

The Psychology of C.G. Jung in the Works of Hermann Hesse

An Abridgment¹
by
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I. INTRODUCTION

The purpose of this dissertation is to point out and to explain the use of Jungian symbols and Archetypes in the works of Hermann Hesse. No claim is made that a knowledge of C.G. Jung's psychology is indispensable for the understanding and appreciation of Hesse's writings; nevertheless, important aspects of Hesse's works need to be clarified by reference to Jung. The strong emotional appeal of certain situations in Hesse's works, which are strange and mysterious to the logical mind, can be ascribed to the Archetypes, which, if Jung is correct, affect the reader whether he is conscious of them or not.² An attempt shall be made here to explain in terms of the psychology of Carl Gustav Jung what appears to many as obscure mysticism or Romantic fantasy.

It is the writer's opinion that many characters in Hesse's works represent aspects or personified contents of the unconscious. An individual becomes aware of these contents in the form of projections upon others, or as mythological forms.³ I shall demonstrate this in the light of Jung's psychology in Chapter II, using Demian as the paradigm.

The origin and development of some of Hesse's characters can be traced directly to the analytical sessions with Dr. J.B. Lang, a student of Jung. Chapter III deals with these early writings and demonstrates the development

¹ [Abridgment by Emanuel Maier of his 1953 dissertation in the Department of German, submitted to the Faculty of the Graduate School of Arts and Science in partial fulfillment of the requirements for the degree of Doctor of Philosophy. New York University, Washington Square, New York. Dr. Maier's dissertation was never published. The manuscript is located at the Schiller Nationalmuseum in Marbach, Germany. This abridgment is being posted by HHP on the internet with the kind permission of Dr. Maier. ED]

² Compare "Psychologie und Dichtung," C.G. Jung, pp. 324, 325 in Philosophie der Literaturwissenschaft, edited by Emil Ermatinger, Junker und Dünhaupt Verlag, Berlin, 1930. Also H. Mauerhofer, Die Introversion, mit spezieller Berücksichtigung des Dichters H.H., pp.46,51.

³ Ibid p.324.

of such Archetypes as the "Anima", the "Shadow", the "Chaos", etc. This is supported by Hesse's biographer Hugo Ball.⁴ Hesse himself refers in his letters to the "new note" which he struck in Demian which has its origin in the Märchen collection⁵ of which "Traumfolge" and "Der schwere Weg" are a part.

Jung claims to have had a direct influence upon Siddhartha and Steppenwolf in the course of analytical sessions with Hesse.⁶

The emphasis in this dissertation is upon interpretation in the light of Jungian psychology without evaluation of the aesthetic and literary merits of Hesse's work. Such an undertaking has the full endorsement of Jung as exemplified by the fact that a similar investigation of E.T.A. Hoffmann's "Der goldene Topf" by Aniela Jaffé has been incorporated by Jung in Gestaltungen des Unbewussten, Rascher Verlag, Zurich, 1950.

The relationship between psychological origin and the aesthetic value of a work is another subject, and is discussed by Jung in his work.⁷ This discussion does not fall properly within the scope of this dissertation.

Furthermore, we are not concerned here with the validity of the psychology of C. G. Jung as such. Such a discussion properly belongs in the

⁴ Hugo Ball, Hermann Hesse, Sein Leben und sein Werk, Fretz und Wasmuth, Zurich, 1947; p. 163.

The same claim is made by J.M.L. Kunze in a recent study Lebensgestaltung und Weltanschauung in H. Hesse's Siddhartha, Malinberg, Herzogenbusch, 1949, p. 20:

"Hier (bei Hesse's Auffassung von Jean Pauls Beziehung zum Unbewussten) stehen wir mitten im "kollektiven Unbewussten" Jungs, dessen Einfluss sich bei Hesse stärker bemerkbar macht als der Freuds, wie "gross des Dichters Bewunderung vor dem Gründer der psychoanalytischen Schule auch sein mag. Jung, der nicht im blossen Erkennen des Unbewussten, oder dessen Bekämpfung durch willensvolles Handeln, sondern durch Bejahung der aus den Tiefen der Seele aufsteigenden Flut von Trieben und Regungen Heil und Rettung sah, Jung hat das innere Leben des Dichters in den Kriegsjahren weitgehend beeinflusst. Von ihm übernimmt Hesse die Lehre, dass das Unbewusste die Aufgabe hat, das zu eng gewordene Bewusstsein zu ergänzen, wieder weit zu machen."

⁵ Hermann Hesse, Briefe, p.60.

⁶ Compare Jung's and Hesse's letters in Introduction [of the complete dissertation.ED], p.[illegible.ED] and p.4-b. [see also C.G.Jung, Briefe II, 1946-1955, ed. Aniela Jaffé, Olten: Walter, 1972, pp.183f.; also in: Benjamin Nelson, "Hesse and Jung. Two Newly Discovered Letters", The Psychoanalytic Review, vol 50, 1963, pp.11-16. B.Nelson's article also contains Hesse's response after E. Maier had sent him a copy of Jung's letter. Hesse said that, as a friend of discretion, he had not read it.

field of psychology and not in that of literature.

While the ideas of Dr. Jung have had profound influence upon the creative work of Hermann Hesse, other influences are not thereby excluded. Other dissertations might wish to examine the influence of Ludwig Klages,⁸ Sigmund Freud, or Oriental philosophy, or of German Pietism.⁹ H. Mauerhofer even went so far as to characterize all of Hesse's works as the expression of introversion.¹⁰ A man of the stature of Hermann Hesse is open to all the intellectual and cultural achievements of man. He has taken from all and has given back to the world a new synthesis which bears the imprint of his own creative genius.

II. DEMIAN

*“Ich wollte ja nichts als das zu leben versuchen,
was von selber aus mir heraus wollte. Warum war
das so sehr schwer?”*

This is the motto of Hermann Hesse's novel which was written in 1917. It was first published as an autobiography in Berlin in 1919 under the pseudonym Emil Sinclair. Not until 1920, for the ninth edition, was the novel published under his own name. The name Emil Sinclair was to symbolize a new beginning for the author.¹¹ The following quotations are from the undated edition by Fretz and Wasmuth, Zurich, copyrighted 1925.

Richard Matzig refers to Demian as the “Geburt eines Mythos“.¹² “Ein religiöses Urerlebnis ist gestaltet”, says Hugo Ball.¹³ “Der Roman Demian enthält ... nichts anderes als Inhalt und Ergebnis vieler aufeinanderfolgender psychoanalytischer Sitzungen“, says Berta Berger.¹⁴

Indeed, Sinclair's way to himself is like the journey of the mythological hero whom his own fate has sent forth. On that journey he meets with the symbolical figures which are the obstacles to be conquered and at the same time the milestones marking his progress.¹⁵ Jung maintains that every individual psyche, in the process of individuation produces an individual

⁷ See for instance: "Psychologie und Dichtung" in Philosophie der Literaturwissenschaft; also Seelenprobleme der Gegenwart, Rascher Verlag Zurich 1946.

⁸ Max Schmid, Hermann Hesse, Weg und Wandlung, Fretz und Wasmuth Zurich, 1947.

⁹ H. Ball, p. 161.

¹⁰ H. Mauerhofer, pp. 43, 44.

¹¹ Hermann Hesse, eine bibliographische Studie, von Horst Kliemann und Karl H. Silomon, p. 14.

¹² Richard Matzig, Hermann Hesse in Montagnola, p. 15.

¹³ Ball, p. 167.

¹⁴ Berger, p. 46.

¹⁵ Geheimnis der goldenen Blüte, pp. 22, 32.

mythology which is parallel to the great mythologies of all times.¹⁶ All symbols and rites, the treasury of ideals of mankind, have their origin in the unconscious of the soul, meditates Sinclair.¹⁷

Written while under the influence of the 35 year old Catholic psychiatrist Dr. J.B. Lang,¹⁸ Demian is a novel of individuation par excellence. The stages of the journey to self-realization are the various chapters. This is the sole intent of the author Hesse: “Mich interessieren nur die Schritte, die ich in meinem Leben tat, um zu mir selbst zu gelangen.“¹⁹ The concept of the two worlds, the bird, Beatrice, Mother Eve and Demian himself are the Archetypes produced by the unconscious. With each one of them in turn does Sinclair identify himself, and in each does he recognize an aspect of his own soul, thus assimilating and integrating the projections of the unconscious. They are not separate characters who cross the path of Sinclair, as Matzig believes,²⁰ but symbols produced from the depth of Sinclair’s unconscious. They are presented as real, and Sinclair occupies himself seriously with these “characters“, because symbols must not only be understood., according to Jung, but also must be a vital experience (durchlebt) in order to become part and parcel of the widened consciousness of the individual.

Pistorius, however, is the only character of the novel that has an existence separate and apart from Sinclair. He is Dr. Lang. For a while he becomes the teacher and guide of Sinclair. He introduces Sinclair into the mysteries of Gnosticism, of Abraxas and Cain.²¹ Eventually, Sinclair rejects Pistorius as a man who presents mythology only from the historical point of view, for whom it is not a psychological experience. Pistorius stands aside, does not become part of the personality of Sinclair, is merely another seeker, a weakling who cannot leave the community of other seekers and stand alone with his fate. Pistorius, in the final analysis, is not creative, therefore he cannot bring the patient any further than he himself is able to go.²² Hesse’s letter to Mr. Maier (Refer to Introduction) reiterates this viewpoint in a pithier way.

There is a resemblance between Pistorius and Demian, the latter acting at times as leader and guide, and at others as friend and Alter Ego. Nevertheless, the two are not identical as Berta Berger erroneously assumes.²³ From the very beginning Sinclair realizes that Demian is a voice which comes from within himself:

“Wie im Traum unterlag ich seiner Stimme, seinem Einfluss. Ich nickte nur. Sprach da nicht eine

¹⁶ Jacobi, p. 82.

¹⁷ Demian, p. 198.

¹⁸ Ball, p. 158; Matzig, p. 15.

¹⁹ Demian, p. 65.

²⁰ Matzig, p. 24.

²¹ Compare Dr. Jung’s letter in the Introduction of the dissertation. See also #6.

²² Jacobi, p. 112.

²³ Berger, pp. 48, 49.

*Stimme, die nur aus mir selber kommen konnte? Die alles wusste? Die alles besser, klarer wusste als ich selber?*²⁴

Viewed from the standpoint the Self, which is the center of the entire personality, the Ego, the center of consciousness, appears as an object. Throughout the novel Sinclair identifies himself with Demian. In the very end he withdraws the projection altogether and it becomes part of his own total personality. This is the essence of integration, whereas Pistorius is rejected as an entity outside and alien to his character. If Demian had been but the person of Dr. Lang then the integration of that person into the personality of Sinclair would have become identification with the doctor, the exact opposite of “Lösung vom Arzt in der Analyse“ which Berger claims.²⁵

Dependency upon the physician is the stumbling block in many an analysis and must be overcome at all cost, if the patient is to recover his normal balance and stand on his own feet. Sinclair separates himself from Pistorius with pain and regret, as is normally the case, but understands the necessity of doing so in order to fulfill his own fate which is not identical with that of the doctor. Sinclair is well on the way to Individuation. If new problems approach him he need only look into the dark mirror of his own soul to find their solution.²⁶ There is no longer any need for outside help. I therefore disagree with Berta Berger who claims that Hesse never got beyond the initial stages of the analysis. The process of Individuation is a continuous one to which Hesse has given exquisite literary form. Neither in his successive novels, nor in his real life has he again required the assistance of the physician.²⁷

A. Structure and Content of Demian

The structure of the novel is that of the process of Individuation as indicated in the Introduction. The way to Self leads first to childhood and its experiences: the contents of the Personal Unconscious.

The next step is to demote the rational world from its customary position of primacy in order to establish and admit the equivalence of the irrational, namely the unconscious. As the deeper layers of the unconscious are probed, the Archetypes become activated and appear as projections, dreams or visions.

²⁴ Demian, p. 54.

²⁵ Berger, p. 49.

²⁶ Demian, p. 226.

²⁷ [Hesse reportedly had sessions with C.G.Jung as late as February 1921, and with J.B. Lang early in August 1925, cf. letters by Ruth Wenger of 10/14/25 and HH of 10/16/25. ED]

Their order of appearance is, first, the Shadow, then, a personification of a new center of the personality, in this case Demian; then, the Anima; later, the Bird; and finally, one of the last to appear, the Mana Personality of Mother Eve.

Often, however, the Archetypes of a more basic nature make their appearance rather early in the process, but are not noticed right away, as was the case with the Bird in the crest above Sinclair's door.²⁸ At this point consciousness is not yet ready to admit the equivalence of unconscious visions.

Each Archetype disappears as it becomes consciously integrated. New, more basic ones, appear, i.e. of more collective and compelling nature. The difference between past and future disappears where eternal values are concerned. Thus collective dream symbols can assume prophetic contents as Sinclair feels toward the end.

Individuation, which is eventually achieved, coincides with the end of the novel. All projections have been withdrawn, and a new Weltanschauung has been established.

Chapter One - "Two Worlds"

Young Emil Sinclair is bewildered by the realization of the existence of two worlds: the bright world of father and mother, of love and honor, bible texts and wisdom; and the dark world of ghosts, monsters, crime and sex. Sinclair considered himself as belonging to the bright world. The fatal attraction which the dark world exerted upon Sinclair changed to outright domination personified by Frank Kromer. Little thefts and lies, committed to appease Kromer, undermine the former superiority of the bright world, and let the dark world enter. Kromer is the Archetype of the Shadow.

Chapter Two - "Cain"

Sinclair meets Demian whose striking personality attracts him. Demian bears a strong and strange resemblance to himself; there might be the secret of the former's great influence over him. Demian becomes the guide and friend who helps him get rid of the obsessive Kromer. Demian explains to Sinclair the ambiguity of all things. Cain has been considered a villain by all good people, by the common herd, but he whose sign on the forehead struck terror in the hearts of common mortals might have been the hero. Now Demian appears as the Archetype of the genius of the intellect, a kind of Mephistopheles, a demon that wants the bad and does the good. He has the power to destroy the bright world of Abel, but he also destroys unmitigated

²⁸ An analogous case is discussed in dream 21 in *Psychologie und Alchemie*, von C. G. Jung, Rascher Verlag Zurich, 1944, p. 129. "Eine Stimme sagt; Wir waren ja immer da. Du hast uns nur nicht bemerkt."

evil like Kromer. He seems to belong to both worlds. Sinclair's father warns him against the nefarious teachings of the Gnostics, yet it is true; Sinclair feels something of the Cain in Demian and in himself; the same sign. This knowledge and acceptance frees Sinclair of his obsession with Kromer.

Chapter Three - "The Thief on the Cross"

The paradise of childhood is lost. Sex, the beginning of adulthood, makes itself felt. Sex is somehow connected with sin, the dark world. But this time the dark world, sex, is inside Sinclair, no longer, as Frank Kromer, on the outside. In this new crisis Demian reappears and reassures Sinclair concerning, the equivalence of the two worlds. The two worlds are supplementary and compensatory to each other. Nature is not divided into good and bad. The problem is to see and accept the unity of the two. The 'Thief' on the Cross to the left did not repent on the eve of death. He remained true to himself, another Cain. Thus the scene of the crucifixion was rounded out. Perhaps one ought to worship both God and the devil as together they symbolize the world.

Chapter Four - "Beatrice"

Sinclair leaves home and lives in a boarding house. In his loneliness, separated from Demian, he seeks the company of reckless students. In the drunken orgies that follow he expresses his revolt against the world of his father and of established authority, but he does not find an answer to his problems. Then, one day in spring, he meets a girl in the park. She is his "type" and begins to work upon his imagination. 'Sinclair gives her the name Beatrice "without ever having read anything about Dante."²⁹ His preoccupation with Beatrice grows into a cult which completely changes his mode of living. He no longer goes about carousing with evil companions. He tries to become the exact opposite, namely a saint in the worship of spiritual love. Although he has never spoken a word to the real girl, his mind occupies itself from now on exclusively with her image.

Finally, he tries to paint her picture. He does not succeed in painting a likeness of the real girl, but he paints the image of his dreams about her. He is in constant communion with the painting, as it seems to have much to say to him. He even realizes a strange resemblance between it and Demian, and, after a while, its resemblance to himself. They are both parts of himself. He now understands what Novalis meant when he said: "Schicksal und Gemüt sind Namen eines Begriffes." Sinclair has painted his own fate, which resides inside himself and knows and directs all his actions. Fate looks like Beatrice, like Demian and like himself.

²⁹ Demian, p. 108.

In the light of this new understanding Sinclair begins to paint other images of his soul; the bird on the crest over his father's door. He paints it from memory. The head of the bird is yellow. It protrudes half-way out of the earth, or an egg. The background is sky-blue. Occupied with this Painting he loses sight of Beatrice. She no longer satisfies his soul.

Chapter Five - "The Bird Fights Its Way out of the Egg"

Sinclair sends the painted dream-bird by mail to Demian. The latter answers:

*"Der Vogel kämpft sich aus dem Ei. Das Ei ist die Welt. Wer geboren werden will, muss eine Welt zerstören. Der Vogel fliegt zu Gott. Der Gott heisst Abraxas."*³⁰

At this time Sinclair hears the teacher in school lecture about the gnostic divinity Abraxas, who symbolically combines within himself both good and evil. This divinity strikes sympathetic chords in Sinclair. A new spiritual development begins: the longing for a full life, for the unity of opposites. He is not yet ready, however.

Dreams become very important to him. The occupation with them removes Sinclair even more from contact with his environment. One particular dream occurs over and over again: a passionate, incestuous embrace with a woman who is at the same time his own mother and also Demian. She symbolizes both bliss and crime, and man and woman. It is Abraxas worship. As a result Sinclair realizes that love is neither the dark animal impulse nor, the spiritualized worship of Beatrice. It is both. It becomes his aim to follow the inner voice, the dream pictures. Painting them means conscious occupation with the products of his dream world.

While at college, away from home, isolated from close contact with other fellow students, Sinclair continues his restless search. By chance he makes friends with an erstwhile divinity student by the name of Pistorius, whose organ playing has attracted him during his nightly, lonely walks. Sinclair feels that Pistorius, too, is searching for unity, between himself and the world. Music is an admirable means of combining heaven and hell, because music is amoral. Sinclair learns much from Pistorius. Together they practice fire-worship. As they look into the fire they surrender themselves to the irrational images which leap up in themselves and in the fire, obliterating the boundary between themselves and nature. Within each human, they feel, are primordial conceptions of trees and rivers which would enable him to recreate all of nature, just as God had once done.

And more he learns from Pistorius just as the body demonstrates in its physical development the entire development of the species so does the psyche contain the entire experience of the race (Jung's collective

³⁰ Demian p. 125.

Unconscious). Each child is capable of repeating all of man's achievements. Each individual ought to become conscious of this world which he carries within himself.

After each talk with Pistorius Sinclair holds his head higher, feels less isolated. And the yellow bird of his dreams rises further and further out of the egg.

Chapter Six - "Jacob Wrestles with God"

Pistorius takes all of Sinclair's dreams seriously, and helps him further on the road to self-realization. He guesses the existence of the recurrent incestuous dreams about Demian-Mother, and exhorts Sinclair to live out his dreams thoroughly. Sinclair, however, cannot as yet surrender himself completely to the inner voices. But he takes confidence in the fact that Abraxas had no objections at all to whatever good or bad came out of him or was still in him.

At this stage of his development Sinclair repeats in the person of the young student Knauer an earlier experience of his own. Knauer comes to Sinclair because there is something in Sinclair which inspires his confidence; as, previously, Sinclair had come to Demian. Knauer has been practicing continence in order to win mastery over his body. He, too, associates sex with sin, and he wants to be pure. But Sinclair is not yet ready to help Knauer, although he is able to prevent the latter from committing suicide.

Once again Sinclair occupies himself day and night with the painting of the Hermaphroditic man-woman of his dreams. He struggles with it until he has completely identified himself with it -- now both past and future lie open before him. The picture of his dream with which he struggles all night gives him its blessing.

The time has come when Pistorius has no further lessons to teach Sinclair. From here on out Sinclair must go the way by himself. After a painful parting he walks about the city, alone and in darkness. He feels as if he were at the crossroads where all roads begin and end, lost and without a guide.

Chapter Seven - "Mother Eve"

Heeding Pistorius' advice to live his dreams Sinclair sets out to search for the man-woman, the mistress-demon of his dreams. He looks for her on railroad stations and on trains. In vain. One rainy night he meets Demian. The two friends discuss the spirit of Europe, how everybody is flocking together in herds in an effort to escape his destiny. Scientific Europe has gained the world and lost its soul. The real will of nature is expressed in the few, in Demian and Sinclair, in Jesus and Nietzsche.

Without searching Sinclair meets Demian's mother. It is like a homecoming. She is the mother, the mistress and goddess of his dreams. Sinclair loves her as his very own life. To possess her means to possess himself, to find himself. Others, when they love, lose themselves. His love expresses itself in allegory; she is the sea and he empties himself into her like a river.

But even this homecoming is but a resting place on the eternal road to Self. Men who have been singled out with the sign of Cain must stand ready, after the death of modern Europe, to create a new future. They are the instruments of fate. Sinclair has a vision which is of concern to the whole world, a vision which similarly occurs to Demian. The world stands at the brink of death and rebirth.

Chapter Eight - "The Beginning of the End"

Sinclair lives some happy summer months in the company of Mother Eve. But the summer draws to a close. The sadness of the parting of the ways spreads over everything. War has been declared. Both Sinclair and Demian join the Army.

All about Sinclair men are dying. They are being swallowed up by Mother Eve. Stars arch from her forehead. One of them soars toward Sinclair. He is hurled off his feet. Wounded he wakes up in a hospital. Next to him, mortally wounded, lies his friend Demian. Demian takes leave of Sinclair. From now on he will reside inside Sinclair.

Parallel with the action of the novel runs a series of dreams which in each case serves to compensate for the conscious orientation with a reaction of the unconscious.

B. Discussion in the Light of Jungian Psychology

Most cases which come to the attention of Dr. Jung are those arising out of the crisis of middle age, when the individual finds it difficult to find meaning in continued existence. Some at this stage even begin to toy with the idea of suicide. This was the case with Hermann Hesse.

Approaching forty years of age, in the midst of the first World War, Hesse lived in total isolation, unable to cope with the impasse he had reached. His surroundings had lost all importance for him, i.e. in terms of Jungian psychology, libido had been withdrawn from the outside world and, turning inward, was endowing with energy the Archetypes which, in turn, threatened to overwhelm him and hold him in the darkness. However, a progressive release of the energies stored in the unconscious was achieved by Dr. Lang, the Pistorius of the novel, who was evidently able to break through Hesse's isolation.

The lonesome poet was undergoing a rebirth. The new Hesse, named Sinclair, wrote down the adventures of his road to Self. The realization that the Archetypes produced by the individual were the same as those produced by all mankind throughout the ages served to re-establish his contact with mankind, on a higher, more independent, level. To integrate the Archetypes into a higher consciousness means nothing less than to eliminate the lonesomeness of the individual, and to incorporate him into the eternal course of events.³¹

“Die Einsicht, dass mein Problem ein Problem aller Menschen, ein Problem alles Lebens und Denkens sei, überflog mich plötzlich wie ein heiliger Schatten, und Angst und Ehrfurcht überkam mich, als ich sah und plötzlich fühlte, wie tief mein eigenstes, persönliches Leben und Meinen am ewigen Strom der grossen Ideen teilhatte.”³²

Before we go into a detailed analysis of the content of the novel a few words be said about the title itself. Demian is the story of Emil Sinclair's youth. Why youth? Berger suggests that by placing the action of the novel in his youth Hesse wanted to give it the character of an "Entwicklungsroman".³³ However, the youth can also be considered as an Archetype in whom the past experience of an older person and the promise of a new life and development are symbolically united.³⁴ The middle-aged poet, Hesse, was at last continuing the growth which had been interrupted in the tender days of his youth: Here was the point of contact between the old and the new life.³⁵ Hesse was not concerned with testing his popularity which had suffered in Germany because of his opposition to the war. He returned the Fontane prize.³⁶

III. CONCLUSION

The turning point, and period of crisis, of Hesse's life and creative work falls between the years 1916 and 1922. This dissertation attempts to show how the impressions received during these years in contact with Dr. J.B.

³¹ Jacobi, p. 83.

³² Demian, p. 85.

³³ Berger, p. 48.

³⁴ Essays on a Science of Mythology, by C.G. Jung and C. Kerényi, published for Bollingen Foundation by Pantheon Books, 1949; The Psychology of the Child Archetype, especially pages 112, 115, and the Chapter The Child as Beginning and End, p. 133.

³⁵ Compare the interpretation of the young man in Hoffmann's "Der goldene Topf", in Gestaltungen des Unbewussten, p. 298. Hoffmann, about 40 years of age at the time he wrote "Der Goldene Topf", portrays himself as a young man. Hesse himself always considered the "Goldene Topf" as a "wertvolleres Lehrbuch als alle Welt- und Naturgeschichten." (Kurzgefasster Lebenslauf in Traumfährte, p. 120).

³⁶ Kliemann, p. 14.

Lang and with Dr. C.G. Jung resulted in a change of world outlook which had its repercussions in the works of subsequent years.

Referring to these critical years in life Hesse said in 1930:

“Auch ich war einmal in meinem Leben genötigt, meine ganze Stille, beschauliche Philosophie wegzuzerfen. ... Dann kehrte ich verändert, aber in allen wichtigen Glaubenssätzen bestätigt, zu Hölderlin und Nietzsche, zu Buddha und Lao Tse, zu Dichtung und Kontemplation zurück. ...”³⁷

Hesse was "changed" in respect to his understanding of the world and his relationship to it; and he was the same in regard to his roots in German Romanticism, to Oriental philosophy and his introvert tendencies. In the Introduction I have presented Hesse's relationship to German Romanticism. I have also given a short survey of the psychology of C.G. Jung, explaining the nature and function of dreams, the painting of pictures, of Archetypes, Gnosticism, etc.

I have subsequently shown how certain typical situations and Archetypes, which make their first appearance in the four stories discussed in Chapter III, reappear in all of the major works.

Demian, the Archetype of Self, became the prototype for Siddhartha and for the Old Music Master of The Glasperlenspiel. Only recently (1943) Hesse formulated this symbol once again in the following words:

“Unser subjektives, empirisches, individuelles Ich, wenn wir es ein wenig beobachten, zeigt sich als sehr wechselnd, launisch, sehr abhängig von aussen, Einflüssen sehr ausgesetzt. ... Dann ist aber das andre Ich da, im ersten Ich verborgen, mit ihm vermischt, keineswegs aber mit ihm zu verwechseln. Dies zweite, hohe, heilige Ich (der Atman der Inder, den sie dem Brahma gleichstellen) ist nicht persönlich, sondern ist unser Anteil an Gott, am Leben, am Ganzen, am Un- und Überpersönlichen.”³⁸

The "Two Worlds" which existed in Sinclair's soul became the basic two melodies of all of Hesse's work, manifesting themselves in Harry Haller and the wolf, in Narziss and Goldmund, in Klein and Wagner and, finally, in the "Two Poles" (Chapt. 8) of Das Glasperlenspiel. The two worlds are the Chinese "yin" and "yang". Together they form a unified whole symbolized in the Taigitu which Jung uses to illustrate the interaction of consciousness and the unconscious.

³⁷ Briefe, pp. 45, 46.

³⁸ [Reference missing in MS. ED]

Sinclair's encounter with his soul-picture Beatrice is repeated in Klein's meeting with Teresina and Harry Haller's relationship to Hermine. In each case did the Anima lead her friend to a better understanding of himself.

Although there is no female character in Das Glasperlenspiel, the "yin"-world, nevertheless, is represented in Plinio Designori. Josef Knecht returns to the world because he feels the inadequacy of the intellectual world without its counterpart: life.

I have shown how an interpretation of Hesse's work in the light of Jungian psychology enhances the understanding, especially of the earlier works. The direct influence of Jung, however, began to wane with the years in the same proportion as the poet Hesse became more mature and confirmed in his basic philosophy of life. The mature Josef Knecht takes his place among the other great men of his times, among them Thomas von der Trave and Pater Jacobus. He is as far removed from Emil Sinclair, the youthful self-seeker, as the Hermann Hesse of the World War I years from the Nobel Prize winner of today.³⁹

³⁹ [see also E.Maier, "Demian" in Materialien zu Hermann Hesse „Demian“, Bd.2, Frankfurt: Suhrkamp, 1997, pp. 83-112. Dr. Maier's email address in 1999 was as follows: bmaier5655@aol.com ED]