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Hermann Hesse's "The Glass Bead Game" : A study of three lyrical figures.

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HERMANN HESSE'S THE GLASS BEAD GAME: A STUDY OF THREE LYRICAL FIGURES

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We no longer believe . . . like the Greeks, in happiness of life on earth; we no longer believe, like the Christians, in happiness in an otherworldly life; we no longer believe, like the optimistic philosophers of the last century, in a happy future for the human race. . . . We no longer believe in anything of that, and what we have alone retained is the consciousness of ourselves, and the need to make that consciousness ever clearer and more evident, a need for whose satisfaction we turn to science and to art.

—Benedetto Croce

CHAPTER I

Introduction

"'Narrative as a disguised lyric, the novel as a borrowed label for the experimentations of poetic spirits to express their feeling of self and world; this was a specifically German and romantic matter, here I felt immediately a common heritage and guilt.'"[1] In this way Nobel laureate Hermann Hesse characterized his own novels at the midpoint of his career. And though The Glass Bead Game, published over twenty years later, when compared with Hesse's other work appears perhaps farthest from such a description, "narrative as a disguised lyric" still serves as a useful key for examining Hesse's last and most ambitious novel.[2] For, as Ralph Freedman indicates, "Hesse used romanticism as a tool for the development of a unique approach, leading to a sharp analysis of the self, the meaning of personal identity and the conditions of self-consciousness, which he explores in

[1] Quoted by Ralph Freedman in The Lyrical Novel: Studies in Hermann Hesse, André Gide, and Virginia Woolf (Princeton, 1963), p. 42.

[2] Joseph Mileck, Hermann Hesse and His Critics: The Criticism and Bibliography of Half a Century, University of North Carolina Studies in the Germanic Languages and Literatures, No. 21 (Chapel Hill, 1958), p. 29, notes that the novel "is romantic in its loose composition, in its fragmentary nature, in the naiveté of its idyllic setting, and in its efforts to give symbolic expression to the otherwise inexpressible."

contemporary terms."[3]

The lyrical novel, as Freedman describes it, is a curious juxtaposition wherein the usual expectations of a developing narrative are turned, and the narrative is submerged in poetic forms. As a result, "Not only is time experienced spatially . . . but also the distance between self and world is telescoped; the engagements of men in the universe of action are reexperienced as instances of awareness."[4] This transformation takes place through the use of devices common to the lyric, so that "the lyrical novel absorbs action altogether and refashions it as a pattern of imagery."[5]

One of the most important lyrical techniques used by Hesse is what Freedman has called "mirroring": "Since the self is the point at which inner and outer world are joined, the hero's mental picture reflects the universe of sensible encounters as an image. The 'world' is part of the hero's inner world."[6] Not only is the external world a reflection of aspects of the protagonist's inner

[3] Freedman, p. 44. Theodore Ziolkowski, The Novels of Hermann Hesse: A Study in Theme and Structure (Princeton, 1965), p. 360, agrees: "With romantic tools he seeks to analyze the existential encounter with reality."

[4] Freedman, p. viii.

[5] Ibid., p. 2.

[6] Ibid., p. 21.

world but, "exploiting the capacity of glass to refract a single object in multiple parts,"[7] fragments or aspects of the protagonist's psyche reappear outside him in reflecting characters and objects. In The Glass Bead Game, the mirroring technique is translated "into abstract, dialectical relationships," with the result that "The apparently consecutive story conceals a deeper level on which all temporal relations are resolved in formal figures. . . . This technique is particularly relevant to the development of characters who are conceived as mirrors reflecting the discrepancy between self and symbol as well as various aspects of the self."[8] In addition, Hesse employs patterns of imagery, as well as objects themselves, in his mirroring technique. Although a great deal of critical attention has been paid to such poetic figures in Hesse's novel as Castilia, music, and the bead game itself, little has been said about several other figures that contribute significantly to the structural and thematic development of The Glass Bead Game, namely, the figures of Bertram, the Elder Brother, and the I Ching.

Virtually nothing has been said about the strange figure of Bertram. The only author to discuss this figure at any length, Mark Boulby, regards the whole

[7] Freedman, p. 88.

[8] Ibid., p. 106.

episode as curious and shocking.[9] However, after noting that the "shadow" can never be master and that "Jung's doctrine of the 'shadow' is also surely relevant," wondering whether Bertram represents "the sinner who has seen the unforgivable nature of his sin" or "the writer . . . whose public image is out of consonance with his real gifts," Boulby concludes that "The significant point is of course not that these questions can be answered (for they hardly can), but that they can sensibly be posed at all. The Glass Bead Game has, evidently, many recondities which have often been overlooked."[10] In passing, George Wallis Field suggests that "it is also possible that Bertram's stoically accepted fate prefigures Knecht's acceptance of the role of sacrificial victim," although his sacrifice is made for the hierarchy, "whereas Knecht's is intended to be made in a higher synthesis of Geist and Leben."[11]

The figure of the Elder Brother has suffered a similar neglect, since Hesse scholars have generally been content merely to note that the figure is an ironic

[9] Mark Boulby, Hermann Hesse: His Mind and Art (Ithica, 1967), pp. 300-01.

[10] Ibid., p. 301.

[11] George Wallis Field, Hermann Hesse (New York, 1970), pp. 158-59. Field also suggests, p. 186, n. 28, that the figure may be named after Ernst Bertram, the follower of Stefan George the poet.

portrait of Hesse himself.[12] In the Elder Brother, Ziolkowski sees only the epitome of Castilian over-specialization, "a Castilian who has devoted himself so one-sidedly to oriental studies that he has become almost Chinese himself."[13] Boulby considers the episode of the Elder Brother "central to an understanding of the book"[14] and believes the name conceals a hidden relationship of brotherhood between the Chinese scholar and Knecht.[15] He is an outsider[16] who may, in fact, be Knecht's shadow, especially since he represents the "locale of the irrational" in the heart of Castilia.[17]

Freedman makes the important point that the Elder Brother is one of the three significant teachers in Knecht's life and that his main function, along with the Music Master and Father Jacobus, "is to act as a composite ideal against which Knecht's progress is measured."[18]

[12] See Boulby, p. 289; Mileck, p. 187; Freedman, p. 107; and especially Franz Baumer, Hermann Hesse, trans. John Conway (New York, 1969), pp. 3-10, which includes a description of Hesse's garden.

[13] Ziolkowski, p. 288.

[14] Boulby, p. 286.

[15] Ibid., p. 288.

[16] Ibid., p. 289.

[17] Ibid., p. 288.

[18] Freedman, p. 106.

In addition, "The Elder Brother's acceptance of Knecht, then, suggests not only an alternative solution but also a recognition of a cleavage within Knecht. His mysticism prefigures the final stage of Hesse's dialectic in the novel as a whole, in which nature and soul are reasserted as part of man's striving for unity."[19] Fusaro comments that in this episode "Knecht is magically meeting himself as he could be some twenty-five years hence."[20] Later, she asserts that the Elder Brother and the Bamboo Grove and Father Jacobus and the Holy See form an antithesis.[21] Finally, according to Field, the Elder Brother represents the "wisdom of the East" and--together with Tegularius--"the vita contemplativa."[22]

The "wisdom of the East" which the Elder Brother imparts to Knecht, the I Ching, is the only one of the three figures to have received any extended critical discussion, and that in only one article, by J. C. Middleton.[23] Ziolkowski dismisses the I Ching, with all the other "Chinese elements," as merely contributing

19 Freedman, p. 108.

20 Janeice B. Fusaro, "Hermann Hesse's Das Glasperlenspiel: A Study," Diss. Univeristy of Minnesota, 1968, p. 154.

21 Ibid., p. 248.

22 Field, p. 158.

23 J. C. Middleton, "An Enigma Transformed in Hermann Hesse's Glasperlenspiel," German Life and Letters, 10 (1956-57), pp. 298-302.

to a "realistic texture of the fiction."[24] Fusaro says that "Hesse uses the I Ching to develop the notion of magical thinking in which the future is foretold and a harmonious unity is projected,"[25] though how this happens is not discussed. And, although Middleton proposes the important idea that the imagery of the I Ching oracles corresponds with the images of the scene of Knecht's death and reveals that death to be a symbolic transformation,[26] his discussion—as with all the other commentary just reviewed— unfortunately only sketches out the ideas and does not develop them. This paper, then, is a study of the function of these three "neglected" poetic figures—Bertram, the Elder Brother, and the I Ching—as they relate to the structure and the meaning of Hermann Hesse's The Glass Bead Game.

[24] Ziolkowski, p. 312.

[25] Fusaro, p. 252.

[26] Middleton, p. 300.

CHAPTER II

The Figure of Bertram

There are two incidents in The Glass Bead Game that stand out in shocking contrast from the sedate, rarified atmosphere of mind that characterizes the general tone of the novel: the Bertram incident and the death of Knecht. But while the death of the Magister Ludi has been the focus of most of the scholarly work on the Bead Game,[1] the Bertram episode has gone virtually unmentioned. Because this episode has such a charged, primitive quality, and because it is precisely this quality that mirrors the emotional impact Joseph Knecht's death elicits later on, the lack of attention given the figure of Bertram seems especially unusual. The purpose of this section, then, will be to examine the Bertram incident to see how it functions structurally and how it enhances or clarifies the themes.

It is in Chapter Six, the midpoint of the Knecht vita and the climax of the central biographical narrative of the Bead Game, that the figure of Bertram appears. Bertram and Knecht are circumstantially linked through the illness and death of Magister Ludi Thomas von der Trave. On account of this death, Joseph ascends to the

[1] Mileck, p. 183.

most honored and esoteric office in Castilia, while Bertram, after the most extreme humiliation, is banished from the province in disgrace. Without the inclusion of this striking figure, the climax of what might be called the linear narrative[2] would have been a smooth, formally satisfying, representative transfer of power from one Magister to another. In fact, in terms of linear narrative, the Bertram incident could be considered structurally unnecessary. However, his story brings important thematic conflict and a distinctive emotional tone to the chapter marking Knecht's triumph within the Castilian system. In other words, the Bertram episode is more than a narrative embellishment and is structurally essential from the dramatic or, more exactly, from the lyrical point of view.

The first thing one can notice about Bertram is that he is not really a character in any traditional sense; none of the characters in the Bead Game, with the possible exception of Joseph Knecht, are.[3] Like Plinio or Tegularius for example, Bertram is a figure against which Joseph and Castilia are mirrored. But while Joseph's

[2] Freedman, p. 111, refers to the Bead Game as an allegorical quest and points out that such a form has a linear progression.

[3] Field, p. 157, agrees. Even Knecht is not real for one critic. See Mileck, p. 191.

two friends have specific personality traits that help them seem fictionally alive, Bertram's identity is totally consumed in his poetic function. The chief result of this absence of personality is that the figure of Bertram never acts as a foil to Knecht in the usual sense; that is, he never defines Knecht's character as Plinio and Tegularius both do.[4] He is, rather, a mirroring figure, and the nucleus of a formal, lyrical structure.

This lyrical configuration begins with the characteristics inherent in the position of deputy Magister Ludi. kThe Shadow, as the more revealing title for the post suggests, occupies a peculiar and ambiguous position in the Castilian hierarchy, being wholly defined by his relation to the Magister. While appointment to the post is an honor and a token of trust in the individual, at the same time it strips the person so "honored" of the individual right of advancement and all individual res-

[4] To take an obvious example, as a mirroring figure, Plinio forms with Joseph a formal pattern of opposites that extends even to their names. Through their youthful debates, they represent the two aspects of what Freedman, p. 108, calls "the implied dualism of the Castilian world" and form an image of polarity in which each desires to include its opposite. A convenient pictorial representation of this lyrical pattern is the ying/yang symbol. But Plinio also acts as a foil in the usual sense when, for example in Chapter nine, his presence serves to exhibit Joseph's compassion and ability to soothe and console others.

ponsibility for his official behavior. His official identity in the hierarchy is now in effect the same as that of the Magister.[5] The irony of this role, as the Bead Game narrator points out, is the juxtaposition of the Shadow's "quasi-identity with the Magister" with "the make-believe insubstantiality of his official existence" (p. 210). The mirroring of Bertram begins, then, as a figural representation of the absorption of the individual into the community, the total submerging of the self in the order.[6]

The figure of Magister also represents a kind of submersion of self in the community, as the meditation assigned by the Music Master to Joseph on his entrance into the order makes clear: "If the high Authority appoints you to an office, know this: every step upward on the ladder of offices is not a step into freedom but into bondage. The higher the office, the tighter the bondage. The greater the power of the office, the

[5] Hermann Hesse, The Glass Bead Game (Magister Ludi), trans. Richard and Clara Winston (New York, 1969), pp. 208-09. Hereafter referred to as Bead Game in the notes. Subsequent references to this edition will usually appear in the text.

[6] It is in this represenation of the loss of selfhood that Bertram affords an interesting contrast with Tegularius. The eccentric and sickly Castilian is an example of the other extreme--unbridled individualism. His egocentricity is not only a character defect, but is, as the narrator remarks, a portent of incipient decay to Joseph Knecht. See Bead Game, pp. 270-72.

stricter the service. The stronger the personality, the less self-will" (p. 142). However, several differences between the two figures are important. Since the Magister is elected to office, rather than privately chosen, the honor of his appointment is a community honor rather than a private and individual one, as the Shadow's is. Similarly, his acceptance of his role is community directed, while the Shadow's commitment, ostensibly to the Order, is really to another figure—the Magister, and it is only <u>through</u> him that the Shadow serves the Order. The Magister has the tangible prestige of success; he has advanced to a position of real power. The Shadow has some power too, but only in the negative sense that he can, by some especially reprehensible act, force the Magister to resign from his post. The Magister continues to be individually responsible for his actions, maintaining this essential grasp on selfhood, in addition to acquiring the added responsibility for the actions of the Shadow. Finally, the Magister is truly a representative figure in the Order, while the Shadow, even though he too holds office, is only an individual. As the <u>Bead Game</u> narrator explains, "The barrier between Magister and deputy stands like a symbol for the barrier between the office and the individual" (p. 209).

That Bertram is the Shadow of Thomas von der Trave, who has been transformed into an instrument of Castilia,

adds another interesting dimension to the Shadow/Magister relationship. All Magisters are representative, of course, but Thomas is an extraordinary example, "the perfect Master and Castilian" (p. 208).[7] It is in noting the reverence of the elite for this Magister, coupled with their hatred for his Shadow, Bertram, that a possible analog between the Bertram figure and the Jungian shadow archetype becomes apparent.[8]

To begin with, the eminently representative Magister corresponds with the persona, as described by Jung: "When we analyse the persona we strip off the mask, and discover that what seemed to be individual is at bottom collective; in other words, that the persona was only a mask of the collective psyche. Fundamentally the persona is nothing real: it is a compromise between the individual and society as to what a man should appear to be. He takes a name, earns a title, exercises a function, he is this or that."[9] However, no matter how perfect this

[7] A fine and, as far as I know, undiscovered example of the disguised humor and play Hesse included in this novel relates to the figure of Magister Thomas. As several critics have noted, the Magister is named for Thomas Mann (Mileck, p. 187; Boulby, p. 272; Freedman, p. 109). No one has remarked, however, on the fact that there is a short ambiguous assessment of Mann's work in the narrator's description of Thomas (p. 139) and two pages later there is, in Thomas' advice to Joseph, a similar criticism of Hesse's work (p. 141).

[8] Boulby, p. 301, agrees.

[9] C. G. Jung, Two Essays on Analytical Psychology, 2nd ed., trans. R.F.C. Hull (New York, 1966), p. 158.

persona-mask is, the unconscious, or shadow, is always present "despite the exclusive identity of the ego-consciousness with the persona the unconscious self, one's real individuality, is always present and makes itself felt indirectly if not directly."[10]

The figure of Bertram is analogous to the shadow as Jung defines it: "By shadow I mean the 'negative' side of the personality, the sum of all those unpleasant qualities we like to hide, together with the insufficiently developed functions and the contents of the personal unconscious."[11] Seen in this context, the response of the elite to the Shadow is at least intelligible, for the Shadow offends "against prejudices, against propriety and custom, against all sorts of matters of prestige."[12] They reject and banish Bertram as a part of themselves that they cannot bear to accept. Their behavior becomes, then, a symptom of the illness of Castilia.[13]

[10] Jung, p. 158.

[11] Ibid., p. 66n. The shadow archetype occurs often in Hesse's work. Boulby notes the shadow figures in Demian (p. 96), Siddhartha (p. 136), and Steppenwolf (p. 179). Emanuel Maier, "The Psychology of C. G. Jung in the Works of Hermann Hesse," Diss. New York University 1952, p. 113, discusses the shadow in "Klein and Wagner."

[12] Jolande Jacobi, The Psychology of C. G. Jung: an introduction with illustrations, trans. K. W. Bash (New Haven, 1951), p. 148.

[13] See Jacobi, pp. 148-49. It is interesting that Tegularius is the spokesman for the elite in this section.

Although I do not feel that identifying Bertram with the Jungian shadow exhausts the content of this figure,[14] I do think the interpretation of the Bertram episode this approach provides throws light on several additional aspects of the story. For instance, it is significant that Joseph is the only member of the elite to "accept" Bertram; this could be an important sign of Joseph's more advanced psychic development.[15] Also, his having the elite choose their own Shadow when he becomes Magister would be relevant here; as a wise pedagogue, Knecht has recognized the necessity of their dealing with the Shadow. Finaly, it might be possible to see the Bead Game narrator's defense of the Shadow as one more sign of the psychic strength that the Castilian community which he represents has attained.[16]

A second thematic pattern created by the Bertram figure proceeds from the contrast between the image of the total submersion of the self in the Order, represented by the Shadow, with the reality of the uncontrollable

[14] Most obviously, this interpretation accounts for only some of the emotional impact the incident carries.

[15] As if to confirm this fact, at this point Knecht experiences the important vision of the youth/age dance.

[16] In addition, for example, to his having been allowed to write Knecht's biography, mentioned by Ziolkowski, p. 302.

unabsorbed, individual fate. For although Bertram, by virtue of his office, is theoretically no longer responsible as an individual, as has been mentioned before, in fact his very existence guarantees him a kind of responsibility. That is the irony of what the narrator calls Bertram's bad luck, the irony of a man "plainly not favored by fortune" (p. 210) occupying the post of Shadow. To put it another way, if Bertram had good luck, he would be perfectly absorbed into the ideal and become a representation or instrument of it, his own fate coinciding perfectly with his role. However, since he is officially innocent, yet at the same time, in the sense I have described, responsible for his fate, he takes on the aspect of a potential scapegoat.(p. 211).

The treatment Bertram receives from the elite at the time of the festival exposes a ruthless, primitive side of the Castilian community. Behind the veneer of respectable formality, the elite barely tolerate Bertram's officiating at the game and maliciously withhold their support from the Shadow, even though he is acting in the capacity of representative Magister. As the narrator remarks, had the elite wanted to, they could have made the festival go so smoothly that Magister Thomas would scarcely have been missed (p. 211). By their actions the elite not only cause Bertram's humiliation, but they also make it clear to him that he is no longer welcome

in Castilia. Joseph, just returned from the "humanizing" atmosphere of Mariafels, is the only member of the elite to view Bertram's predicament with compassion; ironically, because he has been absent from the province and is therefore something of an outsider to the events, Joseph fails to grasp that the elite have also demanded Bertram's exile and, by implication, his death as well.

Not only is the Shadow/Magister configuration in itself reminiscent of the relationship between primitive kings and their substitutes described in Frazer's Golden Bough,[17] but the humiliation and exile of Bertram by the elite is the logical, ruthless extension of that primitive relationship. Because of his bad luck, the Shadow becomes a community scapegoat.[18] What is especially shocking about this display of primitive behavior is that it erupts, so to speak, in the midst of the supposedly most civilized sector of Castilia, Waldzell—the home of the Bead Game players. Also shocking is the fact that Bertram's fate has made him a scapegoat, even though by virtue of his office he no longer is individually

[17] See Sir James George Frazer, The Golden Bough: A Study in Magic and Religion, abridged edition (1950; rpt. New York, 1963), pp. 330-36, for examples.

[18] Ibid., pp. 665-68. In this general discussion of scapegoats, Frazer also explains the relationship between the substitute king and the scapegoat.

responsible. I think it is important to mention again that the figure of Bertram is not a scapegoat simply because he is a Shadow; he could have had the support of the elite. Rather, he is a scapegoat because he is unlucky. His situation in Castilia is analogous to the one Frazer describes: "For when a nation becomes civilized, if it does not drop human sacrifices altogether, it at least selects as victims only such wretches as would be put to death at any rate."[19]

That the events which reveal, through the figure of Bertram, the flaws in the Castilian ideal of service to mind are the same events that surround Joseph's election to high office brings another dimension to the lyrical patterning—that of the polarity between Bertram and Knecht. Knecht's triumph is juxtaposed with Bertram's disgrace, fortune with misfortune, in what can be seen as the pattern of opposites on the wheel of fortune. The Magister's illness and death bring bad luck to Bertram and precipitate his banishment from Castilia at the same time that they bring good luck to Joseph and precipitate his entrance to the center of power. The Bead Game narrator often remarks on Knecht's good luck,[20] just as he

[19] Frazer, p. 667.

[20] For example, see Bead Game, pp. 191-92.

is quick to point out that bad luck, not ill will, caused Bertram's disgrace (p. 210).

The comparison of fortunes can continue beyond the days of the festival into Joseph's life as Magister. Where Bertram had no trust from the elite,Knecht succeeds in winning that trust. Bertram's game is a disaster; one year later, Joseph's game is a success. That Bertram leaves Castilia in disgrace is remembered when, later in the book, Knecht leaves the Order at the peak of his career.

At this point it might be well to mention that this complex lyrical structure does not have the consecutive development that my handling of it in this paper might imply. Rather, the patterns reveal themselves retroactively, so to speak. To take the most extreme example, the Bertram episode is merely bewildering and out of place until after the reader has encountered the second shock of the Bead Game, the death of Knecht. The patterns turn in on each other in the same way as a pair of three-way mirrors reflect each other. One cannot, therefore, talk about the figure of polarity that Bertram and Joseph form without remembering that there also exists between them a pattern of similitude every bit as structured.

The Bead Game narrator draws explicit attention to the similarities between Knecht and the figure of Bertram in his account of the days preceding Joseph's election (pp. 217-21). The elite closes its ranks against Joseph, making him an outsider as they had done to Bertram. When Tegularius tells Joseph the result of the election, he sees in his friend's face an acceptance of fate and a readiness to sacrifice himself that gives Tegularius an uncanny reminder of the Shadow. Knecht wears the same robes Bertram work, and the investiture takes place in the same hall where Bertram had completed the festival "as if he were a sacrificial beast decked out with gold" (p. 221).

Bertram and Knecht are the only members of Castilia to leave the Order that we know about. Both men go to the mountains and meet their deaths there, or so the legends say, for the lives of both men end in legend (p. 216). Finally, there is the similarity of tone between the Bertram incident and the death of Knecht. Both events are surrounded with an ominous mood of impending disaster, chiefly supplied by an atmosphere of illness and resultant anxiety. The illness of Magister Thomas forms the backdrop for the figure of Bertram; Knecht himself becomes ill when he arrives at the mountain retreat. In addition, there is an air of oppressive "hostility" formed by the irrational, uncivilized behavior of the elite in

the Bertram episode and, in the Knecht legend, by the harshness of the natural setting. Both men are somehow "out of their element." The atmosphere is charged with uncertainty, and the reader is sure that no good will come out of either episode. The shock of these events comes because what finally happens is far more stark and primitive than the reader could have imagined.

In conclusion, the figure of Bertram serves several essential functions in the novel. In his ambiguous capacity as Shadow, he points up the Castilian overemphasis on the loss of individuality and submersion of self in the Order. In addition, through the treatment he receives at the hands of the leaderless elite, he reveals that beneath the order and rationality of the province is a primitive irrationality, denied and therefore all the more in danger of breaking loose and erupting into consciousness. Castilia was never the utopia one wished it to be;[21] but it is especially through the figure of Bertram that its dark or hidden side is exposed. It is the opinion of the Bead Game narrator that Tegularius was the warning figure for Knecht (pp. 270-72). In my opinion, Tegularius shares that distinction with the figure of the Shadow. It is the Bertram episode, with

[21] Except, according to Ziolkowski, p. 303, in the Introduction. In my opinion, the narrator's pedantry makes one suspicious of Castilia—even so early in the novel.

its dramatic lesson of the fragility of the province, that spurs Knecht, when he becomes Magister, to gain firm control of the elite and later to attempt to reform them. His insight that the Bead Game "can lead to empty virtuosity, to artistic vanity, to self-advancement, to the seeking of power over others and then to the abuse of that power" (p. 237) comes directly from his experience of the Bertram episode.

Regardless then of where in the novel it appeared, the Bertram incident would be thematically important. That it comes at the climax of the novel, at the moment when Knecht reaches the center of Castilia and the apex of his Castilian career, makes it structurally important as well. It follows on and functions as the lesson or demonstration of Father Jacobus' warning that Castilia is not the timeless absolute and perfect embodiment of spirit that Joseph conceived it to be, and that its chief flaw is its lack of "a science of man" (p. 188). Also, the event functions structurally in opposing the rising action of Knecht's life. The Bertram episode cuts across the thread of Joseph's advancement in the Order, and the figure of Bertram forms a pattern of a mirroring relationship with him.

First there is the juxtaposing of Knecht and the Shadow as opposites on the wheel of fortune. Knecht

seems to advance while Bertram declines. However, the pattern of similitude formed by Joseph and the figure of Bertram is clearly much stronger than the pattern of opposites they form. The implication is that what was apparently opposed is in reality analogous, that good fortune and bad fortune come, when the figure is resolved, to the same thing. The moment when Joseph reaches the center of Castilia can also be seen as the beginning of his spiritual and psychological journey out as well. Another pattern of similitude between them revolves around the theme of service and sacrifice. The figure of Bertram illustrates to Joseph the magnitude of the sacrifice that will be asked of him when he becomes Magister, as well as prefiguring, with his acceptance of his own fate, how Joseph's will conforms to fate at the scene of his death.[22] Finally, the two episodes, structurally linked through their similarity of tone, conclude with opposite "lessons"

[22] Joseph does not accept his death because he is not aware of it upon him. He does, however, will himself to swim in the race in order to not lose favor with his pupil. Instinct, as well as reason, would have dictated that he refuse. Bead Game, p. 424. As Ziolkowski points out, sacrifice is the theme by which Hesse himself has explained the ending: "'He could have refrained, finely and intelligently, from leaping into the mountain water despite his illness. Yet he does it all the same, because there is in him something stronger than intelligence, because he cannot disappoint this boy who is so difficult to win over'" (pp. 335-36). See also Mileck, p. 185.

or "images." In the Bertram episode, the primitive erupts out of control in a formal, ordered setting. Knecht's death, on the other hand, brings order and control to a primitive setting, and especially to the wild young Tito (p. 425).

CHAPTER III

The Elder Brother and the I Ching

In his fascinating Foreward to the I Ching, or the Chinese Book of Changes, C. G. Jung points out that the world view forming the basis for the wisdom of the I Ching is radically non-Western. Western man has traditionally viewed his world in terms of the mental construct of causality, in effect imposing that construct on the bewildering phenomena he sees around him and raising it to a truth or axiom in order to discover meaning. That modern physics has shaken the "truth" of causality to its foundations, Jung admits. But the viewpoint of modern physics has not yet filtered down to our consciousnesses; because it is psychologically satisfying and necessary, we continue to order our world in terms of causality.[1]

The Oriental world view underlying the I Ching is based, however, on a different approach, one which might almost be called—from a Western frame of reference—a deliberate refusal to order phenomena. Instead, this

[1] See The I Ching: or Book of Changes, trans. Richard Wilhelm. Rendered into English by Cary F. Baynes (Princeton, 1967), p. xxii. Hereafter referred to as I Ching.

view apprehends phenomena not in sequence but in gestalt. "The matter of interest seems to be the configuration formed by chance events in the moment of observation, and not at all the hypothetical reasons that seemingly account for the coincidence. . . . With us it would be a banal and almost meaningless statement (at least on the face of it) to say that whatever happens in a given moment possesses inevitably the quality peculiar to that moment."[2] But it is in just this chance configuration that the Chinese thinkers discovered meaning. Chance, in other words, is not chance at all—but rather meaningful event. This method of interpreting the world, which Jung called synchronicity, "takes the coincidence of events in space and time as meaning something more than mere chance, namely, a peculiar interdependence of objective events among themselves as well as with the subjective (psychic) states of the observer or observers."[3]

This world view, in itself remarkably similar to the viewpoint underlying the technique of the lyrical novelist,[4] appears in the Bead Game through two important

[2] I Ching, p. xxiii.

[3] Ibid., p. xxiv.

[4] See for example, Freedman, p. 8: "Consecutiveness is simulated by lyrical language: its surge toward greater intensity reveals not new events but the significance of existing events."

mirroring figures. First, there is the figure of the Occidental who has embraced this Oriental world view and constructed his life in accordance with the principles arising from it, the Elder Brother. Second, there is the figure of the I Ching itself, with its ritual and verse. The purpose of this section will be to examine these two figures to see what part they play in the structure of the novel as well as how they enhance or clarify the themes.

THE ELDER BROTHER

Like the figure of Bertram, and unlike Joseph's other two teachers, the Elder Brother appears only once in the Bead Game and is a mirroring figure rather than a character. In addition, as one of Knecht's teachers, he is a sort of guidepost by which one can measure Knecht's progress toward individuation.[5] As the narrator explains, this strange hermit left the Far Eastern College because of the "rationalistic, somewhat anti-mystical, and declaredly Confucian spirit" (p. 127) that prevailed there. However, rather than leaving Castilia altogether, the Elder Brother chose to isolate himself within it. The Order did no more than tolerate the apostate's existence. He was at most a pensioner, though it is not clear that

[5] Freedman, p. 106.

there remained even that much of a tie.[6] In his isolation, the Chinese scholar becomes a kind of underground legend in the province, neither openly nor willingly spoken of (p. 126).

Although Castilia and the Bamboo Grove are similar, in that both are formalized, "artificial," and insulated from any historical context,[7] taken as a whole, the episode in which the Elder Brother appears functions as a lyrical construct opposing that of Castilia and the Game. The hermitage and its resident present an order every bit as mannered and structured as the order and ritual of Castilia, but they form a figure of polarity with the Castilian world analogous to the polarity between the Occidental rationalism and Oriental synchronicity each stands for.[8] The world of the Bamboo Grove is dedicated to nature; Castilia, whose order proceeds from mind and abstraction, excludes nature.[9] The difference between the two worlds is especially striking in that, for the first time in the novel, nature is described not in

[6] See the Bead Game, pp. 64-5, on pensioners.

[7] Freedman, p. 107, notes that the Elder Brother's individual isolation corresponds to the communal isolation of Castilia.

[8] Boulby, p. 289, agrees.

[9] Freedman, p. 107.

brief generalizations but in loving detail.[10] A similar vividness of nature imagery does not reappear until Joseph defects from Castilia.

Not only is nature important in the description, but it is central to the concept—if one can call it that—of the Bamboo Grove. The Elder Brother makes nature the frame of reference, the metaphor, for his life and his thought. The polarity of the two opposing views of life is well shown in the difference between education in the pedagogical province[11] and in the Bamboo Grove. Castilia is a complex network of traditional schools; even work done by scholars during their years of freedom merely resembles post-graduate study. In the Bamboo Grove, however, formal instruction lasts only one hour each day while the informal education consists of learning the simple tasks of living. Knecht, aspirant to the Castilian elite, already adept at the intricate ritual of the Bead Game, "learned to tend the garden, wash the brushes, and prepare the Chinese ink. He also learned to make soup and tea, gather brushwood,

[10] Compare, for example, Knecht's walking trip to the Music Master's retreat (p. 75), with his walking trip to the Elder Brother's hermitage (p. 128). Mariafels also "had achieved a harmony with nature," but there is no description to speak of.

[11] Named after Goethe's pedagogical province in Wilhelm Meister.

observe the weather, and handle the Chinese calendar" (pp. 131-32).[12]

The Elder Brother himself functions as a mirroring figure for Knecht, specifically as an ideal against which Joseph's spiritual progress is measured. The Music Master had been the teacher to introduce Joseph to the life of Mind; the figure of the Elder Brother, the second great teacher, introduces him to the life of nature and the psyche through the setting of the hermitage and the mirror to the Bead Game itself, the I Ching.[13] His accepting Joseph as a pupil is, as Freedman points out, his recognition of an internal cleavage in the young Castilian.[14] More specifically, he perceives Knecht's sympathetic spirit—their brotherhood, so to speak[15]—which

[12] In the three appended lives which Joseph wrote during this period of his life and which, as the narrator points out, were works of the poetic spirit rather than works of the scholar (p. 116), the incarnations of himself also serve their teachers this way. Fusaro, p. 155, says this was a Chinese custom. However, perhaps the best example of the difference between Castilia and the Bamboo Grove is that, for the first time in the novel, food is described as being a pleasant part of a man's life. If there are any "excellent pancakes" in Castilia, we do not hear about them (see p. 129).

[13] Ziolkowski, p. 288, dismisses the Elder Brother as a one-sided scholar. The Elder Brother can only be seen this way if everything he stands for, together with the place of prominence given him in the novel, is ignored.

[14] Freedman, p. 108.

[15] Boulby, p. 288.

Joseph demonstrates through his courtesy, his familiarity with the classical Chinese authors, his ability to become absorbed watching the goldfish pond, and his acquiescence to the "fate" of the situation, regardless of whether that fate is to leave or to stay (p. 129). As an "elder brother," the Chinese scholar acts as Knecht's personal shadow, a positive figure whose function is to point the way for Knecht's self-development.[16] This the sage does by his own example and with the aid of the I Ching. Boulby's description of the Elder Brother's relation to Castilia might well serve to indicate the relation of his wisdom to Knecht and, later, of Knecht himself in relation to Castilia: "in the very heart, then, of the sphere of the intellect, of order and causality, is to be found the bamboo grove, a circle of freedom, a locale of the irrational. . . ."[17]

That the Elder Brother succeeds in this shadow function is clear from the fact that Knecht thought of the time spent with his second teacher as the beginning of his awakening, a process similar to what he had previously called "vocation." As the narrator explains, "the

[16] Jacobi, pp. 145-46.

[17] Boulby, p. 288.

accent increasingly shifts toward self-knowledge in the sense that from the 'beginning of his awakening' Knecht came closer and closer to a sense of his special, unique position and destiny, while at the same time the concepts and categories of the traditional hierarchy of the world and of the special Castilian hierarchy became for him more and more relative matters" (p. 132). Possibly it is just this relativity that allows him to return immediately afterward to Waldzell—a return that he had heretofore dreaded and avoided during his years of freedom.

In addition to functioning as a Jungian shadow, the figure of the Elder Brother serves to mirror Knecht's progress on the path of awakening after he has completed his studies in the Bamboo Grove, thus prefiguring his pupil's realignment with nature and psyche later on.[18] Joseph never again sees his second teacher, and the only communication he receives from the Elder Brother is a brief note and a poem. However, the silence of the Chinese scholar is significant and makes an instructive contrast to his behavior when Joseph was his pupil. When Knecht invites him to teach a course on the I Ching, Elder Brother never replies (p. 132), demonstrating in

[18] Freedman, p. 108.

effect that his wisdom will not fit into an ordinary class, that it must be sought out. When the Magister Ludi invites his teacher to be his personal guest, he refuses to comes, implying that even such an important figure in the hierarchy cannot claim his time. Finally, in refusing to help Tegularius when Joseph sends him to the hermitage, the Chinese scholar indicates that the wisdom of the I Ching is won by a sympathetic spirit, not by good intentions.

The Elder Brother's disdain toward things Castilian was summed up in his amusement at Joseph's desire to incorporate the I Ching into the Glass Bead Game: "'Anyone can create a pretty little bamboo garden in the world. But I doubt that the gardener would succeed in incorporating the world in his bamboo grove'" (p. 132). At first glance, his remark seems to be a humble disclaimer for the I Ching, but it is just the opposite: The Bead Game is a bamboo garden which cannot contain the world of the I Ching. More generally, the system of abstraction and intellection cannot contain the world of the spirit, nature, and the irrational.[19] The Chinese scholar's verdict on Castilia then puts an ironic twist to Joseph's verdict on the Elder Brother's

[19] That these opposites are not easily reduced to the one-word equivalents points to the problem in Hesse's use of the words Geist and Natur to signify the two poles of life. See the useful section in Mileck, pp. 166-73.

way of life.

On two different occasions, Knecht assesses the life that his second teacher has made for himself. Upon his return to Castilia, Knecht sees Elder Brother's life as "a self-sufficient and beautiful kind of perfection" (p.135), attained at the cost of renouncing universality and therefore an escape from the ambiguity of life. He decides that the Elder Brother's solution is not for him because it does not fulfill all the forces in him—especially those that point to a role of leadership. As yet, however, he is not drawn to the role of teacher, and he does not see that this is how the strengths of his personality will be used to best advantage. All he knows is that he must "serve only the highest master" (p. 135).

The second time Knecht reflects on the life of the Elder Brother is when, during his first year in office, he receives the goldfish poem from his former teacher. The verse sparks in him a vision of the Chinese hermitage and of his youth, "the colorful paradise of youthful dreams" (p. 248). Now the Elder Brother's life of freedom seems eminently desirable: "How this brave, crotchety hermit had contrived to withdraw and keep his freedom. . . . in how beautifully a way the magic spell of his life's dream enclosed him year after year and decade after decade, making a China of his garden, a temple of his hut, divinities of his fish, and a sage

of himself!" (p. 248). Joseph concludes with a sigh that it is futile to compare his own fate with the fate of another.

The irony in these assessments is that Knecht eventually reaches a point where his own life becomes analogous to that of the Elder Brother[20] where, although through the help of another teacher (Father Jacobus), Knecht comes to experience Castilia as the limited and closed system that Elder Brother had, through his actions, implied it was. The world of the Chinese scholar then takes on the dimension of a larger world and finally becomes the world of freedom and nature of Joseph's defection. How closely his life comes to parallel that of his second teacher is best seen in Knecht's affection for the verse he discovers the day before he leaves for Belpunt:

> Our days are precious but we gladly see them going
> If in their place we find a thing more precious growing:
> A rare, exotic plant, our gardener's heart delighting;
> A child whom we are teaching, a booklet we are writing. (p. 414).[21]

[20] Boulby, p. 291, suggests this as a possibility, but does not expand on it: "But perhaps the way up and the way down are not so totally antithetical after all." See also a possible hint at the same idea in Fusaro, p. 154: ". . .Knecht is magically meeting himself as he could be some twenty-five years hence."

[21] This verse also points to the parallel between the ideal embodied by the Elder Brother and that embodied by the Music Master. Ziolkowski says that the Music

In other words, in his new life Joseph recreates the figure of the master/pupil relationship that he had once formed with the Elder Brother.

In my opinion, then, the episode of the Elder Brother functions in several essential ways. First, the entire episode offers a lyrical contrast to the three protagonists of the novel—Castilia, the Bead Game, and Knecht.[22] The hermitage itself presents for the first time the ideal of nature, the metaphor for psyche or spirit. For although a tension of polarity had been introduced through Knecht's youthful preoccupation with defectors, and even more emphatically through his debates with Plinio, there was no clear-cut ideal presented in opposition to Castilia. The polarity was a "simple" one

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Master "is the only figure in the novel, apart from Knecht himself, who experiences life existentially rather than abstractly" (p. 323). However, the ideal which Ziolkowski uses to support his statement, the teaching of the Music Master that "you should long for the perfection of yourself. The deity is within you, not in ideas and books. Truth is lived, not taught" (p. 83), is exactly the ideal embodied in the life of the Elder Brother. The identity between these two figures is additionally strengthened in that, immediately following Joseph's vision of the Elder Brother (p. 248), Petrus arrives, and the discussion of the Music Master's transfiguration begins (see especially p. 253). Also, the Music Master's nickname, "the great would-be-small" (p. 250), fits the Elder Brother equally well. Fusaro, pp. 248-49, in contrasting the Elder Brother with Father Jacobus says that the second teacher represents the existential.

[22] Freedman, p. 106.

of world versus spirit. Through the episode of the Elder Brother, an opposing figure is now brought into focus, so to speak; psyche opposes mind, spirit opposes intellect. Within this framework, the Elder Brother functions as the shadow—the undiscovered side of Joseph—and an ideal against which he can be measured. Finally, he forms a pattern of similitude with his pupil when Joseph leaves Castilia for a new life.

It is significant that Knecht encounters the figure of the Elder Brother during his years of freedom, for it is only through the sage's guidance that the unexplored aspects of Knecht's personality will begin to come to flower. Just as the Music Master's meditation exercises prepare Joseph for his encounter with his second teacher, so too the Elder Brother's instruction in self-perception becomes a necessary preparation for Knecht's encounter with his third teacher, Father Jacobus. Had Knecht not sojourned at the Bamboo Grove, it is difficult to imagine his having the necessary self-possession, not to mention the simple awareness of other possibilities besides Castilia, to succeed in impressing the Benedictine father. Finally, as mentioned before, the Bamboo Grove and the Elder Brother prefigure the life Knecht chooses for himself after he breaks with Castilia.

THE I CHING

Mirroring the Glass Bead Game itself is the figure of the I Ching.[23] While the Bead Game, which seeks to encompass all knowledge in one vast system, must of necessity exclude the personal and individual because "it cannot be transmitted" (p. 71) and therefore cannot become a universal, the I Ching not only includes the personal and individual but, as a method of assessing oneself in a situation, is expressly a tool for greater personal awareness and individual psychological growth. For, although the I Ching proceeds through the form of a ritual much like that of the Bead Game, and although it, like the game, has a pseudo-religious function, the content of each forms a figure of polarity: universal versus individual, abstract versus concrete, formal versus psychological, and unity versus diversity. The Bead Game player plays to lose himself; the student of the I Ching consults the oracle to find himself. In short, the I Ching offers the central opposing figure, the first real alternative to the Castilian ideal of the escape

[23] Hesse was seriously interested in the I Ching for at least a decade before he began The Glass Bead Game. Harry Goldgar, "Hesse's Glasperlenspiel and the Game of Go," German Life and Letters, 20 (1966), p. 136n, says Hesse was studying the oracles in 1914. (This is a fascinating article.) Boulby, pp. 287-88, notes that Hesse read the Wilhelm translation within a year of its appearance in 1924 and had consulted the oracle on occasion.

out of time traditionally associated with art.[24] It also forms—with Castilia and the Bamboo Grove, and Knecht and Elder Brother—the third polarity of the triad of the novel.

In addition to functioning as the opposing figure to the Bead Game, the I Ching mirrors and prefigures the life of the Magister Ludi through both the content and the imagery of its oracles. Only two hexagrams occur in the novel; however, both serve to structure and define the context on which they offer commentary, in addition to reappearing in the context of Knecht's death.[25]

The first consultation of the oracle takes place when Joseph presents himself to the Elder Brother, seeking to become his pupil. As it should in the system of wisdom embodied in the I Ching, the message of the oracular yarrow stalks confirms Knecht's psychological readiness and his fitness for instruction, as well as the Elder Brother's perception of Joseph's suitability. The hexagram produced through the ritual counting is the

[24] It is interesting to note in this context that Knecht was an advocate of the psychological game rather than the formal one (p. 197).

[25] Goldgar, p. 136n, suggests that the entire novel may be patterned on the I Ching. Although it is certainly possible, my own attempt to find the pattern failed. However, if it were discovered to be the basis for the structure of the novel, it would not, in my opinion, alter the basic interpretations I have tried to give here, but rather strengthen them.

sign of Youthful Folly.[26] When the Elder Brother reads the verse announcing the Judgment, Knecht intuitively grasps the idea that he will be permitted to stay (p. 131). The narrator does not, however, explain why this particular sign would indicate that Knecht could stay, probably because, proper Castilian that he is, the otherwise meticulous biographer has not extended his research to the I Ching to find out. He even apologizes for having described the incident (p. 131), and his behavior implies that even in 2400 the attitude of Castilia toward the "oracle book" remains essentially unchanged.[27]

By consulting the I Ching itself, however, a clear interpretation of this enigmatic verse is obtained.[28]

> Youthful folly wins success.
> I do not seek the young fool,
> The young fool seeks me.
> At the first oracle I give knowledge.
> If he asks again, it is importunity.
> If he importunes, I give no knowledge.
> Perseverance is beneficial. (p. 131)

This Judgment gives advice to both pupil and teacher.

[26] See the I Ching, pp. 721-23, for an explanation of the ritual counting method. Future references to the I Ching in this chapter will be cited in the text.

[27] Boulby, p. 290, mentions the narrator's nervousness. Mileck, p. 187, says that Hesse indicated that the narrator writes about A.D. 2400.

[28] The interpretations are Wilhelm's summaries of ancient Chinese commentary, not his own opinion. See I Ching, pp. lxi-lxii.

The pupil is reminded that the folly of youth is immaturity and lack of wisdom, not foolishness (I Ching, p. 20); it can be overcome if he will recognize his inexperience at the right time and seek out a teacher. Only this sign of modesty and interest on his part shows that he will be a receptive pupil. That is why the teacher must wait for a pupil rather than seeking him out (I Ching, p. 21). The oracle has assessed Joseph's position here. Recognizing his lack of wisdom at the right moment, he sought out the Elder Brother for his teacher; his patience and willingness to accept his fate prove to the sage that he will be a receptive pupil.

The Judgment continues with advice to the master. His teachings should be like an oracle, to be "accepted as a key for resolution of doubts and a basis for decision" (I Ching, p. 21). For that reason, foolish questioning on the part of the pupil should be ignored. The teacher's perseverance will lead to success for, "To strengthen what is right in a fool is a holy task" (I Ching, p. 407). That the Elder Brother follows the advice of the oracle is clear. What he teaches—the I Ching itself and the world view underlying it—will be used by Knecht "as a key for resolution of doubt," most obviously just before he leaves for Mariafels. Later, the ideal of self-perfection that the I Ching

embodies forms the basis for his decision to leave Castilia. Whenever Knecht tries to talk to the Elder Brother about the Bead Game or about music, his master ignores him.[29] What the Elder Brother strengthens in his pupil is Joseph's intuitive interest in what lies beyond the province of intellect, and his instinctual desire for self-discovery and self-perfection. Obviously, then, the teacher who encourages such a pupil performs a "holy task."

The line arrangement of the hexagram represents "a sage in a lowly position, qualified to counsel wisely a youthful and inexperienced ruler" (I Ching, p. 407). In his turn, the pupil—because of his high place—"is able to honor the teacher and thus to teach men through him" in his turn (I Ching, p. 405). The humble "elder brother" teaches the future Magister Ludi who, because of his high place, will teach his master's wisdom to others not only through the Chinese Game and the Waldzell classes, but even in history—through his biography. The hexagram lines also prefigure the Knecht/Tito relationship in "The Legend." Knecht, newly become a "sage in a lowly position," will teach a "youthful

[29] This pedagogical behavior may also explain the scholar's silence when Knecht invites him to Castilia and when he sends Tegularius to the hermitage to study.

and inexperienced" Designori.[30] Moreover, just as the Elder Brother's instruction changed Knecht's life, so his instruction will in its turn change Tito's life. Tito himself realized "that here perhaps, embodied in this teacher who for all his gentleness and friendliness was a nobleman through and through, the meaning of his own life was drawing near to him, that his own goals were being set" (p.418).

The two trigrams of the sign Youthful Folly are alluded to by the Elder Brother just before he reads the Judgment: "Above the mountain, below the water; above Gen below Kân" (p. 131). Together these trigrams form an image of folly, since Gen and Kân refer to the danger of stopping (keeping still—like a mountain) at the edge of a watery abyss (I Ching, p. 20). In addition, however, the mountain is the clarity that comes from learning, while the water symbolizes obtuseness to be overcome (I Ching, p. 406). As a result of learning, a man becomes as calm as a mountain in the face of danger (I Ching, p. 408). The trigrams therefore picture the obtuse, inexperienced pupil coming to knowledge—in Joseph's case, to the knowledge of nature and the un-

[30] Freedman, p. 108, comments on the names "Knecht" and "Designori."

conscious. However, they also form the basic image of the scene of Knecht's death.[31]

The Image of the hexagram also mentioned by Elder Brother[32] is this verse:

> A spring wells up at the foot of the mountain:
> The image of YOUTH.
> Thus the superior man fosters his character
> By thoroughness in all that he does. (I Ching, p. 21).

As the commentary explains it, "A spring succeeds in flowing on and escapes stagnation by filling up all the hollow places in its path. In the same way character is developed by thoroughness that skips nothing but, like water, gradually and steadily fills up all gaps and so flows onward" (I Ching, p. 21).[33] Thus the Image reveals the journey on the path of self-awakening Knecht will begin to take, as well as describing his character which is "thoroughgoing, and clear as a mountain spring" (I Ching, p. 408).

The second time the Book of Changes is consulted

[31] Boulby, p. 289, also sees this correlation. Middleton, p. 300, discusses both the images of mountain and water, but as they relate to the second oracle rather than the first.

[32] "At the foot of the fountain [sic—should be "mountain"] the spring bubbles forth, the symbol of youth" (p. 131).

[33] This image of spiritual growth makes an interesting analogue to the other images developed by Hesse to express the same ideal, for example the "transcendence" poem and the Saint Christopher legend.

comes shortly after Knecht's return to Castilia and reception into the Order—with his assignment to Mariafels. At first he finds the assignment briefing conducted by Dubois, the head of foreign affairs,[34] boring and repellent, but recalling Plinio's warning about possible dangers to Castilia sparks a new interest in Dubois' instructions. Knecht turns to the I Ching just before his departure and, possibly to reassure himself about this new challenge, begins the ritual.

The oracle produces the hexagram of the Wanderer, and the Judgment is:

> The WANDERER. Success through smallness.
> Perseverance brings good fortune
> To the wanderer. (I Ching, p. 216)

As the commentary explains, when a man is a stranger he must be modest and obliging to be successful (I Ching, p. 217). Caution and reserve keep him from misfortune, for "A wanderer in a foreign country cannot easily find his proper place, hence it is a great thing to grasp the meaning of the time" (I Ching, p. 675). Here the oracle has given Joseph practical advice on how he should behave at the monastery. It also reveals that he will be successful in his mission—especially since his is a character naturally modest and obliging.[35] In addition,

[34] Dubois is the only politically aware Castilian, aside from Joseph himself, that we meet.

[35] An observation that the narrator troubles to

the Judgment points to the total life of the Wanderer whose "home is the road" (I Ching, p. 217), thus mirroring Knecht's spiritual life. His home is the life-journey itself, its importance lies in its process. The idea here is similar to the one represented by the hexagram of the moving stream, but the emphasis is on activity rather than on character or essence. One of the commentaries says, "Whatever greatness may exhaust itself upon, this much is certain: it loses its home" (I Ching, p. 675). Like the moving stream exhausting the capacity of one hollow place and moving on to another, so the spiritual life Joseph follows will take him from his home—not only from Castilia itself, but also from the "home" of its ideals.

The six in the second place adds the following interpretation:

> The wanderer comes to the inn.
> He has his possessions with him.
> He receives the persistent attentions of a young servant. (p. 152)

According to the commentaries, because the wanderer "does not lose touch with his inner being" he finds a "resting

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remind us of again at this point in the narrative (pp. 153-54). It is hard not to imagine that the I Ching verses guided Hesse's construction of this novel, since the alternative would be that he planned the novel and then found some I Ching verses that fit the situations.

place" (I Ching, p. 218). Because of his self-possession, as well as his reserved and modest behavior, "all persons further him, so that he can acquire property" (I Ching, p. 218). Finally, he wins the devotion of a servant, which is "not a mistake in the end" (I Ching, p. 677). Here the oracle has further described to Joseph his impending success. Not only will he have the attention of a young servant,[36] but he will acquire property—the friendship of Father Jacobus and a whole new way of looking at Castilia. As the narrator points out, Joseph himself later realizes that he "has his possessions with him," and that the oracle is being fulfilled (p. 160). The imagery here also prefigures Knecht's relationship with Tito in "The Legend." He comes to the mountain cottage and, because of his manner, wins the attentions of the youth: "Without using fancy language and going on about scholarship, virtue, the aristocracy of intellect, and so on, as his schoolteachers were prone to do, this serene, friendly man had something in his manner and his speech that imposed an obligation and brought out your good, chivalric, higher aspirations and forces" (pp. 417-18).

[36] Knecht at first avoided Anton, fearing he would violate the hospitality of the monastery if he encouraged the youth (pp. 160-61), but his friendship was "not a mistake in the end," for it is through Anton that he meets Father Jacobus.

Although the Image of this hexagram is neither quoted nor alluded to in this context,[37] it does appear in a significant way at the scene of Knecht's death.[38] The two trigrams forming the Image of the Wanderer are fire and the mountain because, as the commentary puts it, "The mountain, Kên, stands still; above it fire, Li, flames up and does not tarry. Therefore the two trigrams do not stay together. Strange lands and separation are the wanderer's lot" (I Ching, p. 216). Combining the Image of mountain and fire with mountain and water, the Image of Youthful Folly, produces the symbolic and "legendary" setting where Knecht will die: "Before him the little lake lay motionless, gray-green. Further off was a steep cliff, its sharp, jagged crest still in shadow, rearing sheer and cold into the thin, greenish, cool morning sky.

[37] One of the reasons for its omission undoubtedly is the fact that much of the verse has no direct bearing on either situation, being a reference to lawsuits. The Image is as follows:

> Fire on the mountain:
> The image of THE WANDERER.
> Thus the superior man
> Is clear-minded and cautious
> In imposing penalties,
> And protracts no lawsuits. (I Ching, p. 217).

Fusaro, pp. 142-43, notes Hesse's selectivity in arranging the quotations on music and civilization taken from Lu Bu We. That this is the only time the novel and the I Ching verses do not mirror each other exactly adds strength to the possibility that Hesse considered the verses very early in his planning of the work.

[38] Middleton, p. 298.

But he could sense that the sun had already risen behind this crest; tiny splinters of its light glittered here and there on corners of rock. In a few minutes the sun would appear over the crenellations of the mountain and flood lake and valley below with light" (p. 420).

Beginning at this point, the description of nature presents a charged, unreal and seemingly alien environment that absorbs human action and refashions it as imagery.[39] Just as the landscape is no ordinary landscape but one raised to the level of symbol, so too Tito's dance and Knecht's plunge into the water take on symbolic importance. As Middleton puts it, "the culmination of a narrative in a kind of essential vision is common in Hesse; and we may expect something of the sort here also."[40]

The three primary images of the scene—mountain, water, and fire—correspond to the trigrams making up the two hexagrams associated with Knecht. Each contains a cluster of associations that together represent a psycho-

[39] Freedman, p. 2, says that"the lyrical novel absorbs action altogether and refashions it as a pattern of imagery."

[40] Middleton, p. 298. In two other instances, Beneath the Wheel and Klein and Wagner, the narrative culminates in the death by drowning of the protagonists. See also Freedman, p. 71, on the culminating vision in Demian. In the Bead Game, the transcendental vision is externalized through the imagery of the I Ching.

logical configuration. Thus the scene in "The Legend" is, paradoxically, the most externally active of the novel at the same time that it stands for an essentially interior process. Kên, the mountain, also called the "Keeping Still," had the attribute of "standstill" (I Ching, p. 357) and signifies clarity and inner calm as was mentioned earlier (I Ching, p. 408). It is associated with cold (I Ching, p. 285) as it is in the above description, and points to "a checking of the external world, a quickening of the inner world."[41] It "stands for the time of solitude, when the old is brought to an end and the new is begun" (I Ching, p. 271). The mountain is the image of death and resurrection (I Ching, p. 271), "the 'place' where life and death meet and fuse into one. . . ."[42]

The image of the trigram K'an, the "Abysmal," the dangerous, is water (I Ching, p. 357). It is feminine and is associated with the moon (I Ching, p. 285), as water is in traditional Western symbolism. It is the

[41] Middleton, p. 300.

[42] Ibid. In the Primal Arrangement or Sequence of Earlier Heaven, which dates from before the twelfth century B.C. (Chou dynasty 1150-249 B. C.--I Ching, p. lix), the trigram of the mountain is paired with the trigram of the lake! (I Ching, p. 266). The above discussion is based on the Sequence of Later Heaven (I Ching, pp. 268-69), the arrangement of King Wen, the founder of the Chou dynasty.

trigram of toil: "Therefore it is said: 'He toils in the sign of the Abysmal'" (I Ching, p. 270). Like "winter in the course of the year, and midnight in the course of the day," it is "the time of concentration" (I Ching, p. 271). In the Primal Arrangement, the opposite and complement of water is fire, or the sun (I Ching, p. 266).

Li, the "Clinging," whose image is fire or the sun, has the attribute of giving light (I Ching, p. 357) and represents summer and noon (I Ching, p. 270). It is "the brightness in which all creatures perceive one another" (I Ching, p. 269). With this trigram, "what was vegetative organic life passes over into psychic consciousness" (I Ching, p. 270). Fire has already been identified with Knecht, for fire is what wanders "and does not tarry" (I Ching, p. 216).[43] As the fiery sun, this trigram signifies the illuminating and transforming agent, as is vividly demonstrated at the moment of the sunrise: "Tito looked eagerly toward the dark crest of the mountain, behind which the sky pulsed in the morning light. Now a fragment of the rocky ridge flashed

[43] Middleton, p. 300, says that Knecht is identified with the sun as Logos, or incarnate wisdom, but does not explain how or why.

violently like a glowing metal beginning to melt. The crest blurred and seemed suddenly lower, as if it were melting down, and from the fiery gap the dazzling sun appeared. Simultaneously, the ground, the house, and their shore of the lake was illuminated ... . (p. 421).

In short, the three images of the scene form an objective correlative for the components of the psychic process of transformation.[44] The mountain symbolizes the attitude of turning inward as well as the locus where "the old is brought to an end and the new is begun." Water is the symbol for the psychic "toil" and the "concentration" needed, and fire is the transforming agent. Taken in this context, Tito's dance is not merely a pagan dance to nature; it is, as the narrator is careful to point out, "a response to the change awaiting him" (p. 422). Here Knecht is identified with the sun, since he too illuminates and transforms, and Tito dances as much in honor of the Magister as in honor of the sunrise (p. 422). Tito's appropriately spontaneous, unconscious dance is in honor of the images that mirror the process of transformation.

[44] Murray B. Peppard, "Notes on Hesse's Narrative Technique," Kentucky Foreign Language Quarterly, 6 (1959), p. 178, notes that the world Knecht moves in is an objective correlative for emotions and ideas expressed.

The significance of this I Ching imagery is further enlarged in the action immediately following the ritual dance. The sun striking the lake has created the ying/yang pattern.[45] In fact, the entire scene is a recreation of the traditional Chinese ying/yang imagery: "The terms yin, the dark, and yang, the light, denote respectively the shadowed and the light side of a mountain or a river. Yang represents the south side of the mountain, because this side receives the sunlight, but it connotes the north side of the river, because the light of the river is reflected to that side" (I Ching, p. 297).[46] Knecht's plunge into the water is an enactment of a ritual sacrifice to the marriage of opposites.[47] As Middleton says, "the metaphor presents a coincidentia oppositorum: 'light' suffuses the abyss of 'dark' as Knecht deliberately plunges into the unshadowed side of the lake with its attributes of icy cold and blaze of flame."[48] Tito

[45] Middleton, p. 300.

[46] See also I Ching, p. lvi. The ying/yang symbol itself is not mentioned in the original text or the earliest commentaries.

[47] Middleton, p. 301. Leslie A. Willson, "Hesse's Veil of Isis," Monatshefte, 55 (1963), pp. 313-14 and p. 321, compares this scene to the image of the lifting of the veil of Isis, used by both Novalis and Schiller.

[48] Middleton, p. 300. ". . . this fierce cold which seemed to surround him with leaping flames and after a moment of fiery burning began to penetrate rapidly into him" (p. 424). Joseph plunges into the alchemical crucible in effect; or, he can be seen as the alchemist.

is the "young" man "born out of the elements in which the 'old' man (Knecht) is consumed. He becomes the 'fiery youth' in fact, the phoenix of Western alchemy."[49] Thus "The Legend" of The Glass Bead Game culminates in a poetic figure that represents the resolution of opposites in a transcending synthesis. "For the 'unifying symbol' appears only when the internal psychic 'has been experienced as just as real, just as effective, and psychologically just as true as the world of external reality.'"[50]

Joseph's death is not mere chance;[51] nor is it the disaster that it appears to be—a sign of failure or regression, as Freedman and Negus see it.[52] Neither is his death entirely a pedagogical sacrifice even though, on the "natural" level of the narrative, it can be satisfactorily explained as one and is, in my opinion, an

[49] Middleton, p. 301.

[50] Jacobi, pp. 178-79. See also the description of the individuation process on pp. 168-70.

[51] As the narrator pointed out (p. 49).

[52] Freedman's conclusion that Knecht's "life from nature back to nature . . . suggests such a negation of progress" (p. 113), is probably a result of his having failed to see that the cycle in Hesse's work--especially in the Bead Game--is an upward spiral similar to Yeats's gyres. See Freedman, p. 111. See also Boulby, pp. 320-21. Kenneth Negus, "On the Death of Josef Knecht in Hermann Hesse's 'Glasperlenspiel,'" Monatshefte, 53 (1961), pp. 181-89, offers the most convincing argument that Knecht has failed, or nearly failed. However, as I hope to show, he has drawn the wrong conclusions from his very careful reading.

exemplary solution to the problem of Castilia's relation to the world and the individual. Rather, following the clue of the hexagram imagery, the preeminent meaning of Knecht's death is revealed as a lyrical figure, a vision of the transformation process. For the first concern of this novel is, as in all of Hesse's novels, the individual. As Hesse himself said: "'Nearly all the prose works I have written are biographies of the soul.. . . Each of them is basically a discourse in which a single person—just that mythic figure—is observed in his relations to the world and to his own ego.'"[53]

As a pedagogical sacrifice on the literal level, Knecht's death resolves the Castilian side of the narrative. Castilia does not recede when Knecht defects as one critic has suggested.[54] For even though Castilia is "an idea, a myth, an attitude beyond time and space,"[55] Joseph does not abandon that ideal when he leaves.[56]

[53] Quoted in Baumer, p. 9.

[54] Hilde Cohn, "The Symbolic End of Hermann Hesse's Glasperlenspiel," Modern Language Quarterly, 11 (1950), p. 348.

[55] Ibid., p. 351.

[56] Boulby, p. 302, says "Neither Knecht nor Hesse reject Castilia."

He carries it within him, as his attitude toward Tito (as well as Tito's response to him) should make abundantly clear. Knecht embodies the ideal of Castilia as his own teacher, the Music Master, had done before him and, paradoxically, he furthers that ideal in furthering his own development.[57] Knecht leaves not in rebellion from Castilia then, not even primarily to save Castilia, but rather, as he himself realizes (p. 342), to continue his journey on the path of awakening.[58]

However, his death is more than a private, existential act because Knecht is still the representative of Castilia,[59] and Castilia can only exist in and through men like the Magister Ludi. So to say that "what happens to Knecht after his defection is totally irrelevant as far as the central theme is concerned: the role of spirit in the modern world,"[60] is to overlook the signi-

[57] Boulby, p. 306, notes that Hesse sees Knecht as "'a brother of the saints.'" According to Hesse, saints "'are distinguished from "ordinary" man by their integration into and submission to the superpersonal not on the basis of lack of personality and individuality but through a plus in this respect.'"

[58] Ibid., p. 320.

[59] Ziolkowski, p. 333, takes Knecht's death to be only a private act.

[60] Ibid., p. 332. See also Fusaro, pp. 258-59.

ficant fact that Joseph Knecht is the embodiment of spirit in man, even after he leaves Castilia and comes to teach Plinio's son. As Mileck puts is, "Geist, formerly stressed primarily in terms of the individual and of self-expression, is now finally viewed in terms of humanity and of self-justification. Cultivated for its own sake in a Castilia-like isolation from reality, Geist must remain sterile. Only when it becomes a vital factor in human existence, mellowed by a spirit of love, service, and sacrifice (as exemplified in Knecht's way of life), can Geist serve its true purpose."[61]

Thus, "The Legend" provides the lyrical summation of The Glass Bead Game, the point where the thematic tensions developed through the lyrical figures are resolved. In Freedman's word's, "In this instance, the novel's denouement is made only retroactively meaningful by the pointe . . . which in its abbreviated action mirrors the inner contradictions of the novel as a whole and completes its dialectical movement."[62] It is not, then, merely "romantic to interpret the entire long novel

[61] Mileck, p. 28. This of course is the lesson implicit in the Bertram episode.

[62] Freedman, p. 114. See also Cohn, p. 350.

simply from the standpoint of Knecht's death," as Ziolkowski maintains,[63] for when the novel is viewed as the lyrical structure that it is, Knecht's death is neither sudden nor arbitrary.[64] Also, the position that Knecht's "life . . . is vastly more meaningful than his death"[65] is simply not tenable—from either the structural or the thematic point of view--since that death is what crystallizes Knecht's achievement, by means of a poetic figure.[66]

When, because of the I Ching imagery, the ending is seen as a symbol of the transformation process, several puzzling matters raised by Kenneth Negus are resolved. Although Knecht's illness at Belpunt indicates that he is truly out of his element, it is a sign of his being in the realm of the Immortals[67]—those who have realized themselves completely—rather than the sign of "disintegration" that Negus takes it to be.[68] In addition,

[63] Ziolkowski, p. 330.

[64] As Ziolkowski, p. 330, argues.

[65] Ibid., p. 330.

[66] In order to arrive at the view he holds, Ziolkowski has had to dismiss what he called the "Chinese elements" in the novel completely. See p. 312.

[67] As Boulby, p. 320, has also noted.

[68] Negus, p. 182.

because of the impending transformation, suffering and "an almost unbearable tension" can be expected.[69] That Joseph is able to control these sensations indicates that he continues to be master of himself. Again, Joseph remains a consummate pedagogue at Belpunt,[70] since his humble and modest behavior toward Tito—exemplified in their discussion about the botanical collection—is exactly the character trait that Tito finds himself most attracted by (pp. 417-18). Far from behaving out of character, as Negus suggests, Knecht reinforces his characteristic behavior by making it a conscious choice later that day: "It seemed to him wiser to tame this noble but refractory colt by kindness and slow domestication. He thought that he would gradually bring the boy to an awareness of his gifts and powers, and at the same time nourish in him that noble curiosity, that aristocratic dissatisfaction from which springs love for the sciences, the humanities, and the arts" (p. 419).

[69] Negus, p. 182.

[70] As Jung remarks, the transformation process "'naturally often implies an almost unbearable tension because of the unparalleled incommensurability between conscious life and the process in the unconscious which latter can be experienced only in one's inmost feelings and may nowhere touch the visible surface of life.'" Quoted by Jacobi, p. 169, who goes on to point out that "Precisely this endurance of the tension, this holding out in the midst of psychological flux, affords the possibility of a new psychic order." Pp. 169-70.

In choosing this approach to his new pupil, Knecht follows the pedagogical method that his own teachers, notably the Music Master and the Elder Brother, had used for him.

Therefore, when Knecht recognizes Tito as an equal the following morning, it does not mean that he has failed as a teacher or that he is losing his authority,[71] but rather that something else is going on and that meaning is to be found on another level. Tito becomes Joseph's equal only in the rapture of the dance. But, as the narrator stresses and as Tito's own behavior on "awakening" reinforces, he is at that moment "not himself" (pp. 422-43). He is a medium of expression, momentarily the embodiment of the ageless unconscious, the validity and reality of which Knecht must (and does) acknowledge in order to experience his transformation.[72]

Finally, the "ominous" quality of the imagery in the scene at the lake, which Negus observes,[73] can be accounted for when it is remembered that the imagery

[71] Negus, pp. 183-84.

[72] As Jung says, "' one has to expose oneself to the animal impulses of the unconscious. . . . What is demanded here, however, is . . . to make them conscious and to recognize their reality. . . ." Quoted by Jacobi, p. 169.

[73] Negus, p. 183.

represents the forces of the irrational, and mirrors the psychic miracle of transformation taking place within Knecht. In addition, through the I Ching imagery, one can see the formal pattern of order that Knecht's plunge into the water will create. As mentioned before, this scene contrasts with the Bertram episode in that here order and control are brought to a primitive, irrational setting. In other words, while on the one hand the imagery is in a very real sense "ominous," at the same time it carries with it the resolution to a formal lyrical figure of an apparently chaotic series of events.

In conclusion, the figure of the I Ching itself and the two oracles connected with the life of Joseph Knecht are structurally and thematically essential to The Glass Bead Game. The Book of Changes, representing as it does a means of understanding the disordered world of nature and the psyche, forms with the Bead Game a figure of polarity, both as a means of expression and as a tool for effecting personal transcendence. The Bead Game offers the escape from self, the world, and time characteristic of art, while the I Ching offers the transforming process of individuation wherein the world and time are incorporated into self which is then realized, and thereby transcended and renewed. In addition to being the first indication that another alternative exists

besides Castilia, the I Ching, appearing when it does, serves to prepare Joseph for his first excursion outside the pedagogical province—to the "worldly" Mariafels. It also functions to prepare him for the day when, as Magister Ludi, he will have grown beyond Castilia.

The two I Ching oracles structure the sequence of events in which they appear by mirroring the important aspects of these events in their imagery. In addition, however, they prefigure the line of development of Knecht's life and serve to characterize that development. Finally, in "The Legend," they provide the key to the understanding of the disturbing events that surround Knecht's death. As imagery, they give order to an apparently chaotic scene and"symbolic expression to the otherwise inexpressible."[74] The use of such a lyrical technique serves, as Middleton points out, to link the technique of the novel with the avowed technique of the Bead Game itself, namely, "to communicate maximal complexities of meaning with complete simplicity."[75] To look at this technique another way, in "The Legend" Hesse has attempted to reproduce in writing the musical

[74] Mileck, p. 29.

[75] Middleton, p. 302.

counterpoint he felt would be the perfect medium of expression: "'Then without difficulty I could write a two-voiced melody that consists of two lines, two series of tones and notes that correspond to and compliment each other, but which simultaneously are antagonistic and circumscribe each other.'"[76] As the I Ching imagery shows, he succeeds quite well—through the use of the lyrical techniques—in approximating counterpoint in his prose. Like counterpoint, this imagery "resolves dissonance by organizing experience and directing it toward a total vision,"[77] the vision of transformation, the preeminent vision of The Glass Bead Game.

[76] Quoted by Theodore Ziolkowski in Hermann Hesse (New York, 1966), p. 30. See also Freedman, p. 54.

[77] Freedman, p. 54.

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