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I hereby recommend that the thesis prepared under my supervision by Julius Lieberman entitled Jakob Wassermann's Social, Philosophical and Ethical Views . . .

be accepted as fulfilling this part of the requirements for the degree of Doctor of Philosophy

Approved by:

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JAKOB WASSERMANN'S
SOCIAL, PHILOSOPHICAL, AND ETHICAL
VIEWS AGAINST A HISTORICAL BACK-
GROUND WITH SPECIAL CONSIDERATION
OF HIS FINAL TRILOGY: DER FALL
MAURIZIUS, ETZEL ANDERGAST, and
KERKHOVENS DRITTE EXISTENZ.

A dissertation submitted to the
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Preface

Jakob Wassermann, who is considered one of the greatest literary and philosophical figures of the twentieth century and who had played a significant role in the development of the German epic novel, deserves careful consideration and study. A survey of the biographies, monographs, dissertations, and critical essays on Jakob Wassermann reveals that his life and works have been discussed from multifarious points of view but the subject has by no means been exhausted. In 1916 Dr. Leo Ehlen published an essay on Wassermann in Mitteilungen der Literarischen Gesellschaft, which analyzes the poet's first three novels: Die Juden von Zirndorf, Renate Fuchs, and Moloch, presents an excellent statement of the poet's ethical ideas, and serves as a work of reference for the future critics.

The biographers of Wassermann are Julie Wassermann-Speyer, Siegmund Bing, and Marta Karlweis. Julie Wassermann-Speyer, the author's first wife, published Jakob Wassermann und Sein Werk, 1923, which presents a brief sketch of Wassermann's life largely based on the poet's autobiography Mein Weg als Deutscher und Jude, analyzes the author's work through Christian Wahnschaffe, and briefly states his metaphysical views. In 1928 Siegmund Bing published Jakob Wassermann: Weg und Werk des Dichters, which gives an objective account of Wassermann's life based on his autobiographical novel Engelhart Ratgeber, discusses

the author's works through Der Fall Maurizius, indicates that the characters of the author's earlier and later works are related, and points out that the experiences of the heroes of the novels are symbolic representations of the poet's physical and spiritual struggles in his search for justice. Marta Karlweis, the second wife of Wassermann, published a detailed biography on the poet in 1935: Jakob Wassermann, Bild, Kampf und Werk. Her research is based on the poet's autobiographical novel Engelhart Ratgeber, his autobiography Mein Weg als Deutscher und Jude, his unpublished diaries and correspondence, his essays published in Lebensdienst and Selbstbetrachtungen, and her own intimate experiences and conversations with the author. Marta Karlweis' book reveals a great deal of illuminating and useful information on Wassermann's life and the circumstances which helped to produce his greatest masterpieces. Although she discusses Wassermann's life in detail, her analysis of the author's works through Kerkhovens dritte Existenz is brief and inadequate.

The significant monographs on Jakob Wassermann are Walter Goldstein: Sein Kampf um Wahrheit, 1928, and John C. Blankenagel: Writings of Jakob Wassermann, 1941. Walter Goldstein does not present a chronological treatment of the author's novels but classifies them into fictitious, historical, and social. The greatest part of

his book is devoted to a discussion of Wassermann's treatment of the contemporary problems of woman, marriage, and justice brought about by changing social and economic conditions. Walter Goldstein analyzes the poet's works through Der Fall Maurizius and indicates that according to Wassermann human salvation lies in the perpetual search for truth. Truth is not absolute and static but relative and dynamic. It exists in a different form in every age and society. The task of every individual is to awaken himself and others from spiritual lethargy, overcome his indifference to human suffering, and strive to rectify social injustices. John C. Blankenagel gives a concrete and detailed analysis of Wassermann's works including some of the author's less important productions which have not been touched upon by his predecessors. Blankenagel's book on Wassermann, a result of many years of careful study and laborious research, should serve as a useful guide to the German as well as the English student who is interested in the novelist.

The significant doctoral dissertations which have been written on Wassermann are Anne-Liese-Sell: Das Metaphysisch-realistische Weltbild Jakob Wassermann, 1932; Irmgard Bamberg: Das Prinzip der Freiheit in Jakob Wassermanns Werken, 1934; Erika M. Meyer: Jakob Wassermann und Erwin Guido Kolbenheyer: Ein Vergleich vom Standpunkt der Nationalsozialistischen Weltanschauung, 1936, and Werner Böhm: Die

Idee der Gerechtigkeit im Werke Jakob Wassermanns, 1937.

Anne-Liese-Sell indicates that the artistic works of Wassermann are visible symbolic representations of the synthesis of the real and metaphysical world into a totality. She points out that the metaphysical world is so deeply felt by the poet that it passes over into consciousness and becomes realistic phenomena. Irmgard Bamberg indicates that the principle of freedom is the kernel of Wassermann's philosophy. As a child, Wassermann sought physical freedom. As an adolescent, the poet strove for physical and intellectual emancipation from a tyrannical stepmother and narrow-minded, ignorant teachers. As an adult, a Jew, and a writer he struggled against racial and professional prejudices. In later life, Wassermann discovered that the only worthwhile freedom is ethical, the emancipation of one's self from slavish passions, the overcoming of the greed for possession, and the awakening from spiritual blindness. Irmgard Bamberg points out that while Thomas Mann accepts the inevitability of fate from the very beginning Wassermann believes that the consequences of fate can be either eliminated, controlled or mitigated. According to Wassermann, we must not accept our lot as fate, as circumstances conditioned by a higher power but we must try to better our condition and those of others. We must have faith in the existence of a power which operates for our benefit if we try to choose the righteous path and act

in accordance with the dictates of our conscience. Erika M. Meyer compares and contrasts the philosophy of Kolbenheyer with that of Wassermann. She indicates that Kolbenheyer stresses the importance of the community, while Wassermann emphasizes the significance of the individual. According to Kolbenheyer, the individual exists for the good of society. Wassermann believes that the function of the social, political, and judicial institutions is to promote the welfare of the individual. Erika M. Meyer stresses the fact that Wassermann is a liberal who fights for the recognition of the inalienable rights of those who are persecuted and mistreated by society. Werner Böhm, who analyzes the works of Wassermann from the point of view of the poet's conception of justice, indicates that according to Wassermann the stereotyped judicial laws are no longer valid because they do not take the individual into consideration.

Although the social, philosophical, and ethical views of Jakob Wassermann have been discussed by the predecessors of the present author, they have neglected to consider Wassermann's social and philosophical problems against a historical background and they have not shown how Wassermann consults the past before he attempts to treat the problems of contemporary times, which is stressed throughout this thesis. Although Walter Goldstein and Marta Karlweis indicate that Der Fall Maurizius is only

the first part of a trilogy, they do not treat Der Fall Maurizius, Etzel Andergast, and Kerkhovens dritte Existenz as one continuous literary production. Walter Goldstein completed his book before Etzel Andergast and Kerkhovens dritte Existenz were published. Marta Karlweis discusses the last two novels of the trilogy inadequately in proportion to their importance. John C. Blankenagel discusses Der Fall Maurizius, Etzel Andergast, and Kerkhovens dritte Existenz in detail but he does not treat those novels as a trilogy which epitomizes the author's personal experiences and views expressed in his earlier works. My predecessors fail to indicate how even in his last two novels Wassermann treats the contemporary problems of 1931-1933 against a pre-World War background, which the second part of the present work considers in detail.

Contents

	Page
Preface	i-vii
Part I	
Introduction	1-26
Chapter I: Problems of Youth	27-44
Chapter II: Problems of the Jew	45-49
Chapter III: The Artist and His Relation- ship to Society and His Family	50-56
Chapter IV: Problems of Modern Woman and Her Relationship to Parents and Society	57-68
Chapter V: Relationship between Europeans and Aborigines	69-72
Chapter VI: Problems of Justice	73-78
Chapter VII: "Tat und Sein"	79-87
Part II, Section A	
Chapter VIII: <u>Der Fall Maurizius</u>	88-110-
Part II, Section B	
<u>Etzel Andergast and</u> <u>Kerkhovens dritte Existenz</u>	
Chapter IX: Autobiographical Experiences	112-121
Chapter X: Social Problems	122-156
Conclusion	
Chapter XI: Wassermann's and Kerkhoven's Ethical and Philosophical Solutions and Views	157-163
Notes	164-170
Bibliography	171-175

Part I

Introduction

The first part of this thesis begins with a biographical sketch of Jakob Wassermann, indicates the historical and contemporary settings of his works, and discusses his social, philosophical, and ethical views against a historical background. The second part presents a detailed analysis of Wassermann's trilogy Der Fall Maurizius, Etzel Andergast, and Kerkhovens dritte Existenz, the last three novels of the poet's life, and proves that they summarize the personal experiences of the author, restate the social and philosophical problems which had been taken up in his previous works, and express his ethical and metaphysical solutions to the problems.

During the lifetime of Jakob Wassermann, Germany had experienced political, economic, social, and literary revolutions. When Wassermann was born in 1873 Germany was a constitutional monarchy under the leadership of Bismarck and Emperor Wilhelm I. Nineteen hundred and thirty-four, the year of Wassermann's death, had witnessed Hitler's ascendancy to dictatorial power. Jakob Wassermann had seen the rise and fall of the German Empire, the horrors of the World War, the harsh and humiliating terms of the Versailles Treaty, the establishment of a Republic, which guaranteed universal suffrage and recognition of the middle class, the increased strength of the proletariat, and the rise and fall of social democracy. During the year before his death, Wassermann had observed

the symptoms of conditions which brought about the Nazi dictatorship in 1933.

Fürth, the birthplace of the poet, was a filthy city, bustling with industrial and trade activity.¹ A short distance toward the east lies Nuremberg, the monument of the Middle Ages, the home of the painter Dürer, the city of romantic glorifications and the soul of Germany. Its ancient houses, courts, streets, cathedrals, fountains, and walls form a striking contrast to the prosaic daily commercial atmosphere of Fürth. A few hours by train toward the south of Fürth is the hilly Franconia, the valley of Altmühl with flowers, gardens, orchards, fish ponds, deserted castles, village fairs, and simple people.²

Wassermann's maternal ancestors were among the Jewish refugees who were driven out of Spain in the fifteenth century and had lived in the vicinity of Würzburg for generations. His paternal ancestors lived in Fürth, Roth am Sand, Schwabach, Bamberg, and Zirndorf.³

The poet's maternal grandfather was a cultured and educated man, had traveled a great deal, had seen Zürich, Marseilles, Lombardy, The Rhineland, returned to his home in lower Franconia, married a beautiful girl from a distinguished family, and established himself as a weaver. At first, there was blessing in the home and prosperity in his commercial enterprises. He had children, large vineyards, and acres of vegetable gardens. Then one misfortune followed another. The introduction of power

looms from America in 1880, the governmental restrictions imposed upon Jews, and bad harvests ruined him financially. In three years six of his children and his wife died. He was buried before he reached his fiftieth birthday. Wassermann's paternal grandfather was a ropemaker and lived to be almost a hundred years old.⁴

Jakob Wassermann's father was a small merchant, who in spite of conscientious and diligent devotion to his business, barely earned enough to provide his family with the most meagre necessities of life. He dreamed of great speculations but failed in all his undertakings.⁵ In the middle of the eighties he established a factory with a very small capital but soon had to declare bankruptcy. As an insurance agent he was no less a failure. The poet's mother was a gentle, silent, and melancholy young woman constantly oppressed with household duties. During her maiden years she fell in love with a mechanic, whom she was forbidden to marry because he was a Christian. Since her frail body could not endure the hardships of poverty and continual disappointments, she died at the early age of thirty-two. In his autobiography Mein Weg als Deutscher und Jude, Wassermann states that the one characteristic which his parents had in common was that they were romantic dreamers.⁶

Wassermann's autobiographical novel Engelhart Ratgeber, which was written in 1905 and was never published, portrays the poet's inner experiences and sufferings of

childhood and adolescence. Engelhart Ratgeber, the hero of the novel, is Jakob Wassermann, who from early childhood was left entirely alone. His parents were occupied with their problems to such an extent that they had no time for their children. The Sunday afternoon walks to his grandfather, the vacation periods in the home of his aunt, in Gunzenhausen, the stories related to Engelhart (or Jakob Wassermann) by his mother while she was knitting garments for the family were the only forms of recreation which came from without. The sun, the moon, the stars, the trees, the flowers, the grass, the fountains, the brooks, and the river were his only companions and playmates. Things became endowed with properties of life and assumed an important significance.⁷ His imagination created a fertile dream world far removed from sombre reality. As a child he imagines himself as a prince who unjustly had been deprived of his rights to the throne. In the evenings he retires to his room, lies on his bed, fancies that he is the ruler of the world, who is responsible for the creation of the land and the destinies of the people. He wages a campaign against the enemy with tin soldiers, who take the part of hired mercenaries. Under his supervision they march over hills and plains in order to battle with wild animals, dwarfs, and fairies. Finally, an earthquake comes, spirits and fighters plead for grace but the youth leaves them to their fatal destiny. Wassermann is dissatisfied merely to live and play with the creatures of his imagina-

tion, but even at this time, he has the urge to relate and make known his fanciful experiences. In Mein Weg als Deutscher und Jude, Wassermann states that he was ridiculed and reprimanded by his parents when they heard his imaginative stories.⁸ Gradually, outer circumstances forced Jakob to come into contact with reality. His mother, who was his sole friend and companion, died when he was only nine years old; the maid, who showed him kindness and entertained him with fairy tales, was dismissed; his short stay at the house of a governess in Nuremberg came to an end. A greedy and cruel stepmother was brought into the home. She alienated the father from his sons, had Jakob punished severely for the slightest offense, and reduced the family diet to a starvation level.⁹ The school as well as the home offered no spiritual nourishment. Routine memory tasks, militaristic methods, and force stifled his initiative and originality.¹⁰ The youthful poet had to learn rules and theories which he did not understand. Wassermann could derive neither comfort nor enlightenment even from religion. It was taught by a religious fanatic, who himself did not understand the true meaning of the prayers and the symbolic significance of the beautiful imagery of the Old Testament. Synagogue attendance was not motivated by an inner religious urge but by a force of habit.¹¹ The Jewish God of the orthodox faith appeared to Wassermann a cold, austere, implacable Judge, who punished offenders for the least transgression. The God of the conservative

and reform religion seemed to the poet a meaningless and barren concept of a strange and lifeless Being.¹²

When Jakob Wassermann had graduated from the secondary school, he was bewildered, confused, and disappointed. Poverty, suffering, greed, and hatred at home; the existence of hostility, estrangement, and indifference in the hearts of his Christian friends and acquaintances; the hypocrisy of his elders; the spirit of utilitarianism and the meaningless high sounding phrases of the, so-called enlightened and cultivated members of society, and the perpetual misunderstandings of his spiritual goal almost brought the youthful poet to the brink of despair and ruin. Like many youths of his generation, Wassermann had neither teacher nor guide from whom he could seek enlightenment, encouragement, and sympathy.¹³ In addition to his spiritual afflictions and physical hardships he suffered from morbid fears.

"Ich erinnere mich, dass ich in krankhafter Weise an Gespensterfurcht litt, an Menschenfurcht, an Dingfurcht, an Traumfurcht, dass in allem, was mich umgab eine dunkle Bezauberungsmacht wirkte, stets unheilvoll, stets dem Verhangnis zugekehrt, stets darin bestärkt." ¹⁴

Wassermann would have been crushed by the external rebuffs and inner tortures had he not been able to become master of his soul and transform his spirit of negation, of darkness, and of evil into one of affirmation, of light, and of the good, which, he came to believe, perpetually was working for his benefit.¹⁵

But some encouragement also came from without.

Wassermann indicates in Mein Weg als Deutscher und Jude that two friends each in his own way played an important role in his intellectual development. One friend, the son of a rich widow, granted Wassermann the use of his library, where the works of great poets satisfied his spiritual hunger.¹⁶ The other friend was the son of a merchant, a student of law in Munich, a rationalist, who analyzed and dissected every statement and action, and a practical individual, who regarded everything from a utilitarian standpoint. In Mein Weg als Deutscher und Jude, Wassermann describes his friend as:

"Das grosse Licht, die letzte Instanz der Kritik." ¹⁷

During vacation periods in Gunzenhausen he associated with Wassermann and introduced him to a practical and worldly viewpoint.

At the age of sixteen, Jakob Wassermann accepted a position in the fan factory of his uncle. Because of his dreamy nature and his dislike for everyday routine tasks, he was unable to adjust himself to a business career and to carry out the instructions of his superiors. He was dismissed because of irresponsibility, became the source of conflict between his uncle and wife, and departed without permission for Munich, where he hoped to prepare himself for a university career. Wassermann's life in Munich was unhappy. The students with whom he associated were banal and uninteresting. The fifty florins a month sent by his uncle were barely sufficient to pay for his lodging and a very meagre diet. Hardships, hunger,

and deprivations made it impossible for the poet to pursue his studies. Emotional disturbances produced hallucinations. When his uncle discovered that Wassermann was not taking his studies seriously, he withdrew his allowance. In despair, Wassermann turned to Paul Heyse,¹⁸ one of the outstanding poets of Munich, for guidance, hope, and encouragement but the famous man advised him to return to his commercial career.¹⁹

With no prospects of financial assistance or of employment Wassermann had to take refuge in the home of his father, who, at this time, was established as an insurance agent in Würzburg. His reception was not exactly friendly. He was made to endure pain and humiliation.²⁰ His father forced him to write a letter of apology to his uncle and to promise that he would mend his ways. Wassermann's uncle, who resolved to give his nephew another chance, obtained a position for the youth in an export firm, procured lodging for Jakob in the house of one of his employes, and allowed him to visit his home only once a day during the midday meal.

Engelhart's (or Wassermann's) second attempt to enter a commercial career was no more successful than the first one. He was accused of negligence and carelessness at work. In the house of his uncle he was bored. Ridicule, envy, and hatred caused the poet much misery and great mental discomfort. The only sun ray was Ernestine, a trusted employe in the export firm, a seemingly practical

individual, and a charming person. Since Ernestine was the only person who understood and appreciated his poetic soul, she was the only one who could give him hope and encouragement. The workmen, who were jealous of the intimate relationship between the young girl and Engelhart, placed obscene pictures within the blotters of the innocent youth. When his employer found the pictures on the poet's desk, Engelhart was subject to immediate dismissal. Although the mean intrigue was discovered by Ernestine, who cleared Engelhart of all guilt, he decided to leave the firm. Before his departure, Ernestine gave him a ring as a token of devotion and love.

The uncle's opinion of the young man's uselessness was confirmed. Since industrial discipline had been of no avail, his uncle had decided to make solvent part of the inheritance of the youth's mother in order that it might defray the expenses required during the year of his military service.

The year which Wassermann spent in the army consisted of physical hardships and discomfort, mental afflictions, boresomeness, and loneliness. Although he followed army orders diligently, the least error was reprimanded harshly by his superiors. The punctual performance of his tasks was considered his duty and was not appreciated. In the countenance of his fellow soldiers, Wassermann noted a dull, apathetic, speechless hatred, which had its source in religious superstition, in prejudicial upbringing, and in lies which were spread about the Jews by unscrupulous

and ambitious political leaders.²¹

After having completed his year of military service, Wassermann went to Nuremberg, where he accepted a subordinate poorly paid government position. His work was dull and monotonous. His isolated life became unendurable. He felt a need of social intercourse, of individuals to whom he could communicate his inner experiences, of persons who were interested in spiritual and intellectual activities.²² His association with shipwrecked individuals and with the dregs of humanity and his nocturnal visits of the wretched inns, which were frequented by melancholy rebels, uprooted lives, and false prophets, are portrayed vividly in Gänsemännchen.

At this time, Wassermann met a friend, who saved him from his sorrowful plight and wretched existence. Wassermann does not mention his name but describes him as a descendent of an impoverished patrician family, as a lithographer by trade, and as a bookworm by inclination.²³ Since he displayed a passionate interest in literary and intellectual activities, he attached himself to Wassermann, persuaded him to avoid bad company, and for some time satisfied the poet's need of spiritual and intellectual intercourse. Wassermann states in Mein Weg als Deutscher und Jude that this friend's beneficial influence extended throughout the most important and the most critical years of his life.²⁴ When his friend moved to Zürich, Wassermann felt that his good spirit had forsaken him.²⁵ Correspondence between the poet and his friend was a very poor

substitute for the lively hours which they had spent together. Wassermann's thoughts were directed toward joining his friend but he realized that for the time being a reunion was impossible.

Meanwhile, Wassermann, having become of age, received the remainder of his mother's inheritance, which consisted of about five or six hundred marks.²⁶ Since this sum seemed a great deal to the poet, he went to Munich in order to enjoy a life of leisure. When after a few weeks his funds were exhausted, he went to Freiburg, where he secured a secretarial position to a reserve lieutenant, whom Wassermann describes as:

"hart, karg, hinterhältig schwer zu befriedigen,
im Benehmen von betonter Korrektheit, Allure des
Reserveleutnants." ²⁷

Even though Wassermann performed his duties punctually and accurately, he was dismissed after his employer had discovered that he was Jewish.

For several weeks Wassermann wandered about in the Black Forest of Breisgau, spent rainy nights in the huts of peasants, and procured bread and milk from the children of the neighborhood, whose favor he had won by his story-telling.²⁸

Since the poet could no longer endure such a life, he sold a coat, a pair of shoes, and a watch, and set out for Zurich, where the hospitable reception of his friend compensated for his hardships. However, his friend, having lost his position, could offer him very little material

assistance. The two young men slept until noon, dressed themselves with the ceremony of fashionable women, and spent their evenings in a cafe, where the friend had sufficient credit to obtain rolls and tea. They read newspapers, exchanged ideas, and entertained one another throughout the night. Their conversations centered around the topic of the relation of the Jews to their Christian neighbors. The sources of racial prejudice and hatred were discussed at length. Even Wassermann's best friend could not comprehend the sore spot of the poet, who wished to be considered as an individual, not as a member of an undesirable group. Wassermann's yearning to be judged on the basis of personal merit rather than be condemned to obscurity because he was a member of the Jewish race had been misunderstood not only by the world at large but even by his intimate friends. "Warum nicht den Menschen sehen, nur den Menschen?" cries the poet in Mein Weg als Deutscher und Jude.²⁹ These arguments led to an unbridgeable spiritual gulf between Wassermann and his friend. Material circumstances completed the breach between them. Hunger gnawed in the evening conversations and the nights grew oppressive and heavy with dreams. The individuals upon whom the poet and his friend had to depend disliked Wassermann. Finally, money was procured for Wassermann's return to Munich, where his father at this time resided. Pangs of hunger forced the poet to spend part of the money for food. A train steward offered to loan him the sum necessary for the continuation of his

journey. When Wassermann arrived at the home of his parents, his father was away on a business trip. Reproaches and scolding ensued when he asked his stepmother to give him the money necessary for the payment of his debt. When Wassermann threatened to stab his stepmother with a kitchen knife, she yielded by handing over to him a bracelet, which belonged to his mother.³⁰

This incident caused a complete alienation from the home of his father. The poet's mental and physical sufferings in Munich are described vividly in Mein Weg als Deutscher und Jude. His meagre diet of apples, cheese, and salad endangered his health and produced a deterioration of his physical condition. The few marks which his father occasionally sent to him, and the position as a copyist for an archivist, who paid him only a dollar and a half for a week of hard work, were barely sufficient to keep his body and soul together. As a result, Wassermann suffered from gastric hemorrhages, which he cured by a rigid adherence to a rice diet. His isolation and distress produced hallucinations. Although he took refuge in the figures and images of his imagination and did not permit the external difficulties to affect his spiritual equilibrium,³¹ he yearned for society, for its affirmation, and for its recognition.³²

During this period of darkness and hopelessness came a ray of light from an esteemed writer Ernst von Wolzogen, who hired Wassermann as his secretary and encouraged him

in his undertakings. In Mein Weg als Deutscher und Jude, Wassermann states that Ernst von Wolzogen was the first person who gave him encouragement and recognized him as a poet.³³ Through Ernst von Wolzogen, Wassermann became the center of a literary combat which constructed a bridge between the youthful poet and society.

About this time, Jakob Wassermann helped to found a periodical Simplicissimus, which was published by Albert Langen. In 1896, Albert Langen published Wassermann's first novel, Die Juden von Zirndorf, which to some extent established his reputation as an author. According to the poet's autobiography Mein Weg als Deutscher und Jude, Die Juden von Zirndorf was written on his wanderings to Tyrol, Bodensee, Eichstatt, and in a wretched out-of-the-way studio in Munich, where a cat was his only companion.³⁴ Besides being poor, isolated, and abandoned, he was involved in a wretched love affair, which almost undermined his physical and spiritual existence and which in the following year forced him to leave Munich.³⁵

When Wassermann had arrived in Vienna, his uncle and friends extended a hospitable reception. He was no longer regarded as a wild dreamer but as a young author who showed promising talent. Austria exerted a beneficent influence on the poet. It taught Wassermann the meaning of form, of intellectual discipline, of harmony, and of rhythm.³⁶

In 1899, Wassermann met Julie Speyer, the young

lady whom he married in 1901. The father of Julie Speyer was a prosperous merchant, a cultivated gentleman, and an admirer of music, art, and literature. Arthur Schnitzler and Hugo von Hofmannsthal were frequent visitors at the home of the Speyer family. Wassermann's father-in-law introduced him to the Jewish society of Vienna and eased his financial difficulties. In 1900 Jakob Wassermann had published his second novel Renate Fuchs, which, at least in the opinion of his friends and unprejudiced critics, confirmed his ability as an author. During the two decades which followed the author's first marriage, Jakob Wassermann produced some of his best literary works. Every year up to the World War Wassermann took trips to Italy, where he derived inspiration for many of his novels. Although Grinzing and Alt-Aussee, suburbs of Vienna, became the permanent homes of Wassermann until January 1, 1934, the day of his death, he spent a great deal of time in Holland, Switzerland, Belgium, Denmark, and Germany, where he lectured to youth. He also spent some time in Africa, which furnished material for his biography of H. M. Stanley entitled Bula Matari. In 1927, Jakob Wassermann and his second wife Marta Karlweis took a trip to the United States, which is portrayed in Der Fall Maurizius. Novels such as Alexander in Babylon, Caspar Hauser, Gänsemannchen, Christian Wahnschaffe, Der Fall Maurizius, Etzel Andergast, and Kerkhovens dritte Existenz established his fame as an epic writer.

Engelhart Ratgeber, the poet's autobiographical novel, Mein Weg als Deutscher und Jude, Wassermann's autobiography, and his novels reflect the poet's soul in the course of formation and development, in the process of gaining strength through "Überwindung" and sacrifice of self. Physical hardships, the inexorable demands made by society, racial persecution, failures, and disillusionments bring him closer to humanity and even to God. His painful experiences produce a keen insight into the sufferings of his fellow-beings. The childish fear and shyness of persons and things are transformed into bravery and courage. The images of his imagination become characters which are true to life. The fragmentary knowledge derived from the external world is organized, assimilated, and transformed into permanent eternal forms or "Gestalten." Wassermann no longer attempts to escape humanity but seeks it, not in the palaces of princes but in the humble abodes of the poor and forsaken. Wassermann sees a divine soul in the most depraved individuals. His external environment draws him away from people into a region of solitude but sorrow and suffering bring him back to humanity at a time when he is needed most urgently. Suffering, sacrifice, love, and forgiveness become the poet's watchwords for a better, more just, and saner world.

Jakob Wassermann, the social philosopher, the keen psychologist, the analyst of the suffering soul, the physician of the spirit, and the apostle of "Humanität"

is not satisfied with a superficial portrayal of his contemporary age and its social problems. The poet realizes that an analysis of the fundamental human traits involves a study of the historical periods,³⁷ of the roots and origin of the present social structure. Like Goethe, Wassermann descends to the "Mothers," to the sources of human suffering, corruption, and decadence.³⁸

Alexander in Babylon goes back to the dawn of civilization, fourth century B.C., and indicates the injurious effects of unbridled materialistic ambitions and of the philosophy of utilitarianism on the soul of the great conqueror. The tyrannical subjugation of countries and peoples produce untold human suffering. Das Gold von Caxamalca, Columbus, and Donna Johanna von Castilien portray the age of the sixteenth century, which reflect the spirit of humanism, of individualism, and of enlightenment in conflict with "Gemeinschaftskultur." It is an age when missionary zeal serves as a mask, which conceals the greed for gold, power, and dominion. It is a period when religious fanaticism goes hand in hand with a thirst for knowledge, scientific inquiry, and freedom.

Der Anfuhr um den Junker Ernst and Sabbatai Zewi, the prologue to the Juden von Zirndorf, go back to the middle of the seventeenth century, to the age of Baroque, marked by powerful effects and striking conflicts of life powers: life and death, time and eternity, finite and the infinite, joy in this life and yearning for the

life to come. It is the age of Spee, Logau, Gerhart, Gryphius, Lohenstein, and Grimmelshausen. The Baroque man finds joy in this world and revels in the sensual, fantastic, and striking colors. He derives a sadistic pleasure from the accounts of the horrible and terrible events. At the same time the Baroque man turns away from the vanities of this life. He believes in transcendental ethical values, considers the spiritual above the physical, and preaches that creative activity has only relative value. The Baroque man is a religious zealot and, at the same time, he is purposeful, logical, sensual, and earthly. Philip Adolph von Wurzburg is a typical Baroque person. On the one hand, he is pious to the point of fanaticism; on the other hand, he revels in the fantastic events narrated by Junker Ernst. The Jewish community of the seventeenth century portrayed in the prologue to Die Juden von Zirndorf manifests typical Baroque characteristics. On the one hand, the Jews stressed abstinence, fasting, mortification of the flesh, and the life to come; on the other hand, they participated in the lusts, pleasures and pagan orgies of this world. Materialistic ambition went hand in hand with pious fanaticism.

"Im Hause des Ober=Rabbi waren fünfzig Männer und Frauen zu einem Mahl vereint. Je weiter der Abend vorschritt, je ungezügelter wurde der Freudenrausch, je heisser wurden die Köpfe vom Wein, vom Spiel, von Erregungen seltsamer Art. Viele warfen die silbernen Becher in die Luft und viele knieten hin und schrien mit heiserer Stimme Gebete. Der Rabbi selbst war es, der zuerst die Kleider von sich warf und dann der schönen Esther Frankel das Gewand vom Leibe zerrte. Ihre Lippen küssten sich, wie zwei

Ertrinkende hielten sie sich umschlungen und nahezu nackt schwangen sie sich in einem orgiastischen Tanz umher." 39

Sturreganz goes back to the period of Rococo and Rationalism. It is an age which stresses morality, strict adherence to conventional rules, and logical thinking. It is a generation which bans imagination from the realm of life and of literature. Life becomes prosaic and insipid. Pessimism and utilitarianism prevail everywhere. Rococo poets such as Uz, Gleim, Gessner, and Hagedorn write poetry which represents an escape from the rationalistic outlook on life. In Sturreganz, Wassermann portrays the ill-humored society of the early eighteenth century. By teaching the people the art of laughter, the actor and comedian Sturreganz introduces optimism and cheer.

The setting of Sara Malcolm is in England and the story of the young peasant girl, who is executed unjustly, takes place in 1732. The plot of Clarissa Mirabel, which deals with the false accusation of Bastide Grammont and of Clarissa Mirabel goes back to the year 1817 in France. The plot of the "Novelle" Witberg takes place in Russia immediately after the defeat of Napoleon about 1814, an age when even spiritual and religious expression has to possess a materialistic concrete external form.

Caspar Hauser analyzes the Biedermeier age of 1828 - 1850, the period of the rule of Metternich, of oppression, of tyranny, of disillusionment, of disappointment, of resignation, of simplicity, of solid citizenship, and of contentment with one's birth and lot. It is an

age which stresses the importance of conventions, of simple virtues, and of manual work. The Biedermeier society is too prosaic to recognize originality and genius. Mayor Binder, who wishes to teach Caspar Hauser a trade, the schoolmaster Quant, who is unable to observe any unusual qualities in Caspar Hauser, and the entire community portrayed in this novel possess a Biedermeier stamp.

Bula Matari, which is a biography of H. M. Stanley and which describes his relationship to Livingston, analyzes the period of the middle of the nineteenth century, the time of England's colonial expansion and the infiltration of European civilization among the natives of Africa.

But most of Wassermann's works deal with contemporary times. The poet feels, observes, and portrays the physical and spiritual tortures of the individual who lives in a mechanized, industrial, and scientific age. His literary creations cover five contemporary periods: the period of prosperity, contentment, complacency, and financial security, 1870-1914; the period of uncertainty, hopelessness, impoverishment, discontent, and revolt 1914-1920; the period of transition or Wendekreis, 1920-1914; the period of a seeming stabilization of the social and financial institutions, 1924-1928, and the period of spiritual insanity and madness, 1929-1933.

Die Juden von Zirndorf, Renate Fuchs, Moloch, Die Masken Erwin Reiners, Der Mann von vierzig Jahren, Gänsemännchen, and Christian Wahnschaffe portray the first

period, 1870-1914. Jakob Wassermann indicates how ambition, greed, envy, hatred, artificiality, hypocrisy, and utilitarianism kill the spirit and distort reality. It is the age of decadence, degeneracy, and mummification. The introduction of machinery, the increased production, and the flourishing of trade had produced a new privileged class, which regards wealth and possession as the highest and noblest achievements. It feels that with money it can purchase titles of nobility, respect, and even love. Since families of wealthy industrialists do not know how to employ their leisure, life becomes weary and meaningless. The principal occupations of women are gossip and reading trashy novels. The young men, such as Erwin Reiner, seek to seduce virgin girls. Husbands, such as Sylvester von Erfft of Der Mann von vierzig Jahren, becoming weary of their wives, seek enjoyment outside of the home. Literary works, like those of Gudstikker of Renate Fuchs, are produced not because of an inner urge but in order to appeal to popular taste.

Das Amulett and Die Unsichtbare Lampe, two "Novellen," cover the period of the World War, 1914-1919. The former "Novelle" portrays the sufferings and horrors of the War, the latter points to a more hopeful future. Die Unsichtbare Lampe expresses the hope that an invisible light will show us the path to peace and love.

During the period of "Wendekreis," 1920-1924, Wassermann produced a series of "Novellen" such as Der Unbekannte Gast, Adam Urbas, Golowin, Lukardis, Ungnad,

and Jost, which reflect the spirit of a transitional age when the spiritual and social elements have been revolutionized or, at least, were in the process of change. These "Novellen" reflect the period of clash between the old generation and the new, the proclamation of a new era, which eradicates the age of tradition, of aristocratic privileges, and of class distinctions. It is a period of revolt against tyranny, oppression, and slavery. It is an age of discontent and rebellion of the proletariat against the upper classes, who still live under the illusion that present events are temporary. Jakob Wassermann also wrote Oberlins drei Stufen, Ulrike Woytich, and Faber oder die verlorenen Jahre during that period. Oberlins drei Stufen presents the problem of youth, Ulrike Woytich presents a historical picture of society from 1870-1920, with emphasis on materialistic greed and ambition, and Faber oder die verlorenen Jahre shows the influence of the World War upon marital life and the family.

The fourth period, 1925-1928, is portrayed by Laudin und die Seinen and Der Fall Maurizius, which reveal the influence of professional pressure on private family life, the problems of modern married woman, and the flaws of the legal system. These novels point out that the present institutions can neither protect the individual nor give him spiritual support.

Etzel Andergast and Kerkhovens dritte Existenz, 1928-1933, reflect the age of madness, of bewilderment of youth in a chaotic society, and of physical and spiritual

collapse of the individual as a result of industrial and professional pressure. "Tragheit des Herzens" is transformed into a disease of the spirit. Greed, envy, hatred, and ambition are no longer evils which arise from the essential weakness of the soul but are symptoms of a disease which partially can be cured by the practice of the principles of "Humanität," by suffering, by love, and by the willingness to renounce material possessions.

Undue stress on the acquisition of worldly things, whether it is reflected in military, or industrial, or commercial, or professional activity, eventually annihilates all spiritual values, makes life void, and death an object of horror. Neither Alexander the Great, nor Erwin Reiner, nor Ulrike Woytich, nor Baron Wolf von Andergast can appreciate the genuine significance of love and fidelity. Military, political, and economic successes, whether they be achieved in the age of Alexander or during the lifetime of Wassermann, generally tend to produce a philosophy of utilitarianism, which brings about a decadent, selfish, corrupt, and tyrannical class. Hypocrisy is manifested in various historical periods. In the age of Columbus and Pizarro, hypocrisy assumes the form of a religious mission. In the age of Wassermann, society conceals its evils under the mask of decent citizenship, of the law, of ethics and morality, of philanthropy, and of diligent performance of one's daily task. Neither during the lifetime of Bishop Adolf of Würzburg, nor during the period of Pizarro, nor during the time of Caspar Hauser,

nor in the age of Oberlin is innocence recognized and appreciated. Donna Johanna von Castilien is as much a victim of narrow-mindedness and of conventional views as are Renate Fuchs and Marie Kerkhoven. Sara Malcolm, Bastide Grammont, and Clarissa Mirabel suffer as much from legal and social injustices as Leonhart Maurizius. During various periods of history we find apostles of "Humanität." Christ is revived in successive generations. In the seventeenth century, Spee fights against the atrocities committed by the Catholic religion, especially against the persecution and execution of persons who are convicted of witchcraft. In the early part of the nineteenth century, Feuerbach seeks to secure justice for Caspar Hauser and sacrifices his life because of the existence of "Trägheit des Herzens," because he cannot stir the spirit of society from its lethargic state. In the middle of the nineteenth century, Livingston preaches that the natives should be treated as individuals and not as objects of exploitation. In the twentieth century, Wassermann and his literary prototype Kerkhoven seek to liberate the spirit from the bonds of materialism by preaching toleration, love, humility, and renouncing of earthly possessions.

The following chapters will discuss the social, philosophical, and ethical problems of the historical and contemporary periods as they are taken up in Wassermann's works. The poet's views are a product of the author's personal experiences. Wassermann himself was faced with

the problems of youth, of the Jew in a hostile Christian world, of the poet and the artist in a prosaic unappreciative society, and of the modern husband whom professional duties removed from his wife and family. He personally experienced the effects of greed, of envy, of hatred, of indifference, of apathy, and of injustice both at home and in society. The poet's own suffering in a cold heartless world enabled him to sympathize with the wife whom the husband regards as a piece of furniture, with the innocent person whom the law unjustly condemns to death or sentences to a long term of imprisonment, with the professional man whom society forbids to exercise his own originality, and with individuals who are robbed of their personal freedom because of the pressure imposed by modern industrial, economic, social, and professional life.

Chapter I

Problems of Youth

The problems of youth are analyzed by such novels as Der Aufruhr um den Junker Ernst, Caspar Hauser, Die Juden von Zirndorf, Moloch, Die Masken Erwin Reiners, Christian Wahnschaffe, Oberlins drei Stufen, Der Mann von vierzig Jahren, and Faber oder die verlorenen Jahren.

Der Aufruhr um den Junker Ernst goes back to the seventeenth century, when authority, discipline, and obedience reign supreme. It is an age of superstition, prejudice, and fanaticism. It is a period when deviation from the established course of tradition is punished by death and when eccentricities are regarded as the works of Satan. Junker Ernst, the nephew of a fanatical bishop of Würzburg, is reared in an isolated castle, away from the horrors of the Thirty Years War. Being constantly alone, Junker Ernst indulges in imaginative images, events, and stories, which he relates to the children of the neighborhood. The Bishop and his subordinates observe in the youth's fanciful tales the abode of Satan. Junker Ernst, who is thrown into jail and persecuted, reflects the poet's youthful experiences when his tendency to tell fables was misunderstood and ridiculed. Like Junker Ernst, Wassermann was punished by his elders because he could not suppress his natural instincts and desires. Friederich Spee represents Wassermann in his later life, who believes that he can help youth to carry the torch of light in the world of darkness.

Caspar Hauser analyzes the problems of youth in the early part of the nineteenth century. It indicates the critical relationship between an innocent child-adult and a

society which had become sluggish and inert. Caspar Hauser, the Prince of Baden, is thrown into a dungeon at a very early age in order that his rival may succeed to the throne. Caspar Hauser spends eighteen years in an underground prison, where he subsists on bread and water, is isolated from human beings, and is deprived even of the rudiments of an education. Since he possess neither past nor present, his faculties of memory and association are undeveloped. When he is released from the subterranean hole, he is like an infant, who is just beginning to walk and to babble a few meaningless words. His innocent actions and speech arouse the curiosity as well as the suspicion of the Nuremberg authorities and citizens. Although his case is carefully investigated, no clue regarding his origin, family, and background is discovered. Temporarily, Professor Daumer, a famous psychologist, is appointed as his guardian. Caspar Hauser's marvelous memory and his unusual faculties of learning and comprehension arouse the admiration of the professor, who sees in the youth the incarnation of a divine soul untainted by modern civilization. But Professor Daumer becomes disappointed in his charge when he discovers that Caspar, after all a human being, cannot measure up to his ideal standards. Caspar Hauser is shifted from one home to another and from one teacher to the next until the dark forces of intrigue accomplish their purpose and bring about his destruction.

In Mein Weg als Deutscher und Jude, Wassermann indicates that the purpose of the novel is not to prove the

royal origin of Caspar Hauser but to show how individuals of all walks of life are unable to comprehend the possibility of innocence on earth and how every person who comes in contact with the youth tries to employ his inexperience and sincerity for the promotion of selfish interests and motives.⁴⁰

Professor Daumer's selfishness lies in the fact that he finds in Caspar Hauser a scientific specimen to which he can apply his pedagogical principles. When Professor Daumer's abstract ideal of Caspar Hauser is shattered and when his psychological experiments with the soul of the youth do not confirm his original hypothesis, he leaves Caspar to his fate and resolves to devote his time and energy to concrete scientific investigations which lead to accurate results.⁴¹

President Feuerbach, the apostle of justice, who is willing to sacrifice even his life to the cause of discovering the perpetrators of this terrible crime against the youth, also acts from a selfish viewpoint. His confirmation of the rumor of Caspar's royal origin and the punishment of the persons who are connected with the injustice committed against Caspar Hauser would not only flatter his vanity but increase his fame as an eminent jurist.

The person who contributes mostly to Caspar's sufferings is Quant, the typical school-master, the philistine, the pedagogue, the rock of tradition, and the most

perfect embodiment of the complacent citizen, who suffers from "Trägheit des Herzens." Quant is a respected member of the community and performs his duties conscientiously. He provides for his family, attends church every Sunday morning, recites his daily prayers, and preaches the biblical phrase "He who spares the rod spoils the child."

Quant is incapable of recognizing the unusual and the original. He observes no rare intellectual faculties in Caspar Hauser, who can neither learn his geography lessons, nor solve the simplest arithmetic problems, nor memorize historical facts and dates. Caspar Hauser is a rebellious, lazy, and indolent boy, who must be punished. According to Quant, Caspar is a swindler, who takes advantage of a credulous public. Julie Wassermann-Speyer, the first wife of the poet, states that individuals such as Quant are the eternal enemies of Caspar. They suspect his sincerity, doubt his innocent actions, and misinterpret his statements.⁴²

Caspar Hauser's awakening to the consciousness of his surroundings and environment brings untold suffering and misery to his sensitive soul because no one comprehends the youth's problems and difficulties. Jakob Wassermann indicates in Mein Weg als Deutscher und Jude that the individual who finally assassinates him is merely his executioner and that everyone in his own particular manner, his friends as well as his enemies, contributes to the murder of Caspar.⁴³

Like Junker Ernst, Caspar Hauser has become a "Gestalt" and belongs to no particular nation, race, clime,

or age. Wherever and whenever the heart of man responds to the sufferings of a pure human soul, the account of Caspar's life and his painful experiences can neither be foreign nor antiquated.⁴⁴

Die Juden von Zirndorf, Moloch, Christian Wahnschaffe, and Die Masken Erwin Reiners deal with the problems of youth towards the end of the nineteenth century and the beginning of the twentieth century. We find that in the period 1890-1914 as well as in the ages of Junker Ernst and of Caspar Hauser, society still suffers from "Tragheit des Herzens" and that in most cases the parents and society exact obedience from the younger generation. But unlike the times of Junker Ernst and Caspar Hauser, radical views are beginning to penetrate the sacred realm of tradition. Youth begins to question the authority of the father, who is no longer certain of his power over his offspring. The younger generation acquires a spirit of inquiry, of freedom of action, and of independence. It is unwilling to accept traditional laws and well examined theories without a personal analysis and investigation. Youth rebels when its questions are disregarded and its demands rejected. Junker Ernst and Caspar Hauser are passive characters, mere victims of a narrow-minded, prejudicial, and sluggish society. They do not wish to carry out a program of reform. They endure their suffering in silence. But Agathon Geyer, Arnold Ansorge, and Christian Wahnschaffe are active dynamic individuals with a definite purpose and goal. Agathon of Die Juden von Zirndorf, dares

to leave his father's house, abandon the Jewish faith, and even criticize the educational curriculum. Arnold Ansorge of Moloch asks the secular authorities to compel the Catholic Church to release a Jewish girl whom it has kidnapped. In the age of Junker Ernst, one would have been severely punished for such a request. Christian Wahnschaffe has the audacity to deny his filial relation to his father.

Die Juden von Zirndorf indicates the shortcomings of our educational system. In a pamphlet directed to the school board Agathon, the chief hero of the novel, has the audacity to criticize the traditional curriculum and to state his views of the true function of his supposedly intellectual superiors. He points out that the teachers force the students to learn many meaningless and useless facts, which possess no practical value. According to Agathon, the school should introduce the young man to the problems of life; ennoble the spirit; purify the heart; teach the significance of love, friendship, brotherhood, and humanity; stress the important views and valuable achievements of the great leaders of the past, and serve as a guide and as a light to the future.⁴⁵

Der Moloch points out the false optimism of youth, which believes that justice can be found in a corrupt and degenerate society. Arnold Ansorge, the chief hero of the novel, is the son of parents who, having grown tired of urban life, had moved to the country in Moravia. Although Arnold's mother was very wealthy, she lived an extremely

frugal and economical existence. Arnold, being imbued with a sense of justice and righteousness, becomes enraged when he notices the cruel treatment of a Jewish Pedler Elsasser. When the daughter of Elsasser is kidnapped and secluded in a monastery, Arnold, whose sense of justice is injured, goes to Vienna in order to appeal to the emperor that he employ his influence for the release of the Jewish child. Arnold's efforts in this respect are futile. He is informed that the courts have no jurisdiction over the Church. Arnold Ansorge comes in contact with a decadent and corrupt society, who ridicule the youth's innocent motives. The only one who comprehends Arnold's idealistic goal is his uncle Borromeo, whom he eventually betrays by permitting himself to be caught in a net laid by his aunt, a frivolous degenerate woman deprived of all spiritual values. Borromeo, disappointed in his nephew's behavior, becomes insane. Arnold, suffering from pangs of conscience, commits suicide.

Christian Wahnschaffe embodies the critical relationship between father and son. Christian Wahnschaffe, a handsome, charming young man, the son of fortune, the idol of his comrades, the envy of his acquaintances, and the pride of his parents, who hope that their son will perpetuate the traditions of the family, moves to the most wretched and most impoverished district of Berlin, where he shares a modest apartment with a homeless prostitute. Acquaintances, friends, and even his parents suspect his

good intentions. Christian's behavior brings him into conflict with his father, who claims that his son has wounded his heart and has brought disgrace upon the family. In an interview with his father, Christian denounces the traditional philosophy of parental authority and of blind obedience. The parents cannot and do not even attempt to understand their offspring. According to Christian, youth is entitled to freedom of thought, of expression, and of action. If the father is unwilling to grant his son's simple demands, his only recourse is to revolt against his parent.⁴⁶

Agathon, Arnold Ansorge, and Christian Wahnschaffe are youthful apostles of justice, who fail to accomplish their task successfully because they lack knowledge and experience. A single wrong arouses their passion and their spirit. They believe that the punishment for and elimination of one social evil can restore morality into the world. When they become aware of the existence of universal suffering, corruption, decadence, and injustices, they become disillusioned. Agathon feels like a helpless child engaged in a hopeless struggle with a monster. His eloquent words, his preaching of love, and his good deeds are effective only among children and peasants. The hero's attempt to save Jeannette from spiritual decadence, his aim to restore his teacher Boyesen to a position of integrity and reverence, and his endeavors to persuade his father that the Jewish religion has neither life nor spirit have been fruitless. Only after many experiences, repeated rebuffs,

much suffering, and complete renunciation of comforts and self, can Agathon effect a spiritual transformation in Renate Fuchs. Arnold Ansorge, bewildered and confused, succumbs to the artificial temptations and dazzling allurements of the big city. Christian Wahnschaffe, in his pilgrimage of alleviating the sufferings of the poor, comes into contact with misery, disease, immorality, drunkenness, brutality, crime, and murder. He observes injustices everywhere, not only among the members of his own class but also among the poor, forsaken, and forgotten ones. Following the teachings of Buddha, Christian gives up his rights to wealth and property and is willing to live on very frugal means. Through suffering, his heart and soul become purified. By the touch of his hand and by the glance of his eyes, he is capable of transforming the spirit of hatred into love, of chaos into harmony, and of dissension into unity. In the presence of Christian Wahnschaffe, the prostitute Karen Engelschall acquires new life with meaning and content. Even the murderer Niels Heinrich begins to repent of his deeds when he comes in contact with Christian Wahnschaffe. The love and humility of our hero convert the desire for revenge into that of forgiveness. Like Agathon, Christian gives up the comforts of a peaceful existence in his endeavor to help Cain's victims, whose blood cries to God for revenge. Like Agathon, Christian stands alone against a hostile and corrupt society, whose spirit of revenge, intellectualism, utilitarianism, and greed have deprived

it of spiritual life. His friends withdraw from his presence, his acquaintances avoid him, and the helpless suffering victims suspect his good deeds. The few individuals whom he had helped are insignificant compared with that which remains to be done. Both Agathon and Christian Wahnschaffe are on the right track in that they come to the realization that renunciation, suffering, love, and humility are the only roads toward human salvation. But they have not reached their ideal goal. Agathon, at the end of his life, admits to Renate Fuchs that his earthly mission has not been entirely fulfilled.⁴⁷ Toward the conclusion of the novel Christian Wahnschaffe, Christian confesses to his father that he has not even begun to move away from the periphery of life and of humanity.⁴⁸ Agathon and Christian need a teacher and a spiritual guide, who, according to Borromeo, possesses a pure heart, a noble soul, and a practical educational background. Their teacher must be a person with experience who knows how to adjust himself and others to changing social conditions.⁴⁹

Die Masken Erwin Reiners shows the evil influence of a scientific and rationalistic age upon the soul of youth. The excessive indulgence of the fathers toward their sons, the ideas of freedom of thought and opinion, the spirit of independence, the complete severance from the past and from tradition, the negation of all spiritual values, and the denial of the roots from which the tree had grown have produced a generation of monsters, who lack sympathy, love,

and fidelity.⁵⁰

Erwin Reiner, the son of a wealthy father, is the product of this godless age. He is a man of fashion, belongs to the most exclusive social clubs, has a brilliant mind and an attractive personality, possesses an exceptional cultural and educational background, and is a student of philosophy, art, and science. Erwin Reiner, who lacks what Borromeo calls "eine reine Seele,"⁵¹ employs his unusual ability, his wealth of experience, and his understanding of human beings for the purpose of exploitation. Individuals are merely scientific specimens and lifeless objects which serve for experimentation, pleasure, and personal benefit.⁵² He becomes the source of despair and death of many women, whom he seduces. Love is reduced to a means of satisfying his sexual desires, friendship is superficial and a matter of convenience, and fidelity is non-existent.

Virginia, who is entrusted to Reiner's charge by her betrothed Malfred Dalcroze, is the embodiment of chastity and innocence. Her beauty and her charm arouse the animal instincts of Erwin Reiner, who begins to exercise his well planned methods and shrewd tactics upon his object, but Virginia's moral tenacity withstands his temptations and allurements and stirs his soul from its sluggish state. When he offers to marry her she makes him realize that love is not merchandise, which can be bought with money.⁵³ The pure and noble soul of Virginia makes Erwin Reiner conscious of the meaning of love and brings

him into contact with reality. But he is too weak morally to endure the transformation of his character. The mask, the false values, and dazzling ambition have supported his life but when the man of action has to pause and gaze into the mirror of reality, he becomes aware of the ugliness and emptiness of his existence. The proud, rich, experienced, and intellectual personality becomes a ghost and an object of horror.⁵⁴ He wonders what he can do with infinite time.⁵⁵ Since his life has neither purpose nor goal, suicide becomes the only alternative.

It has been stressed in this chapter that Agathon and Christian had no spiritual guide. Nevertheless, they were in a better position than the youth of the "Wendekreis" period, which was being misled by false teachers, prophets, and philistines, who had misinterpreted the teachings of sincere philosophers and had employed well intentioned theories for the promotion of their own advantages and the realization of their own ambitions.⁵⁶ According to Anna Faber of Faber oder die verlorenen Jahre, they drew young men into their magic circle in order to kill their spirit.⁵⁷

Oberlins drei Stufen analyzes the problems of puberty. Dietrich Oberlin, the son of a wealthy patriarchal family, can find enlightenment and guidance neither from his mother nor from his teacher Lucien von der Leyen. Tradition, order, regularity, and punctuality dominate in Dietrich's home. His mother supervises his thoughts, education, recreation, comrades, and behavior. His function as a future citizen and his career had been mapped out by his

parents. Blind obedience to the Oberlin creed is necessary in order to preserve the prestige of the family. Sexual enlightenment is taboo. His teacher, Dr. von der Leyen, the spiritual descendent of Professor Daumer in Caspar Hauser, the radical pedagogue, the apostle of freedom of thought and of expression, and the advocate of the complete overthrow of long standing traditional views, becomes attracted to Dietrich, whom he believes he can transform into an ardent disciple. But Lucien von der Leyen, who worships only the idealistic image which he had formed of his pupil and not the young man with faults and frailties, discards Dietrich at a critical period, at a time when he needs spiritual guidance and clarification of sexual complications, which have exceeded the boundaries of control and restraint. When his scientific human experiment has not produced the expected results Lucien von der Leyen says to his pupil:

"Der Mensch, den ich brauche und den ich formen will, ...der darf mir nicht erliegen und zu Boden fallen, wenn der trunkene Eros seine Arme um ihn schlingt. Was ist dann meine Existenz, was bin ich wert, mir und euch, wenn die klug gebrauchte verführische Mixtur alles was ich will und wirke, zunichte macht..?" 58

Although the societies of Junker Ernst, Caspar Hauser, and Dietrich Oberlin represent three different centuries of which each has a distinct culture, they possess similar characteristics. Neither in the seventeenth century nor in the nineteenth century nor in the twentieth century is society able to recognize, understand, and appreciate innocence and originality. In the seventeenth, nineteenth, as well as in the twentieth centuries, the individual who

cannot adjust himself to the approved standards and views of the group is ostracized and persecuted. In the seventeenth century the youth of imagination and of dreams is regarded as a heretic, in the nineteenth century he is considered an idler and a swindler, in the twentieth century he is considered a weakling. In all three centuries youth is treated not as an individual with problems and difficulties but as a member of a group, who must think and act like his neighbors. Religious fanaticism of the seventeenth is transformed in the nineteenth century into a demand for unusual political patriotism and undue reverence for the traditional views of the community. In the twentieth century, one finds a fanatical devotion to materialistic attainments, to science, and to theories which advocate godlessness, discourage idealism, and deny the existence of love and the spirit. In the age of Junker Ernst, of Caspar Hauser, and of Dietrich Oberlin, one finds ignorance, superstition, narrow-mindedness, intrigues, gossip, and human sacrifices. During the Thirty Years War religious heretics are burned at the stake. During the reign of Metternich traitors of the state or of society are either executed or persecuted. Before and after the World War individuals who cannot serve the spirit of Mammon by satisfying the popular demand die of starvation. Junker Ernst, Caspar Hauser, and Dietrich Oberlin are subjected to physical and spiritual tortures because they cannot stifle their natural inclinations and desires. Junker

Ernst and Dietrich Oberlin see a ray of hope in the organization of youth against its elders.

"Er (Dietrich Oberlin) antwortete dem Ruf der Jugend mit einem dankbar leuchtenden Lächeln und rief zurück, ich komme." 59

Confusion, bewilderment, and suffering are even greater among children whose parents are divorced or separated, or who represent philosophies of life which are diametrically opposed to each other. Walter Goldstein in his book on Wassermann. Sein Kampf um Wahrheit indicates that the children of such parents, whom he calls "Halbkinder," develop a spirit of curiosity at a very early stage of their life.⁶⁰ While the children of normal parents accept the teachings of their fathers, mothers, and teachers without questioning or suspecting the validity and justice of the social laws, the "Halbkinder" cannot digest categorical truths. In school, they are taught that the family is a divine institution, the foundation of a moral and social order, and the means of perpetuating the human race. They are taught by religious and secular teachers to obey the commands of their father and mother. But how can they respect and carry out the wishes and instructions of their parents if their father and mother disagree on fundamental social and religious concepts? Such children do not know where to turn or whom to obey. The father and mother are at opposite poles of existence. The offspring of such families take sides either with the father or with the mother. The foundation of the so-called divine institution totters. The biblical command "Obey thy father and thy

mother" almost becomes impossible. The child begins to disregard or even hate at least one parent. The "Halbkinder" first observe flaws in the family, later they sense wrongs in the social order as a whole.

The problem of "Die Halbkinder" is indicated in Der Mann von vierzig Jahren and in Faber oder die verlorenen Jahre. Agathe von Erfft, who is forsaken by her husband Sylvester, notes that her eight-year-old daughter gradually loses her vivacity, discards her toys, and assumes a worried, painful, and suspicious expression. The mother's reasons for the absence of her father do not seem to satisfy the child. Although her daughter is far more intelligent and mature than the majority of the girls of her age, Agathe's pride and shame do not permit her to disclose the true state of affairs to a child.⁶¹ Sylvia loses confidence in her mother; pines away from grief, anxiety, and loneliness, and upon her father's return is on the verge of death. Only the reunion of her parents can bring her back to life. Christoph of Faber oder die verlorenen Jahre, who cannot comprehend why his mother leaves her husband and son and travels constantly with a strange lady, asks his father whether there is no law which restricts the freedom of women.⁶² But the father evades the son's question. Even the maid Fides, whom Christian has always trusted, turns away her face when he questions her about the strange relationship which exists between his father and mother. The youth becomes suspicious and distrustful. He becomes

aware of the fact that a very significant matter is concealed from him.

"Er (Christian) sah alles. Er durchschaute sie alle. Man musste stets auf der Hut sein vor der Heimlichkeit, mit der sie alles betrieben."63

Chapter II

Problems of the Jew

In the account of Wassermann's life the present author has indicated that the poet suffered not only as a youth, who was neglected and whose questions relative to religious and social concepts were disregarded, but as a Jew, who was shunned, suspected, and despised. As a child he was received by the families of his Gentile playmates as a guest and not as a member of their own race,⁶⁴ as a soldier in the army he was not appreciated by his superiors,⁶⁵ and as a writer he constantly had to produce additional proof of his sincerity and ability.⁶⁶

In the discussion of Wassermann's treatment of the Jewish problem, this dissertation will refer to his first novel Die Juden von Zirndorf, his essays Der Jude als Orientale and Der Literat oder Mythos und Persönlichkeit, and his autobiography Mein Weg als Deutscher und Jude, which, according to Walter Goldstein, is at the same time a cultural historical account of the Jews of Germany during the nineteenth century.⁶⁷

Sabbatai Zewi, the prologue of Die Juden von Zirndorf, goes back to the mythical origin of the Jewish people and portrays the life, mental attitudes, and problems of the ancestors of the present generation of the Fürth Jews. Sabbatai Zewi is the false Messiah proclaimed by Zacharias Naar, a fanatical and superstitious Jew, who throws the whole Jewish community into commotion. In the midst of tumult, riot, and wild intoxication the most reverent Jews indulge in indecent and immoral practices. They forget their religious commandments, abandon their

rituals, and perform blasphemous deeds. Their hopes are transformed into a frenzy. A peaceful, restrained, and God-fearing people become a riotous mob that cannot be curbed even by the state militia. Until the time when they are informed of the tragic news that Sabbatai Zewi went over to the Moslems, they are willing to undertake the most dangerous enterprises and to overcome insurmountable obstacles. The descendants of this vigorous naive people are liberated from intellectual serfdom, acquire wealth, education, culture, and power. They learn the secrets of the political machinery and when their rulers are off their guard guide the destinies of peoples and nations.⁶⁸

Wassermann indicates that the culture of the Jews is merely superficial. They have become a decayed, corrupt, and depraved race. The golden calf had become their God. Material success, professional attainments, ambition for political power, and love for brilliance, luxury, and wealth had deprived the Jewish people of all spiritual values. They had become artificial, conventional, and proud. The Jewish merchants, journalists, doctors, and lawyers who gather in the banquet room of the banker Lowengard of Die Juden von Zirndorf, reveal typical characteristics of the educated Jewish class. Their facial features manifest a decadent artificial intelligence, a greed for momentary pleasure and material power, and a total lack of the understanding of spiritual values.⁶⁹ Boyesen, the chemist and Agathon's favorite teacher, states that even the Jewish literary, artistic, and musical works lack originality.

A decadent sentimentality which merely assumes the appearance of true and genuine art causes their artistic creations to be artificial, dazzling, seductive, misleading, and destructive of the spirit.⁷⁰

In his essay Der Literat oder Mythos und Persönlichkeit, Wassermann states that the Jew as a European and as a cosmopolitan is a "Literat" because he is severed completely from his past, from the roots which nourish the plant and cause it to grow. The "Literat," who denies his origin and his affiliation with his people, becomes a traitor to the Jewish race and besmirches the spiritual attainments of his ancestors.⁷¹ His intellectual and artistic accomplishments lack truth and sincerity. On the other hand, the Jew as an Oriental, who is conscious of his intimate relation to his mythical past, to history, and to tradition, can be a creator.⁷²

"Er ist kein Leugner, sondern ein Bestätiger...
Er kennt seine Quellen, er wohnt bei den Müttern, er
ruht und schafft." ⁷³

In Mein Weg als Deutscher und Jude, Wassermann tries to explain his position as a German and as a Jew. In the mythical sense Wassermann is an oriental Jew. Siegmund Bing points out that the poet's early impulses to tell fables, his excellent portrayal of the Russians in Golowin and Lukardis, his keen insight into the life and behavior of the eastern peoples, his perpetual burrowing into the soul of man, his psychological analysis of the characters, his love for solitude, his mystical depth of the landscape and characters are oriental characteristics and gave many Germans

good grounds for disputing Wassermann's claim as a German writer.⁷⁴ But the roots, which can be traced to an oriental origin, are nourished by German soil. The poet was born and reared in a German environment, speaks the German language, and breathes the German air. In justifying his position as a German, Wassermann states in Mein Weg als Deutscher und Jude that the German language is not something that he has learned and acquired in order to make himself understood but is a part of his very being.⁷⁵ In a letter which Wassermann had written to a German philosopher, two years after he had published Mein Weg als Deutscher und Jude, the poet states that his whole discussion on the subject of the Jew and the German has neither purpose nor meaning and that his chief interest is in single individuals and the "Gestalt" not in the category to which they belong.⁷⁶

Wassermann refuses to participate in the Zionist Movement because a nation, according to the poet, cannot be produced by human will. He believes that the abstract idea of a nation which survives in the Jewish Diaspora is better, more fruitful, and nobler than the actual reality.⁷⁷ In one of his letters of 1923 Wassermann states that the Jews are no nation and can never become one. They are merely a sum total of individuals. In it lies their fate, their European past, their future, and their happiness. If they should succeed in founding a state, they would be considered and recognized as a nation or a people, but they would cease to be Jews and their historical mission would come to an end.⁷⁸

Chapter III

The Artist and His Relationship

to Society and His Family

The hardships and struggles of the Jew in a hostile world are multiplied and intensified in the life of Jakob Wassermann, whose career as an epic writer is full of discouragements and disappointments. In Mein Weg als Deutscher und Jude, Wassermann indicates that a German poet and especially a German novelist, cannot represent his nation in the same sense as does Balzac of France, Dickens of England, and Tolstoi of Russia because Germany has no national and cultural center, which symbolizes and embodies the thoughts, views, accomplishments, ideals, and aspirations of a united people bound to the past by the bonds of tradition. He searches in vain for nutriment from his external surroundings. Form, harmony, and solidarity are lacking in the life of the German people. Germany consists of a number of heterogeneous states, cities, and provinces each with a distinct culture and history only loosely connected by a weak political bond. The classes and castes are divided against each other and disagree even on important and fundamental issues. The German novels usually are individualistic, bizarre, provincial, and highly imaginative.⁷⁹ Wassermann's difficulties seemed almost insurmountable.

"Wie sollte ich eindringen in die vielfach abgegrenzten Zirkel. Wie über die flache Wahrheit des blossen Sehens hinaus zur tieferen der Anschauung gelangen?"⁸⁰

The problems of the creative artist in a cold, indifferent, suspicious, and even antagonistic society

are analyzed by Wassermann's "Novelle" Witberg and his novel Gänsemännchen. Both works reflect Wassermann's painful physical and mental experiences, his endurance of hunger and deprivation, his perpetual suffering and sacrifices for the sake of art, and his disgust with society because it refuses to recognize his achievements and to admit him into its circle.

Witberg goes back to the early part of the nineteenth century immediately after Napoleon's defeat in Russia and indicates the difficulties and obstacles of a young architect Alexander Karlowitsch (or Witberg), who undertakes a seemingly impossible project. In order to carry out the wishes of Tsar Alexander I, who aspires to express divine gratitude in a tangible form, he attempts to build a larger, more elaborate, and more unusual cathedral than was ever constructed by human hands since the beginning of Christendom. Suspicions, jealousies, rivalries, and intrigues of the kings, noblemen, and subordinates hinder the progress of the artist's work. When Alexander I dies and is succeeded by his brother Nikolaus, Alexander Karlowitsch (or Witberg) is exiled to Wjatka and his money and property are confiscated to the state. Although his wife pines away in loneliness and his two daughters die from the hardships imposed by poverty, the architect refuses to give up his plans of completing the divine structure. He cannot face the merciless fact that all odds are against him, that circumstances beyond his control prevent the realization of his hope and ambition.⁸¹

The monstrous insane work destroys all other forms of love.⁸² Neither his spirit nor his body finds one moment of rest.⁸³ He remains in a state of torpidity and despair until a pilgrim makes him conscious of the fact that he had led an erring life, that he wastefully has expended his energy, his love, his life, and his spirit on a block of stone.⁸⁴

Similar views are brought out more clearly and discussed in more detail in Gänsemännchen, which, according to Mein Weg als Deutscher und Jude, portrays the life of a musical genius in the midst of the German society of 1900.⁸⁵ Daniel Nothafft, the hero of Gänsemännchen and the prototype of Wassermann, has to battle against mediocrity, philistinism, misunderstandings, selfish ambitions, and hypocrisy. He becomes disgusted with the superficial opinions and incorrect judgments, with the schools of thought, with the traveling virtuosos of all nations who exist on lies, and with the superficial truths proclaimed by artists and philosophers.⁸⁶

Discouragement and hate of humanity impel Daniel Nothafft to withdraw from his fellow-beings and to seek consolation in the creation of musical compositions which, in his opinion, are not destined for the prosaic world.⁸⁷ His art is elevated above his mother, sweetheart, and child. It becomes the "Moloch," which sends his two wives to the grave, neglects his children, and condemns him to a life of poverty, of isolation, of physical hardships, and of spiritual despair. He becomes a nomad, travelling from one city to another. His restless soul can find peace nowhere.

Like Alexander Karlowitsch of Witberg, Daniel Nothafft of Gänsemännchen sees only hate, suspicion, treachery, and betrayal.

The central theme of Witberg and of Gänsemännchen is that even art is temporary and possesses no lasting beneficial influence upon society if it lacks human qualities. The creative genius who knows nothing about life, who has no insight into the operations of the human mind and soul, and who works and toils not for the welfare of his fellow-beings but for his own interest is condemned to spiritual death, as the "Gooseman" says to Daniel Nothafft:

"Wenn das Werk alle Liebe verschlingt, wo bleibt der Mensch?"⁸⁸

Gänsemännchen is a message to the world that music, art, and literature are of no avail as long as we harbor in our midst such characters as Phillippine Schimmelweis, the symbol of the vampire which destroys the spirit,⁸⁹ the embodiment of hate, envy, chaos, and destruction. Gertrude, who represents piety, and Leonore, who embodies the beautiful soul, cannot continue to live in the world of jealousy, greed, and selfishness. The cultural attainments become equivalent to the lifeless mask of Zingarella. Art can be destroyed by Phillippine Schimmelweis, the representative of the forces of darkness, but the ideals and aspirations which are symbolized by art are immune to the attacks of Satan. This idea is expressed by the pilgrim to the young architect in Witberg and by the "Gooseman" to Daniel Nothafft in Gänsemännchen. The pilgrim says to the artist Witberg when he fails to execute his plan of building the cathedral that the will, the inten-

tion, and the dream of constructing the spiritual edifice are more noble and real than the actual realization of that ideal.⁹⁰ When Daniel Nothafft grieves over the loss of his lifetime musical composition, the "Gooseman" consoles him by the following words:

"Bist due wahrhaft Mensch, dann Bedarf es vielleicht gar nicht des Werkes, dann strahlt vielleicht die Kraft und die Herrlichkeit von dir selber aus."⁹¹

Spiritual values are lasting only when they are accompanied by unselfishness, humility, a desire to understand human life and its problems, brotherhood, and love. The creative artist must first of all be a man, he must live and bear not only his own suffering but the suffering of humanity, he must not disregard and withdraw from his fellow-beings but must become a part of them and see the divine spark in all individuals.⁹² His chief ambition and goal must be not the production of unusual works of genius but the performing of insignificant daily tasks and the fulfillment of ordinary obligations.⁹³ At the conclusion of his autobiography Mein Weg als Deutscher und Jude Wassermann states that the function of the creative writer and artist is to elevate humanity to a higher ethical level.⁹⁴

Daniel Nothafft's spiritual transformation takes place when he assumes the role of the "Gooseman" in the marketplace, where he identifies himself with humanity and its past, where he observes a similar yearning, fate, solitude, love, death, and divine soul in all persons.⁹⁵ He no longer needs his work because he has become a human being and finds spiritual

support in the consciousness of the radiating energy which gushes forth from his noble soul. Like Agathon Geyer, Christian Wahnschaffe, and Joseph Kerkhoven, Daniel Nothafft acquires a mysterious power over people, who come for advice concerning their personal problems and difficulties. The selfish artist is transformed into a spiritual guide of youth and a teacher of humanity. He no longer regards the social wrongs as evil and wickedness but looks upon them as errors which he tries to rectify by the practice of love, sincerity, and unselfish devotion to a cause.⁹⁶

Chapter IV

Problems of Modern Woman and Her Relationship to Parents and Society

Wassermann's "Novelle" Donna Johanna von Castilien, which goes back to the sixteenth century, lays the historical foundation for his treatment of the problems of modern woman, of the present-day wife, and of the contemporary husband.

Donna Johanna von Castilien, the daughter of Ferdinand and Isabella, is confined in a monastery until the age of seventeen, when her parents select Prince Philip of Austria as her husband. This political and materialistic marriage cannot establish an immediate spiritual harmony between man and wife. Physical contact with a man whom she has met but recently becomes repulsive. Finally, when she does fall in love with her husband, she refuses to degrade her love to a sexual level. The teachings of the Catholic Church, which regards love as spiritual, intangible, and divine, has produced an unhealthy asceticism in the soul and body of the princess. The love for her husband becomes transfigured and unearthly. But Prince Philip endures inexplicable physical and mental tortures because his sexual appetite is not satisfied.⁹⁷ Sorrow and suffering take the place of a normal happy marital existence, estrangement between man and wife ensues, love is turned into indifference on the part of the husband, who seeks distraction elsewhere, and transformed into jealousy and hatred on the part of the wife, who orders that her spouse be poisoned. After her husband's death, the flame of her passion is aroused. She refuses to have him buried in accordance with the Catholic

rites and has his coffin placed in a room adjacent to hers. On her travels the body of her husband is carried beside her. Finally, the princess becomes insane and spends the rest of her days in a castle amusing herself with cats.

Towards the end of the nineteenth and the beginning of the twentieth century the lot of single girls and of married women came to the attention of writers and reformers. Women were given political and economic freedom. They worked side by side with men in the fields, factories, and offices. They were allowed to express their opinion in speech and in writing. Hauptmann and Sudermann wrote dramas such as Rose Bernd and Die Heimat, which stressed the freedom and independence of woman. Woman reformers such as Anna Faber, the mother of Martina Faber, in Wassermann's novel Faber, oder die verlorenen Jahre, relinquished their authority over their children, preached the liberation of woman from the serfdom of the parents and husband, asserted her independence as a free personality, and placed her on an equal status with man.⁹⁸ But some parents and husbands refused to recognize the fact that the change of times necessitated a decrease of their authority. The parents persisted in selling their daughters like slaves for money or titles to worthless and loveless men, who later made the life of their wives miserable. The husband continued to regard his wife as an object which he can enjoy at pleasure or discard when it has outlived its usefulness. He adhered to the traditional view that the function of woman is to remain at home, supervise and per-

form the household duties, take care of the children, and satisfy his physical needs and desires. The only duty of man is to provide food, shelter, and clothing for his family. If he wishes, he can grant his wife companionship and recreation but it is not obligatory. His work and his profession are more important than amusing his wife and children. If the husband engages in a frivolous love affair with another woman, it is not considered a crime as long as he performs his duties as a husband and head of the family. But if the wife commits a similar guilt, she is ostracized by society and gives the husband good ground for divorce. Such a philosophy was tolerated at a time when mystical, religious, and priestly influences and forces prescribed the social as well as individual life, when tradition and teachings of the Church, which gave the parents and husbands unlimited powers over their daughters and wives, were sacred.⁹⁹ Woman had to obey parents and husband because she was completely dependent upon them for material and spiritual support. But as soon as tradition began to be questioned and as soon as woman was admitted into industrial and commercial life, she began to demand concessions.

Die Juden von Zirndorf indicates the revolt of the daughter against paternal authority. Jeanette, who refuses to be sold for money to a cold heartless husband, leaves the wealthy luxurious home of her father Baron von Löwengard and accepts a position as a dancer in a disreputable inn.

Renate Fuchs, which appeared at the beginning of the twentieth century, was very popular with the feminine sex and youth because it stresses the freedom and independence of woman. Renate Fuchs, the daughter of a wealthy aristocratic family, leaves the home of her parents because she does not wish to be sold by her family for a title to a young man whom she does not love.¹⁰⁰ Since she has neither money nor career with which to earn her livelihood, she is compelled to cater to men who offer her financial assistance. Her adventurous life brings her into contact with Wanderer, who turns out to be a weakling; with Gudstikker, a "Literat" and a writer of popular novels, and with Graumann, a cynic. Unlike the ladies of her class she is not afraid of work. She accepts various positions, such as painting flowers on fans for a fan factory, playing piano in a low class cabaret, and acting on the stage. She meets artists, actors, and laborers. In this manner, Renate comes in contact with the hardships of life and with the misery and wretchedness of the working class, who curse their aristocratic oppressors.¹⁰¹ But humiliation and filth do not stain her pure soul. Experience and suffering make Renate worthy of becoming the mate of Agathon Geyer, the apostle of love and "Humanität," who sympathizes with the fate of women and prophesies for them an age of freedom and of independence.¹⁰²

Der Mann von vierzig Jahren goes back to the year 1860 and deals with the suffering of a woman whose husband had grown tired of her and who regards marriage merely a matter of convenience and companionship.¹⁰³ Sylvester von

Erfft, the owner of a large estate, becomes tired of his wife, leaves his home, has a frivolous affair with a Jewish girl, and finally, falls in love with an actress Gabriele Tannhäuser. His wife Agathe, who pines away in suffering and misery, waits patiently for his return. Fortunately, the child Sylvia is instrumental in reunited the couple. In 1860, such an act on the part of the husband still is forgiven. He is still lord and master of the house, the wife is merely the servant, who has to provide for his comforts. Her wishes and pleasures are disregarded.

In "Gänsemännchen", which covers the period of 1900, Baroness von Auffenberg, who already expresses a resigned dissatisfaction with her husband's neglect, complains that her life has been devoid of love, joy, attention, freedom, and peace.¹⁰⁴

During and after the War of 1914-1918 woman becomes completely independent. While the husband is fighting on the Front, the wife has to fall back completely upon her own resources for material and spiritual support. While before the War some women work side by side with their husbands, during the War they have to eke out their livelihood alone. The women are forced to find companionship, recreation, and interests outside of the home. When the husband returns, he is no longer indispensable to his wife as a comrade.

Faber, oder die Verlorenen Jahre indicates the problem of the war woman after her husband had returned from

the Front. Eugen Faber, absent from home for five years because of military service and imprisonment, expects, upon his return, to play the same role as a husband and protector of his wife as he did before he had left his household. But conditions have changed. Martina Faber, who could not endure the emptiness of life during her husband's absence, found an outlet for her emotions and restlessness in outside activities and enterprises. When Eugen Faber, upon his return, observes that his wife is occupied to such an extent with a children's colony established by the Princess that she has no time for him, he asks her to relinquish her work. His wife, who cannot find sufficient pleasure and interests from his association, has to refuse his request. She can tolerate him as a companion for a few hours during the evening but she cannot become entirely dependent upon him as a husband. Eugen Faber, who demands everything or nothing, leaves his wife. While in Der Mann von vierzig Jahren the child brings the husband and wife together, in Faber, oder die verlorenen Jahre even the child cannot reunite the parents.

Laudin und die Seinen analyzes the problem of the wife of the modern professional man, who because of numerous duties and arduous tasks, cannot find time for his family. Pia Laudin is the wife of a prominent divorce lawyer Dr. Friedrich Laudin, whose life is concentrated on the alleviation of human suffering and promotion of justice. His perpetual occupation with human problems and his continual serv-

ice to public welfare estrange him from his wife and children. He gives so much of his time, energy, and skill to his clients that he is forced to neglect his own family. Pia Laudin, who is patient, considerate, and amiable, can no longer endure a life of loneliness. The household duties, which absorb her time and interest, are a poor substitute for a harmonious family union. The children suffer from lack of paternal presence, association, and sympathy. Life becomes empty and unbearable. Pia Laudin, who is intelligent, realizes that it would be of no avail to revolt against her husband's actions and to demand him for herself. Love cannot be secured by force.¹⁰⁵ An outward manifestation of discontent with her lot would create only a wider gulf between man and wife and perhaps bring about a complete separation. Even Dr. Laudin's infatuation with an actress Luis Dercum, whom he meets as a client in his legal practice and who involves him in disgusting situations, does not elicit reproachful outbursts from Pia. This incident merely gives his wife an opportunity to express a thought which he had entertained for a long time, that the legal profession is not suitable for a man of humanitarian ideals, that it throws him in the claws of Satan, of the perverse forces which constantly aim to destroy humanity.

The problems of the modern husband are considered by the novels Die Juden von Zirndorf, Moloch, Der Mann von vierzig Jahren, Faber, oder die verlorenen Jahre, and Laudin und die Seinen. Herr Boyesen of Die Juden von Zirndorf,

Sylvester von Erfft of Der Mann von vierzig Jahren, and Eugen Faber of Faber, oder die verlorenen Jahre experience the sufferings of the husband whose sexual desires are not satisfied. An over-refined, too highly cultivated, and artificial society regards restraint and asceticism as a virtue and condemns the demands of the flesh as a sin and as a crime.¹⁰⁶ The wife does not experience as much suffering from this social taboo as the husband because she is so constituted by nature that she can practice sexual abstinence¹⁰⁷ more easily than man.

In Die Juden von Zirndorf Herr Boyesen complains to Gudstikker that his young, beautiful, and charming wife does not experience sexual hunger, that she refuses to degrade love to a physical level, and that she regards the union of two bodies, although sanctioned by nature, as filth.¹⁰⁸ Boyesen, a venerable scientist and esteemed teacher, is in a precarious predicament. What course can he take to satisfy his sexual demands and at the same time remain a respectful citizen? He cannot endure the excruciating physical and mental tortures of sexual abstinence. His wife's denial of her body is an inadequate reason for divorce before the law courts. Besides, divorce may create a public scandal. Since Boyesen can find no outlet for his emotions, he is driven to the dens of lust. He associates with disreputable women and loses his sense of dignity and self-respect. When his immoral behavior is detected by the school authorities, he is dismissed from his position, shunned by his colleagues,

and reduced to abject poverty.

In Der Mann von vierzig Jahren the husband is faced with the question whether marriage is more important than love. Has a man the right to leave his wife who had borne him children and who had been devoted to him in every respect merely because he does not love her? Like Boyesen, Sylvester von Erfft is sexually starved. In a letter to his wife he indicates that she slights the pleasures of the senses to such an extent that she cannot understand him.¹⁰⁹ Sylvester's domestic existence becomes barren, indifferent, and lifeless. His garden, estate, and daily duties oppress him. His wife Agathe and the seven-year-old daughter cannot fill the empty space of his soul. Gabriele Tannhauser, the actress with whom Sylvester falls in love, grants him peace, contentment, and happiness. At home he is bored, in the presence of his newly acquired sweetheart he is spiritually transformed. Relationship with his wife involves sacred ties, duties, and obligations. His contact with Gabriele Tannhauser stirs his soul. At first Sylvester yields to the dictates of his heart. But the existence of a child makes his condition more than a matter of "Menschenherz gegen die Welt." His marriage to Agathe which, at first, is a social union, becomes transformed into a natural union when a child is born. Gabriele Tannhauser makes Sylvester realize that a love which causes the suffering of a mother and child cannot endure. She insists that they give up their claim upon a physical union in order that their love may endure and re-

main unsullied.¹¹⁰ The spiritual harmony of Sylvester and Gabriele must be based on physical separation. Although the child reunites Sylvester and Agathe, their married life is unhappy because it is based upon duty and obligation rather than upon love.¹¹¹ Agathe demands Sylvester's affection as her right and possession but love cannot be snatched forcefully and possessed.¹¹²

Faber, oder die verlorenen Jahre analyzes the problem of the husband who had been separated from his mate for five years because of the World War and who upon his return finds that his wife had changed from a submissive, docile, and obedient woman into an independent personality, who wishes to be recognized as an individual and be permitted to travel along her own path. Martina Faber still loves her husband Eugen but she cannot grant his request that she exclude all other interests from her life. Fides, the servant of the house, makes Eugen Faber realize the unfairness of his demands. She makes him conscious of the fact that he is blind to changing social conditions, that he cannot lay a claim to love by force, and that in order to possess love he must deserve it.¹¹³ Like Gabriele Tannhauser and Sylvester von Erfft, Eugen Faber eventually realizes that true love involves suffering and renunciation, that he must relinquish his claim on his wife in order to regain her anew.

"Vielleicht muss mann erst die Hand wegziehen, die gierige Hand...vielleicht muss man lösen wenn man binden will." ¹¹⁴

Laudin und die Seinen presents the problems of the

husband whose profession demands all of his time and energy. Friedrich Laudin is faced with two problems. As a lawyer, he can provide his family not only with the bare necessities of life but also with luxuries. On the other hand, the obligations and duties of his career deprive him of the leisure hours due his wife and children. If he should give up his career, he could devote more time to his family but he would be forced to curtail the material things which his wife and daughters enjoy. The second problem which is faced by Friedrich Laudin is whether the spiritual needs of his family are more important than the alleviation of human suffering at large. On the one hand, humanity cries for assistance and advice; on the other hand, the wife needs the presence of her husband, the children require the guidance of a father. Is it just to sacrifice a multitude of individuals for the sake of a few members of his family? Is the situation of his family as critical as the condition of the masses who clamor for help? Pia Laudin, who is aware of the conflict which exists in the mind of her husband, endures her fate patiently. But when it becomes evident that he no longer can serve humanity as a lawyer, she insists upon his giving up his profession even though such a move would curtail their standard of living.¹¹⁵

Chapter V

Relationship between Europeans and Aborigines

The problems which arise from the contact of Europeans with aborigines are discussed by Wassermann in his biographies Christoph Columbus, Bula Matari, Das Leben Stanleys, and in his historical "Novelle" Das Gold von Caxamalca.

Christoph Columbus, which goes back to the end of the fifteenth and the beginning of the sixteenth century, presents a vivid portrayal of the brutal and inhuman treatment of the natives at the hands of the Spaniards, whose lust for gold transcended all religious, ethical, and human bounds.¹¹⁶ Confiscation of land and property, massacres, murders, hangings, and burning at the stake were daily occurrences. The natives were regarded as beasts by the Spanish officers and soldiers. Their daughters were raped, their wives were forced to cohabit with the white settlers, their ignorance was misunderstood, and their obstinacy was punished by imprisonment or death.

"Sie müssen einem noch dankbar sein, wenn man ihre hübschen Weiber für wert halt, eines Europaers und katholischen Christen Bett zu teilen." 117

Thousands of Indians were shipped to Spain as slaves, some had to perform forced labor for indefinite periods, and others had to give up their cattle and food products. The Spanish tried to force upon the natives their civilization, their religion, their customs, and their utilitarian point of view. If the aborigines could not adapt themselves to the European concepts, they were considered wicked and depraved.¹¹⁸ The natives, who originally had been congenial, good-natured,

and innocent, became suspicious, hateful, and treacherous. They gradually became civilized. The seeds of greed and corruption, which had been sown in the hearts of the natives by the Europeans, grew into mighty trees. Subsequently, the white settlers had to deal with a formidable and dangerous element. But the Indians were justified in their feelings and behavior towards the Europeans, who robbed them of their freedom, their culture, their land, and their existence.¹¹⁹

Bula Matari, Das Leben Stanleys indicates that the treatment of the natives by the Europeans during the nineteenth century was as brutal as it had been during the age of Columbus. The white settlers introduced ^{/alcohol,} syphilis, forced labor, and a degenerate way of life to the aborigines of Africa.¹²⁰ Stanley's Congo Free State became later a theatrical ground for exploitation and oppression.¹²¹

Wassermann's historical "Novelle" Das Gold von Caxamalca is based upon Prescott's Conquest of Peru.¹²² The poet personalizes the historical account of the atrocities committed against the natives by the Spanish soldiers by having a monk Domingo de Soria, who once had served under the leadership of General Francesco Pizarro, relate the horrible events as his own experiences. The time of the story is 1531, thirty-nine years after the discovery of America and twenty-five years after the death of Columbus. The central theme of the "Novelle" is that the heathens manifest the true Divine Spirit because they are on an equal level with the other creations of God. The Europeans, in whom the lust for gold instills a spirit of rivalry, hatred, jealousy,

and greed for possession of material things, are removed from the Supreme Being. According to Inka Atahualpa, the King of the natives, the God who permits the slaughter of innocent people cannot be the true Creator.¹²³ Gold had become the God and the Saviour of the Europeans. The things which have been subordinated to the passion for possession have lost their form and reality.¹²⁴ Inka Atahualpa and his people symbolize innocence and purity of the soul, which the soldiers of the decadent civilization cannot comprehend. The Spaniards can recognize only the individual things among which the natives are apart but they cannot see the form and the soul which permeate those things. They do not realize that the true essence of things, which manifests eternity, cannot be possessed. The words of Inka Atahualpa:

"Die Nichtikeit alles Habens und die Ewigkeit
alles Seins." 125

express Wassermann's general philosophy, which is present throughout his works from Die Juden von Zirndorf through Kerkhovens dritte Existenz.

Chapter VI

Problems of Justice

In Jakob Wassermann. Weg und Werk des Dichters, Siegmund Bing indicates that the central theme of all of Wassermann's works is the search for justice.¹²⁶ Political tyranny and oppression of nations and individuals indicated in Alexander in Babylon; the imprisonment and murder of the innocent Caspar Hauser in order that his rivals may occupy his throne; the brutal massacre of Henry Capruner by an order of the court martial because of his political convictions in Faber, oder die verlorenen Jahre; the murders and executions staged by the radical government in Russia during the Revolution of 1917 described by Maria von Krudener in Golowin; the racial persecutions treated by such novels as Der Aufruhr um den Junker Ernst, Die Juden von Zirndorf, and the autobiography Mein Weg als Deutscher und Jude; the suppression of the individuality of youth by parents and schools, who exact blind obedience, which are analyzed in Der Aufruhr um den Junker Ernst, Die Juden von Zirndorf, Oberlins drei Stufen, and Laudin und die Seinen; the disregard of the rights of woman by the parents and the husband pointed out in Die Juden von Zirndorf, Renate Fuchs, Der Mann von vierzig Jahren, and Laudin und die Seinen; the oppression of the lower classes by aristocratic and capitalistic groups portrayed in Christian Wahnschaffe; the exploitation and brutal treatment of the natives described in Columbus, Das Gold von Caxamalca, and Bula Matari involve problems of justice beyond the boundaries of human solution.

Arnold Ansorge of Moloch, whose appeal for the release of a Jewish girl from the monastery is disregarded, comes to the conclusion that justice and truth are vague, abstract, and relative terms.¹²⁷ Even the legal cases, which are under the immediate jurisdiction of the courts, cannot obtain justice. Sara Malcolm and Bastide Grammont of Clarissa Mirabel are executed for crimes which they have not committed because the judicial officials base their conclusions on circumstantial evidence produced by shrewd and selfish lawyers and on the insane opinions and demands of an ignorant mob. The barbaric treatment of the prisoners by the wardens portrayed in Die Gefangenen auf der Plassenburg reveals that the punishment which is meted out to the culprits is out of proportion to their crimes. Achim Ursanner of Der Mann von vierzig Jahren, a descendent of a wealthy and distinguished family, endowed with superior natural gifts, and provided with a good educational background, becomes an eminent lawyer. Social influence procures for him an important political office. Because he exposes the flaws of the legal system and the unfair tactics employed by his colleagues, he is dismissed from his position, disbarred, deprived of his children and property, shunned by his friends, and exiled from his country. Achim Ursanner cannot comprehend why he has to endure such terrible injustices at the hands of the state and society. Everything which he formerly considered sacred and respectable is transformed into a lie and satanic dance. In despair, he asks Judge Barenius what

he has done to deserve such unfair treatment.

"Hätte ich etwas Ausserordentliches erstrebt, neue Ideale proklamiert oder einen neuen Gott gepredigt, ich wollte mich nicht wundern. Doch ich habe bloss getan, was jeder redliche Mensch von sozialem Gewissen tun musste." 128

Feuerbach of Caspar Hauser, the brilliant criminologist and student of law, is murdered because he tries to establish Caspar's legitimate rights to the throne. Friedrich Laudin, the prominent divorce lawyer, finds that the legal system merely is a skeleton covered by a royal purple cloak to which the people cry for justice. But the time will come when the royal gown will be removed and the skeleton will be exposed.¹²⁹ Friedrich Laudin, who is aware of the many loopholes of the law and of the many interpretations which can be applied to it by lawyers and judges, says to Luise Dercum that she must not search for justice from him, that, at best, he can serve only as a dim light on a dark path in order that the pedestrians may not stumble.¹³⁰ According to Friedrich Laudin, justice is only an abstract concept beyond human comprehension. Equity on the other hand, is concrete, earthly, and tangible but it can no more be brought in relation to the law than punishment can be determined in proportion to guilt. A too rigorous demand for the execution of judicial laws destroys the concept of humanity and love. We cannot determine an individual's punishment for a guilt by reference to a law and a precedent established in the past.¹³¹

"Feindlich steht das gewordene und entstehende." 132

In his essay Achim, Bruchstück eines Gesprächs
über die Gerchtigkeit Wassermann states that justice
may exist as a binding element in the absolute but never in
human life and activities.¹³³ Benda, the Jewish scientist,
who is enraged against society because it refuses to
recognize his achievements, comes to the conclusion after
having been among the natives in Africa and observed the
evolutionary development of plant and animals that we cannot
expect justice from the human race because it still is in a
stage of infancy in spiritual evolution.

"Die Menschheit ist noch ein Kind, und wir
verlangen Gerechtigkeit von ihr. Gerechtigkeit!
wie weit ist es noch bis dahin! So weit ist es noch
wie vom Urwald zum Garten." 134

Although absolute justice cannot be attained, we
must strive towards that goal. We must seek justice not in
the courts but in the practice of "Humanität," in the
attempt to alleviate human suffering, in the love of our
fellow-beings, in humility, in the recognition of our fel-
low-beings as our equals, in the renunciation of material
possessions, in the cultivation of our spirit and our im-
agination, in the participation of the weal and woe of humani-
ty, in suffering, and in trying to become one with the cosmic
spirit, which permeates all animate beings and inanimate
things. Before we can influence other individuals, we must
awaken our own heart from its sluggish state. We perpetually
must try to eradicate from our hearts and minds any form of
selfishness, greed, envy, hatred, and ambition. Justice,
which is the sister of love,¹³⁵ can partially be brought

about not by great historic events nor by scientific discoveries nor by spectacular philanthropic contributions but by the daily accomplishment of small insignificant deeds and by fearless actions according to the dictates of the spirit of light, goodness, and love. We must not regard the social wrongs as crimes but we must consider them as errors resulting from ignorance, lack of experience, and want of enlightenment. In the words of Laudin, we must hope that the skeleton God of Justice will be resurrected.¹³⁶ We must not seek to destroy the existing institutions but we must breathe new life and spirit into them. We must not break off from the past but profit by it.¹³⁷ The past and the present must be employed as a light for the future.¹³⁸ Although justice is merely an idea and a goal which a human being cannot realize, it is no less real. In his essay Der Jude als Orientale Wassermann states:

"Jede menschliche Wirklichkeit ist das Erzeugnis einer Idee, und die blosse Ahnung des Sternes, der über dem Sumpf des Rationalismus leuchtet, ist wirklicher als das behagliche Quaken des Frosches in seiner Mitte." 139

The poet expresses a similar view in Sara Malcolm:

"Nicht im Wirklichen und Greifbaren spielt sich das entscheidende Leben der Menschen ab. Das Tiefste, woran der Sterbliche seine Seele bindet, ist Rauch, ist Traum. So werden Glück und Unglück zu blossen Namen." 140

Chapter VII

"Tat und Sein"

Wassermann's approach to the social problems and his ethical solutions have their source in his metaphysical concepts. The ideas of right and wrong, of good and evil, of justice and injustice, of pleasure and pain, of happiness and sorrow exist only in the world of appearance, which is only an imperfect and distorted reflection of reality. In man as well as in nature, there is a perpetual conflict of the spiritual and the physical, of the universal and the individual, of the infinite and the finite, of being and becoming, of the region of contemplation and peace, and the sphere of restless activity.

The lifetime task of Jakob Wassermann is, "Die Ausgleichung zwischen Tat und Sein."¹⁴¹ He searches in the most secret and most remote recesses of his soul for the treasures of experience which his spirit had organized, digested, assimilated, and sublimated into eternal forms. In Mein Weg als Deutscher und Jude Wassermann states:

"Ich glaube, dass alle Produktion im Grunde der Versuch einer Reproduktion ist, Annäherung an Geschautes, Gehörtes, Gefühltes, das durch einen jenseitigen Trakt des Bewusstseins gegangen ist und in Stücken, Trummern und Fragmenten ausgegraben werden muss."¹⁴²

The poet realizes that what he hears, feels, and observes in the world of appearance is fragmentary, inconsistent, contradictory, temporal, and finite. Therefore, he is interested in persons, things, and experiences not as they come rushing from the external world into his mind but as they are. The contrasting elements of the world of appearance are merely phases of a single primeval power,

which exists in all persons and things, which is the source of birth and death, of creation and destruction, of growth and decay, and which transforms and metamorphizes one form of energy into another.

"Es ist noch dieselbe Sonne
die derselben Erde lacht;
aus demselben Schleim und Blute
sind Gott, Mann und Kind gemacht.
Nichts geblieben, nichts geschwunden,
alles jung und alles alt,
Tod und Leben sind verbunden,
zum Symbol wird die Gestalt."¹⁴³

Wassermann tries to merge his spirit with the Universal Absolute, which unites the seemingly opposite elements of finite life and of nature into a symmetrical whole. Although he realizes that he will never reach the destination of the path which leads to the Divine, he feels that as a poet, as a philosopher, and as a physician of the soul, he must at least embark upon the road of righteousness and salvation. Like the Absolute Spirit he must participate in the practical activities and share in the world of experience but at the same time be oblivious of their existence. In the words of the unknown guest to Mörner in Der Unbekannte Gast, the writer must carry the burden of suffering humanity and at the same time not feel the heavy load; he must plant and nurse the tree but not enjoy its fruit.¹⁴⁴

Neither the man of action nor the dreamer can achieve a harmonious relationship between "Tat und Sein." Individuals of action such as Alexander the Great, Columbus, H. M. Stanley, Erwin Reiner, Eva Sorel, Ulrike Woytich, and Friedrich Laudin, whose whole existence consists of earthly

ambitions, goals, and acquisitions have either an unhappy or a tragic ending because their achievements find no counterpart in spiritual values.¹⁴⁵ Such persons are aware only of the individual, of the finite, and of the ever-changing appearances. They cannot fathom the permanent and universal laws which lie beneath the superficial transformations. Ceaseless and frenzied activity robs the individual of spiritual peace, destroys his soul, and distorts his sense of values.¹⁴⁶

Alexander the Great, the Emperor of the Greeks, the great conqueror, the ruler of many nations and peoples, the man of enormous willpower and of unusual physical and mental strength, the embodiment of selfishness and indifference to the misery, suffering, bloodshed, and sacrifices of many lives, loses his courage when, at the death of his friend Hephastion, he begins to comprehend the vanity of earthly fame, glory, and power. Alexander, whose life becomes barren and purposeless, cries in a state of despair:

"Alexander, Alexander, verlassenster Mensch auf Erden."¹⁴⁷

Christopher Columbus, who had risen from an insignificant seaman to a famous explorer of undiscovered territory, who had proved the inaccuracy of the traditional geographical concepts, and who had achieved glory, fame, and titles of nobility, found that his accomplishments possessed no intrinsic value.

"...jedoch derselbe Mann hatte das Gefühl, als zerstaube ihn seine Tat, als mache sie ihn wesenlos."¹⁴⁸

Columbus had to struggle against insuperable obstacles. Intrigue, jealousy, and suspicion among the noblemen of the Spanish court, the perpetual mutiny and revolt of his ignorant subordinates, the disloyalty and treachery of the natives, who were justified in their deeds, frustrated his plans and ambition. Towards the end of his life, Columbus returned to Spain an isolated, ruined, and discouraged man.

One of the most important representatives of the men of action was H. M. Stanley, a native of Wales and an orphan at an early age. He was reared in an institution where cruel and brutal punishments were administered daily, held various menial positions, and was deprived of the most elementary physical necessities. He came to New Orleans penniless, where he was temporarily adopted by Henry Mortimer Stanley, a wholesale commission merchant, who died shortly afterwards. Stanley fought in the Civil War, returned to Wales, where he was shunned, ridiculed, and rejected by his relatives and then sailed to New York, where he secured a position as a reporter for the "New York Herald." After having proved his unusual ability, he was assigned important tasks such as the finding of Livingston in Africa, the discovery of the source of the Nile, and the leading of a relief expedition, which was sent by England to aid Emin Pasha, who had been imprisoned by the natives. In his biography Bula Matari, Das Leben Stanleys, Wassermann indicates that Stanley's whole life consisted of an uninterrupted series of deeds and material accomplishments, that

his energy, his thoughts, his resolutions, and his goals were directed to constant activity. His only refuge where he could find spiritual tranquillity was the traditional piety of the Puritan faith, which offered very little nourishment to his inner life.¹⁴⁹ Stanley's position, continues Wassermann, was different from that of his predecessors such as Columbus in that he was primarily a salaried employee for a newspaper, his time was not his own, his freedom was restricted by the orders of his employer, his achievements belonged to his superiors, and his movements were guided by their instructions.¹⁵⁰

The perpetual performance of great deeds had sustained his life, reinforced his courage, established new purposes, goals, and ideals, and provided his existence with hope and confidence. But when his mind and body could no longer endure the ceaseless activity, which constantly renewed his physical and mental vitality, his spirit and his body began to disintegrate, his life became empty, and his last days were saddened by the consciousness of the fact that his usefulness had come to an end.

"Er kennt die Stille nicht, er kennt den Traum nicht, von der Harmonie, die zwischen Tun und Sein herrschen kann, hat er nie auch nur einen Hauch erfahren."¹⁵¹

In the discussion of the problems of youth, the author of this treatise has indicated that Erwin Reiner, the son of fortune, the student of science, the connoisseur of art, the knower of human nature, and the seducer of many women, commits suicide when Virginia brings him into contact

with reality and when his life of activity terminates.

Eva Sorel of Christian Wahnschaffe, who had risen from the ranks of an insignificant rope dancer to a famous actress, who is the power behind all political transformations, who is capable of moving dominant countries of the earth to war and peace, and who wins the admiration of kings, princes, counts, and margraves, eventually becomes disgusted with her earthly attainments and falls into a state of despair. She complains to her maid Susanna that her life has been full of greed, plunder, and squandering, that fame, love, riches, and power have plunged her into guilt, and that every stage in her ascension was actually a step downward into the abyss.¹⁵²

Ulrike Woytich, the daughter of an impoverished Austrian officer, employs her unusually charming personality, her power of persuasion, and her gift of eloquence in order to attain material security, pleasure, and luxury. Although, after ceaseless mental and physical exertion, she achieves her objective for a short period, she finds that the possession of worldly things do not necessarily bring happiness and contentment. Josephe says to Ulrike:

"...Tumult, und Hast, und Lärm, das war dein Leben...Tun, tun, tun von nichts anderem hast du gewusst?...Wo war indessen dein Sein? Nirgends bist du gewesen. Deine Sucht, deine Gier, deine List, dein Wahn, und augenloser Trieb; deine Angst um Dinge, deine Götzendienst vor den Sachen, die sind gewesen du aber nicht."¹⁵³

Friedrich Lauden, the self-made man, the keen psychologist and student of human impulses, motives, inclinations, emotions, and thoughts, the brilliant inter-

preter of the law, and the defender of the wronged and the weak, feels that he is merely a slave to his profession, that his whole life is devoted to deeds, documents, trials, court sessions, legal books, and consultations with clients. He finds that he must convert the most sacred emotions of the human heart into a lifeless prosaic legal record. When the perpetual activities of his profession no longer sustain his interest, Laudin's life becomes boresome and purposeless.¹⁵⁴

On the other hand, dreamers such as Arrhidaos,["] the romantic flute player, Caspar Hauser, the somnambulist and visionary, Agathon Geyer, Arnold Ansorge, Christian Wahnschaffe, and Dietrich Oberlin, the youthful enthusiasts of justice, love, and "Humanität" either die or lead a wretched existence because their ideals are not sufficiently supported by practical activities. Arrhidaos and Caspar Hauser, who dream of royal power, of ennobling the human soul, and of raising humanity to a higher ethical level; Agathon Geyer, Arnold Ansorge, and Christian Wahnschaffe, who wish to restore justice and love in a world of injustice and hate, and Dietrich Oberlin, who attempts to overthrow the traditional concepts of blind obedience to parents, either fail in their mission or realize only a very small particle of their goal because they lack sufficient practical experience. They either lose themselves in abstract theories or they become absorbed in individual concrete cases. They either fail to recognize the general in the particular or are incapable of finding the individual in the universal.

Marta Karlweis in the biography of her husband Jakob Wassermann, Bild Kampf und Werk indicates that Joseph Kerkhoven, the poet's most intimate character and his prototype whose life is portrayed in the second part of this thesis, strives to establish in himself and in his patients a harmonious relation between action and being.¹⁵⁵

Part II, Section A

Chapter VIII

Der Fall Maurizius

Der Fall Maurizius, Etzel Andergast, and Kerkhovens dritte Existenz were written by Jakob Wassermann toward the end of his life. The three novels should be studied not independently but as one book, as a trilogy,¹⁵⁶ and as a completed whole which expresses the poet's philosophy. For the purpose of convenience and clarity the second part of this thesis is divided into Sections A and B. Section A analyzes the problems of Der Fall Maurizius and proves what Walter Goldstein merely indicates in his book Wassermann. Sein Kampf um Wahrheit.

"Das Buch Der Fall Maurizius ist nur Beginn und erster Teil eines grossen Erzählungswerkes." ¹⁵⁷

Section B presents a detailed discussion of Etzel Andergast and Kerkhovens dritte Existenz, stressing the autobiographical anecdotes and experiences, the social problems, and the ethical and philosophical solutions.

Walter Goldstein in Wassermann. Sein Kampf um Wahrheit points out that Der Fall Maurizius takes up all the threads of the author's previous works.¹⁵⁸ This novel introduces the reader to problems which had occupied Wassermann's mind throughout his life, such as the bewilderment of youth in a world of hypocrisy and in a society devoid of human feelings, which is discussed in Wassermann's autobiography Mein Weg als Deutscher und Jude and in his novel Die Juden von Zirndorf; misunderstanding between father and son, which is treated in Christian Wahnschaffe; the problem of the "Halbkinder," which is taken up in Der Mann von vierzig Jahren and in Faber, oder die verlorenen Jahre; the false optimism of youth, who think that justice can be obtained

from the law, which is indicated in Moloch; the position of the prosperous young man, who is the son of an indulgent father during the first decade of the twentieth century, which is analyzed in Die Masken Erwin Reiners. Der Fall Maurizius also portrays the lamentable predicament of the Jew in an anti-semitic world, which is treated in Mein Weg als Deutscher und Jude, Moloch, "Gänsemännchen", and in Christian Wahnschaffe. The position of the modern woman and the problems of marriage, which are taken up in Die Juden von Zirndorf, Renate Fuchs, Der Mann von vierzig Jahren, Faber, oder die verlorenen Jahre, and in Laudin und die Seinen are restated in this novel. The first part of this trilogy also points out the inadequacy of the existing laws to protect the rights of the citizens, which is discussed in Moloch, Sara Malcolm, Clarissa Mirabel, Caspar Hauser, and Laudin und die Seinen; states the relation of punishment to guilt, which is treated in Die Gefangenen auf der Plassenburg and Laudin und die Seinen, and indicates the lack of harmony between "Tat und Sein," which is one of the principal themes of Alexander in Babylon, Columbus, Bula Matari, Die Masken Erwin Reiners, Christian Wahnschaffe, Ulrike Woytich, and Laudin und die Seinen. In Der Fall Maurizius all these problems are included under the heading of search for justice, which is illustrated in the actions, behavior, and attitude of the characters. Although Der Fall Maurizius indicates and analyzes the social wrongs, it presents neither practical nor ethical solutions to the problems. The family

background, the characteristics, the experiences, and the contacts of Etzel Andergast as presented in the first part of the trilogy are important only from the point of view of a clear understanding of the significant influence which he later exerts on his teacher Dr. Kerkhoven, who seeks and eventually finds the truth not in the outside world but in his own soul.

The problems of youth are illustrated in the early life of Etzel, of Robert Thielmann, and of Leonhart Maurizius. Etzel Andergast is the son of the Chief Prosecuting Attorney Baron Wolf von Andergast, whose fame and eminent position had been attained by the construction of a flawless murder case in connection with Leonhart Maurizius, who was accused of killing his wife Elli. Baron Wolf von Andergast is the pillar and preserver of tradition, a brilliant and conscientious interpreter of the law, and a diligent executor of the dead symbols to which conservative society still adheres. He is a cold, austere, and reserved personality, whose commands and wishes are respected not only by the members of the household but by his colleagues, subordinates, and acquaintances. His authority is felt even during his absence. Law and order dominate in his home. The activities of the members of the household are strictly supervised. Definite hours are set aside each day for meals, study, recreation, play, rising, and retiring. Although there is an aloofness between father and son, Baron Wolf von Andergast, by seemingly indirect means, attempts to guide his son along the proper and accepted path of tradition. He suggests the study

of mathematics and history, disapproves any radical views which his son may entertain, and forbids the association of his son with individuals below his social status. Every duty must be performed with clock-like precision. Any deviation from the accepted customs or routine tasks is condemned. Etzel's thoughts, studies, intellectual achievements, and mental attitudes are strictly supervised. A manifestation of the slightest emotion is suppressed. Every action and form of behavior must be logical, intelligent, and consistent. The conversations between father and son, which usually take place in the evenings, are formal and directed towards a definite educational goal. Personal incidents, current events, and individual problems are excluded from the discussions. Etzel is forbidden not only to write to his mother, who had been divorced from her husband for many years but also is prohibited to ask any questions about her whereabouts. The absence of the mother from the home where she belongs arouses a curiosity in the mind of Etzel and makes him feel instinctively that there is something wrong with his father's purposeful and logical arrangements.

Gradually, Etzel becomes aware of the wrongs, sufferings, and injustices which exist not only in the world at large but in his own home. He discovers that the existing social and legal institutions are unable to promote and preserve the welfare of the individuals. He finds that the professional success of his own father is based on the life imprisonment of an innocent person. Peter Paul Maurizius,

the father of the prisoner, informs Etzel of the wrongs committed against his son within the law. Etzel's father, who is considered the pillar of justice, is capable of obtaining a divorce from his wife on the evidence of disloyalty, is instrumental in the suicide of his wife's lover, is responsible for the separation of a fundamental bond between mother and child, and is permitted to send her away into a cold and heartless world. Etzel's further communications with Peter Paul Maurizius, the father of the young man who is condemned to a lifetime of torture for an act which he had not committed, transforms Etzel's disapproval of his father's views and behavior into open rebellion. Etzel becomes restless and confused. He wishes to find the real culprit but does not dare to take the final step alone. He needs encouragement and confirmation of the necessity of the move which he intends to take, but no one can appreciate his innocent motive. He fears that a disclosure of his intentions may bring ridicule and defeat of his plans.¹⁵⁹

Etzel reveals his problems to his friend and classmate Robert Thielmann, the son of parents who constantly abuse, scold, and curse one another but he can offer him neither advice nor assistance. Like Etzel, Robert Thielmann cannot understand why parents must be blindly obeyed.

"Sie sperren uns in den Brotkorb, das ist der Trick, Sie haben keinen Dunst, wie es in uns aussieht... Ich möchte einen Riss durch das ganze machen, weisst du, so."¹⁶⁰

Etzel's conference with his teacher Camill Raff determines his final leap. He obtains three hundred marks from his grandmother and goes to find the accomplice in the murder of Elli Hensolt, whom Peter Paul Maurizius discloses as Georg Waremmé, who lives in Berlin by the name of Warschauer.

The causes of the rift between Etzel and his father lie in that the father employs formal means in the education and rearing of his son. Baron Wolf von Andergast treats Etzel not as a human being and as an individual but as a child. He refuses to take into consideration personal feelings, intellectual and physical development, and the factor of growth into manhood. Etzel must simply accept the orders of his father without explanation or reason for the commands. He finds that there is something amiss with his father's tyrannical rule. Etzel has been robbed of his mother's affections, an innocent man is pining away in prison, his mother is languishing and suffering as a result of loneliness, and he must be silent, ask no questions, accept matters as they are, and respect the father, who is appointed by society as supreme judge and dictator over the fate of the members of the household.

Etzel becomes aware of the fact that there are flaws in the social, religious, and judicial institutions. He begins to feel as an individual who has independent thinking faculties, which must not be ignored, but he has no one to whom he can turn for guidance. When Etzel arrives in

Berlin, where he finds Georg Warschauer, he becomes amazed at the suffering and wretched conditions of the lower classes but, at present, he has only one goal, the liberation of an innocent man from prison. His intimate relations with Georg Warschauer open new vistas and horizons. He is being informed by Warschauer that his search for righteousness is a futile attempt, that to demand justice from society is merely nonsense¹⁶¹ because civilization is founded upon injustices, that our clothing, our food, and our luxuries are acquired at the expense of human suffering and sacrifice.¹⁶² Etzel's conversations with Melchior Ghisels, the famous poet and writer whom he adores, confirm Warschauer's views of justice.

"Gerechtigkeit und Liebe waren ur-anfänglich Schwestern. In unserer Zivilisation sind es nicht einmal weitschichtige Verwandte mehr."¹⁶³

However, according to Ghisel, we can strive towards the attainment of justice by seeking for it not in society but within our own soul.¹⁶⁴

The author has indicated in the first part of this thesis that Benda, the Jewish scientist of Gänsemännchen, attained this view only after many hardships and much suffering both at home and in Africa. In Section B the present writer will point out that Etzel's teacher Dr. Kerkhoven entertains Ghisel's idea of justice only at the end of his life. But Etzel is too immature to grasp the significance of Ghisel's statement that justice and love are dependent upon one another, that justice is not legal but ethical and divine, and that it can be attained only gradually and through

an evolutionary process.¹⁶⁵ Like Arnold Ansorge of Moloch, he erroneously believes that justice can be brought about by formal legal methods, by accusing the guilty, and by exonerating the innocent.

While the early background and experiences of Etzel reveal such problems as the confusion of youth in a conventional indifferent society, the conflict between father and son, the curiosity and mental suffering of the "Halbkind" whose parents are divorced, and the false optimism of youth in relation to justice, the early life of Leonhart Maurizius represents the situation of the prosperous young man during the years of 1900-1914. In one of the conversations with Baron Wolf von Andergast, Leonhart Maurizius points out that the intellectual and moral training of the sons of wealthy and cultured families had no firm foundation, that the theoretical principles were removed from practical activities, that the appreciation of literature and art was superficial, and that the preaching of social reforms was merely a theatrical amusement. In the evening one was inspired by a great painting, exalted by the reading of the life and works of Buddha, moved by the performance of Hauptmann's Weber on the stage; during the day, the same individual refused to pay his debt to the tailor, broke his promises, and read with satisfaction in the newspaper that strikers were being killed by the state militia.¹⁶⁶ It was the age of Erwin Reiner, of frivolity, of vanity, of unwillingness to regard human life seriously, and of scientific mechanization, which denied the worth of spiritual ideals. Leonhart's father Peter Paul Maurizius,

once a prosperous landowner, provided him with sufficient sums of money even at a time when the old man's fortune suffered reverses. Leonhart's cultural and educational advantages placed him in a respectable and enviable position. His achievements were lauded by his professors, colleagues, and friends. His marriage to Elli Hensolt, a woman much older than he was, was that of financial and material convenience. The marriage was reasonable, logical, and purposeful but not spiritual. He possessed neither a sense of duty to his wife nor respect for the sacred marital bond. Leonhart Maurizius lived with his wife Elli while he was passionately in love with her sister Anna Jahn.

The sufferings and hardships of the Jew in the social and economic world are discussed in the conversations between Waremmé-Warschauer and Etzel Andergast. The position of Warschauer is that of the sensitive and cultured Jew whose family had lived in Germany for several generations. Although the Jews have been delivered from physical and intellectual bondage, they still were despised and repelled from the best circles. Their equality as citizens of Germany was merely superficial. Secular education and culture led the Jew away from the synagogue and talmud. He became attached to the German fatherland, German way of life, German culture, German language, and German ideology. If the Jew was accepted in certain Gentile circles and professions, he merely was tolerated and regarded as only a guest or as a stranger. His intellectual, artistic, and scientific achievements were recognized only partially. The Jew was forced perpetually to

reestablish his position. He was hated and ridiculed by the uneducated and his presence was repulsive to the intellectual and cultured class. Even the Jew who displayed unusual ability was barred from important political and military positions.

Some of the statements which Georg Warschauer makes to Etzel express Wassermann's views presented in Mein Weg als Deutscher und Jude:¹⁶⁷

Warschauer: "Leute wie mein Vater, ein ausgezeichneter Mann sonst, hingen religiös und sozial in der Luft. Den alten Glauben hatten sie nicht mehr, einen neuen, will heißen den christlichen, anzunehmen weigerten sie sich, teils mit guten, teils mit schlechten Gründen."¹⁶⁸

Mein Weg: "Genau betrachtet war man Jude nur dem Namen nach und durch die Feindseligkeit, Fremdheit oder Ablehnung der christlichen Umwelt..."¹⁶⁹

Warschauer: "Mein Vater war stolz auf die Emanzipation."¹⁷⁰

Mein Weg: "Ich erinnere mich, dass mein Vater bei irgendeiner Gelegenheit mit freudiger Genugtung sagte: 'wir leben im Zeitalter der Toleranz.'¹⁷¹

Warschauer: "Und von allen Tatsachen gab es eine, die mir vollkommen unerträglich war, nämlich, dass ich von irgendeinem Gebiet des Lebens und Wirkens sollte ausgeschlossen sein."¹⁷²

Mein Weg: "Nun war aber das Bestreben meiner Natur gerade darauf gerichtet, nicht Gast zu sein, nicht als Gast betrachtet zu werden."¹⁷³

Warschauer: "Ich liebte ihre Sprache....ihre Sprache? meine! so gut wie meine Augen mein sind....liebte ihre Geschichte, ihre Heroen, ihre Lieder, ihre Landschaften, ihre Städte."¹⁷⁴

Mein Weg: "Ich atme in der Sprache.
Sie hat meine Züge geformt,
mein Auge erleuchtet, meine
Hand geführt, meinen Fuss gelenkt...
mein Herz fühlen, mein Hirn denken
gelehrt."175

Warschauer: "Unter keinen Umständen konnte
ich zu der Geltung gelangen, die
der mittelmässige Kopf, sofern
er nur nicht das Fehnzeichen trug,
als selbstverständlich zu beanspruchen
hatte."176

Mein Weg: "Die deutsche Welt aber gab sich
nicht; ich konnte sie nur umlauern,
umwachen, beschwören; ich musste
darauf dringen, dass sie sich mir
stelle....ich musste die glühendste
Überredung, die äusserste Anstrengung
aufwenden, wo andere sich mit einem
'seht her' begnügen durften."177

Warschauer: "Ich hasste ihr Idiom, ihren Witz,
ihre Denkungsart, ihren Gesellschaft,
ihre spezifische Melancholie, ihre
Anmassung, ihre Selbstpersiflage."178

Wassermann says of the Austrian Jews:

Mein Weg: "Diese Scham steigerte sich manchmal
bis zur Verzweiflung und bis zum Ekel.
Anlass war das Geringe wie das
Bedeutende; das Idiom; schnelle
Vertraulichkeit; Misstrauen,.....
Anbetung des Erfolgs und des Reichtums,
Vorteils- und Gewinnsucht, Machtgier
und gesellschaftlichem Opportunismus."179

Although the early background and the adolescent
experiences of Wassermann and of Waremmé are in some respects
the same, although they express similar views, they are funda-
mentally different. Unlike Wassermann, Waremmé is unable to
establish a harmonious relationship between the two contrast-
ing elements of being a Jew and a German. While Wassermann
remains a Jew, Waremmé is converted to Catholicism. While
Wassermann fights courageously against anti-semitism and is

ready to endure the physical and spiritual hardships imposed upon him by the Gentile world, Waremmé is lured by the material advantages and opportunities enjoyed by the Christians. Although Waremmé's ambition is realized temporarily and he becomes recognized as a great scholar and as a man of the world, he is eventually ruined both physically and spiritually. He realizes that he cannot deny the roots from which he had grown, that he cannot break off from his mythical past and still continue to enjoy a normal, happy, and well-balanced existence. At the end of his spectacular career Waremmé admits to Etzel:

"Der nicht sein wollen, der man ist, die Wurzel verleugnen, aus der man gewachsen ist, das heisst die eigene Haut wie einen geborgten Mantel tragen."180

The problems of marriage are analyzed in the relationship between Sophia von Andergast and Baron Wolf von Andergast and in the association of Elli Hensolt with her husband Leonhart Maurizius. The position of modern woman who cannot adjust herself to the traditional and accepted ways of married life is expressed forcefully in the grievances addressed by Sophia to her husband Baron Wolf von Andergast:

"Woraus bestand mein Leben? Woraus bestand meine Ehe? Der Mann, zusammengesetzt aus Geschlecht und Beruf, Nachtgeschlecht und Tagberuf, beides in immer trüberer Mischung, je sicherer ihn die Gewohnheit machte, hatte nicht so viel Humanität im Leib, mal nachzuschauen, warum das verkümmerte Ding zu seiner Seite schwieg und schwieg und schwieg....."181

Sophia von Andergast is a refined and cultured young lady with a musical and artistic background. She wishes to be treated as an individual and not as a servant. She has feelings

which she wishes to be respected. Herr von Andergast, who devotes his days and evenings to professional duties, considers his wife the nurse of his child, the cook of his meals, and the supervisor of the household but he does not regard her as his close companion, who is entitled to the same rights as he is. He is the lord and master of the house, the arbiter of all disputes, and the final judge of all misdeeds. Baron Wolf von Andergast demands reverence and authority in return for food, clothing, and shelter. But Sophia wants more than the material necessities of life. She demands from her husband love, tenderness, attention, and amusement. Frau von Andergast craves for freedom to express her views and to assert herself as an independent human being. She cannot tolerate the institutionalized home provided by her husband. The house becomes a prison. Her life becomes empty and monotonous. Her love to Georg Hofer, an optician, is a form of release from the trammels of the traditional household.

While Sophia von Andergast represents the situation of modern woman who can no longer endure the tyrannical yoke of a husband who treats her as a beast of burden, and therefore, breaks with tradition and law, Elli Hensolt is the victim of a husband who treats the marriage bond lightly. Like Sylvester von Erfft of Der Mann von vierzig Jahren, Leonhart Maurizius becomes tired of his wife and seeks his recreation elsewhere. Elli Hensolt tolerates her husband's extravagance and his frivolous behavior for many years up to the time when he begins to flirt with her sister Anna Jahn.

Friction and violent words between man and wife continue until Elli Hensolt is murdered. Wassermann metes out poetic justice in that Leonhart Maurizius pays the price for his frivolity and for the suffering he had caused his wife. He is accused by Waremmé and by Anna Jahn of murdering his wife, he is arrested, and the case is brought to court.

The inadequacy of the law to protect the rights and welfare of the citizen is proved by the fact that Herr Wolf von Andergast, the Prosecuting Attorney, is able to gather sufficient evidence to convict Leonhart Maurizius and to condemn him to life imprisonment. Waremmé and Anna Jahn, who are the real murderers, are exonerated. Public opinion is guided by the brilliant oratorical ability of Herr Wolf von Andergast, who is praised and promoted to the position of Chief Attorney General because of his unusual gifts and logical thinking displayed in the Maurizius case. For eighteen years Baron Wolf von Andergast enjoys the fruits of his labor, which is based on injustice and wrong. Every appeal and attempt of the father Peter Paul Maurizius to reopen the case of his son are frustrated. Even when Baron Wolf von Andergast discovers from the evidence produced by his son Etzel, who forces a confession out of Waremmé, that Leonhart Maurizius is innocent, he refuses to violate the sanctity of the law by exonerating the prisoner from his guilt. The pardon issued by the Chief Prosecuting

Attorney to Leonhart Maurizius does not readmit him into the social circles where he formerly moved. The prison record makes him a social outcast. Readjustment to practical life becomes impossible. The guardians of his daughter Hildegard not only refuse him entrance into their house but also forbid a meeting between father and daughter. To see and speak to his daughter was a dream and a hope, which gave Leonhart Maurizius courage to endure the inexplicable hardships of prison life for many years. Disappointment and despair, a life with neither purpose nor goal nor hope of reestablishing his former place in society drive him to suicide.

The unbalanced relationship of punishment to guilt is expressed by the warden Klakusch, who hangs himself because he can no longer endure the sufferings of the victims of a legal system that does not take the individual into account and metes out a more severe punishment than the guilt warrants.

"Wenn einer einen Fingerbreit Schuld hat,"
(says Klakusch to Maurizius) "irgendein kleiner
gewöhnlicher Mensch, verdammen sie ihn zu einem
Meter Strafe ohne Ansehung der Person."182

The lack of harmony between "Tat und Sein" is manifested in the life of Waremmе-Warschauer, Baron Wolf von Andergast, and of Leonhart Maurizius. Waremmе-Warschauer and Baron Wolf von Andergast are men of action. Their whole existence depends upon material goals, upon achievements, upon recognition, and upon the acquisition of even more power. Leonhart Maurizius, on the other hand, is a dreamer,

whose life is supported by illusions.

Georg Warschauer (alias Gregor Waremmé), the son of insignificant Jewish parents, finds that as a Jew his opportunities in the academic, economic, social, and political circles are limited. When he denies his ancestral origin, becomes converted to Catholicism, and assumes a Gentile name, the doors of success are opened to him. His brilliant mind, his educational background, his charming personality, and his gift of eloquence and of persuasion endow him with superhuman power over people, admit him to the most exclusive social groups, and elevate him to the position of leader and statesman. He is recognized as a poet, as a philosopher, and as a man who can combine theory with practical activity. But his success is temporary. Prominent individuals begin to question his family origin and cast suspicion upon his activities. His connection with Leonhart Maurizius and with the murder of Elli Hensolt brings him into disrepute. His influential acquaintances quietly withdraw from his presence and decent citizens avoid him. But Warschauer-Waremmé refuses to become reconciled with his fate. Just as he formerly had denied his racial origin and his Jewish faith, he now determines to leave the European culture behind him and start a new life in America. But after he spends some time in New York, Kansas City, San Francisco, and Chicago, he realizes that he can neither repudiate the civilization of the past nor sever the bond which links him to the Jewish ancestry, the Jewish community, and the Jewish religion.¹⁸³

"Der Jude ist da um abzurechnen. Dazu hat ihn Gott bestimmt. Warschauer kontra Waremmé, verstehen Sie? Das Hüben und Drüben: Zwei Parteien. Europa und die Vergangenheit, Amerika und die Zukunft."184

After having spent ten years in the New World, Waremmé-Warschauer returns to Berlin penniless, a broken down old man although only forty-six years old, disillusioned and discouraged. When Etzel meets him, he lives in a wretched room on the third floor of a tenement house located in the most impoverished district of the city, eats his midday meal at Frau Bobikes, a third-class restaurant, and earns his livelihood by tutoring foreign languages. His life becomes barren, with neither purpose nor goal, as he says to Etzel:

".....für mich ist nichts mehr vom Belang in diesem Leben."185

John C. Blankenagel in his recent book The Writings of Jakob Wassermann claims that "Waremmé's account of his sojourn in America is distinctly episodal and without bearing on the Maurizius case."186 The writer of this thesis believes that Waremmé's experiences in the United States are part and parcel of the plot and have a definite influence on the outcome of the story. Waremmé's stay in America makes him realize that he cannot break with his past either as a Jew or as a European, makes him conscious of the futility of his life, and prepares him psychologically for the confession to Etzel Andergast that he committed perjury, that his oath which had convicted Leonhart Maurizius was false. Although Leonhart Maurizius is pardoned by Baron Wolf von

Andergast before Etzel brings the news home, he is not exonerated from his guilt. The confession of Warschauer-Waremme causes Etzel to demand that his father publicly acknowledge his error and declare the innocence of the prisoner. Etzel's boldness and impudence with which he demands the restoration of justice leads his father to insanity because such an act, according to the Prosecuting Attorney, would not only ruin his career but also would violate the sanctity of the law.

Baron Wolf von Andergast devotes his whole life, energy, and time to the study and the interpretation of the law, to the preservation of the antiquated methods of tradition, of custom, and of precedence, and to defense and prosecution. According to Wassermann, he is merely a servant who carries out the orders of an absolute ruler. The lord as well as the servant are not individuals but abstract symbols. As a servant, Baron Wolf von Andergast has no history, no past, and no private life. Every individual and human interest are subordinated to professional obligations.¹⁸⁷

The flight of his son Etzel arouses the Attorney General from "Trägheit des Herzens." He not only proceeds to reexamine the documents concerning the accusation of Leonhart Maurizius but like Friedrich Laudin looks back upon his past life and finds that his attainments of the past eighteen years, which had alienated him from his wife, son, and other amusements and activities which make one's existence worth while, are of no value. His external achievements such as his career, position, professional success, and world-wide reputation do not compensate for the simple pleasures which

one derives from a happy matrimonial life, from association with his children and friends. His life becomes monotonous and empty. Boredom eats into his interior and causes his whole framework to decay.¹⁸⁸ The poet indicates that the catastrophe of Baron Wolf von Andergast is brought about by the fact that he begins to weaken, to contemplate his failures, and to look back upon his erring life.

"Der Vorwärtsschreitende kann sich alles vom Leib halten, was ihn an Verfall und Verfehlung gemahnt... Dreht er sich aber ein einziges Mal um, so umschwirrt ihn widriges Gezücht wie Fledermäuse, die in unbewohnten Baracken hausen, und er hört auf zu sein, was er ist."¹⁸⁹

While the suffering of Warschauer-Waremme and of Baron Wolf von Andergast is a result of their failure to provide the form, which consists of practical activities, with spiritual content, the tragedy of Leonhart Maurizius is the inevitable outcome of his impractical nature, of his refusal to consider the actual facts of real life. The title of the third part of the novel Die Unwiderruflichkeit des Todes indicates that Wassermann attributes Maurizius' suicide to his inner make-up.

The writer already has indicated at the beginning of this chapter that Leonhart Maurizius had lived a carefree existence up to the time of his imprisonment. Provided with ample funds by his father and endowed with brilliant intellectual faculties and a charming personality, Leonhart Maurizius acquired recognition and success without struggle. He was ignorant of the labor, pains, and suffering of those who were born under a less fortunate star. Leonhart Maurizius was not compelled to flatter and to serve his superiors in

order to secure what he desired.¹⁹⁰ During the eighteen years of his imprisonment Leonhart Maurizius had constructed a visionary and dream world. When he is released from the penitentiary, he insists on adhering to his illusions and negates the situations as they exist in the world of practical life.¹⁹¹

Every important character of the novel suffers because he is stubborn and unwilling to give up what he considers his rightful possession. Herr von Andergast adheres to the traditional concepts of the rights of the husband, of the father, of the Attorney General because they serve his ends. Sophia von Andergast refuses to sacrifice the theoretical advantages granted to her by the state as a woman and as an individual who should have equal privileges with man. Etzel wishes to be recognized as a thinking individual with a certain measure of freedom to act independently. Elli Hensolt desires the retention of the traditional rights established by the marital bond. Pater Paul Maurizius manifests selfishness when he becomes angry at his son because he married. The son, whom he had nurtured with care and had given an education, has left his poor father alone. Leonhart Maurizius, who takes his life because the adopted parents refuse him permission to see his daughter, also manifests a form of greed and an act of selfishness. The love for his daughter Hildegard is purely instinctive and earthly. If it had been spiritual he would have been contented with his daughter's success and would have been willing to give up the pleasure of seeing her.

In Der Fall Maurizius the social problems are presented but not solved. Baron Wolf von Andergast, when he is aroused from "Trägheit des Herzens" by his son Etzel, becomes insane; Leonhart Maurizius, although released from prison, commits suicide; Warschauer-Waremme, although forced to acknowledge his life of depravity and of guilt, experiences neither physical nor spiritual resuscitation; Klakusch, who searches for justice, hangs himself.

Etzel Andergast, who is immature and inexperienced, thinks that by merely making his father conscious of his shortcomings, by forcing a confession out of Warschauer-Waremme, and by exonerating Leonhart Maurizius from the crime of which he had been accused, justice will be secured, social wrongs will be eliminated, and human suffering will be eradicated. He does not realize that his methods of procedure are incorrect. The task of establishing in himself and in the individuals whom he tries to help a proper balance between "Tat und Sein," which had occupied Joseph Kerkhoven during the third stage of his existence, does not even occur to Etzel. In Der Fall Maurizius all characters still are on a materialistic and earthly level. Etzel Andergast does not reach even the ethical stage of Agathon Geyer and Christian Wahnschaffe, who try to procure justice and relieve the suffering of humanity by renunciation and love. Etzel's mother Sophia, who does not reach the stage of spiritual equilibrium and calmness until the conclusion of the second part of the trilogy Etzel Andergast, has not yet learned the art of self-sufficiency, of being happy in spite of the lack of external distractions and pleasures. The last sentence

of Der Fall Maurizius indicates that there is more to follow:

"Damit endet Der Fall Maurizius nicht aber die Geschichte von Etzel Andergast."192

Etzel is on the right track in that he is willing to struggle and fight against injustices and to stir the individuals from "Trägheit des Herzens," but his investigations and attempts to cure the social ills are merely superficial. He must have the guidance of a mature and experienced individual such as Dr. Kerkhoven, the physician of the spirit.

Part II, Section B

Etzel Andergast and Kerkhovens dritte Existenz

Chapter IX

Autobiographical Experiences

The childhood and adolescent background of Waremmen-Warschauer of Der Fall Maurizius reflect Wassermann's experiences as a Jew in a Gentile world. In his biographical account of Alexander Herzog, the chief character of Kerkhovens dritte Existenz, and in his account of the experiences of Dr. Joseph Kerkhoven, the principal hero of Etzel Andergast and Kerkhovens dritte Existenz, Wassermann portrays his own life as a child, young man, husband, novelist, psychologist, philosopher, and physician of the soul.

The early life of Alexander Herzog like that of Wassermann was one of poverty and physical deprivation.¹⁹³ Alexander Herzog's father like the father of Wassermann was under constant financial pressure.¹⁹⁴ Alexander's mother as well as Wassermann's died when he was very young.¹⁹⁵ The father of the literary character as well as the one of the author of this significant novel married a greedy, cold, hearted, and cruel woman, who perpetually worried her husband with money matters and punished her stepson for the most minute misdeed.¹⁹⁶ Like the stepmother of Jakob Wassermann, she marked the loaves of bread and counted the lumps of sugar.¹⁹⁷ Alexander Herzog's stepmother like Wassermann's hated the idea of his becoming an imaginative writer and burned his compositions when she got possession of them.¹⁹⁸ A comparison of the statements made by Alexander Herzog to Dr. Kerkhoven with those made by Wassermann in Mein Weg als Deutscher und Jude manifest striking similarities. Alexander Herzog says of his father:

"Er liebte die Musik und hatte eine gewisse Ehrfurcht vor den Klassikern."199

In Mein Weg, Wassermann states of his father:

"Aber ich entsinne mich auch, dass er manchmal am Abend rührende Lieder zur Gitarre sang...Er liebte Schiller und sprach mit Hochachtung von Gutzkow."200

Alexander Herzog, who gives reasons for his departure from Munich, states:

"Ich hatte München fluchtartig verlassen, erstens, um meinen Gläubigern zu entinnen, zweitens, weil eine Liebesaffäre so viel Klatsch und niederträchtige Ränke gegen mich aufgeführt hatte, dass meine besten Freunde von mir abfielen und die anständigen Bürger sich bekreuzigten, wenn man mich ihnen auf der Strasse zeigte."201

In Mein Weg, Wassermann presents similar reasons for his leaving Munich:

"Ich war schon um die Mitte des Jahres 1898 von München weggezogen und hatte mein Domizil in Wien aufgeschlagen. Dort konnte meines Bleibens nicht länger sein. Wie schon angedeutet, hatte mich eine Frau an den Rand des Verderbens gebracht, und hätte ich nicht das unheilvolle Band mit einem leidenschaftlichen Entschluss durchschnitten, so wäre es mit mir zu Ende gewesen..... meine ganze Natur war davon versengt und angefault, meine moralische Existenz bedroht, meine bürgerliche schwankte schon, Freunde kehrten sich ab, Wohlwollende verschlossen mir ihr Haus, Verleumdung und Klatsch besudelten meinen Namen, und so gab es am Ende keine Rettung als Bruch und Flucht."202

Austria had as beneficial an influence on Alexander Herzog as it did on Jakob Wassermann:

Alexander Herzog:

"Im allgemeinen war ich mit der Veränderung meiner Lebensumstände zufrieden und fühlte mich in der leichteren Luft und unter den freundlichen österreichischen Menschen wie neu geboren."203

Mein Weg:

"Mich wenigstens hat es geheilt, erneuert und umgewandelt, als ich, ein Gebrochener, dort Aufnahme fand."204

Both Alexander Herzog and Jakob Wassermann mention the first and only visit of their father after they had married.

Alexander Herzog:

"Es war wenige Tage vor seinem Tod, deswegen hab ichs wohl auch nicht vergessen können. Ich kam mit Ganna im ersten Jahr unserer Ehe aus Italien zurück, wir mieteten in einem Dorf am Brenner ein Häuschen, und ich lud meinen Vater zu uns ein, damit er Ganna kennen lernte.....Als er beiläufig erwähnte, diese Tage seien seine ersten Ferien seit siebenunddreissig Jahren, überblickte ich ein Leben sklavischer Fron, an das ich in meinem geistigen Hochmut bis jetzt nicht einmal hingedacht hatte."205

Mein Weg:

"Als ich, dreissigjährig, den Sechsfundfünfzigjährigen für einige Wochen zu Gast bitten konnte, zeigte er eine beständige stumme Verwunderung, und beim Abschied sagte er zu mir: 'Es waren die ersten Ferien meines Lebens!' Nach Hause zurückgekehrt, starb er, acht Tage nachher."206

Jakob Wassermann and Alexander Herzog each married a daughter of a cultured middle-class family.²⁰⁷ It is probable that Wassermann as well as Herzog married not for love but for financial reasons. Both Wassermann and Herzog needed a certain measure of material security in order to have the necessary leisure and peace required for creative writing. In his autobiography Mein Weg als Deutscher und Jude Wassermann states:

"Der Mensch in der Qual ist gar nicht fähig, Erfahrungen zu machen und Resultate zu ziehen; ein angstvoller Geist kann weder lehren noch formen."208

Wassermann as well as Alexander Herzog was an adopted son of his father-in-law.²⁰⁹ When the father-in-law questions Wassermann, who asks for the hand of Julie:

"Was ist ihr Einkommen?"210

Wassermann answers:

"Mit Sicherheit keine 10 Heller."²¹¹

In Kerkhovens dritte Existenz the dialogue between father-in-law and son-in-law is somewhat similar.

Professor Mewis:

"Ich nehme an, Sie können eine Frau ernähren."²¹²

Alexander Herzog:

"Diese Illusion muss ich Ihnen rauben, Herr Professor. Ich kann nicht einmal mich selbst ernähren."²¹³

Although, according to his line

Although, according to his first wife Julie,

Wassermann thought well of Mr. Speyer and introduced him in Caspar Hauser as Feuerbach, an idealistic and enlightened individual,²¹⁴ Alexander Herzog portrays Professor Mewis, Ganna's father, as the tyrannical head of the family, as a materialist, and as a shrewd lawyer.²¹⁵ The oppressed feelings and humiliations which Alexander Herzog had experienced when he accepted financial aid from Ganna and her father were probably felt by Wassermann when he was compelled to receive money from Julie and her family. Like Alexander Herzog, Jakob Wassermann had to give his wife a strict account of his expenditures.²¹⁶ The wranglings and domestic dissensions between Herzog and Ganna seemed to have existed, only in a smaller degree, between Wassermann and Julie.²¹⁷ Wassermann as well as Herzog had intimate associations with other women. His first wife Julie claims that he had a liaison with one of the young ladies of the neighborhood

while she was still in bed after confinement with her last child.²¹⁸ Wassermann like Herzog was in a calm mental state only when he was at a distance from his wife.²¹⁹ Julie like Ganna, the wife of Alexander Herzog, tried to bind her husband to her apron strings.²²⁰ Julie as well as Ganna accused her husband of flirtations and even more serious intimacies with her sister.²²¹ Julie like Ganna established a private boarding school, an act which, Julie claims, aggravated the strained relations between her and her husband and which helped the bringing about of a divorce.²²² Julie and Ganna recognized the artistic and intellectual superiority of their husbands. Both published a biography of their husband's life and works. Materialistic greed, which is Ganna's principal characteristic, is manifested in Julie's decision in 1935 to publish the private and intimate letters which Wassermann wrote to her during the period of engagement and after marriage. Julie's conversion of a spiritual and physical love, at least on her part, into a book which might bring a financial income is not flattering to her character.

Alexander Herzog's enumeration of Ganna's undesirable characteristics such as constantly nagging her husband over money matters, her miserliness and submission of the family to a starvation diet, her disposition to anger, her slovenliness, the disorderly manner in which she keeps the household, her being the source of domestic strife, and her conversion of the home to an abode of hell also portrays Wassermann's step-mother, who was indirectly, if not directly, responsible for

the death of his father.²²³ The terrible scenes between Herzog and Ganna remind one of the frequently recurring conflicts between Jakob Wassermann and his stepmother, the most violent of which was the time when Jakob threatened to stab her with a bread knife because she refused to give him money with which he wanted to pay a debt.²²⁴

Alexander Herzog's lack of self-control, his attachment to material comforts such as his house, household objects, garden, and other homely comforts,²²⁵ his inability to refrain from excessive smoking and eating,²²⁶ and his enslavement to passions and emotions²²⁷ are Wassermann's confession of his own shortcomings.

The hardships, disappointments, and conflicts experienced by Dr. Joseph Kerkhoven, his attempts to overcome insurmountable obstacles, and his search for truth describe Wassermann's role as a physician of the spirit.²²⁸ As a child Joseph Kerkhoven like Engelhart Ratgeber, the hero of Wassermann's autobiographical novel Engelhart Ratgeber, lived in a house which had an inn on the ground floor.²²⁹ Like Engelhart Ratgeber, Joseph Kerkhoven was irritated by the shrieks of pigs which were slaughtered every week.²³⁰ The father of Kerkhoven like the father of Wassermann had a difficult financial struggle and had to sacrifice his life in order to earn a mere subsistence.

Joseph Kerkhoven:

"Mein Vater war ein geringer Mann, er wollte hoch hinauf und hatte nie Erfolg. Was er angriff schlug fehl."²³¹

In Mein Weg als Deutscher und Jude Wassermann says of his father:

"Er träumte von grossen Spekulationen und grossen Unternehmungen, aber was er angriff, schlug fehl."232

The father of Kerkhoven like the father of Wassermann owned a factory.²³³ In the factory of the father of Kerkhoven as well as in the factory of the father of Engelhart Ratgeber wooden boxes were made on which pictures were pasted.²³⁴ Joseph Kerkhoven states to Irlen:

"...vom Kreischen der Kreissäge war meine frühe Jugend erfüllt."235

Engelhart Ratgeber recalls:

"Das furchtbar jauchzende Kreischen der Säge."236

Joseph Kerkhoven like Engelhart Ratgeber comes in contact with an epileptic clerk, who is an employe in the factory of his father and whose obscene phrases create a disgust in the mind of the youth.

"Dem Kind Joseph krampfen sich vor Ekel die Eingeweide zusammen, er muss sich erbrechen."237

Engelhart Ratgeber:

"Von Scham wie gerädert lauscht Engelhart seine unverkleideten Worte."238

Like Jakob Wassermann, Joseph Kerkhoven mentions the incident of the fire which had broken out in his father's factory.²³⁹

Kerkhoven's physical and spiritual struggles, the lack of justified recognition of his accomplishments, the perpetual need of confirming his ability before his contemporaries, his being crushed in the stream of life,

and sorrows, his persistent battling against falsehoods, superstition, hypocrisy, treachery, and betrayal have been also the experiences of Wassermann.²⁴⁰ Kerkhoven's lack of early recognition in the hospital reveals Wassermann's experiences as a young writer whom the German public condemned to mediocrity.²⁴¹

"Die deutsche Welt verhielt sich gleichgültig oder ablehnend bis auf einige unbürgerliche Gruppen, die für die Dichtung als solche und ihre Gestalten empfänglich waren....Den Aufsichtsbeamten der Kunst und des Geschmacks war ich ein Greuel."²⁴²

Kerkhoven's fighting against mistrust and mockery of his superiors and colleagues reveals Wassermann's similar struggles against hostile forces which he could not control. Kerkhoven was an orphan insofar as he was a human being in a cold scientific medical group. Wassermann was an orphan as a Jew in a hostile world.

"Die andern, denen ich Jude war und blieb, wollten mir damit zu erkennen geben, dass ich ihnen nicht genug tun konnte, als Jude nämlich; das ich, als Jude, nicht fähig sei, ihr geheimes, ihr höheres Leben mitzuleben, ihre Seele aufzurühren, ihrer Art mich anzuschmiegen. Sie räumten mir die deutsche Farbe, die deutsche Prägung nicht ein, sie liessen das verschwisterte Element nicht zu sich her."²⁴³

In his account of the struggles and experiences of Joseph Kerkhoven, Wassermann portrays his own feelings of hopelessness and of despair and acknowledges his limitations in the finding of solutions to intangible problems. A more detailed analysis of Wassermann's spiritual existence as reflected in Alexander Herzog and in Joseph Kerkhoven involves a discussion of the problem which confronted the physician and the writer, the methods which they employed in the solution

of the problems, and the philosophical views which they entertained at the end of their life.

Chapter X

Social Problems

The problems of youth, of the Jew, of marriage, and of justice, which have been presented in Der Fall Marizius, the first part of the trilogy, are restated in Etzel Andergast and Kerkhovens dritte Existenz and treated from an ethical and philosophical point of view. The last two novels of the trilogy and of Wassermann's life also deal with such problems as the suffering of the artist and writer in a materialistic world, which have been taken up in Witberg and Gänsemännchen; the exploitation and maltreatment of the aborigines by the Europeans and Arabs, which have been treated in Das Gold von Caxamalca, Christoph Columbus, and Bula Matari, Das Leben Stanleys; the prevalent psychic disease confronted by the modern physician Joseph Kerkhoven and his methods of diagnosing and of curing this illness.

Part I of this thesis points out that Wassermann frequently consults history in order that he may better understand the society of his contemporary age. Etzel Andergast and Kerkhovens dritte Existenz, which cover the period 1928-1933, are preceded by a historical introduction entitled Die Vor-Welt, which analyzes the pre-World War epoch, the society of Christian Wahnschaffe,²⁴⁴ who live in self-complacency and contentment and seek protection from the political, social, and economic institutions. In comparing the period before the World War with the period 1928-1933 Wassermann states:

"Die Welt, die wir verlassen haben, ist von der, die wir betreten, so verschieden, dass kein Gleichnis es veranschaulichen kann, ausser vielleicht das von dem sagenhaften Epimenides, der nach siebenundfünfzigjährigem

Schlaf in einer kretischen Höhle zu neuer Wirklichkeit aufwachte."245

The problems of youth before the World War are illustrated in the early life of Joseph Kerkhoven, Marie Martersteig, and Johann Irlen. During childhood and adolescence Joseph Kerkhoven and Marie Martersteig were typical of youth generally, who needed guidance, clarification, and enlightenment regarding the practical problems, difficulties, and mysteries of life. Joseph Kerkhoven's father, who was constantly occupied with the task of earning a livelihood, had no time for his son. His mother, who was mentally unbalanced, did not exert a salutary influence on Joseph. Her unfounded idolization and exaggeration of her son's ability instilled in Joseph a feeling of ~~shyness~~ ^{shyness}, a characteristic which remained with Kerkhoven for many years. His timidity deprived him of the self-confidence, strength, and courage which he needed in order to defend himself against the attacks of the external world, retarded his intellectual development, and hindered his professional progress. The day when Joseph was confirmed, the wife of his guardian, ignorant of the sensitive reactions of youth to a sordid environment, took him for a visit to the insane asylum where his mother was confined, an impression which had a lasting injurious effect on the boy. Although he later wished to become a psychiatrist, the consciousness of the fact that his mother suffered from insanity produced a fear of overstepping his bounds. 246

Marie Martersteig is the daughter of a cultured middle-class family. Her father, a professor of constitutional law, a strong opponent of tradition, and the idol of many young disciples, dies at a time when she is in greatest need of intelligent guidance. Left without material support and having no one to whom she can turn for advice, Marie weds Ernst Bergmann, the heir of a great fortune, at the age of eighteen. When she discovers that she has mistaken mere liking for love, she becomes unhappy and discontented, the house becomes a prison, and the relationship to her husband a matter of duty and an unpleasant obligation.

Like Agathon Geyer, Arnold Ansorge, and Christian Wahnschaffe, Johann Irlen possesses the false optimism of youth, who think that they can eliminate human suffering single-handed. Irlen, the son and heir of an old, wealthy, and aristocratic family and gifted with a superior intelligence, radiant personality, and unusual charm, is chosen leader of a group of young men whose aim, according to Marta Karlweis, is purely ethical.²⁴⁷ Their objective is a reconstruction of Germany based on redemption of humanity from evil purposes and on the establishment of a spiritual unity and solidarity among its citizens.²⁴⁸ They are bound neither to a political party nor to a definite program. Their only goal is the promotion of justice, sympathy, and love among their fellow-beings. Irlen is misunderstood, severely criticized for his radical views, and suspected of being a traitor to the traditional institutions of Germany. Conservative

opponents regard him as a seducer of young men. Irlen's mother completely misunderstands his enthusiastic ideals. His most enthusiastic follower Otto Kapeller, the young heir of enormous wealth and the owner of a large industrial plant, persuades his father to appoint Irlen as superintendent of the factory. This position enables Irlen to come into intimate contact with the conditions, problems, and mental attitudes of the working class. But Otto's true character is revealed after the death of his father. He tyrannizes his mother, sister, and employes. During a strike he calls the state militia in order to shoot down the workmen. When his most trusted friend Otto betrays his confidence, Irlen becomes disappointed with civilization in general and departs for the Congo, the land of the primitive peoples, of primeval forests, of freedom, and of innocence. While in Africa he contracts a virulent tropical disease from which he never recovers. When Irlen returns to Europe in 1913, he finds general unrest and unmistakable symptoms of an approaching war. As long as he feels that he can be of service to the turbulent world he fights against his illness. Against Dr. Kerkhoven's advice Irlen travels in a fatal physical condition to England, where he hopes to exert sufficient influence to prevent the coming of the World War. When he fails in his mission and begins to realize that a single individual cannot avoid a world catastrophe, he asks his friend and physician Dr. Kerkhoven to prescribe a poison which will shorten his wretched life and put an end to his suffering.

Johann Irlen represents the generation of 1880-1914, of Agathon Geyer, Arnold Ansorge, and Christian Wahnschaffe, who are reared in an age when society suffers from "Trägheit des Herzens" and when youth is just beginning to express dissatisfaction with tradition and to revolt against the authority of their elders. Etzel Andergast, Aleid Bergmann, and Ferdinand Herzog live in an epoch of uncertainty, anxiety, restlessness, suicides, insanity, and "Krankheit der Phantasie." During the period 1920-1933 youth has been successful in liberating themselves from the tyrannical yoke of their parents but they do not know how to employ their newly acquired freedom. They seek guidance in popular political, social, and economic treatises but become confused by the different interpretations and multifarious points of view.²⁴⁹ University lectures merely bewilder them. The professors propose various schemes and cures couched in an ambiguous and technical terminology. Youth becomes a victim of selfish leaders, of brilliant but insincere orators, and of false saviours, who enslave the mind and blind the eyes of the people to their actual suffering.

In the discussion of Der Fall Maurizius the present writer has indicated that the early background of Etzel reveals such problems as the confusion of youth in a conventional indifferent society, the conflict between father and son, the curiosity and mental suffering of the "Halbkind", and the false optimism of youth in relation to justice. In Der Fall Maurizius, Etzel struggles against "Trägheit des Herzens."

His father's insanity at the end of the novel forms a transition between "Trägheit des Herzens," which, according to Siegmund Bing's treatise Jakob Wassermann. Weg und Werk des Dichters, is the central motif of Wassermann's works through Der Fall Maurizius,²⁵⁰ and, "Krankheit der Phantasie,"²⁵¹ which is the keynote of Etzel Andergast and Kerkhovens dritte Existenz. In Etzel Andergast, Etzel has to fight against "Krankheit der Phantasie." From the conversation between Etzel Andergast and his teacher Dr. Kerkhoven, the reader learns that Etzel lives in the house of his mother for a short while, studies under the supervision of his former teacher Camil Raff, who no longer has a powerful influence on his pupil, leaves the roof of his parent, and goes out into the world in order to gather more practical experience. At every turn Etzel observes suicides, suffering, physical and mental disease, unemployment and poverty, physical and spiritual decay, undernourished children, brutal fathers, unfaithful wives, negligent mothers, disappointed sweethearts, mistrust, suspicion, anxiety, and hunger. He notes that society, as a whole, had gone mad, that morality is at a low ebb, that the stability of family life is threatened, that loose sexual relationships and adultery, practiced at first only by the aristocratic and upper middle classes, are taken up now by the laborers and working girls, who reduce this practice to a disgusting level, and that stealing and murder are legalized and approved under the pretext of new social philosophies.

Etzel's friend Roderich Lüttgens, the son of an editor, shoots himself because Emma Sperling, an actress with whom he falls in love, refuses to marry him. His acquaintance Jessie Tinius, the old sweetheart of Roderich Lüttgens, becomes mentally deranged and is on the verge of committing suicide when she is informed of the death of her lover. Lorriner, from whom Etzel seeks guidance, leadership, and enlightenment, turns out to be a traitor to his ideals and eventually becomes insane. Although Etzel was partially successful in coping with "Trägheit des Herzens," he needs the advice of a physician such as Dr. Kerkhoven in order to deal with individuals who suffer from spiritual collapse. In discouragement and despair like a traveller who has lost his path and his sense of direction,²⁵² Etzel turns to Dr. Kerkhoven, who becomes interested in the young man because of his ambition, his possession of native shrewdness, his unusual ability, his demoniac energy, and his enthusiasm. Dr. Kerkhoven becomes Etzel's guide because he wishes to help youth in its mission and in its struggle for justice, truth, and love, but like Arnold Ansorge, Etzel eventually betrays his friend and spiritual leader by having an intimate physical relationship with his wife Marie. Like Arnold Ansorge, Etzel begins his career with the ideal of restoring justice in a world of injustice. Like Arnold Ansorge, Etzel Andergast succumbs to the temptations of a corrupt society. While Arnold Ansorge is redeemed from his sin by death, Etzel Andergast is spiritually saved by the sanctity of his mother,

who through repentance, self-control, and ascetic measures has almost become a Maria Magdalene.

Etzel Andergast is the spiritual kin of Christian Wahnschaffe. Both are sons of conservative families, both come into conflict with their father and the group to which they have been assigned by birth, and both are enraged when they observe an injustice committed by their male parent. Christian Wahnschaffe leaves the house of his parents when he observes his father mistreating the employes, Etzel parts from his father because he condemns a man to life imprisonment on insufficient evidence. Christian and Etzel leave their families and come in contact with suffering and misery of the lower classes. While Christian Wahnschaffe is a saint, Etzel possesses the frailties of a human being. While Christian goes alone, Etzel is guided by Dr. Kerkhoven. While Christian Wahnschaffe, after bitter disappointments and futile attempts to alleviate the wretchedness of the poor, persists in pursuing his mission, Etzel succumbs to temptation and corruption. A comparison of Karen Engelschall, the prostitute whom Christian assists, with the young men and women whom Etzel tries to help reveals a great difference in background and character. Christian deals with the physical sufferings of the lower classes, who are impoverished spiritually and financially; Etzel attempts to help the sons and daughters of the middle-class families, who after the World War had been reduced to a precarious and penniless condition but who, nevertheless, try to maintain their self-respect and to assume,

at least, a semblance of prosperity. Etzel's proteges are students of art and of philosophy who lack the funds with which to continue their courses. The deterioration of their bodies is taking place rapidly because of the lack of decent shelter and of proper nourishment. While Christian Wahnschaffe is interested chiefly in the unfortunate victims of poverty, Etzel occupies himself with the sufferers of an insane age regardless of their financial and social status.

The plight of youth in 1930-1933, the misunderstandings between the parent and daughter, and the problems of the "Halbkind" are illustrated in the life and experiences of Marie's daughter Aleid, whose father Ernst Bergmann was divorced from her mother many years ago. The differences between Marie and Aleid originate in the fact that the mother does not understand the painful feelings of disillusionment experienced by the younger generation when their ideals of the existence of love, truth, and justice have been shattered, when they discover that God, religion, and ethical principles have become mere pretenses on the part of the older generation. Aleid's lover Hildebrand, a patriotic officer of the navy, an idealist, and a fighter for the principles of righteousness, is despised, persecuted, and assassinated. Aleid finds that art, music, science, and philosophy are merely hypocritical veils which conceal selfishness and greed for power. Her faith in the justice of society and in the righteousness of religious doctrines crumbles. When Aleid finds herself an unmarried mother in

despair, she is misunderstood by the very one who gave birth to her. Aleid needs love, sympathy, understanding, a companion, and a spiritual guide. Instead, she experiences hate, repulsion, fear, shame, and disgrace.

The predicament of the young man whose parents are separated and divorced is illustrated by the dilemma in which Ferdinand, the son of Alexander Herzog, finds himself. Being torn between his father and his mother Ganna, he finds that he cannot reject the mother, who had borne him even though she may be in the wrong. While the fathers of Christian Wahnschaffe and of Etzel symbolize law and tradition, the father of Ferdinand represents progressive views. Christian Wahnschaffe rebels against tradition, Ferdinand supports it.

Walter Goldstein in his treatise Jakob Wassermann. Sein Kampf um Wahrheit indicates that Jakob Wassermann's most profound love and reverence are extended to youth.²⁵³ Frequently, the characters of Wassermann's novels who stir individuals from "Trägheit des Herzens" or who try to cure them of "Krankheit der Phantasie" are either children, adolescent young men and young ladies, or persons who have just passed the adolescent stage. Wassermann sees in youth a hope for the salvation of humanity. The psychological foundation of Wassermann's faith in the younger generation is interesting and sound. Youth is curious, enthusiastic, and awakened more easily to social sufferings. Young men and young ladies ordinarily are radical. They undertake the most rash and most bold enterprises, fear no opposition, and are even willing to face disaster in the execution of their plans. They know no reserve. They are willing to leave the places of comfort and visit the spots inhabited by the most

wretched and even most dangerous individuals. This is true of Agathon Geyer, Renate Fuchs, Christian Wahnschaffe, Etzel, and of almost all young men, as Dr. Kerkhoven states in a 1905 letter to Etzel's mother.

"Fast alle sind bereit, sich ohne Vorbehalt einzusetzen; trüfe sie zur rechten Stunde der rechte Ruf, keiner würde sich verweigern."²⁵⁴

Wassermann's heroes who play an active role in the stirring of society from its state of sluggishness and indifference are mostly young men and young ladies who belong to the middle and upper financial strata, who are not burdened by the necessities of earning a daily subsistence, who have the leisure to study and analyze human problems, whose spirit has not been killed by material greed and professional ambition, and who are not compelled to woo for the good opinion of society and its leaders. They are spiritually free to move, act, think, and express their remonstrances against the social wrongs. Since youth conceives of justice not merely as an abstract concept but as a concrete and tangible reality, it becomes disillusioned and falls in a state of despair when the foundations of human society cannot endure the test.²⁵⁵ Therefore, Wassermann believes that youth's role in the alleviation of human suffering can become significant only if it has a proper teacher and a guide. Otherwise, it may lose itself in the chaos and confusion of subversive and destructive forces.

Youth can arouse humanity from its sluggish state not only by active resistance to social wrongs but also by

passive suffering and endurance. The physical and spiritual tortures of Junker Ernst, Caspar Hauser, Roderich Lüttgens, Jessie Tinius, Aleid Bergmann, and the suffering of children arouse the sympathy even of those who are hardened to injustices. Siebold in Jost is stirred from "Trägheit des Herzens" when he observes the death agonies of Jost's eight-year-old daughter. Marie of Kerkhovens dritte Existenz finds that her barren life acquires a purpose and a significance when she aids the suffering children of the municipal hospital. The parents, who usually try to appear before youth in the best light, feel ashamed of their actions and attempt to conceal them from their children. Sylvester von Erfft, who falls in love with an actress Gabriele Tannhauser, comes back to his wife because of his daughter Sylvia.

The three verses sung by Max Mewer in Etzel Andergast not only summarize the fate and suffering of the Jew²⁵⁶ but connect the second novel of the trilogy with Die Juden von Zirndorf.

Etzel Andergast:

"Ich komm vom Anbeginn der Welt und geh ans End der Zeiten,
im Anfang, heisst es, war das Wort, und was hats zu bedeuten?
Blut Tränen Leid und Narben
Angst Zittern Schnorren Darben
Flucht Zähneklappern Wandern
Von Euphrat bis nach Flandern.

Von wem ist denn das schöne Liedlein?
Vom braven Jüdlein, vom frechen Jüdlein!
Abraham Isak Jakob & Co.
Rote Rose von Jericho.

Zu Worms und Wien, Madrid und Rom ward ich
zu Todgeschunden.
Krieg Hungersnot und Pestilenz hätt ich für sie erfunden:

So sprachen Kaiser Papst und Zar, so legten die Konzilien dar
Und Hund Mensch Pfaff Soldat und Ritter bespuckten mich
durchs Käfiggitter.
Zehnhach zahlen, hundertfach sterben, tausendfach büßen
Und dann noch dem Henker die Füße küssen.

Von wem ist denn das schöne Liedlein?
Vom braven Jüdlein, vom frechen Jüdlein!
Abraham Isak Jakob & Co.
Blutige Rose von Jericho,....

Ich bin vom König Davids Stamm, das hab ich ganz vergessen,
Hundertprozentiges Königsblut, und so viel Unflat fressen!

Ich tu als wär ichs nicht,
das ist mein Strafgericht.
Getrost, getrost, zweitausend Jahr: ein Sandkorn in der
Ewigkeit,
Steh auf, Sohn Zions, und sei stolz
Die Quäler sind aus schlechtem Holz.

Von wem ist denn das schöne Liedlein?
vom lieben Jüdlein, vom frechen Jüdlein!
Abraham Isak Jakob & Co.
Heilige Rose von Jericho....."257

Die Juden von Zirndorf:

"Der Jud Ahasverus weit und breit
vor alters und vor dieser Zeit
bekannt, geht nun durch alle Welt,
red't alle Sprachen, veracht das Geld.
Was er von Christo reden tut,
kannst hören hie, doch mit Unmut.
Veracht ihn nicht, lasst wandern ihn,
weil Gott ihm geben solchen Sinn:
dass er von Christo, seinem Sohn,
red't alles Guts und ohne Hohn
Ihn zehret ungemessene Pein,
es ängstet ihn der Sonnenschein,
dein Urteil, wie es auch mag sein,
lass Gott, der kenn das Herz allein."258

Max Mewer's account of his brother Hermann, who shoots himself because he is expelled from a student's club on account of his Jewish origin even though he had won many distinctions as a soldier during the World War, reflects Wassermann's anti-semitic experiences while he served in the army. Etzel Andergast like Wassermann can find no tangible and reasonable

explanation for the hatred of the Jews by the Germans.

Etzel Andergast:

"Was für ein Satan ist in die Menschen gefahren?' war Etzels verwunderter Gedanke gewesen; 'sie hassen, und warum? weil sie hassen.'"259

Mein Weg:

"Aber Billigkeit ist nicht zu erwarten. Auf Billigkeit ist es auch nicht abgesehen. Auf den Hass ist es abgesehen, und der Hass lodert weiter. Er macht keinen Unterschied der Person und der Leistung, er fragt nicht nach Sinn und Ziel. Er ist sich selber Sinn und Ziel.

Es ist der deutsche Hass."260

The running away of Chaim, a four-year-old Jewish boy, from the home of his parents because he is teased by the Gentile children of the community, reminds one of Wassermann's experiences as a Jewish child, which he expresses in Mein Weg als Deutscher und Jude:

"Die meinem Judentum geltenden Anfeindungen, die ich in der Kindheit und ersten Jugend erfuhr, gingen mir, wie mich dünkt, nicht besonders nahe, da ich herausföhlte, dass sie weniger die Person als die Gemeinschaft trafen. Ein höhnischer Zuruf von Gassenjungen, ein giftiger Blick, abschätzige Miene, gewisse wiederkehrende Verächtlichkeit, das war alltäglich. Aber ich merkte, dass meine Person, sobald sie ausserhalb der Gemeinschaft auftrat, das heisst sobald die Beziehung nicht mehr gewusst wurde, von Sticheleien und Feindseligkeit fast völlig verschont blieb."261

The sufferings of the artist and writer in a materialistic world are brought out in the relationship between Alexander Herzog and his first wife Ganna, who, according to Marta Karlweis, is the product of a capitalistic society.²⁶² From the autobiography of Alexander Herzog we learn that Alexander's signature to his first marriage agreement in 1890 was a transfer of his spirit to the claws of Satan in exchange for a short interval of relief from financial worries. Alexander

Herzog had assigned his soul to a lifetime of spiritual hell for a petty dowry of eighty thousand crowns, petty when we consider how much he had to repay in mental anxiety, restlessness, and lack of tranquillity. Like Philippine Schimmelweis of Gänsemännchen, Ganna symbolizes the formidable, incomprehensible, and satanic powers and forces which tend to destroy all spiritual endeavors and to prevent the realization of idealistic attainments. Ganna represents formlessness, materialistic greed, chaos, and hell, an existence which even the most idealistic person cannot entirely escape, which crushes one physically and mentally, and which drives numerous individuals to the insane asylum or to the grave. She constantly haunts her victims even though they are physically and spiritually far removed from her. She permits no escape. The artist can take refuge in his idealistic pursuits for only a few moments. But Ganna, the embodiment of lies, greed, and jealousy, always reappears. The news of the horrors of the World War, of the millions of corpses which lie on the Front, and of the excruciating pains of the crippled soldiers do not affect the writer's spiritual equilibrium as much as the perpetual wrath and complaints of Ganna against his infidelity, the continuous scolding of her servants, and the evil influence she exerts on her children. Ganna's constant vigilance on his private and secret relationships to other women unmans him. The preliminary legal proceedings before the divorce from Ganna and the unusual financial demands placed upon him by the terms of the divorce deprive Alexander Herzog of all mental and physical energy

and disturb the peaceful existence and relationship with Bettina, who is the messenger of hope, the embodiment of music, art, and poetry, the symbol of innocence, the spark of idealism and of spiritual love, and the bringer of happiness and harmony in the midst of sorrow and confusion. Alexander's home is flooded with letters, telephone calls, and telegrams. Numerous accusations and indictments come from Ganna, from her lawyers, from the courts, and from her personal friends and sympathizers. Ganna develops a lawyer psychosis. She engages one attorney after another, whose exorbitant fees have to be paid by Alexander Herzog. When Alexander Herzog meets Dr. Kerkhoven in 1932, he, like Daniel Nothafft of Gänsemännchen, is a broken man physically and spiritually. Philippine Schimmelweis destroys Daniel Nothafft's life work; Ganna paralyzes Alexander Herzog's creative faculties. Even the writing of his autobiography, which expresses all his sufferings and experiences, does not relieve the author of anxiety and worry. Like Daniel Nothafft of Gänsemännchen, Alexander Herzog travels from one place to another like a political and social outcast. Like Daniel Nothafft, Alexander Herzog regards the respect and admiration extended to him by the people as mere flattery and hypocrisy. Like Daniel Nothafft, Alexander Herzog is cured of his illness only when he is willing to renounce his claim to material greed and ambition, when he realizes that all individuals possess some goodness, that their misdeeds are not a result of inherent evil but a product of ignorance and error, and that love can be conferred only by grace. Through

the combined influences of Bettina, Marie, and especially Dr. Kerkhoven, Alexander Herzog begins to regard Ganna not as the embodiment of evil but as an unfortunate victim of a materialistic society, which attaches too much value to worldly objects. Like Daniel Nothafft and Johann Tauler, Alexander Herzog begins to realize that spiritual redemption can be brought about only through love, "Humanität," brotherhood, and faith. Alexander Herzog, the literary Wassermann, prays to the Eternal Spirit that he be given the divine inspiration, the courage, and the strong will in order that he may be able to free himself from the slavish instincts, selfish desires, petty jealousies, and hatred.

The problems of marriage before the World War are revealed in the relationship between Nina Belotti and Joseph Kerkhoven, at that time an insignificant physician, Ganna Mewis and Alexander Herzog, a novelist, and Marie Martersteig and Ernst Bergmann, a philologist.

As in the case of Agathe von Erfft of Der Mann von vierzig Jahren and Elli Hensolt of Der Fall Maurizius, the unhappy married life of Nina Belotti of Etzel Andergast and of Ganna Mewis of Kerkhovens dritte Existenz reflect the suffering of a wife, whose husband, having grown tired of marital existence, becomes infatuated with another woman. Like Friedrich Laudin, the husband of Pia, Joseph Kerkhoven, the husband of Nina, is a professional man whose time belongs entirely to his career and outside activities. Nina Belotti, the first wife of Joseph Kerkhoven, is a descendant of an

old Italian patrician family, who regard matrimony as a sacred divine bond. Like Agathe and Pia Laudin, Nina is imbued with a strong sense of duty and devotion to her husband. Like Agathe and Pia, Nina is willing to endure her husband's capriciousness, ill-humor, criticism, and even neglect. Like Agathe and Pia, Nina not only attends to her husband's physical needs but also attempts to read every wish expressed in his facial features. Nina cooks his favorite dish, darns his socks, washes his clothes, scrubs the floors, answers his telephone calls, and helps take care of his patients. During the early years of their marriage, Dr. Kerkhoven, who is resigned to his role as an unimportant medical practitioner, is contented with Nina, who is his housemaid, nurse, and wife. She provides for his comforts, makes very few demands, and economizes on household expenses.

But Kerkhoven's contact with Irlen produces a change in the spiritual life of the physician, who up to this time feels that his obscure role in society is designated by an unconquerable destiny and by the limited capabilities with which nature had endowed him. Irlen makes Kerkhoven conscious of the possession of an unusual mysterious power, reminds him of his duties and obligations as a physician, and instills in the doctor a desire to search for the gleam of light from the higher regions, to liberate himself from his slavery to feelings, to fight against taking the path of least resistance, and to participate in the weal and woe of humanity. Kerkhoven's first step towards the realization of his unknown goal is to give up the greatest part of his practice which furnishes him

with a material subsistence and to devote his time and energy to the study of medical books, to technical articles and treatises, to the attendance of lectures, to the careful observation of the findings of post-mortem examinations in the dissecting rooms, to working in the clinics, and to the daily rounds in the hospital wards.

Nina, an uncultured child of nature, cannot understand the spiritual transformation which is beginning to take place in his soul and which is manifested in his outward actions. She does not realize that her husband is being stirred from "Trägheit des Herzens," from a lethargic state. Nina notes that he leaves home early in the morning and does not return until late at night, that he appears worried, distracted, and absent-minded, that he is dissatisfied with the food which she serves, that his income is constantly diminishing, and that he spends all of his leisure moments with Johann Irlen. In the market-place she is informed that her husband has an intimate relationship with a certain Marie Bergmann but she refuses to believe any statement which concerns her husband's infidelity. Nevertheless, fear, doubt, and suspicion lurk in her unconscious mind. Nina's faith in the husband, who is her only friend and support, is undermined. Jealousy, disappointment, and disillusionment drive her into a state of despair and eventually bring about her insanity.

The relationship between Ganna Mewis and Alexander Herzog is different from the wedded life of Nina Belotti and Joseph Kerkhoven. Nina Belotti marries a physician who

is financially able to support a wife. Ganna Mewis marries a young writer who barely earns a sufficient income with which to maintain himself. When Nina Belotti marries Joseph Kerkhoven, she is penniless; Ganna Mewis, like Elli Hensolt of Der Fall Maurizius, provides her spouse with a handsome dowry. Joseph Kerkhoven marries Nina because he wishes a mate, a housekeeper, a companion, and a nurse. Alexander Herzog, like Leonhart Maurizius of Der Fall Maurizius, marries for financial reasons. While the marriage of Nina Belotti and Joseph Kerkhoven is childless, Ganna Mewis has children from her husband. Therefore, Ganna Mewis has a stronger claim on Alexander Herzog than Nina Belotti possesses on Joseph Kerkhoven. Ganna feels that she is entitled to resort to every means whereby she may retain or get back her legal husband for whom she had sacrificed everything. She had saved Alexander Herzog from a destitute condition, is the mother of his children, and is responsible for his literary success. Ganna was always devoted to her husband, has put up with his lavish expenditures of her money, and has endured even his temperamental whims. Now, he leaves her in the lurch and lives with a concubine on the basis that their marriage is loveless. In the eyes of society Ganna is not only legally but morally in the right. Like Ulrike Woytich, Ganna believes that love can be purchased and possessed. When her husband refuses to grant what she desires, she becomes extremely disappointed and disillusioned. The money which she had invested in Alexander Herzog does not bring sufficient returns.

As has previously been indicated in the discussion of Alexander Herzog, as an artist, Ganna is not the embodiment of Satan but the unfortunate victim of a capitalistic society which attaches too much importance to material possessions. According to Dr. Kerkhoven, Ganna possesses the symptoms of the average psychopathic patient in a hospital ward,²⁶³ a mental condition brought about by anxiety, hopelessness, and despair.

The problem of married life is reversed in the relationship between Marie Martersteig and Ernst Bergmann. In the case of the marriage of Nina Belotti and Joseph Kerkhoven and of Ganna Mewis and Alexander Herzog the husband betrays his wife; in the relationship between Marie Martersteig and Ernst Bergmann the wife is unfaithful to her husband. Marie Martersteig, a lively, vivacious, and passionate girl marries Ernst Bergmann, the sole heir of a great fortune, a very brilliant young man, an instructor of philology, and a student of theory. Like Friedrich Laudin, Ernst Bergmann, absorbed in his studies and occupied with professional duties, neglects his spouse. Although he loves Marie beyond human expression, he does not know enough about life and its practical problems in order to recognize the fact that his wife's physical and recreational needs are not satisfied. Like Sophia von Andergast of Der Fall Maurizius, Marie becomes bored with the routine marital existence and has an erotic adventure with another man. Fearing that such an act cannot be concealed from her husband, Marie falls into

a state of despair and almost suffers a mental collapse, a condition which brings Dr. Kerkhoven to her rescue. Dr. Kerkhoven induces Marie to give up the lover and return to her husband. Eventually, Dr. Kerkhoven himself falls in love with her but has not sufficient courage to abandon his wife Nina. Further contact with his friend Irlen gives him the strength to turn his back upon the past, to persuade Marie to divorce her husband, whom she does not love and with whom she is unhappy, and to start a new life together, even though he cannot obtain a divorce from Nina because she is confined in an insane asylum. The intimate relationship between Marie and Joseph Kerkhoven, the public acknowledgment of their love, and their complete break with social conventions place the couple on their own feet and enable them to fight courageously the future hostile forces during the second and third stage of their existence.

The problems of married life during the period 1923-1933 are brought out in the relationship between Karl Imst and Selma, Alexander Herzog and his second wife Bettina, Joseph Kerkhoven and his second wife Marie Martersteig. As in the case of Ganna Mewis and Alexander Herzog, the friction between Selma and Karl Imst originates in the fact that they are spiritually and physically incompatible. Karl Imst, an intelligent young man and a student of pharmacy, marries Selma, an ignorant uncultured woman endowed with an insatiable sexual appetite. Quarrels, nagging, accusations, and frequent outbursts of wrath alienate the couple from one another and force the husband to seek his pleasure outside of the home. When

Selma discovers that Karl is in love with Jeanne Mallery, a student of mathematics, conjugal existence between husband and wife becomes impossible. Although she agrees to a divorce, Selma, like Ganna, cannot endure the thought of a concubine robbing her of the rights and privileges to which, according to her view, she alone is entitled. As in the case of Alexander Herzog and Ganna Mewis, their child becomes the pretext for frequent meetings between husband and wife. Like Sylvester von Erfft of Der Mann von vierzig Jahren, Karl Imst returns to his wife because of the offspring. He remarries Selma on condition that she should allow Jeanne Mallery to live with them. The intimacies between Karl and his mistress drive Selma to despair and to a desire to take her own life. Her wrath against the husband and her hatred of Jeanne are aroused to such an extent that she willfully makes her suicide appear as a murder. Immediately after Selma's death, Karl Imst and Jeanne Mallery are accused of poisoning his wife and sentenced to life imprisonment.

The married life of Bettina Merck and Alexander Herzog and of Marie Martersteig and Joseph Kerkhoven presents a situation where the husband considers the love of his wife as a matter of course, where he expects superhuman devotion, sympathy, and patience, and where he employs his mate as a rock on which to lean in time of fatigue and distress. At first, Bettina's love for Alexander Herzog is beyond human expression. She even divorces Paul Merck, the owner of a china factory who provides her with every material comfort, in order that she may

be with Alexander Herzog, who has nothing to offer except spiritual nourishment, which is spoiled by perpetual material anxiety and care. She not only is isolated with her second husband Alexander in a mountainous region where she comes in contact with no one for months at a stretch while her spouse is absorbed in his work, but also is expected to share the troubles, difficulties, and grief caused by Alexander's first wife Ganna. She has to fight for the security of her home, of her husband, and of her child.²⁶⁴ Bettina Merck, a care-free young lady, endowed with musical and artistic gifts, and a lover of beauty and nature, becomes serious, morose, and unhappy. The burden of reality becomes impossible to bear because her husband is too selfish to conceal his sorrow and too cowardly to resist his real and imaginative spiritual and physical tortures. Alexander Herzog is occupied with his own problems to such an extent that he is unwilling to give his wife a brief moment of respite. To his friend and physician Joseph Kerkhoven he admits that even love cannot stand the test of extreme hardships and arduous duties.²⁶⁵ Only when Alexander Herzog is cured by Dr. Kerkhoven of his jealousy, of his illusion that love can be possessed, of his greed, and of his selfishness does Bettina regain her happiness and love for her husband.

The matrimonial existence of Dr. Joseph Kerkhoven and his second wife Marie Martersteig is typical of numerous marriages which are on the verge of being broken up because the husband's professional duties alienate him from his wife. During and after the World War, Joseph Kerkhoven becomes

recognized as a famous physician, makes several important scientific discoveries in the field of psychiatry, is regarded by all classes of people as a magic healer of the body and of the spirit, and is approached by numerous individuals who need encouragement and assistance. Kerkhoven's devotion to science and humanity robs him of his wife, deprives him of his pleasures, and alienates him from his own self. He becomes merely the instrument of an indefinable power and purpose. Like Friedrich Laudin, Joseph Kerkhoven tries to help everyone but neglects his wife, who is nearest to his heart. Marie Martersteig, like many wives of professional men, has no other responsibility than that of rearing a family and providing the material needs of her husband, who comes home only for his meals. Her only form of amusement is a vacation to the country and attending an occasional card party or a concert. Marie's life becomes wearisome, futile, purposeless, and barren. She requires tenderness, love, and attention but her husband closes his eyes to actual facts. Like Friedrich Laudin, Dr. Kerkhoven regards his wife merely as a precious jewel, which he can keep safely under lock and key, as a priceless object of art, which he can admire during leisure moments, and as a useful article which may serve his needs. He refuses to consider the fact that Marie is a human being of flesh and blood, who possesses physical and spiritual desires. In one of her letters to Joseph Kerkhoven, Marie states that she does not desire his profession, his reputation, and his brilliant accomplishments but she wants her husband,

his body, his heart, and his breath.²⁶⁶ In a state of despair Marie turns to Kerkhoven's pupil Etzel Andergast, who temporarily satisfies her intellectual and physical demands but who eventually forsakes her. When Joseph Kerkhoven discovers his wife's infidelity and Etzel's ignominious betrayal, he becomes aware of his negligence and commences to realize his wife's predicament but it is almost too late. Both Marie and Joseph are on the verge of a physical and mental collapse. His coarse animal instincts begin to dominate. He is no longer the physician of the spirit, the healer of the soul, and the saviour of mankind. His pride is wounded, his sex is put to shame, his primitive emotions rage with revenge.²⁶⁷ He even harbors the thought of murdering his rival Etzel.

After indescribable spiritual conflicts Kerkhoven realizes that his wife's and his own salvation can be brought about only by self-denial, by "Überwindung," and by working out one's own destiny. Instead of devoting more time to Marie, he leaves his wife to her fate and departs for Java in order to discover the origin of an unknown disease which had attacked the natives. Kerkhoven's lust for revenge by murdering his rival Etzel is overcome when he observes Etzel's mother in church kneeling down in prayer before the Supreme Being. This experience becomes for the physician the beginning of the third stage of his existence. The spirit of forgiveness and love eventually transforms his entire spiritual life. During the absence of her husband Marie begins to realize that her unhappiness is chiefly a result of idleness and lack

of interest in any practical enterprise. But she is at sea as to what she is to do. A visit to the children's hospital reveals that her services can be usefully employed, that everywhere there are demands for aid and alleviation. She resolves to establish a home which may house a limited number of unfortunate children, who need love, financial aid, opportunities for an education, physical and moral reconstruction. Marie accepts children of drunken, worthless fathers and of sick and helpless mothers. Naturally, she has to face difficult problems. The children whom she adopts have been taught to hate and suspect. They have been denied physical and spiritual nourishment. Love had never been known to them. Every failure and every attempt to overcome obstacles serve as a beneficial influence on Marie's character. Gradually, she is strengthened physically and morally. Her life is no longer as empty and as wearisome as it was formerly. When her husband returns from the West Indies, she resolves to become a spiritual and practical aid to her lifelong mate, whom she loves and respects. Marie is willing not only to give up material advantages and comforts by consenting to her husband's giving up his practice and retiring to Seeblick, where he establishes a sanatorium for the mentally deranged, but she also wishes to take an active interest in the troubles and difficulties of his patients.

The exploitation and brutal treatment of the aborigines are mentioned by Johann Irlen, who visits the Congo several years before the outbreak of the World War. He indicates that the Arabs resort to murder, plunder, and devastation of whole villages in order to obtain ivory from the natives.

The aborigines are victims of the meanest intrigues, of opium, and of alcohol introduced by the Arab and European traders.

"Europa ist der Mord, seine Religionen, seine Praktiken, seine Zivilization, jedes für sich, alle zusammen."²⁶⁸

The philosophy of Ngalyema, the Prince of the natives, is similar to the views of Inka Atahualpa of Das Gold von Caxamalca. Ngalyema, like Inka Atahualpa, is the embodiment of innocence. Like the Inka, Ngalyema becomes the victim of the materialistic greed possessed by the representatives of civilization. Mehemed Ali is guilty of the same atrocities towards the natives as Tipu-Tip of Bula Matari, Das Leben Stanleys. When Joseph Kerkhoven visits Java in 1930 he finds that the treatment of the natives by the Europeans has not changed.

"Daneben wirkte europäische Zivilization kläglich. Die Lebensformen und Regierungsmethoden Europas, übertragen auf die Art und Form der angestammten Bevölkerung, liess sich mit dem Bemühen eines unglücklichen schwerkranken Menschen vergleichen, einen gesunden und glücklichen von der Vortrefflichkeit und Wünschbarkeit seines Zustands zu überzeugen und ihn ebenso krank und unglücklich zu machen, wenn nicht im Guten, so mit Gewalt."²⁶⁹

In the first part of this thesis it has been indicated that the problems of youth, of the Jew in a Gentile society, of marriage, and of the aborigines when they come in contact with civilization, invariably involve questions of social and ethical justice. In Etzel Andergast and Kerkhovens dritte Existenz the element of moral justice is extended even to the problems confronted by the physician. In the case of Johann Irlen, Joseph Kerkhoven is confronted with the question whether a doctor is justified in shortening the life of a patient

whose existence consists of endless suffering and whose prolongation of life on this earth would result in a more painful and more disagreeable death. In his contact with Lorriner, Dr. Kerkhoven is faced with the problem whether a physician is allowed to poison an individual who is an enemy of society, who is an ulcer in the human organization, and who is depraved to such an extent that there is no hope for improvement. In the situation of Martin Mordann, Dr. Kerkhoven is confronted with the question whether a doctor is permitted to leave to his fatal destiny a patient who is an enemy of society, one whose chief occupation is to cause shame and misery to many individuals by writing slanderous articles.

The inability of the law to protect the rights of the citizens is brought out in the case of Ganna Mewis versus Alexander Herzog and of Karl Imst and Jeanne Mallery. It has been indicated in a previous discussion how Herzog's life was made miserable by Ganna and her lawyers because of the numerous loopholes in the interpretation of the law and the ambiguities of the legal phraseology which clever attorneys could transform to the advantage of their client. The case of Jeanne Mallery and Karl Imst, who have been sentenced to life imprisonment for a murder they had not committed, is a repetition of the case of Leonhart Maurizius.²⁷⁰ Like Leonhart Maurizius, Karl Imst is accused of murdering his wife. Both Leonhart Maurizius and Karl Imst are sentenced by judges who do not base their evidence on careful investigation and re-

search but who depend upon the oratorical ability of shrewd lawyers and upon public opinion. In the case of Leonhart Maurizius as well as in the situation of Karl Imst and Jeanne Mallery the unbalanced relation of punishment to guilt is implied by the injurious effect of prison upon the physical and spiritual life of the inmates. After they are released from prison, Karl Imst and Jeanne Mallery, as well as Leonhart Maurizius, find their mental faculties paralyzed, bodily organs impaired, and social rehabilitation impossible. In Der Fall Maurizius, Etzel Andergast is occupied solely with legal technicalities, with securing justice by having the prisoner exonerated. In Kerkhovens dritte Existenz, Joseph Kerkhoven is interested not only in securing justice but also in removing or, at least, alleviating the suffering produced by the spiritual and physical after-effects caused by many years of confinement and brutal punishments.

The author of this dissertation has previously discussed Kerkhoven's early background, his career as a country physician, the influences of Johann Irlen, who had transformed him from a dreamer to a man of action, and his rise to fame during and after the World War. During the first and the early phase of the second stage of his existence Kerkhoven is occupied principally with physical diseases, with scientific and technical causes of illness. During the latter part of the second and the early phase of the third stage of his existence he is interested chiefly in diseases of the spirit. Kerkhoven finds that the physical symptoms of

the patients frequently are outward manifestations of psychic oppression, of spiritual corruption, of anxiety and care, of a desire to dominate an impossible situation, of restlessness, of hopelessness and despair, and of discouragements and disappointments. Kerkhoven believes that the modern physician must introduce the human element in the observation of his patients because he is dealing with human beings, not with inorganic laboratory specimens, where physical findings reveal accurate results. He finds that physical symptoms frequently have no organic basis but are rooted in the primary elements which constitute life.

In the diagnosing of a patient, Kerkhoven recognizes the importance of the patient's heredity, of his parental surroundings, of his family, social, and economic life, of his ambition and ideals, of his occupation, and of the disappointments experienced in the pursuit of his goal. He believes that the modern physician must be a keen psychologist, gather material as a sociologist, and frequently have recourse to methods of which medical science disapproves. In his attempt to lay bare the past life of his patients, Kerkhoven frequently resorts to detective methods. His questions are directed to a discovery of the most secret and most detailed experiences. Frequently, Kerkhoven catches his patients at a moment when they are unaware of the doctor's goal. When direct investigations fail, he tries to find his information from the individuals who are connected closely with the person under his observation. In his research on Etzel's early background he corresponds with Etzel's mother without the youth's knowledge.

In the case of Martin Mordann, he procures information from Mordann's daughter. Often, Kerkhoven makes discoveries by observing the bearing and facial features of his human specimens. By certain psychological procedures, such as phrasing a question in a certain manner, avoiding outward boldness and impertinence, and allowing his patients to express their views and their difficulties, Kerkhoven is capable of arriving at the most startling conclusions. In doing this he must transcend the realms of medical science. He must struggle with forces beyond human control and comprehension. He must deal with life in all its manifestations and penetrate to the seed of reality. His academic training, his practical and worldly experience, his unusually charming personality, his indefatigable energy, his persistence, and his assiduity are only partial aids. They are merely the beginnings of the goal which Kerkhoven set before himself. He realizes the insurmountable difficulties in dealing with metaphysical problems. The germ of this virulent contagious disease, which has afflicted the greatest part of humanity, has not been found. The illness can be located neither with a stethoscope nor with an X-Ray. Kerkhoven's methods of research must be original, he must work in a field which has not and cannot be explored entirely. Kerkhoven realizes that he can make only a beginning, lay one or two stones of the foundation. Like many pioneers, his procedures are ridiculed, suspected, and even condemned by his professional colleagues.

Kerkhoven's methods of curing his patients are

persuading them of the importance of "Überwindung," of controlling their emotions and impulses, of placing the responsibility of recovery upon the individuals suffering from the psychic illness, of teaching them how to strengthen their moral character and how to develop sufficient power to ward off this unknown bacteria which bring about the greatest of all communicable diseases. As the doctor of the body depends upon the resistance of the physical constitution, Kerkhoven, the physician of the soul, depends upon the strength of the spirit. Kerkhoven believes that a mild exposure of the individual to the disease strengthens him against further attacks. In other words, he treats toxin with antitoxin. He injects the germs which produce the illness in order to prevent or cure the sickness. The dose must be mild at first in order to give the spirit an opportunity to develop a resistance. After frequent contact with the disease the dose is increased. Kerkhoven, who during weak periods almost succumbs to this contagious illness himself, is strengthened by coming into contact with it. Under Kerkhoven's influence Marie is transformed from a weakling, who falls prey to every passion, into a woman who is capable of carrying the serious responsibilities as a wife, and as a member of society. Kerkhoven's permission and encouragement to Etzel that he be in the company of his wife Marie place a temptation before them, which serves as an inoculation against the attack of a more serious form of the disease. Although Etzel cannot endure the trial, we feel at the conclusion of Etzel Andergast that the young man's spirit is not ravaged by this treacherous

bacteria. Kerkhoven's intimate conversations with Bettina, which arouse jealousy in the heart of her husband Alexander Herzog, are also one of the doctor's methods of treating poison with poison. He arouses a jealousy in the novelist in order that he may strengthen his resistance against jealousy. The horrible image of Ganna is eradicated from Alexander Herzog's mind when he is brought into contact by Kerkhoven with Lili Meeven, the prototype of Ganna. The disease of Lorriner, Martin Mordann, and other persons who come to Kerkhoven for treatment is so far advanced that inoculation is no longer effective. Since the spirit is too weak, the illness has to run its course.

Chapter XI

Conclusion

Wassermann's and Kerkhoven's Ethical and Philosophical Solutions and Views

.In the third stage of his existence, Wassermann comes to the realization that as a writer his achievements are of limited value but as a healer of the spirit, as a humanitarian, as a Messiah, who can instil faith in a Higher Power, his services to humanity may possess infinite worth. Wassermann believes that in order to be useful his function in society must be more than that of a literary artist. He must preach his doctrines of faith from the pulpit, on the street, and in various other places of public gatherings. He must seek to heal the sick, help the poor, console the sorrowful, and provide the spiritually blind with inner sight. Wassermann's ideals in this woeful world cannot be realized by concentrating his energies upon one particular activity. He must devote his powers to manifold forms of misfortune. Like Kerkhoven, he must be a physician, psychologist, sociologist, philanthropist, and high priest. He must mingle among the unfortunate victims of an insanely greedy age, participate in their suffering to the point of exhaustion, renounce his claims to material comforts, and submerge his own ego in the storm of humanity.²⁷¹

Moral strength and courage, a spiritual purification and transfiguration of the corporeal dross, a cleansed heart, a belief in life, and denial of death are the attributes of Kerkhoven during the third stage of his existence, an existence reached by practical experience, by suffering, by fighting against temptations, by self-effacement, by unselfish devotion to the weal of others, by faith in the

intrinsic virtues and goodness of humanity, by the constant struggles to shed light in the realm of darkness, and by trying to construct order and harmony out of chaos. Kerkhoven develops faith in the existence of a Supreme Power, which employs the chastened individual as an instrument of promulgating justice, truth, and love among individuals who temporarily have gone astray. "Erziehung der Phantasie," which is Wassermann's solution to the social wrongs and illnesses,²⁷² signifies the perpetual striving toward the development of one's spirit to such an extent that it will become fused with the Universal Ethical Consciousness.

Kerkhoven like Goethe's Faust realizes at the end of his life that redemption lies in the promotion of human welfare. As in Faust worry and anxiety are the sources of evil. They produce spiritual blindness and condemn humanity to hell. Faith in the existence of love, courage to face the future, striving toward the betterment of the world, fighting for freedom and justice, and working in the world of the practical and the real are the only means of human salvation. Kerkhoven like Faust is never contented, for contentment leads to inactivity and into the clutches of Mephistopheles. Kerkhoven, like Faust, believes in faith not in the theological sense but in faith as the origin, substance, and nucleus of life. Religion has its roots in the earliest stages of evolutionary development, before the existence of consciousness; it originates in protoplasm itself, the source of the primal powers, which determine the spiritual growth of mankind.²⁷³

Feeling may be the result of childish fear but at the same time it is the culmination and the highest goal of an intellectual and spiritual existence.²⁷⁴ Like Faust, Kerkhoven is engaged in active work even at the moment when physical death becomes imminent. As Faust considers the "Lemuren" workmen who execute his plans, Kerkhoven regards his fatal illness as an incentive to increased activity. Kerkhoven almost has reached the Eternal Divine, which exclaims:

"Wer immer strebend sich bemüht, den können wir erlösen."

Wassermann, as a writer, comes to Wassermann, as a physician, for spiritual aid and comfort. In the spiritual development of Kerkhoven we see a fusion of the physical and the divine, of the earthly and the spiritual, of theory and action, of "Tat und Sein," of the scholar and the practical man, and of the human and the godly.

A broad interpretation of the vanishing of the Ganna image in the imagination of Alexander Herzog reveals Wassermann's message to the present age. The cause of the evils which exist today (1930-1933) lies not in the existence of dark forces beyond our control but in that we paint the devil blacker than he actually is. We note the greed, envy, hatred, corruption, and hypocrisy of the individuals who live in the present age but we fail to comprehend the fact that they are merely unfortunate victims of political, economic, and social conditions. We do not see the inherent good,

which, although dormant, may be brought out under a more favorable environment and more beneficial influences.

According to the writer Ghisel, the character of Der Fall Maurizius, we should search for evil not in society but within ourselves.

"Gut und Böse entscheiden sich nicht im Verkehr der Menschen untereinander, sondern ausschliesslich im Umgang des Menschen mit sich selbst."²⁷⁵

Kerkhoven, Wassermann's ideal, reaches the path to God when he strips the Deity of all corporeal and even conceptual characteristics. Kerkhoven finds the Divine in his own soul. God is the universal all-embracing Spirit, the beginning and the end of creation, the commencement and the final goal of life, the formative instinct,²⁷⁶ which is responsible for the evolutionary development from the simplest amoeba to the most complicated and highest creation. Kerkhoven's goal is the participation in this Universal Spirit, the fusion of his ego with the Universal Ego. Life is continuous and eternal. The soul may be metamorphized but not destroyed. Death is merely an illusion of the individual who dreads the truth;²⁷⁷ it is not a fact but an action, a transformation in the eternal life process, a change from one form of energy into another.²⁷⁸ As the soul of Irlen was taken up in Kerkhoven's spirit, Kerkhoven hopes that his spirit will become fused with Marie's.

During the third stage of his existence, Kerkhoven no longer devotes his energies exclusively to incurable cases, to diseases which defy psychological and medical research, but

also gives his time to patients who suffer from simple ordinary ailments. Like Faust, Kerkhoven first attempts to storm heaven and earth in order to discover the mysterious operations of the infinite universe. In later life, Kerkhoven and Faust expend their energies on the practical, useful, and limited activities, which lie within human capacity.

Like Daniel Nothafft of Gänsemännchen, Dr. Kerkhoven reaches the highest spiritual peak to which any human being can climb when he is capable of subduing the anxiety over the loss of a manuscript to which he has devoted many years, when he realizes that the publication and credit for the work had been assigned by fate to some one who will succeed him, and when he considers himself merely a link in an endless living chain, a cog of the Absolute Machine. Like Daniel Nothafft of Gänsemännchen, Kerkhoven realizes that his life work had been merely an illusion, that the only reality is the participation in the sorrows and woes of humanity, the attempt to alleviate human suffering, and the comprehension of the practical problems of life.

Like Lessing's Nathan and Goethe's Iphigenia, Wassermann's Kerkhoven has reached the ethical stage where his purified spirit exerts a beneficent influence on the individuals with whom he comes in contact. Like Nathan and Iphigenia, Kerkhoven becomes the spiritual teacher of mankind and aims to lift humanity to his level. Kerkhoven inspires individuals such as Marie, Bettina, and Alexander Herzog with a desire to search for truth, which can be found

in the Universal Spirit, manifested to human beings only through the medium of suffering, love, and humility.

Kerkhoven, unlike the heroes of some of the former works of Wassermann, is no youth, who in his search for justice and truth is disappointed, gives up his task in despair, or succumbs to external temptations, but he is a man of experience and maturity. While Alexander Herzog is the actual Wassermann, Joseph Kerkhoven embodies the ideals which Wassermann tries to attain. Wassermann wishes to be not only a novelist but a physician of the spirit, a Kerkhoven, who renounces all claim to earthly ambitions and fame, a saint, who through suffering reaches the abode of the Spirit, a Faust, who is redeemed by love, a Nathan and Iphigenia, who through "stille Grösse und edle Einfalt" bring salvation to humanity.

Notes

1. Jakob Wassermann, Mein Weg als Deutscher und Jude, p. 19.
2. Ibid., p. 20.
3. Ibid., p. 9.
4. Siegmund Bing, Jakob Wassermann. Weg und Werk des Dichters, pp. 4-7.
5. Jakob Wassermann, Mein Weg als Deutscher und Jude, pp.10-11.
6. Ibid., p. 12.
7. Ibid., p. 20 and Siegmund Bing, op. cit., p. 9.
8. Ibid., p. 23.
9. Ibid., pp.23-24.
10. Siegmund Bing, op. cit., p. 10.
11. Jakob Wassermann, Mein Weg als Deutscher und Jude, p. 14.
12. Ibid., p. 16.
13. Ibid., p. 17.
14. Ibid., p. 17.
15. Ibid., pp. 27-28.
16. Ibid., p. 28.
17. Ibid., p. 29.
18. John C. Blankenagel, The Writings of Jakob Wassermann, p. 12.
19. Jakob Wassermann, Mein Weg als Deutscher und Jude, p. 33.
20. Ibid., p. 35.
21. Ibid., p. 39.
22. Ibid., p. 40.
23. Ibid., p. 42.
24. Ibid., p. 42.
25. Ibid., p. 43.
26. Ibid., p. 43.
27. Ibid., p. 43.
28. Ibid., p. 44.
29. Ibid., pp. 53.
30. Ibid., p. 62.
31. Ibid., p. 61.
32. Ibid., p. 65.
33. Ibid., p. 65.
34. Ibid., p. 73.
35. Ibid., p. 97.
36. Ibid., p. 101.
37. Siegmund Bing, op. cit., p. 75.
38. Ibid., p. 75.
39. Jakob Wassermann, Die Juden von Zirndorf, p. 38.
40. Jakob Wassermann, Mein Weg als Deutscher und Jude, p. 81.
41. Jakob Wassermann, Caspar Hauser, p. 114.
42. Julie Speyer-Wassermann, Jakob Wassermann und sein Werk, p. 63.
43. Jakob Wassermann, Mein Weg als Deutscher und Jude, p. 63.
44. Walter Goldstein, Wassermann. Sein Kampf um Wahrheit, p.62.
45. Jakob Wassermann, Die Juden von Zirndorf, p. 146.
46. Jakob Wassermann, Christian Wahnschaffe, Vol. II, pp.40-41.
47. Jakob Wassermann, Renate Fuchs, p. 516.
48. Jakob Wassermann, Christian Wahnschaffe, p. 442.
49. Jakob Wassermann, Moloch, p. 116.
50. Jakob Wassermann, Die Lebensalter, p. 289.
51. Jakob Wassermann, Moloch, p. 116.
52. Jakob Wassermann, Die Lebensalter, p. 209.

53. Jakob Wassermann, Die Lebensalter, p. 274.
54. Ibid., p. 285.
55. Ibid., p. 288.
56. Jakob Wassermann, Faber, oder die verlorenen Jahre, pp. 71-72.
57. Ibid., p. 34.
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