

Fourmillante cité, cité pleine de rêves,
Où le spectre en plein jour raccroche le passant.

Cleanth Brooks comments: "After the Madame Sosostriis passage, Eliot proceeds to complicate his symbols for the sterility and unreality of the modern wasteland by associating it with Baudelaire's *fourmillante cité* and with Dante's Limbo." Why Eliot evokes Baudelaire's lines is apparent from his essay on the French poet. "In Baudelaire's city, C. Brooks adds, dream and reality seem to mix, and it is interesting that Eliot in *The Hollow Men* refers to this same realm of death-in-life as 'death's dream kingdom' in contradistinction to 'death's other kingdom.'" — Cleanth Brooks, *The Waste Land: An Analysis. T. S. Eliot. A Study of his Writings by Several Hands*. Ed. B. Rajan. Focus Three (London, Denis Robson Ltd.), 12.

⁸⁴ James Joyce, *Ulysses*, 671.

⁸⁵ *Ibid.*, 680.

⁸⁶ *Ibid.*, 681.

⁸⁷ *Ibid.*, 682.

⁸⁸ The "confusion of persons" in *Ulysses* was pointed out by Stuart Gilbert. Stuart Gilbert, *op. cit.*, 337, 342, 344—5. Gilbert also makes an interesting comparison of the viscons in the Circe episode and those in Flaubert's *Tentation de Saint Antoine*. V. *op. cit.*, 320—23, 342—3. — Cf. Alick West, *Crisis and Criticism* (London, Lawrence and Wishart, 1937), 154—7, 169.

⁸⁹ George Lukács, *Die Eigenart des Aesthetischen*, 1. Halbbd. (Neuwied und Berlin, Hermann Luchterhand Verlag, 1963), 600. — Quotation from Heraclitus in: H. Diels, *Fragmente der Vorsokratiker* (Berlin, 1906), I. 75, fragment 89.

⁹⁰ The whole structure of *Ulysses* and the features we have analysed refute the view put forward by Eric Partridge and John W. Clark that the two world wars had little effect on the technique of the novel. Cf. Eric Partridge—John W. Clark, *British and American English since 1900* (London, Andrew Daker Ltd., 1951), 29.

CHAPTER III

Der Zauberberg

Just as it was for James Joyce, so for Thomas Mann, too, the First World War meant the beginning of a new era. The *Zauberberg* and *Ulysses* were both conceived before the outbreak of war, in the suffocating atmosphere of the war crisis, both took shape during the war, and were published after the war, 1924 and 1922, respectively. Both writers came to realize that the stability of the traditional way of life in the age of social crisis and world-wide devastation had been only relative and precarious, and was now drastically overthrown, turning the calm they had depicted as empty and already undermined into a bloody maelstrom.

The great cataclysm threw both of them back upon themselves into the realm of introspection; the chaos of the crisis made the writers' examination of the relationship between writer and reality inevitable. Thomas Mann's words about the *Zauberberg* certainly apply to Joyce's *Ulysses*: "Sicher war, daß die beiden Bände auch nur zehn Jahre früher weder hätten geschrieben werden noch Leser finden können. Es waren dazu Erlebnisse nötig gewesen, die der Autor mit seiner Nation gemeinsam hatte . . ." ¹

Yet, faced with a similar problem, the answers the two writers furnished, though apparently connected, were in fact fundamentally opposed. Although in the dialogue between the writer and his time both novelists replied by falling back on introspection, the results of this self-examination proved to be quite different. The anti-bourgeois tone of Mann's first period

led to an impasse when during the war years he defended the reactionary Prussian state (*Die Betrachtungen eines Unpolitischen*). Later, however, after the fall of Wilhelm II and his feudal, imperialist state in 1918, Mann became a supporter of the ideals of bourgeois democracy and the Weimar Republic. To his criticism of bourgeois practice was now added an ever increasing, deliberate attack on the Prussian spirit and pre-Fascist trends. In his criticism, the criterion was the ideal of classical bourgeois humanism, though a distant, abstract notion of socialism also hovered on the horizon.² There is a marked advance in *Goethe und Tolstoi* and *Von Deutscher Republik* in comparison with the *Betrachtungen eines Unpolitischen*. Thus Mann's awareness had been substantially enriched as he penetrated deeper and deeper into the problematics of Germany and Europe. But even the *Betrachtungen eines Unpolitischen* Mann justly terms "ein mühseliges Werk der Selbsterforschung und des Durchlebens der europäischen Gegensätze und Streitfragen, ein Buch, das zur ungeheuren, Jahre verschlingenden Vorbereitung auf das Kunstwerk wurde".³ And when the "geistige Schöblinge und Ableger des grossen laufenden Romanes [i.e. *Der Zauberberg*] . . . , nämlich *Goethe und Tolstoi* [und] *Von Deutscher Republik*"⁴ took over from the wartime collection of essays, Mann's cognizance of the new situation could be said to have broadened and deepened.

The conclusions Joyce drew from the First World War were wholly different. Whereas in his first creative period he had stood aloof from the political events of his time, now he turned his back on them, escaping in alarm into the fortress of the individual mind. As far as the turbulence of public life was concerned, he was a passive spectator, considering any kind of positive stand both impossible and superfluous. Mann's "künstlerischen Gehversuche nach dem geistigen Dienst mit der Waffe, dem ich mich im Kriege unterzogen hatte"⁵ was alien to him; like his hero and alter ego Stephen Dedalus, he wanted to live, and could only live, as an artist and, like Dedalus, freely weave the unending web of his interior monologue, his "apolitical meditations". And while Mann, after taking the wrong road to a worthy

goal in his wartime volume, turned towards bourgeois democracy, hoping to find a regeneration of democracy in the harmonizing of bourgeois humanism and social principles, Joyce lost all faith in bourgeois democracy, and expected no change in the future. For him, the collapse of the old bourgeois way of life meant the annihilation of every kind of social system, security, restraint and sense of values.

The literary parallels in the *Zauberberg* and *Ulysses* may be attributed to the common experience of the cataclysm and the similar position the two writers found themselves in with respect to the new historical situation; but their essentially divergent attitudes to the war tragedy, and their different evaluation of the new historical situation, go a long way to explaining the opposition in the basic literary premises of the two works.

One common artistic consequence of the war shock was the almost explosive enlargement of the original theme. At first, Thomas Mann had intended *Der Zauberberg* to be an "etwas ausgedehnte short story", just as Joyce had originally conceived the theme of *Ulysses* on the scope of one of the stories in *Dubliners*. "Ein simpler Held, der komische Konflikt zwischen makabren Abenteuern und bürgerlicher Ehrbarkeit" — was how Mann described his first outline of *Der Zauberberg*. During the war however, he discovered that "Ein Werk hat unter Umständen seinen eigenen Ehrgeiz, der den des Autors weit übertreffen mag", and tends "zum Bedeutenden und zum gedanklich Uferlosen".⁶ Both in *Der Zauberberg* and in *Ulysses* the result was the articulation in depth of the theme: the original story-theme unfolds in the foreground, and in the background the later web of reflections. Proportionally, therefore, because of the relatively limited scope of the solid 'foreground', the "gedanklich uferlos" 'background' comes off better. The outer world had for both writers lost its sober trustworthiness as a result of the shock of the war crisis, and was pushed out in a considerable measure as the writers attempted to create the stability of order in their works.

In both novels, characterization is approached from within, principally through the character's consciousness (Naphta,

Settembrini, Castorp—Stephen, Bloom, Molly); the contrast between intellectuals and average characters becomes very strong (Settembrini, Naphta v. Castorp, Madame Chauchat, Mynheer Peeperkorn—Stephen v. Bloom, Molly, Mulligan, etc.), and the novels become intellectualized, discursive, and largely plotless. It may at first sight seem that the characterization of the figures in *Der Zauberberg* from within, primarily through the mind, and the plotlessness ultimately derive from the interiorized, intellectual nature of the theme. In fact, however, the intellectual nature of the theme is also derived, a consequence and intellectual reflex of Mann the writer's introversion. This much is evident from the fact that as the writer's introspection grew more intense, the plane of depiction slipped more and more over to the inner regions of the mind. The process was apparent already in the Hanno part of *Buddenbrooks*, was taken up again in *Der Tod in Venedig*, and in *Der Zauberberg* appears on a qualitatively new level, later to develop still further. Similarly with Joyce: the introversion of the writer entailed the interiorizing of the theme (*Stephen Hero*, *A Portrait of the Artist as a Young Man*, *Ulysses*), and here again, in *Ulysses*, the thematic subjectivization is not a cause but an effect: the ultimate cause of the interiorized characterization and the outer plotlessness lies in the nature of the writer's attitude and his new relation to a new reality. In Mann's case the diminution of plot is speeded up by the fact that the outer action is replaced in *Der Zauberberg* by discursive passages, while Joyce in *Ulysses* substitutes inner action, a series of images drawn from the memory or the fantasy world, for the outer action of *Stephen Hero* and *Dubliners*.

The interiorization of the depiction and increasing importance of subjective elements affect action and structure in both the *Zauberberg* and *Ulysses*, since they lead to a highlighting of the significance of subjective time and its confrontation with objective time.⁷

As in *Ulysses*, the structural device to counterbalance the time-technique is the Wagnerian leitmotif. "*Der Zauberberg* . . . sich an der Aufhebung der Zeit versucht, nämlich durch das

Leitmotiv, die vor- und zurückdeutende magische Formel."⁸ In both novels the leitmotif is chiefly notional, and involves a degree of stiltedness. Mann's characterization of the notional-compositional metamorphosis of musical motifs in the novel may aptly be applied to *Ulysses*, too, and his observations on the use of leitmotifs in comparing his pre-war works and *Der Zauberberg* pertain also to the relationship between Joyce's pre-war works and *Ulysses*.

Wer aber mit dem *Zauberberg* überhaupt einmal zu Ende gekommen ist, dem rate ich, ihn noch einmal zu lesen, denn seine besondere Machart, sein Charakter als Komposition bringt es mit sich, daß das Vergnügen des Lesers sich beim zweiten Mal erhöhen und vertiefen wird, — wie man ja auch Musik schon kennen muß, um sie richtig zu genießen. Nicht zufällig gebrauchte ich das Wort Komposition, das man gewöhnlich der Musik vorbehält. Die Musik hat von jeher stark stilbildend in meine Arbeit hineingewirkt. Dichter sind meistens 'eigentlich' etwas anderes, sie sind versetzte Maler oder Graphiker oder Bildhauer oder Architekten oder was weiß ich. Was mich betrifft, muß ich mich zu den Musikern unter den Dichtern rechnen. Der Roman war mir immer eine Symphonie, ein Werk der Kontrapunktik, ein Themengewebe, worin die Ideen die Rolle musikalischer Motive spielen. Man hat wohl gelegentlich — ich selbst habe das getan — auf den Einfluß hingewiesen, den die Kunst Richard Wagners auf meine Produktion ausgeübt hat. Ich verleugne diesen Einfluß gewiß nicht, und besonders folgte ich Wagner auch in der Benützung des Leitmotives, das ich in die Erzählung übertrug, und zwar nicht, wie es noch bei Tolstoi und Zola, auch noch in meinem eigenen Jugendroman *Buddenbrooks*, der Fall ist, auf eine bloß naturalistisch-charakterisierende, sozusagen mechanische Weise, sondern in der symbolischen Art der Musik. Hierin versuchte ich mich zunächst im *Tonio Kröger*. Die Technik, die ich dort übte, ist im *Zauberberg* in einem viel weiteren Rahmen auf die komplizierteste und alles durchdringende Art angewandt. Und eben damit hängt meine anmaßende Forderung zusammen, den *Zauberberg* zweimal zu lesen. Man kann den musikalisch-ideellen Beziehungs-

komplex, den er bildet, erst richtig durchschauen und genießen, wenn man seine Thematik schon kennt und imstande ist, das symbolisch anspielende Formelwort nicht nur rückwärts, sondern auch vorwärts zu deuten.⁹

At the same time, the concept of the leitmotif serves to preserve the unity of the work as the short story is enlarged into an epic novel, "die . . . magische Formel, die das Mittel ist, seiner inneren Gesamtheit in jedem Augenblick Präsenz zu verleihen".¹⁰

The style also reflects the introversion. After the "objective" style of *Buddenbrooks* and *Stephen Hero*, the peculiar sensibility of the styles of *Der Zauberberg* and *Ulysses*, as they depict the inner life of their characters, is particularly striking. Mann's style is nowhere so tangibly plastic, so suggestively graphic as when he writes of ideas or music, and Joyce's style is likewise nowhere so scintillatingly witty and full of poetic nuances as when he records his characters' inner monologues and speculations. The growth of the subjective element in *Der Zauberberg* is marked by the peculiar stylistic paradox of the linguistic fashioning of the exterior and interior worlds. The exterior world, which in *Buddenbrooks* is described with scrupulous care, recedes into the background or is blurred in *Der Tod in Venedig*, while in *Der Zauberberg* it becomes rather circumstantial and sketchy. The depiction of the interior world of the psyche, in contrast, which in *Buddenbrooks*, with the exception of the Hanno part, was approached from the outside, is in *Der Tod in Venedig* vigorously worked up from the inside. In *Der Zauberberg* it has almost the concrete suggestivity of the material world. Thus the shell of the material world becomes thin and brittle, while the thoughts and images of the inner world take shape with the replete plasticity and tangible texture of objects.

The encroachment of subjective elements in the portrayal is wholly different from that in *Ulysses*. The more deeply set, more significant aspect of the theme in *Der Zauberberg*, the 'speculative background', is not an oasis of escape as the writer

flees in disorder from an unreliable and uncertain reality created by the war crisis, but "ein Dokument der europäischen Seelenverfaßung und geistigen Problematik im ersten Drittel des zwanzigsten Jahrhunderts".¹¹ There is yet another divergence apparent in the thematic confrontation of *Der Zauberberg* and *Ulysses*. In the former, the foreground of the theme is taken up by the sanatorium therapy, while in the background stand health and illness, the panorama of life and death, revealing the "Seelenverfaßung und geistige Problematik" of the age. In the latter, the foreground is taken up by an ordinary day in the life of Bloom and Stephen, while in the background lies the relation of Bloom to Odysseus, Dedalus to Telemachus, the modern to the ancient world, i.e. the general questions of human destiny. And whereas in *Der Zauberberg* the background is the natural continuation of the foreground, its projection in depth, in *Ulysses* it is rather an artificial complement to it, an extraneous appendage. As self-evidently and unobtrusively as the evocation of life in a TB sanatorium allows the author (naturally only an intellectual writer of genius) to explore in a historically concrete way the general relationship between health and sickness,¹² so the indiscriminatingly objective, interior description of a day in the life of an ordinary advertising salesman from Dublin, a sensual, half-educated singer and an aloof writer can paint the fresco of human life only in a strained and distorted way.

The interiorized characterizations in the two novels are also directly contrary to each other. Thomas Mann lends his characters a distinct intellectual profile. Settembrini and Naphta each represent a particular type of thinking, and the difference in these types of thinking, in respect to both content and structure, is at once a difference in social types, since their objective definedness ultimately derives from the high-level accentuation and summation of the essential trends of reality. The interiorized characterization is not extended to include all the characters (Peepkorn, Madame Chauchat, etc.). The intellectual profile of Joyce's characters is much more blurred, and comes out rather in spite of the standardizing effect of the interior mono-

logue. Bloom and Stephen almost continually struggle against the personality-reducing web of the free-association mode of portrayal. Their thoughts are not the inner reflexes of the interchange between existence and consciousness, but the intellectual and psychical manifestations of this interchange as it is considerably slackened. The interior, free-association characterization technique in *Ulysses* is rather wide-spread, whereas in *Der Zauberberg* its use is restricted (cf. for instance the portrayal of Molly Bloom with that of Madame Chauchat).

The writers' varying assessment of the nature of reality and its differing relation to the world gives rise to further important differences in the characterization. The internalized mode of portrayal, both in *Der Zauberberg* and *Ulysses*, involves a confrontation of intellectual and ordinary types, but in *Ulysses* this confrontation becomes detachment. Virtually the only affinity between Stephen and Bloom is a symbolism constructed by philological means: inasmuch as Stephen is Telemachus and Bloom is Odysseus, Stephen is Bloom's son. In reality, however, the catechism device describing the two mutually impenetrable worlds of the two figures as they co-exist in the seventeenth episode of *Ulysses* merely serves to show how the writer makes up for the lack of communication between them by carrying on a conversation with himself.

In *Der Zauberberg*, however, there is a real pedagogical connection between Settembrini and Castorp, and Naphta and Castorp, respectively: the discussion between Settembrini and Naphta is also a struggle to win Castorp over, and the latter is susceptible to the arguments of both sides. The distance between the individual characters is further diminished by the author's irony. The same is admittedly true of *Ulysses*. But while in *Der Zauberberg* irony is an external criterion for the figures in the novel, it is in *Ulysses* a value-relativizer bereft of its external point of reference. When confronted with Naphta's anti-capitalist demagoguery, Settembrini's bourgeois humanism proves uncritical and therefore defenceless (just like the Weimar Republic later when faced with Fascism); Naphta's scathing criticism of capitalism turns out to be pre-Fascist dem-

agogy; Settembrini's and Naphta's conceptual way of life and oneness seem over-abstract from Castorp's everyday viewpoint; while Castorp's sense of reality, in contrast, appears earthbound, "honourably" mediocre.¹³ Now the critical irony accompanying all these human relationships is referred to a definite external point of view. The absence of such an Archimedean point makes the ironic cross-references between Stephen and Telemachus, Bloom and Odysseus, and Stephen and Bloom wholly relative. In *Ulysses* the absolute detachment of the figures in the novel is coupled with a cosmic relativization: the characters are drawn into relationship only with each other. In *Der Zauberberg*, the confrontation of the characters is counteracted by their interaction, so that their relative detachment from each other does not mean complete relativization, all of them being referred back to an external point of reference, viz. Thomas Mann's bourgeois humanism.¹⁴

The divergences of characterization in *Ulysses* and *Der Zauberberg* are closely related to the differences in the action of the two works. Because even if we cannot, in the case of *Der Zauberberg* and *Ulysses*, talk of a traditional development of character still apparent in *Buddenbrooks*, the static tendency it produces takes on a completely different character in *Der Zauberberg* as opposed to *Ulysses*. Inasmuch as Thomas Mann's heroes do very little indeed, the action, in the established sense, hardly survives in *Der Zauberberg*. "Das Buch ist selbst das, wovon es erzählt; denn indem es die hermetische Verzauberung seines jungen Helden ins Zeitlose schildert, strebt es selbst durch seine künstlerischen Mittel die Aufhebung der Zeit an." But inasmuch as, in the rarified air of the Magic Mountain and at the point of conflict in the relentless conceptual duel between Settembrini and Naphta (to the degree they sharply formulate some aspects of his everyday bourgeois view), Hans Castorp is subject to an "alchemistische Steigerung", his innate intellectual qualities stand out more and more clearly. And to this extent, the "Steigerung" gives rise, in the sense of its becoming intellectually significant, to a new, intellectually dynamic action which is totally absent from *Ulysses*.

Der junge Hans Castorp ist ein simpler Held, ein Hamburger Familien-Söhnchen und Durchschnitts-Ingenieur. In der fieberhaften Hermetik des Zauberbergs aber erfährt dieser schlichte Stoff eine Steigerung, die ihn zu moralischen, geistigen und sinnlichen Abenteuern fähig macht, von denen er sich in der Welt, die immer ironisch als das Flachland bezeichnet wird, nie hätte etwas träumen lassen. Seine Geschichte ist die Geschichte einer Steigerung . . . ”

Which is why, unlike *Ulysses*, the novel is “ein Zeitroman in doppeltem Sinn: einmal historisch, indem er das innere Bild einer Epoche, der europäischen Vorkriegszeit, zu entwerfen sucht, dann aber, weil die reine Zeit selbst sein Gegenstand ist . . . ”¹⁵ In the first sense mentioned by Mann, which is of prime importance and characteristic of the time technique in *Der Zauberberg*, and on which the second sense is consequent, the concept is wholly lacking in *Ulysses*. And even where Thomas Mann attempts to abolish time, his attempt proceeds organically from the sanatorium foreground and European background of his theme. Joyce uses *simultanéisme*, Mann does not.

And just as in *Der Zauberberg* the time technique does not become the predominant constructional device, so its structural counterpoint, the leitmotif, is also used with restraint. The latter, like the former, has a part to play in promoting, but not replacing, the epic unity. Whereas Kafka substituted for the classical epic unity of substance and manifestation a unity of objects, Proust one of atmosphere and Joyce one of speculation, in *Der Zauberberg* Thomas Mann created a notional epic unity which presents us with the organic relation of substance and manifestation, characteristic of the classical bourgeois novel, in a modern form, with the organic metamorphosis of the purely epic into the intellectual.

The same discipline is evident in the style. However much the responsiveness of the *Zauberberg's* style increases in proportion to the tremors of the inner life of the mind, this subjectivization of the style does not mean the subjectivization of the

fundamentals of stylistic portrayal. Whereas the style of *Ulysses* is marked by the inorganic juxtaposition and interchangeability of all the isms, the linguistic form of *Der Zauberberg* is pure and measured. The chaotic scramble of what the author has to say in *Ulysses*, its milling disorder and theoretic problematics, manifest themselves in the loosening of the structural links between words and sentences. The manifold wealth of content, crystal-clear orderliness, and clarity of intellectual disposition in *Der Zauberberg* assert themselves in a grave and beautiful structural balance of precisely formed, complex sentences and the painstakingly disciplined polyphony of counterpoint. Joyce's style ferments, expresses, and hints; Thomas Mann's orders, depicts, and shapes.

The similarities and dissimilarities in the formation of *Der Zauberberg* and *Ulysses* that derive from the increased significance of the subjective elements of depiction and their different nature and function are of necessity most palpably perceptible in the similar and dissimilar features of the way the most subjective elements, the dreams and visions, are treated.

As far as kinship is concerned, the introversion of artistic interest and the writer's search for reality involve a further sharp increase, in both works, in the number, length, and psychological development of dreams and visions. The change as against the pre-war works is in neither case merely quantitative. The reduction of thought to fragments of half-thoughts and series of images, the fantastic, condensed and unified nature of the images, the fantastic nature of the unity, and finally Freudism all appear in both *Der Zauberberg* and *Ulysses* on a new level, exploring dreams and visions in a qualitatively new way.¹⁶

But the dreams and visions have their own correlation not only in their quantitative characteristics and internal structure but also in their relation to the outer world. The tendency to confuse dreams and visions with reality is typical not only of Stephen Dedalus and Leopold Bloom but also of Hans Castorp. Before the First World War, an intermingling of dream and life,

vision and reality, is exceptional, and occurs only in some parts of Joyce's *A Portrait* and Thomas Mann's "Der Kleiderschrank". In the latter certain motifs of the dreams and visions of *Der Zauberberg* make their first appearance. Albrecht van der Quaken's loneliness, the isolation and closedness of his world, and the hesitant drift of his rootless, aimless life are literary synonyms for sickness and dreaming, the disengagement from time and space. And what before the War was exceptional becomes after it fundamental. Hans Castorp had a "Hochmutsneigung, die Schatten für die Dinge zu nehmen, in diesen aber nur Schatten zu sehen";¹⁷ his impressions "erschieden ihm vielfach verschränkt und ineinanderfließend, so daß das Handgreifliche kaum vom bloß Gedachten, Geträumten und Vorgestellten zu sondern war".¹⁸ The workings of the "objektivierte Traumvorstellungen"¹⁹ of spiritualism Hans Castorp observed in his ambivalent way, with a fascinating shudder, and when Settembrini describes the whole thing simply as fraud,

Sein Zögling sagte nicht ja und nicht nein dazu. Er meinte achselzuckend, was Wirklichkeit sei, scheinne nicht bis zur Unzweideutigkeit klargestellt und folglich auch nicht, was Betrug. Vielleicht sei die Grenze fließend. Vielleicht gäbe es Übergänge zwischen beidem, Grade der Realität innerhalb der wort- und wertungslosen Natur, die sich einer Entscheidung entzögen, der, wie ihm scheinne, etwas stark Moralisches anhafte. Wie Herr Settembrini über das Wort "Gaukelei" denke, diesen Begriff, in welchem Elemente des Traumes und solche der Realität eine Mischung eingingen, die der Natur vielleicht weniger fremd sei als unserem derben Tagesdenken.²⁰

It should be mentioned here that according to Thomas Mann the outbreak of the First World War was a

betäubende Detonation lang angesammelter Unheilsgemenge von Stumpfsinn und Gereiztheit, — ein historischer Donnerschlag, mit gedämpftem Respekt zu sagen, der die Grundfesten der Erde erschütterte, für uns aber der Donnerschlag, der den *Zauberberg sprengt und den Siebenschläfer unsanft vor seine Tore setzt*.²¹

Though this metaphor describes the closed world of the Magic Mountain as a dream world cut off from the Plainland world, yet burdened with the attributes of the latter, there is another metaphor relating to the instability and nightmarish torment of a Plainland torn by war:

Wo sind wir? Was ist das? Wohin verschlug uns der Traum? Dämmerung, Regen und Schmutz, Brandröte des trüben Himmels, der unaufhörlich von schwerem Donner brüllte, die naßen Lüfte erfüllt, zerrissen von scharfem Singen, wütend höllenhundhaft daherfahrendem Heulen, das seine Bahn mit Splittern, Spritzen, Krachen und Lohen beendet, von Stöhnen und Schreien, von Zinkgeschmetter, das bersten will, und Trommeltakt, der schleuniger, schleuniger treibt . . .²²

The sudden expansion of dreams and visions and the disciplinary force of the structural scheme counteracting them create a peculiar structural tension, so that a special relationship between the dreams and visions on the one hand and the structure of the novel on the other comes about. On the one side, the frequent change of time and place in the dreams and visions involves a noticeable change in the structure, while on the other side, the structural plan regulates the time and place for the dreams and visions to occur.²³

All these similar features in the depiction of dreams and visions are rooted in the similar elements in the content of the dreams and visions and the writer's approach to this content. The centre of gravity in the content of the dreams and visions does not necessarily and in every case coincide with that of the novel's content. Even so, both Thomas Mann's and Joyce's novels are contrived so that in the portrayal of the most representative dreams and visions the coincidence is present, indicating the special function of dreams and visions. "Schnee" in *Der Zauberberg* and the feverish dream of the Circe episode in *Ulysses* form, if not equally, a symbolic epitome of the basic idea of their respective novels and the chaotic turbulence of the new world situation, which in both works takes shape in the interior monologue.

Yet more marked than the similarities deriving from the surfaces of contact are everywhere the striking differences.

Firstly: the dreams and visions of the characters in *Ulysses*, plentiful in themselves, are swollen by the access of Joyce's own dreams and visions. Mann on the other hand sees no dreams nor visions, and the number of dreams and visions in *Der Zauberberg* is substantially smaller.

Secondly: while in *Ulysses* the most volatile dreams and visions are rarely shorter than the longest dreams and visions in *A Portrait*, in *Der Zauberberg* the shorter dream and vision type found in *Der Tod in Venedig* or *Buddenbrooks* is common enough. Compared with the hundred and forty-one pages of the Circe episode and the sixty-three pages of the Penelope episode, the maximum in *Der Zauberberg* is the 10 page "Schnee" dream.

Thirdly: just like the tenacious survival in *Der Zauberberg* of the simile- and of the remembered image-like, unexpressed dream and vision type of the pre-war period, this fact indicates the realist continuity of Mann's original principles of portrayal. A confirmation of this lies in the fact that even where the psychological fabric of dreams and visions is vigorously elaborated, the depiction is much more stable, ordered and articulate than that of *Ulysses*.

Fourthly: the intermingling of dreams and reality takes a wholly different form in Mann from that in Joyce. The very ending of "Der Kleiderschrank" implies that Albrecht van der Qualen's Hoffmann-like fabulous adventures, in which vision and reality merge, may have been just a dream. If the ending were explicit, it would destroy the story's subtle, shadowy levitation consequent upon Qualen's personality, which creates the peculiar fascination of the Novelle. In *Der Zauberberg*, the interweaving of life and dream, reality and vision, does not form the core of the portrayal, so that their ultimate severance does not break the work's aesthetic spell, which is why what in the Novelle was just subtle literary implication in the novel becomes overt, a literary tool expressed directly in speech. Here there can be no doubt that only in Hans Castorp's imagination does

reality mingle with dream or vision, and not in that of Mann himself or even in Settembrini, the critical counterpole.²⁴ To this may be added the fact that Mann tends to state the propensity in question rather than depict it in his hero, so that while in *Ulysses* the blurring of the distinction between dream-world and non-dream-world makes a large part of the depiction dream-like or vision-like, subjectivizes it, makes the subjective elements of it absolute, and relativizes the objective relationship between substance and manifestation, in *Der Zauberberg* it marks purely an attribute of one of the characters.

Fifthly: the connection between dreams and visions and the structure of the novel differs in the two works. On the one side, in *Der Zauberberg*, changes in time and place in dreams and visions never become montage of time and place. The subjective displacements in dream-time do not determine but only influence the structural rhythm of the novel, which continues to be fixed by the objective system of real time. If in one place Thomas Mann writes:

Man besitzt Aufzeichnungen von Opiumrauchern, die bekunden, dass der Betäubte während der kurzen Zeit seiner Entrückung Träume durchlebte, deren zeitlicher Umfang sich auf zehn, auf dreißig und selbst auf sechzig Jahre belief oder sogar die Grenze aller menschlichen Zeiterfahrungsmöglichkeit zurückließ, — Träume also, deren imaginärer Zeitraum ihre eigene Dauer um ein Gewaltiges überstieg und in denen eine unglaubliche Verkürzung des Zeiterlebens herrschte, die Vorstellungen sich mit solcher Geschwindigkeit drängten, als wäre, wie ein Haschischesser sich ausdrückt, aus dem Hirn des Berauschten 'etwas hinweggenommen gewesen wie die Feder einer verdorbenen Uhr'.²⁵

he shortly after adds: "Aber wir wissen, daß auch am Siebenschläfer die Zeit ihr Werk tut."²⁶

On the other hand, the structural draft of *Der Zauberberg* does not put together an inorganic, disintegrating mosaic of motifs drawn from the artistic material merely according to the subjective constructional intentions of the author, but rather

expresses the inner structure latent in the material. The structural disposition of the dream and vision motifs also serves to bring out the essential inner relationships in the content. While in *Ulysses* the forcible irruption of dreams and visions makes it impossible to arrange the material in a natural way, so that the positioning of the dreams and visions is largely determined by the subjective arbitrariness of free associations and a rigid scheme, in the *Zauberberg* their positioning is fixed by the inner structure of the content. For this reason, the structural boundness of the dreams and visions is much more tightly drawn and more complex than in *Ulysses*. We shall demonstrate the organic nature of the dream motifs and their role in bringing out the idea of the novel by examining the structure of the Hippe dream for one of the recurring motifs of *Der Zauberberg*.

Rather in the style of a remembered image, but nonetheless consciously distinguished from the remembered image as such, one 'dream', 'dream-vision', or 'vision' "die das Urbild eines nach neuesten Eindrücken gemodelten Traumes war" evokes memories of Hans Castorp's adolescence.²⁷ Once, at the age of thirteen, he had borrowed a pencil from one of his schoolmates, Pribislav Hippe. The intensity of the dream evokes the force of an old, submerged experience in the service of a new experience, as waking brings the recognition of analogy: "Wie merkwürdig ähnlich er ihr sah", he thinks with surprise of the similarity between Pribislav Hippe and Clawdia Chauchat.²⁸

The similarity in outward appearance, here just outlined, is precisely traced in the most various parts of the book. The bluish grey of the eyes is common to the two characters, eyes evocative of the colour of distant hills, "Augen, die sich zuweilen, bei einem gewissen Seitenblick, der nicht zum Sehen diente, auf eine schmelzende Weise ins Schleierig-Nächtige verdunkeln konnten"²⁹; they have identical slightly slanting eyes, identical prominent, Khirghiz cheekbones and soft white skin coloured by the open air, and identical agreeably veiled, subdued voices. If we add the rather negligent way they both dressed and appeared, evident in Pribislav Hippe's dandruff-bespecked collar, and Clawdia Chauchat's loose-limbed bearing and constant door-

slamming, and if we mention their common Slavic origin, which in Castorp's eyes lent them a certain alien quality, then we may certainly share Castorp's view that "Pribislav ihm hier oben als Frau Chauchat wieder begegnete."³⁰

It is love that bridges the distance between past and present. The figures of Hippe and Madame Chauchat blend not solely because of external resemblances but also under the pressure of Castorp's innermost desires and the ardour of his emotions. The rhythm of events in the Hippe dream is determined by the heartbeats of love's wish-fulfilment. Castorp extracted the greatest pleasure from speaking with Hippe. In the colour of his eyes a distant vision of the hills loomed up, while his peculiarly alien features that his schoolmates made fun of "recht ansprechend wirkte".

Nun war die Sache die, daß Hans Castorp schon von langer Hand her sein Augenmerk auf diesen Pribislav gerichtet — aus dem ganzen ihm bekannten und unbekanntem Gewimmel des Schulhofes ihn erlesen hatte, sich für ihn interessierte, ihm mit den Blicken folgte, soll man sagen: ihn bewunderte? auf jeden Fall ihn mit ausnehmendem Anteil betrachtete und sich schon auf dem Schulwege darauf freute, ihn im Verkehre mit seinen Klassengenossen zu beobachten, ihn sprechen und lachen zu sehen und von weitem seine Stimme zu unterscheiden, die angenehm belegt, verschleiert, etwas heiser war Er liebte die Gemütsbewegungen, die es mit sich brachte, die Spannung, ob jener ihm heute begegnen, dicht an ihm vorübergehen, vielleicht ihn anblicken werde, die lautlosen, zarten Erfüllungen, mit denen sein Geheimnis ihm beschenkte, und sogar die Enttäuschungen, die zur Sache gehörten und deren größte war, wenn Pribislav 'fehlte': dann war der Schulhof verödet, der Tag aller Würze bar, aber die hinhaltende Hoffnung blieb.³¹

In such emotional circumstances it is understandable that for Castorp to ask his schoolmate for the loan of his pencil a "freudiger Aufschwung seines Wesens" was needed, the chance of borrowing is a "gewagte und abenteuerliche Situa-

tion", the moment "eine Gelegenheit", and the act "abenteuerlich", a "Streich", whose emotional content he preserved just as long as the physical reminder of it, the few shavings he had kept from the red lacquered pencil after sharpening it.³²

If the drawing lesson where he had used Hippe's pencil and its later recall in a dream really filled Castorp with the happiness of love, his love-stricken reveries on the subject of Madame Chauchat constantly brought to the surface his recollection of the Hippe experience revived and transposed in a dream. The most typical example occurs in the *Walpurgisnacht* section of Chapter Five, in which Castorp, at the climax of his love, asked Clawdia Chauchat for her pencil just as he had asked Pribislav Hippe. The factual correspondences between the two scenes are not accidental, since the author is making deliberate use of the dream-motif. Already in an earlier dream Castorp sees Madame Chauchat in his childhood's schoolyard and asks her for the loan of her crayon for his drawing lesson. And later, when Castorp turns to Madame Chauchat on *Walpurgisnacht* to borrow her pencil — to draw a pig with, blind — then suddenly he encounters Hippe's eyes and face: "Hans Castorp . . . blickte aus nächster Nähe in die blau-grau-grünen Epikanthus-Augen über den vortretenden Backenknochen."³³ And when the same question and request as in the case of Hippe had been spoken, Castorp, "war totenbleich, so bleich wie damals, als er blutbesudelt von seinem Einzelspaziergang zur Konferenz gekommen war",³⁴ that is, after the Hippe dream. Clawdia Chauchat's pencil is of silver, just as Hippe's had been silver-plated, and when she digs it out, "der Bleistift von damals, der erste" occurs to him.³⁵ Clawdia, too, immediately warns him to look after it ("Prenez garde, il est un peu fragile"), just like Hippe ("Aber mach ihn nicht entzwei!");³⁶ and Mann describes in the same words how Hippe and now Clawdia Chauchat leant with Castorp over the pencil to show him "die landläufige Mechanik des Stiftes".³⁷ If Castorp's encounter with Hippe was first recalled in a dream, so his first talk with Clawdia Chauchat on the theme of love is emphatically dream-like, "un rêve bien connu, rêvé de tout temps".³⁸ When, however, passion breaks its bounds

and Castorp's fear of parting wrenches from him an unrestrained, dreamlike confession of love, in French, Hippe and Clawdia become identical, and details of the Hippe episode are recollected.³⁹ Clawdia reminds Castorp in more or less the same words as Hippe to return the pencil, both cases implying the pleasure of a further meeting. In the second case there is the chance of a more intimate meeting, the solid remembrance of which, Clawdia's X-ray photo, Castorp treasured in the same way that he had treasured the shavings from Hippe's pencil . . .⁴⁰

Yet the importance of the Hippe motif is by no means restricted to the resemblance between Clawdia and Hippe, which Hans Castorp becomes aware of after the dream. Thomas Mann spells out in detail, and which fires Castorp's attachment to Pribislav Hippe, or rather Clawdia Chauchat. The questions naturally arise what sort of feeling attracted Castorp to a boy, and what sympathy caused the attraction for the boy to be identified with the love for the woman. At a guess we might say distorted emotion and the congeniality of sickness. The enamoured atmosphere of the friendship with Hippe and the Hippe recollections caught up in the love enwrapping Clawdia imply that there was a trace in the Castorp-Hippe relation of the same sick emotions as were felt by Aschenbach for the Polish boy Tadzio in *Der Tod in Venedig*. And in the love between Clawdia and Castorp sickness is again of considerable importance, and not just because both lovers are ill. Sickness is not just a concomitant of this love but an essential component of it—love grows up not in spite of sickness but because of it, breeding and taking root in the charmed ambience of illness.

Denn hinter der Stirn waren Gedanken oder Halbgedanken, die den Bildern und Gesichtern ihre zu weit gehende Süßigkeit eigentlich erst verliehen, und die sich auf Madame Chauchats Nachlässigkeit und Rücksichtslosigkeit bezogen, auf ihr Kranksein, die Steigerung und Betonung ihres Körpers durch die Krankheit, die Verkörperlichung ihres Wesens durch die Krankheit, an der er, Hans Castorp, laut ärztlichen Spruches nun teilhaben sollte. Er begriff

hinter seiner Stirn die abenteuerliche Freiheit, mit der Frau Chauchat durch ihr Umblicken und Lächeln die zwischen ihnen bestehende gesellschaftliche Unbekanntschaft außer acht ließ, so, als seien sie überhaupt keine gesellschaftlichen Wesen und als sei es nicht einmal nötig, daß sie miteinander *sprächen*"⁴¹

It is not only love between sick people but sick love, too. This is where the Hippe motif comes in. As Castorp explains to Madame Chauchat:

Mit einem Worte, du weißt wohl nicht, daß es etwas wie die alchimistisch-hermetische Pädagogik gibt, Transsubstantiation, und zwar zum Höheren, Steigerung also, wenn du mich recht verstehen willst. Aber natürlich, ein Stoff, der dazu taugen soll, durch äußere Einwirkungen zum Höheren hinaufgetrieben und -gezwangt zu werden, der muß es wohl im voraus ein bißchen in sich haben. Und was ich in mir hatte, das war, ich weiß es genau, daß ich von langer Hand her mit der Krankheit und dem Tode auf vertrautem Fuße stand und mir schon als Knabe unvernünftigerweise einen Bleistift von dir lieh, wie hier in der Faschingsnacht. Aber die unvernünftige Liebe ist genial, denn der Tod, weißt du, ist das geniale Prinzip, die *res bina*, der lapis philosophorum.⁴²

Here, therefore, the Hippe dream is seen from a new point of view which emphasizes the sick nature of Castorp's longings in their typical intensification, conceptually sharpened.

This latter circumstance gives rise to further problems, since it is no longer a question simply of sickness, or of sickliness, but of the philosophy of both. Sickness and health, death and life, aristocratic pessimism and democratic optimism are questions which form the focal point of Naphta and Settembrini's philosophical cum pedagogical clashes, and thereby occupy a large part of the novel as a whole. Of the educational forces influencing Castorp, Madame Chauchat must be ranked on the negative side. This is why Castorp says of Clawdia "Ihr zuliebe und Herrn Settembrini zum Trotz habe ich mich dem

Prinzip der Unvernunft, dem genialen Prinzip der Krankheit unterstellt"⁴³; this is why Castorp saw Settembrini in his dream as an organ-grinder and so tried to push him aside⁴⁴; and this is why he blushed when the Italian caught sight of him in his room and, as befits a modern representative of the Enlightenment, turned on the light, thus putting an end to Castorp's vague daydreams in the twilight on the subject of Madame Chauchat, and in pursuit of his ideas attacked those who play off death against life.⁴⁵ For the same reason Madame Chauchat took a dislike to Settembrini and felt attracted to Naphta⁴⁶, though being at the same time different from the Naphta type, she did not feel wholly at ease in his company.⁴⁷ In the light of this, it becomes clear why Castorp's first impression of Naphta reminded him of Madame Chauchat's words,⁴⁸ and why Settembrini used the same arguments to defend Castorp against Naphta as he used in attacking sensual pleasure or those who played off death against life, after snapping on the light on Castorp's reveries about Clawdia Chauchat.⁴⁹

Again, the Hippe motif is a means to establish the figure of Clawdia Chauchat, on the philosophical level of the novel, as a representative of the principle of sickness and morbidity. The Hippe dream appears in this function when with all his resources Settembrini seeks to prevent Castorp from borrowing Clawdia's pencil as he had borrowed Hippe's, and when driven by the desperate audacity of love and devastating passion, clutching the pencil, he plunges into the dream-like escapade when he tries to establish the intimacy of "du" between them, thereby denying Settembrini's whole humanist philosophy and credo.⁵⁰ The confrontation of Settembrini and the Khirghiz-eyed Clawdia is elsewhere similarly overt:

Aus Pflichtgefühl, um der Billigkeit, des Gleichgewichts willen hörte Hans Castorp Herrn Settembrini zu

but found it

statthafter . . . seinen Gedanken und Träumen wieder in anderer, in *entgegengesetzter* Richtung freien

Lauf zu lassen . . . Was oder wer aber befand sich auf dieser anderen, dem Patriotismus, der Menschenwürde und der schönen Literatur entgegengesetzten Seite . . . ? Dort befand sich . . . Clawdia Chauchat —schlaff, wurmstichig und kirgisenäugig.⁵¹

Or: "Da war ein Pädagog, und dort draußen war eine schmaläugige Frau,"⁵² and under her influence he rejected Settembrini's advice to leave, preferring to sink into the quicksands of sickness. The confrontation is sometimes blown up into a scene, as for example when Castorp kept a lookout for Clawdia, on the pretext of waiting for the postman, until Settembrini's words startled him out of it:

Er stand und sah sie lachend sprechen, genau wie Pribislav Hippe dereinst auf dem Schulhof sprechend gelacht hatte: ihr Mund öffnete sich ziemlich weit dabei, und ihre schiefstehenden graugrünen Augen über den Backenknochen zogen sich zu schmalen Ritzen zusammen. Das war durchaus nicht 'schön'; aber es war, wie es war, und bei der Verliebtheit kommt das ästhetische Vernunfturteil sowenig zu seinem Recht wie das moralische. — 'Sie erwarten ebenfalls Briefschaften, Ingenieur?' So redete nur einer, ein Störender. Hans Castorp fuhr zusammen und wandte sich Herrn Settembrini zu, der lächelnd vor ihm stand.⁵³

Elsewhere the oriental, Khirghiz features of Hippe and Clawdia are set in a broad philosophical perspective.⁵⁴

Thus by throwing light on the resemblance between Pribislav Hippe and Clawdia Chauchat and tracing in detail Castorp's attraction towards Hippe and Clawdia, whereby the morbid nature of this attraction is stressed and its philosophical and literary aspects are brought out, the Hippe dream motif renders perceptible the 'idea' of the novel, succinctly weaving together the essential threads of the work so that the most various characters and situations are drawn into a tight mesh of correspondences in accordance with the realistic logic of the work's structure.⁵⁵

Sixthly: the fundamental differences outlined above in the depiction of dreams and visions in *Der Zauberberg* and *Ulysses* may be explained by fundamental differences in the content of the dreams and visions, as the carriers of the idea of the novel, and the literary construction to be put on this content. The difference of content is most strikingly apparent in the description of the dream in the chapter entitled "Schnee".

The nightmare vision of the Circe episode in *Ulysses* or the free-association half-dream of the Penelope episode becomes the most typical expression of the idea of the novel through the chaotic uncertainty resulting from the teeming whirlpool style. The dream and interior monologue in "Schnee", on the other hand, though likewise "gewagt und kraus",⁵⁶ and expressive of the disorderly uncertainty of the war crisis,⁵⁷ has an underlying structure; the picture it presents is articulated in a way that gives a direct concept of the writer's outlook on life. This is all the more striking as the author's viewpoint appears in the form of images and with conceptual directness only in this section, in Castorp's dream and interior monologue.

The principle of literary articulation is manifest both in the structure of the whole episode and in the description of Castorp's dream. The structural components of the episode—the objective world of sanatorium life, the dream-like damping effect of the falling snow, Castorp's skiing escapade against the wishes of the doctors, his losing his way, the blurring of his vision, the strengthening of his inner vision, the resurrection and drowsed intermingling of his memories, his lapse into dream, the half-waking from the dream and self-analysis in the form of an interior monologue, his full restoration to the waking world and his return to the sanatorium and the outer, objective world of the depiction—perceptibly separate. In Castorp's dream, the serene, hale, open, harmonic classical tableau of the sons of the sun and the sombre, morbid, closed, disharmonic, hysteric scene of the two infant-devouring witches in the church are quite detached, and separate again from Castorp's intermediate position between the two worlds.

In this orderly clarity, the fundamental trends of the German reality of the time become visible. In the seashore tableau, Settembrini's humanism appears in the form of images, while the black mass in the church brings together the moral, spiritual, and emotional components of Naphta's pre-Fascism. Castorp's intermediate position projects a sensitive pupil's reluctant interest in both his teachers, and reveals his synthesis of the two doctrines. This higher union of contradictions is expressed in the interior monologue analysing the dream, too.

Tod oder Leben — Krankheit, Gesundheit — Geist und Natur. Sind das wohl Widersprüche? Ich frage: sind das Fragen? Nein, es sind keine Fragen, und auch die Frage nach ihrer Vornehmheit ist keine. Die Durchgängerei des Todes ist im Leben, es wäre nicht Leben ohne sie, und in der Mitte ist des Homo Dei Stand — inmitten zwischen Durchgängerei und Vernunft — wie auch sein Staat ist zwischen mystischer Gemeinschaft und windigem Einzeltum. Das sehe ich von meiner Säule aus . . . Der Mensch ist Herr der Gegensätze . . . Da habe ich einen Reim gemacht, ein Traumgedicht vom Menschen.⁵⁸

The fact that these propensities become visible and are conceptually overtly expressed is as much a sign of the modern realism of Thomas Mann as the fact that such concepts become visible precisely in the form of dreams, and preceptually manifest in the form of the interior monologue. The enlightened classical humanism represented by Settembrini was no longer in its pure form present in the contemporary German and European crisis, while Naphta's pre-Fascist anti-humanism had not yet broken to the fore. Mann's striving after a modern form of social criticism that could be harmonized with the claims of modern humanism could only be successful in the study of minds whose perspectives reached to the fathomable horizon. In the average German citizen, which includes Castorp too, such perspectives appeared in rare moments only, as darkly surmised, abstract possibilities. The later clash between the bourgeois democracy of the Weimar Republic and Hitler's Fascism, and the fall of the former, clearly indicated that Mann's

evaluation of the insufficiently critical and insufficiently social democracy was correct, foreseeing that it was exposed to a fascism that lived off national and socialist demagogy. If Mann had written directly about these abstract potentials as universal realities, his art would have lost its authenticity. If he had not written about them at all, he would have been cutting himself off from the most fundamental trends of contemporary reality, which would have meant abandoning his ideals. It was the unreality of ephemeral dreams and the evanescent free-associations of daydreams which enabled him to put potentials into concrete form, to render them visible and cast them directly into precept form without undermining their status as potentials. This is why Mann emphasizes that Castorp had forgotten his dream by the time he returned to the sanatorium.

While, therefore, in *Ulysses* dreams and half-dreams and their unreal world impinge upon outer reality, in *Der Zauberberg* Mann condenses the essence of outer reality into dreams and half-dreams. In this way, the unreal world of the dream and interior monologue of the half-dream are in *Der Zauberberg* invested with a modern realistic function.

NOTES

¹ Thomas Mann, *Einführung in den Zauberberg*. Für Studenten der Universität Princeton, 1939. *Gesammelte Werke*, Bd. 12, Zeit und Werk. (Berlin, Aufbau Verlag, 1965), 439.

² Thomas Mann, Goethe und Tolstoi (1922); Von Deutscher Republik (1923). *Gesammelte Werke* (Berlin, Aufbau Verlag, 1965), Bd. 10, 270; Bd. 12, 491–532.

³ Thomas Mann, *Einführung in den Zauberberg*, 437.

⁴ *Ibid.*

⁵ *Ibid.*, 43.

⁶ *Ibid.*, 436–7.

⁷ Thomas Mann, *Der Zauberberg* (Berlin und Weimar, Aufbau Verlag, 1965), 5, 12, 13, 23, 47–8, 50–1, 76–7, 93–5, 102, 118, 122, 135, 148–151, 202, 250, 262–3, 314, 319–20, 342, 409–10, 467, 489, 492–3, 525, 526, 542, 653, 663, 709, 764–774, 813. — Cf. Arnold Hirsch, Bourgeoisie et formation intérieure chez Thomas Mann. *Revue de l'enseignement des langues vivantes* (Paris, July, 1935), Vol. 52, 4. — József Turóczi-Trostler, *Thomas Mann regényformája. Bevezetés A varázshegyhez (Thomas Mann's Novel Form. An Introduction to Der Zauberberg)* (Budapest 1931). — Thomas Mann, *Nobel-díjas írók antológiája (An Anthology of Winners of the Nobel Prize for Literature)* (Budapest, 1935), 489–95. — Helmut Uhlig, *André Gide, oder Die Abenteuer des Geistes* (Berlin, Chronos, 1948), 72, 74–6. — George Lukács, A modern művészet tragédiája (The Tragedy of Modern Art). *Német realisták (German Realists)* (Budapest, Szépirodalmi, 1955), 291–5. — Előd Halász, *Az idő funkciója A varázshegyben (The Function of Time in Der Zauberberg)* (1) (Budapest, Akadémiai Kiadó, 1959). Klny. a Filológiai Közlemből, 13–20. (2) (Szeged, 1960) Klny. az Acta Universitatis Szegediensis, Sectio Litteraria 1959. évf.-ből, 47–54.

⁸ Thomas Mann, *Einführung in den Zauberberg*, 432. Cf. Ronald Peacock, *Das Leitmotiv bei Thomas Mann* (Bern, Haupt, 1934). — Hans Mayer, Realismus und Leitmotiv. *Thomas Mann, Werk und Entwicklung*. Volk und Welt, 108–49.

⁹ Thomas Mann, *Einführung in den Zauberberg*, 440–1.

¹⁰ *Ibid.*, 432.

¹¹ *Ibid.*, 431.

¹² Thomas Mann, *Der Zauberberg*, 47–8.

¹³ Cf. George Lukács, A polgár nyomában (In the Wake of the Citizen). *Német realisták (German Realists)*. (Budapest, Szépirodalmi Kiadó, 1955), 264–5.

¹⁴ Cf. Thomas Mann, Goethe und Tolstoi. *Gesammelte Werke* (Berlin, Aufbau Verlag, 1965), Bd. 10, 270–3.

¹⁵ Thomas Mann, *Einführung in den Zauberberg*, 441–2.

¹⁶ Thomas Mann, *Der Zauberberg*, 28, 44, 51, 55, 100, 106–7, 116, 129–132, 169, 171–6, 178–9, 213, 221, 228–9, 286, 294–5, 304, 312–3, 329, 343, 386, 393–4, 407, 462, 466, 478, 479, 480–2, 485–7, 549, 551–2, 638–9, 639–40, 655, 666, 678, 688–91, 691–8, 698–701, 702, 765, 769, 773, 788–9, 789, 790, 791–2, 805–6, 813, 844, 905, 909, 915–8, 926–7, 932, 934, 935, 939, 940–2, 945–6, 947, 948, 949, 955–6, 965–6, 1004–5, 1007–8. (The more important passages are marked in italics.)

¹⁷ Thomas Mann, *Der Zauberberg*, 1005.

¹⁸ *Ibid.*, 549. Cf. 698.

¹⁹ *Ibid.*, 947.

²⁰ *Ibid.*, 945.

²¹ *Op. cit.*, 1005. (My italics.)

²² *Op. cit.*, 1010. The metaphor should not, of course, be overstretched and identified with the whole novel. Nevertheless, it does provide a clue to the nature of the novel, throwing light on why Thomas Mann almost completely excluded Plainland history from the plane of his story, and how he succeeded nonetheless, or perhaps for that reason, in keeping it as an objective criterion for the events and intellectual cavali-ering, dreams and visions of the Magic Mountain.

²³ Cf. The Hippe dream and "Schnee" chapters in *Der Zauberberg* with the Circe and Penelope episodes in *Ulysses*.

²⁴ Cf. Thomas Mann, *Der Zauberberg*, 55, 549, 775, 945–6, 1005.

²⁵ *Ibid.*, 765.

²⁶ *Ibid.*, 769. Cf. 702.

²⁷ *Ibid.*, 171–7. Cf. 551–2.

²⁸ *Ibid.*, 176.

²⁹ *Ibid.*, 173.

³⁰ *Ibid.*, 209. Cf. 130, 172, 178–9, 294–5, 316, 329, 350, 473, 485, 675.

³¹ *Ibid.*, 172–3, 174.

³² *Ibid.*, 174–6.

³³ *Ibid.*, 472.

³⁴ *Ibid.*, 473.

³⁵ *Ibid.*, 474.

³⁶ *Ibid.*, 474, 175.

³⁷ *Ibid.*, 474.

³⁸ *Ibid.*, 478. Cf. 479, 480, 481–2, 485–6.

³⁹ *Ibid.*, 486.

⁴⁰ *Ibid.*, 495, 551–2.

⁴¹ *Ibid.*, 295. Cf. Thomas Mann, Goethe und Tolstoi. *Op. cit.*, 179.

⁴² *Ibid.*, 845. Cf. 131–2, 486–7, 690, 699, 701.

⁴³ *Ibid.*, 866.

⁴⁴ *Ibid.*, 229, 343.

⁴⁵ *Ibid.*, 275, 286.

⁴⁶ *Ibid.*, 789, 821–2.

⁴⁷ *Ibid.*, 822–3.

⁴⁸ *Ibid.*, 547.

⁴⁹ *Ibid.*, 581–2.

⁵⁰ *Ibid.*, 472–3, 479, 484–8.

⁵¹ *Ibid.*, 229.

⁵² *Ibid.*, 353.

⁵³ *Ibid.*, 343.

⁵⁴ *Ibid.*, 344, 346, 712, 730, 818. Cf. Goethe und Tolstoi. *Op. cit.*, 193–4.

⁵⁵ Castorp's love for Clawdia Chauchat is linked to reality in yet another way. The narrator observes that this love is partly the work of a desire for the intensified physicality resulting from illness, and partly "der schreckenhafte und grenzenlos verlockende Traum eines jungen Mannes, dem auf bestimmte, wenn auch unbewußt gestellte Fragen nur ein hohles Schweigen geantwortet hatte." (328) This sentence, revealing in itself, becomes even more universally valid in that it occurs almost word for word in an earlier disquisition in *Der Zauberberg* that profoundly underlines the objectivity of the novel:

Der Mensch lebt nicht nur sein persönliches Leben als Einzelwesen, sondern, bewußt oder unbewußt, auch das seiner Epoche und Zeitgenossenschaft, und sollte er die allgemeinen und unpersönlichen Grundlagen seiner Existenz auch als unbedingt gegeben und selbstverständlich betrachten und von dem Einfall, Kritik daran zu üben, so weit entfernt

sein, wie der gute Hans Castorp es wirklich war, so ist es doch sehr wohl möglich, daß er sein sittliches Wohlbefinden durch ihre Mängel vage beeinträchtigt fühlt. Dem einzelnen Menschen mögen mancherlei persönliche Ziele, Zwecke, Hoffnungen, Aussichten vor Augen schweben, aus denen er den Impuls zu hoher Anstrengung und Tätigkeit schöpft; wenn das Unpersönliche um ihn her, die Zeit selbst der Hoffnungen und Aussichten bei aller äußeren Regsamkeit im Grunde entbehrt, wenn sie sich ihm als *hoffnungslos*, *aussichtslos* und *ratlos* heimlich zu erkennen gibt und der bewußt oder unbewußt *gestellten*, aber doch irgendwie gestellten *Frage* nach einem letzten, mehr als persönlichen, unbedingten Sinn aller Anstrengung und Tätigkeit ein hohles Schweigen entgegensetzt, so wird gerade in Fällen redlicheren Menschentums eine gewisse lähmende Wirkung solches Sachverhalts fast unausbleiblich sein, die sich auf dem Wege über das Seelisch-Sittliche geradezu auf das physische und organische Teil des Individuums erstrecken mag. Zu bedeutender, das Maß des schlechthin Gebotenen überschreitender Leistung aufgelegt zu sein, ohne daß die Zeit auf die Frage Wozu? eine befriedigende Antwort wüßte, dazu gehört entweder eine sitliche Einsamkeit und Unmittelbarkeit, die selten vorkommt und heroischer Natur ist, oder eine sehr robuste Vitalität. (47–8) (My italics.)

⁵⁶ Thomas Mann, *Der Zauberberg*, 698.

⁵⁷ Cf. *op. cit.*, 1012.

⁵⁸ *Op. cit.*, 700. This higher union is a specifically modern harmony that includes Naphta's disharmony. As it is nonetheless essentially harmony, it stands closer to Settembrini's older harmony than Naphta's newer disharmony. Thomas Mann's position is also apparent from the beauty of the seashore tableau and the hideousness of the monastery image.

CHAPTER IV

Lotte in Weimar

The Joycean aspect of Mann's art became even more pronounced in *Lotte in Weimar*, a Goethe-novel (1939) which interrupted the writing (1926–1943) and publication (1933–1943) of the Joseph tetralogy, a monumental cycle of novels showing the duality of a humane subject taken from the past and contrasted with the inhuman Fascist present.

There is in the works of Thomas Mann written about the same time as *Joseph und seine Brüder* the same duality as is observable in the tetralogy. *Das Gesetz* (1943) is likewise set in the distant past of Biblical myth, far from the age the author was living in, but at the same time it is a "gegen das Nazitum gerichtete Verteidigung menschlicher Gesittung".¹ The "metaphysischer Scherz"² of *Die Vertauschten Köpfe* (1940) proclaims in the language of an Indian legend the necessity of a synthesis of wit and beauty, and with its dynamic plot proves that such a synthesis cannot be realized by purely mechanical composition. Nanda's handsome, lithe body becomes stunted when attached to Schridaman's intellectual head "mit den gedankensanften Augen"³ and Schridaman's weakling body grows robust under Nanda's practical head, the two heads adapting themselves likewise to their new bodies.

Mann's Goethe-novel, *Lotte in Weimar*, also contains repetitions which the author considered to be ultimately mythological.⁴ Yet it is not these which distance the novel from the present but the novel's historic past, its evocation of Goethe and his time, in contrast to the mythic past of the Joseph tetral-