which takes the form of a withdrawal from society and from life in general. It can be seen as an "innere Emigration," a term coined by Germans who lived through the Nazi era but who disapproved of the regime and in a sense withdrew from the world around them. With the narrator Serenus Zeitblom, who— unlike Mann— remains in his homeland throughout the war, Mann makes the link to the situation in Germany.

Art and exile are themes that James and Mann probe over and over again in their work. As they are inextricably linked, it is not possible to look at one theme without immediately coming across the other. Therefore it is of interest to investigate where the origins of these concepts may be found and why they are linked in the first place. Here one may invoke, as I have done in the Appendix, the ancient figure of the shaman as the prototype of the artist. Ethnologists like Mircea Eliade have demonstrated that what we broadly call "the arts" all have their origin in the performance of the ancient shaman. The beginnings of poetry, drama, painting and music can all be traced to this primeval source. And so can many other professions, as the ancient shaman was also teacher, healer, historian and priest. In a nutshell, the shaman was the first and original professional any society ever produced. The early shaman, however, already displayed an acute sense of otherness and exile, because of the necessary initiation he or she undergoes to become a shaman. At the initiation stage the shaman-to-be is set apart from the rest of society and after the completion of the initiation period he or she is no longer an ordinary person in the mainstream of his or her society, but an outsider who has received the gift of vision and insight and who can now interpret the world to his or her community.

In the modern world the development of an artist still resembles in many ways the making of an ancient shaman. There is often a personal crisis and an initiation period after which the neophyte artist no longer feels that he or she belongs to the ordinary world. In stories like Mann's Tonio Kröger or James's The Tragic Muse these authors give testimony to the initiation and making of the modern artist. After an initiation which often closely resembles the archaic model, the modern artist too develops the sense of otherness

and metaphysical exile already characteristic of the early shamans. It would therefore appear that the link between art and exile is as old as humanity itself and that writers like James and Mann testify to this phenomenon in their work. Hence "art through exile" can be seen as the way of the modern artist, a way documented and strongly portrayed by authors like Henry James and Thomas Mann, but also as the way of the original shaman who stands at the dawn of human civilization.

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