Chapter III

Narcissus and Goldmund

3.1 Introduction:

The most popular work of Hermann Hesse Narcissus and Goldmund appeared in the spring of 1930. Like Demian, Steppenwolf, and Siddhartha, the novel Narcissus and Goldmund is also influenced by the psychology of Carl Jung. The central theme of the novel is neurotic repression. In the story of the novel, the memories of the mother and Goldmund’s beautiful, happy childhood are repressed in the psyche of Goldmund. The whole novel is about the quest of the protagonist to regain the repressed part of his life in which his mother’s memories play a significant role. As we have already mentioned, Hesse was thoroughly familiar with the psychological methods of Carl Jung due to his practical experience of psychoanalytical sessions. In the novel, Narcissus is presented as the psychoanalyst who has the ability to read the mind of others. Under his direction, Goldmund leaves the paternal world and enters into the maternal world which he finds beautiful and horrible at the same time. It is through his art Goldmund reconciles the duality of the worlds.

The plot of Narcissus and Goldmund is based on Hesse’s incomplete work Berthole in which Berthole is sent into the monastery by his father Johannes. A churchman of the monastery is a good friend of Johannes. Like Berthole, Goldmund is handsome and is seduced by girls elder than him. Both Berthole and Goldmund run away from the monastic life. Narcissus in Narcissus and Goldmund adopts an ascetic name ‘Johannes’ when he becomes a part of the order. The theme of the prodigal son of the novel Berthole is revived in this novel. Twenty chapters of the novel are equally distributed in order to present life of Narcissus and Goldmund as well.

From the point of plot and structure, Theodore Ziolkowski thinks that the novel is imperfect as the plot revolves around Goldmund and gives more importance to him as an erotic hero of sensual escapades. Narcissus, the counterpart of Goldmund as a representative of spiritual life at Mariabronn cloister is ignored by the author. Even the narrative begins with Goldmund and ends with his death. Nevertheless, Narcissus plays a very significant role as a friend, teacher, and guide in the life of Goldmund. He is responsible for Goldmund’s awareness of his true nature of senses.
It becomes important to consider that from the beginning, as a man of spirit, Narcissus is a step ahead of Goldmund. On the other hand, Goldmund as a new student is not even realised his true nature to follow the course of life. Once Narcissus says to Goldmund, “I am superior to you only in one point: I’m awake, whereas you are only half awake, or completely asleep sometimes”.

For the analysis of Narcissus and Goldmund in the light of Jungian terms, the thesis accepts the view of Joseph Mileck who declares Goldmund as the protagonist of the novel. Mark Boulby also shares the opinion of Theodore and Mileck about Narcissus. He states that “Narcissus is intended as far more than a mere foil to Goldmund, through Hesse’s assertion that they are equally significant is not quite true in terms of the novel”. Therefore, the selected concepts of Jung (Shadow, Anima, Opposites and Individuation) of this research work are applied only to Goldmund’s inner journey towards enlightenment. The Jungian analysis of Narcissus is ignored. Otherwise, Goldmund can be interpreted as the ‘shadow’ of Narcissus.

The chapter explores the connection between Demian and Narcissus and Goldmund as Goldmund takes Sinclair’s incomplete journey a step ahead. In Demian, Sinclair’s inner journey entails the integration of the shadow which enables him to have glimpse of the anima. Goldmund goes a step ahead in the process of individuation and integrates the anima. The protagonist of Siddhartha completes the inner journey and becomes a Self-realised soul. The introduction also presents the synoptic review of Narcissus and Goldmund as it is prerequisite to cover Goldmund’s journey in the world of monastery and nature. In the process of individuation, Goldmund’s acquaintance with the first layer of the psyche comes in the second half of his life. Therefore, the synoptic review of the novel provides an opportunity to cover the first half of Goldmund’s life. In contrast, Sinclair and Siddhartha’s inner journey begins with the recognition and integration of their shadow from the beginning of the novel. Therefore, the synoptic review of Demian and Siddhartha is not presented in the respective chapters.

3.1.1 The connection between Demian and Narcissus and Goldmund:

The novel Narcissus and Goldmund can be considered as a sequel of Demian. It begins with Goldmund’s entry into Mariabronn. In the novel, Narcissus seems to play the role of the friend and guide like Demian plays in Sinclair’s life. Goldmund is
an erotic hero engaged in the various escapades throughout the novel. Narcissus enables Goldmund, his ward to realise his true nature. In chapter four, Narcissus, the ideal teacher of Goldmund convinces him that they are destined for a different kind of life. According to Narcissus, he has to remain in the cloister and Goldmund has to remain in due course in the world of senses. This directs Goldmund to find his goal outside the walls of the monastery. Similarly, the novel Demian ends with Sinclair’s freedom from Demian, his friend and guide. The novel ends with the note that if Sinclair needs Demian, he will not appear in person. To find him, Sinclair must look inside himself. This separation from the spiritual friend or guide is the important stage on the path of self-realization.

The age of Goldmund and Sinclair at this realization is approximately the same. Goldmund is only a year or so younger than Sinclair. Goldmund is enrolled in Mariabronn at the age of fifteen by his father with the hope of becoming a cleric. He leaves Mariabronn for the first time at the age of eighteen because he perceives that he is not suited for the priesthood. His initial aspiration for spirituality turns into his interest in worldly life where he ventures into the vibrant sexual acts and fantasies. At the end of the novel Demian, Sinclair is 19 years old.

Like Demian, Narcissus is slightly older than Goldmund and willing to take his friend under his care. Moreover, Narcissus and Demian have a similar appearance.

Both Demian and Narcissus are dark-haired and sad-faced, courteous and disciplined, deadly serious and hyper-intelligent, and consciously aloof and supremely self-confident. Each is more man than boy, more scholar than student, more guide than friend, and more function than fact.

Narcissus like Demian has a gift of insight into others. Narcissus aptly perceives Goldmund’s true destination. He recognises that his father deliberately imposed the aim of the church on his son’s psyche. Because of this, Goldmund is carrying a false personality. On the path of enlightenment, Goldmund finds the forgotten image of his mother who takes the form of Eva-Mutter. She has a resemblance to Frau Eva of Sinclair. However, Frau Eva stands for the anima of Sinclair. Goldmund’s anima is presented in his search for the image of the Great Mother.
On the path of individuation, Jung asserts that the clash and harmony between opposites indicate the clash and harmony between the conscious and the unconscious mind. Like *Demian*, the theme of the clash of opposites is a central concern of the novel *Narcissus and Goldmund*. However, we find the difference between both novels in their presentation of dichotomy. Unlike *Demian*, Hesse introduces the theme of opposites in *Narcissus and Goldmund* through the characteristics of two main characters. In the novel, Narcissus and Goldmund represent two different worlds: Narcissus functions in monastery and Goldmund has the spirit of the world outside. Narcissus’s realm is of the thinkers; Goldmund as an artist works with images in his pursuit of nature and love. Both Narcissus and Goldmund are aware of their differences. Narcissus stands for spirit, mind and science, and Goldmund represents nature, sentiments, and arts. In the realm of Narcissus, words play an important role while in Goldmund’s life words are futile. The world of Narcissus represents the world of the father and the world of Goldmund revolves around the mother. Goldmund leads the life of a wanderer. He is always on the wheels to find the Great Mother while Narcissus symbolises the settled form of existence as he remains in Mariabronn for most of the time. There is a contrast in their appearance. Narcissus has ascetic appearance while Goldmund is described as having a blond hair. Narcissus stands for the conscious world of Goldmund where thoughts, ideas, morality, orders play a crucial role and Goldmund stands for the unconscious world of Narcissus where liberty, sensuality, disorder and images play an important role.

3.1.2 Synoptic Review of *Narcissus and Goldmund*:

In the beginning of the book, the description of the chestnut tree is presented from the eyes of Goldmund. The chestnut tree at the entrance of Mariabronn is a maternal sign. Since the beginning, Goldmund aspires to be a model pupil in the cloister but he starts suffering from headaches and becomes constantly sick. To forget the suffering of bad health, he begins to take shelter of the escapades along with unruly boys. Under the leadership of his schoolmate Adolf, Goldmund visits the nearby village. He violates the rules of the monastery and comes in the contact with the sensual passion for the first time. In his first venture outside the walls of Cloister, Goldmund visits two young girls along with Adolf and other schoolmates. For this visit, they stealthily go out of the Mariabronn through the mill to a nearby village. Goldmund experiences a kiss from a girl for the first time and becomes aware of his
strong and delicate senses. The kiss from the village girl arouses passionate feelings in his mind. He experiences the magical touch of a woman. However, he is not free from his aim of being a monk. However, his interest in study gradually declines.

In the cloister, Narcissus has a strong influence on Goldmund. However, Goldmund as a novice in Mariabronn suffers from his inability in being the same like his ideal teacher – Narcissus. When he attends a Greek class for the first time, Goldmund falls asleep. He regrets that he could not concentrate for long. The experience with the village girl results in arousal of a desperate conflict in his mind and he falls sick again. This sickness leads him close to Narcissus who takes personal care of him.

The friendship between them starts flourishing. Eventually, Narcissus becomes a leader and analyst of Goldmund. Gradually, he becomes the centre of Goldmund’s life. Narcissus takes this opportunity to point out the secret of Goldmund’s being. Narcissus plays the role of psychoanalyst of Goldmund as he rightly points out the repressed world of the mother in the unconscious mind of his student-friend. Goldmund’s life in cloister shows the influence of the father world. However, in the view of Narcissus Goldmund should devote his life in the pursuit of his mother world which is erased from his memory by his father. His mother had run away and brought a shame into the life of Goldmund’s father. Therefore, his father enrols his name in the monastery to compensate sins his mother had committed. His father expects that the life of the church for Goldmund is a must and just for this reason. Accordingly, he imbibes religious values on the mind of Goldmund. Eventually, his son indulges in the world of the father where he sets his goal of being a monk. He denounces the world of pleasure experienced by his mother.

Narcissus recognises the influence of the father on the mind of his student who has forgotten the love of his mother. Therefore, Narcissus as his teacher cum friend directly points out the hidden memories of the mother of Goldmund’s unconscious. The reference to the lost memories of the mother awakens Goldmund from the deep sleep. It seems that Narcissus opens the window of the repressed world of the mother. As a friend, Narcissus has more knowledge than Goldmund. He has the determination to wake his friend to himself and to life. The rediscovery of his repressed memories of
the mother shocks Goldmund and results in his fainting in the cloister. Since onwards, the life in the cloister seems meaningless and futile to Goldmund.

Nonetheless, his teacher-friend Narcissus also influences his life. In the cloister, he enjoys philosophical, religious, and moral discussions with his saintly friend. Narcissus like Demian helps his dear student to realise that his goal is not the church but the world of senses in which the image of his forgotten mother plays a dominant role. Once while collecting herbs in the woods, Goldmund encounters with the gipsy girl, namely, Lise who teaches him that sexual experience is a path to the meaning of life. Though he apologises to Narcissus for the sinful act he committed in the life of cloister, he spends the upcoming night with Lise in a haystack. However, this time he feels no fear and hesitation in his act of love-making. The sexual encounter opens the world of senses.

In the first three years of Mariabronn, Goldmund attended school; had a fight, became the part of illicit outings, fell ill and seduced by Lise. In chapter four, Goldmund becomes aware of his true inner wish to follow the path of his lovely, erotic lost mother. Accordingly, he leaves behind Mariabronn, his ‘false home’ to venture in the world of senses. When Lise returns to her husband after sexual intercourse with Goldmund, Goldmund spends two days and two nights in the midst of nature. He enjoys the creation and beauty of nature in the forest. Then he enjoys sexual experience with the farmer’s wife in another village. In his adventure, Goldmund readily submits to the seduction by older and experienced young woman. In this way, his journey for the search of his mother commences in the world of senses.

On his journey, he gets refuge in the castle of a wealthy Knight who has two daughters. He develops an affair with the elder daughter of the Knight, Lydia. However, the younger one, Julia becomes jealous of this relationship and forces Goldmund to play in bed with both. Next day, Lydia in the state of hysteria opens the secret meeting of them to her father who, immediately, expels Goldmund from his house. Since onwards, Lydia remains the only mistress of Goldmund to whom he really loves throughout his life. After this expulsion, Goldmund wanders from village to village and from woman to woman. Nevertheless, his journey seems aimless.
Later on, the thief, Victor accompanies him on his way. Goldmund murders him in one of the quarrels in self-defense. Later, he gets attracted to the statue of Madonna in a visit to the church. The statue motivates him to be an artist. The statue gives his aimless life a purpose. Impulsively, he sets to find the master of the statue, Master Niklaus. At last, he enters into the Bishop’s city and becomes an artist under the guidance of Master Niklaus. While being on the road, he finds himself as an artist. He learns the art of woodcarving under the famous master Niklaus. Under the shelter of him, Goldmund carves the statue of Narcissus. He becomes a woodcarver and the art of woodcarving becomes the logical tool to express the images of the unconscious.

Goldmund perceives mysterious quality in the masterpieces of the art. He perceives that art like dream explores the quality of mystery when it is in its highest forms. His mastery in art enables him to solve his dilemma between life and death. Art helps to express the mystery of the soul. In the context of Goldmund, art renders visible images of his inner world.

However, once again Goldmund embarks on a journey. This time while wandering, he is accompanied by Robert who indicates Goldmund in the progressed state on the way of self-realization. Goldmund witnesses the horror of death by plague wherever he goes. At this time, Lene becomes his mistress. While living with Lene, Goldmund murders a stranger who tried to rape Lene. Lene dies due to the plague and Robert leaves Goldmund due to the fear of infection of the plague.

Later on, in one of the escapades with Agnes, the mistress of Governor Goldmund is caught red-handed and severely punished of death. Goldmund sitting in dungeon waits for the death until dawn. Here Narcissus comes to his help and rescues him from his death punishment. Agnes is the last woman of Goldmund’s life before he returns to Mariabronn. The experience of horror of plague year during which he meets with Robert, Lene, and Rebekka awakens him to the reality of life and death. After a risky affair with Agnes, he returns to Mariabronn.

In Mariabronn, Goldmund runs a workshop for his artistic production. After the completion of a statue of Mary, once again he embarks on the journey but could not go on due to his bad health. In the end, Narcissus attends Goldmund on his death-bed discussing the importance of the mother image. At last, Goldmund dies in peace.
Structurally, we can divide the novel *Narcissus and Goldmund* into three parts; the first part is of chapter one to six, second part comprises of ten middle chapters and the third consists of last four chapters. The first part describes Goldmund’s entry into Mariabronn and his strong desire to lead a life of monkhood that was instilled in him by his father. Chapter four is about Narcissus’s realization of the repressed part of Goldmund’s life that he points out to Goldmund. This discovery leads Goldmund to the path of his erotic forgotten mother. Last two chapters of this part are about Goldmund’s decision to leave the life of the monastery and try his fortune in the world of senses. The second part comprises of ten middle chapters. It covers Goldmund’s ventures in erotic life and his return journey to Mariabronn. This part also deals with Goldmund’s encounter with many women and art along with the episodes of two killings and horror of plague. The last part covers the reunion of two friends in Mariabronn and Goldmund’s death due to injury incurred while recapturing the spirit of adventure of his lost youth.

### 3.2 Encounter with Shadow:

Goldmund’s struggle outside the world of cloister comprises of his days and nights in the forest, his sexual experiences, stay with Knight and his two daughters, the experience of childbirth, two murders, and wintry struggle for survival. He remains away from the monastery for ten years during which he performs countless escapades, especially, sexual. In the course of his sensuous escapades, he finds himself in the midst of severe crisis. It also includes his effort to be an artist, the experience of death in plague year and his own death with the sense that the vision of the Great Mother is inexpressible. This journey in the world outside is parallel to his inner journey to self-realization in which the unconscious part of the psyche needs to be unveiled to attain Self. The unconscious part of the mind which plays an essential part to attain Jungian individuation consists of the layers of the shadow, anima, complex, etc.

The psychoanalysis of Goldmund shows his encounter with the different layers of the psyche on the path of individuation. The contents of Goldmund’s unconscious come out through dreams, visions, and his art of drawing and woodcarving. Narcissus helps him to probe into his unconscious.
Goldmund enters into Mariabronn with a persona that aspires for being a scholar in monastic life in order to serve the church. It takes many years to realise about the persona as a mask behind which his real self is hidden. In this realization, his teacher Narcissus helps him to discover the apt path to achieve his true goal. Initially, he experiences oscillation between his persona that promotes the importance of monastic life and his realization of his capability of leading a sensuous life like his mother. This clash between duality enforces him to desert the life of Mariabronn in order to indulge in the wild life of nature. Eventually, Goldmund becomes a wanderer with the aim of reviving an image of his forgotten mother and his childhood memories. Eventually, Goldmund embraces the world of nature in order to meet the mother image of his unconscious. This aim leads him towards many women who offer him love and opportunity to know about the womanhood.

Goldmund never regrets his sexual encounters with several women that would have called an Original Sin in cloister life. The guilty feelings never occur to him while performing a sexual act. However, this attitude towards life becomes a hurdle on his way to individuation. Because of this, his sensual escapades in the outside world of monastery do not help him to tear his persona totally. It only helps him to form an image of a woman who can stand for his mother. If his life is examined as the process of individuation, it seems that he takes a longer time to integrate his shadow. The integration of shadow comes later in his life.

Goldmund’s encounter with the first layer of the unconscious, the shadow, comes in the form of violence and two murders he commits. In his case, the shadow which has influence of the personal unconscious is not projected on the same sex as we see in *Demian*. In the novel, when Goldmund leaves the castle of Knight, on his journey he meets Viktor who becomes his companion in the world of nature. Viktor mirrors the kind of life Goldmund is going to live as a wayfarer throughout life. He realises that like Viktor the exposure to all walks of life and bitter struggle for survival will make him dishonest, shrewd, and impudent. This glimpse of future life in the form of Viktor awakens him and he begins to feel disgusted about life and his companion. The concept of shadow denotes the quality the subject does not like about himself. Goldmund dislikes the kind of life Victor lives. “No, he thought, he would never become like Viktor, even if he wandered for the rest of his life”.

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Goldmund’s conversation with Viktor regarding his stay at Knight’s house denotes his unfulfilled love for Lydia, a lady of his heart. Therefore, Viktor’s plan of stealing and looting the house of Lydia incurs Goldmund’s wrath. However, for the moment he controls himself. At night when Goldmund turns to his duty of vigilance, the feeling of distrust and homelessness seizes him. Although Goldmund for the first time is in the company of fellow being on his way, he feels uneasy, lonely, and psychologically weak. Hence he wants to get rid of Viktor which symbolises his determination of facing the shadow.

On the same night, Victor tries to steal a gold coin from Goldmund, a gift from Lydia. When Viktor attacks him, the threat of death offers him the courage to fight back his opponent. In the rage, Goldmund fights and ultimately kills him. His violence shows his courage to fight back the long repressed shadow of the unconscious. This makes him realise that he has lost his innocence. The death of his companion weighs on his soul. The first time feeling of repentance comes to him. He feels guilty of his misdeed. The sense of guiltiness enforces him to fall into despair. In the state of despair, he wishes to embrace death, but something in him forces him to continue with the life.

After this act, he feels sick at heart. He finds himself lonely in the world. The feeling of homelessness and isolation makes him nervous. Nevertheless, to neglect the despair of his heart, he consciously engages himself in the mad conversations with himself in which he insults, curses, and blames the dead man. The effect of the shadow introduces him to an autoerotic condition. He begins to indulge in the memory of sensuous Julia.

He saw Julia walking ahead of him, beautiful little Julia, as she had left him that night; he called countless endearments to her, tried to seduce her with delirious, shameless cajoleries, to make her come to him, to make her drop her nightgown, to ride up to heaven with him during this last hour before death, for a short moment before his miserable end. He implored and commanded her high little breasts, her legs, the blond kinky hair under her arm.5

Goldmund becomes restless after this violence. He regrets that he has lost his innocence. However, from the point of view of the psychology of Carl Jung,
Goldmund shows the courage of facing his shadow in the form of violence. This killing of Victor teaches Goldmund the need to fight tooth and nail for survival. It gives him the strength to survive from the ravages of winter.

The violence of murder of Viktor directs Goldmund to Bishop’s city where a new dimension of his life is waiting for him. The purgation of emotions acquaints him to the life of artist which will help him to open the deeper layer of his unconscious. Hence, this courage leads him closer to the next layer of his unconscious – the anima.

Similarly, Goldmund’s second experience of the horror of violence occurs when he was staying with Lene in the Jungle. After witnessing terror of plague, Goldmund retires in the jungle with Lene and Robert. The happy life of them comes to the end with the murder of the stranger. When Goldmund sees the stranger attempting to rape Lene, all his anger, restlessness, and his sorrow break out in a rage against the rapist. In the state of anger, he murders the rapist of Lene.

Still throttling him, Goldmund dragged the exhausted, half-dead man along the ground to a few gray ribs of rock protruding from the earth. He raised the defeated man, heavy though he was, twice, three times in the air and smashed his head against the sharp edged rocks, broke his neck, and threw the body down. His anger was still not fully vented; he would have liked to mangle the man further.6

Lene admires her powerful lover’s adventure and feels triumphant. Robert too finds this combat magnificent. But Goldmund remains cool and the dead Viktor comes to his mind. He realises that this unknown attacker is the second person whom he murdered. This thought makes him restless. The memory of dead Viktor and the dead stranger makes him pensive. At the moment, he wants to move on in life from these terrible memories. Because he feels ashamed of his act and regrets the lost innocence. He also feels sorry for Viktor and the rapist of Lene. This violence brings a flood of thoughts in his mind. The first time in life, he thinks that he lost his innocence and committed a crime. His life becomes meaningless and his search futile.

In the state of despair, while sleeping on the stone, he dreams of the face of the mother. The face of the mother is veiled and he sees her eyes full of lust and murder. It indicates that the violence opens the window of his unconscious in order to revive
the mother image. The encounter and experience of death in the form of plague and two murders enable him to accept his shadow. As a result, when he reaches in the Bishop’s city, he confesses his crime in the church. He admits that he has become an evil person who has killed, stolen, whored and gone idle. This confession awakens him in his life with a new spirit. Hence, while being on the way of nature, he performs innumerable sensual adventures but it is the violence of killing people and the threat of death that make him integrate his shadow. This integration of shadow brings psychological progression in Goldmund by making him determined soul in his quest. Psychologically, this experience of violence brings maturity in him on the path of individuation.

3.3 Integration of Anima:

On the path of individuation, Goldmund meets his anima not only in person of opposite sex but also in the quest for the image of his forgotten mother. His search begins with Narcissus who eagerly points out the hidden half of Goldmund’s life in the monastery. The formation of a friendship between Goldmund and Narcissus avails an opportunity to Narcissus to probe into the psyche of Goldmund in which he finds repressed past of Goldmund’s childhood.

Narcissus as a teacher cum friend wants Goldmund to know his own self by being conscious about his innermost feelings.

I take you seriously when you are Goldmund. But you’re not always Goldmund. I wish nothing more than to see you become Goldmund through and through. You are not a scholar, you are not a monk-scholar and monks can have a coarser grain. You think you are not learned or logical or pious enough for me. On the contrary, you are not enough yourself.?

Narcissus also gives reference to Goldmund’s forgotten memories of the mother. After hearing his words, Goldmund becomes unconscious. When he gets consciousness back, he discovers his mother’s image. Goldmund starts recovering the forgotten image of his mother and his happy, free childhood. Goldmund inherited qualities such as freedom loving from his mother. Eventually, he ignores that his mother deserted his father and brought shame into his father’s life.
The resurgence of this memory offers freedom to Goldmund from the clutches of the father world. It becomes pathfinder to Goldmund. The image of the mother comes again and again to him at the intervals of time and forms a centre of his life. In this regard, Murphy’s view on the mother image becomes important. He says that:

There is moreover, some reason to believe that early self-images are based in considerable measure upon the mother image, partly because of the huge role which this image plays in the infant’s experience, and partly because it includes a face which is lacking from the child’s view of his own image until he has seen it in the mirror and integrated it with the rest of his body.  

The novel revolves around the motif of an inner image. In the search for the mother image, Goldmund goes from woman to woman. His sexual adventures with women take him a step further in finding the image of his mother. His departure from the symbolic pole of the monastery leads him closer to the pole of nature. At the pole of nature, the mother image of his mind becomes guiding light in his life. This image of mother requires wild experience of the world of senses. Accordingly, Goldmund’s love for various women like Lise, Julia, Lydia, Christine, Lene, Rebekka, Agnes, and many more empowers the image of the mother in his mind. In due course, it transforms into a symbol of the primal mother of humankind.

Once the experience of a woman delivering a baby makes him form an opinion that life is a mixture of opposites. While witnesses a child-birth, he observes that “the greatest pain and the most intense ecstasy have almost the same expression”. Through this and other experiences with women the image of his mother evolves in his mind. Gradually, the image of the mother becomes a symbol of blissful and violent life in Goldmund’s imagination after the world of experience broadens by making love to women. He also witnesses the same in the statue of Madonna. This indicates that the mother archetype plays an important role in the novel. The archetype of the Great Mother as the anima has both negative and positive side. Goldmund’s life is a quest for the mother image which in due course takes the form of the Great Mother. Goldmund’s mother world like the anima stands for both: kindness, love, happiness and also for dark, frightfulness, sin and sorrow. He fantasies
the image of his mother in a combination of blissful and violent life. She later turns into the Mother-Eve who stands for all women he encountered in his life.

In the quest of Goldmund, Hesse makes use of the mother archetype that can be called the anima of Goldmund. According to Jung, anima is the part of unconscious which gets outlet through dreams and fantasies. In Jungian psychology, dreams play an important role to give an outlet to the contents of unconscious. In the state of hallucination, Goldmund gets visions of his mother whose memories are repressed in his unconscious mind. When the memories of mother awaken in Goldmund, he starts dreaming about the mother image.

The mother of life could be called love or desire; she could also be called death, grave, or decay. Eve was the mother. She was the source of bliss as well as death; eternally she gave birth and eternally she killed; her love was fused with cruelty. The longer he carried her image within him, the more it became a parable and a sacred symbol to him. The paradoxical image of the mother in dream paves the path to meet the anima in the full-fledged manner. The mother world reappears in Goldmund’s life and encases his whole life until the end.

From the point of psychoanalysis, dream sets free the deeply rooted memories of forgetfulness. Although Goldmund’s mother had brought shame to his father, the crime of adultery could not lessen Goldmund’s love for her. On the contrary, through dreams of the mother image, his horizon of love expands beyond his father world.

But often his prayers would end in those strange, magnificent dreams of which he had so many now: day-dreams, with half-awake senses, dreams of her with all his senses participating. The mother-world would spray its fragrance about him, look darkly from enigmatic eyes of love, rumble deep as an ocean, like paradise, stammer caressing, senseless endearments that filled his senses with a state of sweetness and salt and brushed his hungry lips and eyes with silken hair. His mother meant not only all that was graceful; not only were her gentle look of love and sweet, happiness-promising smile caressing
consolations; but somewhere beneath this enticing exterior lay much that was frightful and dark, greedy and fearful, sinful and sorrowful, all that gave birth and all death.¹¹

Many things, events, memories of his childhood days come back to him through the medium of dreams. Sometimes he dreams of fish which stands for a life. “he’d dream of swimming fish and flying birds, and each fish or bird was his creature, depended on him, could be guided like a breath, radiated from him like an eye, like a thought, returned to him.¹² His dream of a garden symbolises Eden Garden of heaven in which the mother of the world Eve used to live.

Or he’d dream of a garden, a magic garden with fabulous trees, huge flowers, and deep blue-dark caves; the eyes of unknown animals sparkled in the grass, smooth-muscled serpents slid along the branches; giant moist-glistening berries hung from vineor bush, he’d pick them and they’d swell in his hand and leak warm juices like blood, or they had eyes which they’d move with cunning seduction”.¹³

Both these dream images anticipate Goldmund’s indulgence in sense pleasures. Accordingly, he enjoys and learns about the world through his sensual adventures with various women. His journey leads him to the world of art that assists him to put down the images of his conscious and unconscious into his creation. His art enables him to develop a capacity to grasp the archetype of the mother.

In the last part of the novel, while working on the statue of Mary inspired by the image of Lydia, Goldmund could not concentrate for a long time. Whenever he feels lack of concentration, he undertakes a long walk in a Jungle for a few days. This break from work helps him to rethink his art. When the work of statue is finished, he once again goes on venturing in the woods. In this adventure, he tries to get the favour of his beloved – the governess Agnes, but she rejects his proposal due to his old age. While returning from this journey in the state of nervous breakdown, he meets with an accident. He remains unconscious for a long time in a room of the cloister. He wants to venture into the world outside, but unfortunately, his sickness refuses him to do it.

After running away from cloister, Goldmund enters into the world of sense pleasure which is opposite to the spiritual world of Mariabronn. On this journey, he
experiences hunger, wild animals, plague, extreme seasonal conditions, and death fear. The fear of death enforces him to indulge into the lustful world. His involvement in the world of senses keeps his desire on fire which moulds him as an artist. His production of art in the form of statues bears the imprints of human life. However, his desire for a woman and for the creation of statues extinguishes in the course of time. His life becomes an empty vessel. He does not aspire to anything in life and so he waits for the death. In the end, the image of his mother visualises again in which she makes an effort to snatch his heart. This helps him to tolerate his chest pain.

Anima, the deeper layer of the unconscious is realised through a relation to the opposite sex. Goldmund’s exposure to the world of nature offers him an opportunity to meet various partners of opposite sex. This encounter aids him to evolve psychologically to integrate the anima. Four women from his encounters with several women demonstrate four stages of the anima. Carl Jung proposes four stages of ‘anima’. The first stage of the anima is Eve stage. This stage is about the physical attraction towards a woman. In the case of Goldmund, this stage occurs when he performs an erotic love with Lise. This stands for Eve stage of the anima.

Jung refers to the second stage of anima as Helen stage that refers to the woman’s physical or mental qualities which help her to become successful in the world. At this point, the moral aspect of the life is not taken into consideration. In the novel, the presentation of Agnes the Governor’s wife shows this quality towards which Goldmund gets attracted.

She was riding a horse, a tall, and a firm, string body, a blossoming face full of eagerness of pleasure, and power, self-esteem, and certain sniffing curiosity of the senses. She sat on her brown horse somewhat domineering and proud, accustomed to giving orders, … The moment Goldmund saw this woman, he became fully awake and full of desire to measure himself against her. To conquer her suddenly seemed a noble goal to strive for … He felt that this blond lioness was his equal, rich in sensuality and soul … She was, he thought, the most beautiful woman he had ever seen.¹⁴

Immediately, Goldmund gets attracted to her. The description of Agnes ensures the characteristics of anima. She is Governor’s mistress. For Goldmund, she
becomes an empress and he admires her beauty and position. Her beauty recovers and radiates his youth.

The third stage is called Mary stage. In this stage, a man gets attracted towards one of the virtues of the woman and falls in love with her. He finds a sparkle of true love in her. Goldmund’s love for Lydia gets reflected in his creation of a Madonna statue. Among all the women he met on his journey, Lydia is the only one who wins his heart.

The last stage of the anima is the Sophia stage in which the person finds maturity in love which encourages him to adore and worship female as the Great Mother or the Universal Mother. Here the man achieves sacredness. Goldmund achieves Sophia stage when he gets the vision of the Universal Mother. After attaining this stage, he does not aspire for any other woman in life. The vision of the Great Mother offers him a sense of fulfilment. Afterwards, he waits only for death and nothing else in life.

On his journey, Goldmund stores up many images which he utilises in his drawing and woodcarving. Gradually, his initial encounter with the mother image through Narcissus’ psychoanalysis transforms into the universal mother image. She occupies the space of Goldmund’s imagination and slowly forms the image of Eva, the Primal Mother.

The experience of anima as the Great Mother helps Goldmund to take a step towards self-knowledge. Goldmund’s world is dominated by the sexual acts and death throughout the novel. Apart from love, death instinct plays a crucial role in Goldmund’s life. Goldmund experiences violent deaths in the world outside. The fear of death is always in his mind as it hovers on him as the frightful and inevitable end of everything. In the course of life, Goldmund realises that there is a connection between love and death. He witnesses this relationship earlier on the face of labour woman. His own life is a mixture of the experiences of both. He has experience of making love and he also killed two persons. The important point is that he has to observe the death of a woman he loves. At the end of the story, he himself is exposed to the horrors of death. Goldmund overcomes the fear of death through the medium of art that stands for the union of duality.
3.4 Experience of Individuation:

Carl Jung’s opinion about experience of human world and its significance in healing human soul is quoted by Boeree as:

Anyone who wants to know the human psyche will learn next to nothing from experimental psychology. He would be better advised to abandon exact science, put away his scholar’s gown, bid farewell to his study, and wander with human heart throughout the world. There in the horrors of prisons, lunatic asylums and hospitals, in drab suburban pubs, in brothels and gambling-hells, in the salons of the elegant, the stock exchanges, socialist meetings, churches, revivalist gatherings and ecstatic sects, through love and hate, through the experience of passion in every form in his own body, he would reap richer stores of knowledge than text-books of a foot thick could give him, and he will know how to doctor the sick with a real knowledge of the human soul.15

This is true with the protagonist of Narcissus and Goldmund who leads a life of a wayfarer in order to bring psychological progression on the path of self-realization. Goldmund’s life is a quest for self-realization. This quest enforces him to go beyond the life of cloister. Goldmund wants to find the original mother who unites opposites. For Jung, the unity in opposites shows the process of individuation.

Jung states that the function of the human psyche is based on three principles. The first principle is the ‘principle of opposites’ in which the opposite of something is also equally true. In China, the symbolic representation of ‘yin’ and ‘yang’ in Taoism represents opposites of male and female respectively. Both are opposite to each other but cannot exist without each other. In this hierarchy of binary opposites, one is supreme and other is inferior. One is considered as dark and other stands for light. The symbol represents duality into up and down, sun and moon and so on. Similarly, every thought has its opposite and so the desire too. Jung illustrates nature of opposites through an experience of a wounded Robin. At the age of eleven, he takes a wounded Robin in his hand in order to save him. When he holds the bird in his hand to cure its wound, he gets a feeling that even a tight grip of hand would take the life of the bird. From this experience, he understands that although he desires to save the
bird, its opposite desire shows his capacity to kill the bird. This shows the existence of duality of good and evil in human mind.

In the novel *Narcissus and Goldmund*, both the central characters represent opposite characteristics of nature. Narcissus’ world of the cloister represents the world of the spirit whereas Goldmund’s journey in life represents the world of nature. Intellect plays an important role in Narcissus’ world where words are the medium of expression. In Goldmund’s world; dreams, fantasies, sense perception are of prime importance. In his world instead of words, images play a crucial role in expression. Narcissus and Goldmund possess opposite qualities but they are also complementary to each other. This helps to progress in life. Hence, Goldmund like Narcissus realises the two extreme paths – the path of the senses and the path of the spirit.

The second principle is about the equivalence of these opposite forces as they have equal energy in them. To elaborate this principle, Jung provides an example of a little bird, Robin. When Robin is caught in his hand, he realises that he has both destructive and preservative energy. When he decides to kill the little bird, the destructive energy releases and when he decides to nurse the bird, the preservative energy releases to protect the bird. The destructive energy of the mind becomes essential in the psychological development of human being. But for this man should be capable of accepting his evil-mindedness. To deny the presence of evil thought within us offers an opportunity to develop a complex in a human mind. The suppressed thoughts remain active in the dark side of the mind to which Jung calls “Shadow”. The next step of suppression is the growth of the ‘Anima’ in the human mind. When the unfulfilled desire is deposited in the realm of the unconscious, it becomes part of the unconscious fantasy. However, when such unfulfilled desire takes shelter in the conscious mind and becomes unwelcomed in society, the ego of man resists it. In this battle if the ego proves weak, complete repression of the desire becomes possible. The repression of desire is not good for mental health as it invites mental agony according to psychoanalysis.

In the case of Goldmund, the battle between his will to remain pious and his desire for a girl brings mental agony. His mental disorder is resolved by Narcissus who reawakens the image of his lost mother in him. Narcissus’ wisdom helps him to control his senses. He directs his energy inward in order to experience peace. On the
contrary, Goldmund’s senses are directed outward to enjoy peace with a natural freedom. Narcissus’ focus is on the inner world of spirit and Goldmund’s focus is on nature where his quest for the mother image or the anima requires his full attention.

Goldmund spends his entire life in seeking an image of his mother. On this journey, his violence in the form of two murders enables him to integrate his long awaited shadow. It seems that Goldmund’s whole life is a search for the memory of his mother and this search heads him beyond his mother to the Primal Mother of mankind. Gradually, the image of his mother takes the form of the Great Eve-Mother which reflects all his experience of love and death, bliss and agony. This search of Goldmund for the Primal Mother plays the role of anima in his life. It opens the window of his unconscious. Similarly, Goldmund’s art of drawing and carving helps him to probe into his unconscious on the way to his forgotten mother. It enables him to see visions and images of his unconscious. Goldmund’s mother had chosen the path of senses and her son has inherited this quality which enforces him to embark on a journey in search of his mother. This search for his mother becomes the path of self-realization.

In Jung’s individuation process, unity in different layers of the psyche has the prime importance. Goldmund’s acquaintance with the image of the Great Mother through dreams, fantasies, and art deepens his understanding of himself and the life. In Jungian term, the integration of the conscious and the unconscious requires painstaking efforts. Goldmund’s inward and outward journey takes efforts to realise the duality of spirit and nature.

Towards the end of the novel, the image does not remain Goldmund’s own mother but turns into the great Eve-Mother. This universal image of the mother is cultivated and enriched by his experience of opposites like love and death, bliss and agony. As an artist, he aspires to create this glorious, lofty image of the great Eve-Mother. However, the visualisations of this great image on the death-bed unables him to produce it in reality through his art due to the lack of physical strength. “She doesn’t want me to make her Secret visible”. It remains locked in the heart of Goldmund.

The third and the final principle of the psyche is entropy that brings totality between polar opposite forces by uniting them. Entropy signifies rundown. There is
an equal distribution of energy everywhere meantime the visibility of existing
difference may go away. While observing childbirth, Goldmund realises that feelings
of ecstasy and pain are not different from each other. He experiences the totality of
polar opposites in the form of the Great Mother who stands for both – good and evil.
In her image, he witnesses the culmination of all opposite drives which results in
totality.

Throughout his life, Goldmund follows a path of sense pleasure that enables
him to achieve his highest goal of Self-realization. The vision of the Universal Mother
symbolises his flight above duality. The culmination of opposite forces reflects in the
title of the novel Narcissus and Goldmund. It seems that Hesse wants to distribute
energy equally among both the characters. Apparently, their paths seems repulsive to
each other but they serve as complement to each other in their destiny of knowing the
soul.

In the works of Hesse, the symbolic representation of unity plays a significant
role. In this novel, the amalgamation of the spirit and nature takes place in art. Art
plays the role of mediator which harmonises incompatible opposites of nature and
spirit. However, the course of art is not effortless. It demands greatly sacrifice.
Eventually, Goldmund sacrifices a great deal in order to be a master in the art of
carving and painting.

For three years Goldmund sacrificed his most essential need, the thing
he needed most next to desire and love: his freedom. Being free,
drifting in a limitless world, the hazards of wandering, being alone and
independent – all that he had renounced.¹⁷

For the first time, Goldmund witnesses the beauty of art when he encounters
with a great piece of art in the form of Madonna’s Statue by Master Niklaus. The
beauty of statue fascinates him and spellbinds him for a while.

It was a wooden Madonna. Delicately, gently she leaned forward; the
blue cloak hung from her narrow shoulders; she stretched out a
delicate, a girlish hand, and the expression of her eyes above the
grieving mouth and the graceful rounded forehead were so alive and
beautiful, so deeply permeated with spirit that Goldmund thought he
had never seen anything like it anywhere before. He could not look enough at the mouth, at the lovely angle of the inclined neck. It seemed to him that he saw something standing there that he had often seen in dreams and inkling, something he had often wished for. Several times he turned to go; again and again the statue drew him back.\textsuperscript{18}

Eventually, Goldmund begins to study the art of woodcarving after the four years of his departure from Mariabronn. After mastering it, he comes to know that art has the ability to resolve the dichotomy (dilemma) of life and death.

Goldmund becomes a master in the art of woodcarving and painting. The destination of Goldmund’s work of art is to produce the inner image. This inner image is propagated by thousands of images Goldmund had assembled through vivid experiences in the world of senses. It seems that his memory becomes an entire picture book. And he wants to protect and preserve them from the ravages of death. These images of the soul are condensed for the genuine and original image of a great task of art.

In the view of Goldmund, artistic creation is the medium to achieve unity in opposites. Art is “a union of the father and mother worlds, of mind and blood. It might start in utter sensuality and lead to total abstraction; then again it might originate in pure concept and end in bleeding flesh”.\textsuperscript{19} Hence, it seems that Goldmund’s journey of life is an attempt to unite the worlds of spirit and nature through art. His creation of Apostle John is a partial realization of the art as a composite work of multiple parts. His theory of art is fully realised in his creation of Virgin Mary which shows the complete unity of nature and spirit. This statue is a combination of his perception of Madonna, a perfect work by his master Niklaus and his beloved Lydia, a daughter of Knight who remains in his heart forever.

Goldmund as a great artist perceives mystery in the art which brings beauty to it. He discovers this mystery in the vision of the Universal Mother who could peacefully accommodate the greatest contrast together. The image of Eva Mutter is a combination of opposites like birth and death, cruelty and kindness, sorrow and joy etc. The manifestation of the Universal Mother directs him to lead a life of a free soul in the midst of nature. Because of this, he rejects to marry his master’s daughter and determines to follow his inner call.
Accordingly, with the permission of his master, Goldmund goes to a river and finds it interesting and mysterious as well. Once while looking at his own image in the well, he realises the constantly changing quality of people. He finds a totally different person from Goldmund of the monastery in his reflection in water. However, the creation of art remains unchanged. According to Goldmund, this contrast with the life is the root of all art. This indicates that art helps to save us from the tyranny of time and so from the threat of death as it preserves lasting images. Simultaneously, it also works as a force in Goldmund in reconciling the nature and spirit.

It is only through the art of carving, Goldmund begins to realise the mother image which is the union of all his ideas and illusions. Goldmund’s mother image transforms into the Great Mother image in due course. In his vision of the great mother, he observes a beautiful and gruesome smile on her face. Her smile reflects everything; the faces of Goldmund, Victor, Fish etc. This vision enforced him to go on to lead a life of wanderer in order to enjoy freeness of the soul.

The concept of individuation demands unity in duality. In Goldmund’s thought and life, art has become the medium of expression in which opposites are reconciled. It assists to externalise the totality of life. The threat of death is abolished in it. For Goldmund, art becomes the canvas to include both spirit and nature.

Goldmund gets a sense of superiority over Narcissus when he becomes a skilled artist. His creation raised him to the stature of Narcissus. It helps Narcissus to understand that there are many paths to reach the goal of self-realization. He realises that although Goldmund has chosen the path of world life in which emotions and sense pleasures play an important role, he could achieve the goal of self-realization. In this context he states that:

Only now do I realise how many paths there are to knowledge and that the path of the mind is not the only one and perhaps not even the best one. It is my way, of course; and I’ll stay on it. But I see that you, on the opposite road, on the road of the senses, have seized the secret of being just as deeply and can express it in a much more lively fashion than most thinkers are able to do.\(^{20}\)
Narcissus renounces sense pleasures in the spiritual world. This renunciation makes him incomplete. Without the assistance of Goldmund who has enriched himself in sense pleasures, he could not become a complete man. Mark Boulby compares the way of the artist with the way of the monk in the following words:

The Way of the artist, then, has much in common with the Way of the monk; both depend on will and also on unsevered contact with the spring of the soul; the work of art itself is a simulacrum of the perfected life, and it alone does not decay. The practice of art, as we learn, is connected with a state which is almost a kind of nonattachment. Goldmund experiences this as he works upon his figure of St. John the Evangelist, whose features are those of Narziss.  

Goldmund’s way of the sense pleasure opens him to the extremities of life and this exposure to life makes him able to discover oneness in nature as they cannot be separated from nature. At the end, he accepts death to acquaint his Eva-Mutter. The creations of Goldmund teach him the philosophy of life and lift him above the Narcissus who feels inferior in front of Goldmund despite his spiritual practice and knowledge in the cloister.

To conclude, in this novel totality is achieved through the medium of art in which opposites are reconciled. Goldmund leads towards perfection in his life with the help of life and art. This attitude results in his restlessness in life. We find shift from life into art and from art again back into life. In the case of Narcissus who chooses a religious way to be perfect in life lacks the principle of motherly life. Such lack of principle makes him lead by Goldmund at the end whom he led in the beginning. Goldmund on the verge of death points out to Narcissus that he should notice the unrealistic anima in order to be perfect. “But how will you die when your time comes, Narcissus, since you have no mother? Without a mother, one cannot love one cannot die”. However, at the end, the vision of the Great Mother remains inexpressible. Goldmund on his way of individuation only has dreams of the anima which he could not express in art. Because of this, his journey may seem incomplete. The glimpses of the deeper levels of the unconscious must take more years to integrate. At the end while discussing the idea of self-realization, Narcissus admits that Goldmund’s path of self-realization has been much harder than his way.
Goldmund experiences the totality of life through art. At the end, Goldmund dies in peace as his both worlds are reconciled.

3.5 Interplay of Opposites:

Like many other novels, Hesse used twin personalities as central characters in *Demian, Narcissus and Goldmund*, and *Siddhartha*. One of the two characters is either enlightened soul or ahead of his partner on the path to enlightenment. In *Demian*, the pair of Demian and Sinclair is used. In this pair, Demian is a torchbearer of Sinclair on the way of self-realization. In *Siddhartha*, Vasudeva guides Siddhartha to hear the river attentively. The river brings liberation to both. In *Demian*, Sinclair encapsulates both evil and bright worlds in his personality. Siddhartha too like Sinclair has dual qualities of spirit and nature in his personality.

In *Narcissus and Goldmund*, Hesse introduced duality through two different characters. Both Narcissus and Goldmund possess opposite nature. Narcissus represents the spiritual world and Goldmund represents the world of sensual pleasures. The two paths of life of Narcissus and Goldmund indicate conflict as each road of life comes up with radically different consequences. However, we witness a strong bond of friendship and mutual care between Narcissus and Goldmund which enables them to recognize each other with indifference. Instead, it enables them to accept their relationship in mutual appreciation and complementation. In this regard, Antonio S. Cua writes in *Opposites as Complements: Reflections on the Significance of Tao* as:

> The friendship between Narcissus and Goldmund does not involve a condemnation of a way of life, however objectionable it appears from either N or G’s point of view. As a matter of fact, it was N, the allegedly rigorous analytical mind, who awakened G to freedom to pursue a way of life opposed to his own. From the beginning of their encounter, N sees in G an opposite but a complement.\(^{23}\)

Narcissus perceives his opposite and complement in Goldmund. He senses this bond immediately. Narcissus aspires to be his friend in order to lead, strengthen, and enlighten him.
Hesse presents Narcissus and Goldmund as the counterpart and complement to each other. In this context, Martin Buber’s view becomes more relevant. He says, “Here for the first time Hesse embodied the conflict of the spirit in the duality of these two men who do not contest each other, but who exist on opposite sides and yet together”.

Narcissus, a thinker makes it clear to Goldmund by saying that the spirit lives only in opposition to it as its counterpart. The bond of friendship between Narcissus and Goldmund stands for each other’s integrity. The aim of their friendship is not to influence or alter each other’s character or change the course of life. Although their way of life stands opposite to each other, in a way they help to complete each other by maintaining opposite characteristics. Goldmund complements Narcissus by acquiring certain traits which Narcissus lacks in his monastic life. Goldmund’s effort in the world of sensual pleasure makes up Narcissus’ deficiency. Likewise, Narcissus’ scholarship in the spiritual world despite being from opposite pole complements Goldmund.

Accordingly, Narcissus and Goldmund have to be together in spite of differences. One has to experience the nature while the other has to refuse it and be a rational being without a material body. Therefore, for being the counterpart by being equal to Narcissus, Goldmund has to tread the path of the sensual life. We find the representation of equally balanced poles of nature and spirit in the novel. Both Narcissus and Goldmund represent an extreme contrast. As two friends, Narcissus is completely different from Goldmund. The way of life is totally different although the goal is the same. Narcissus is devoted to the spiritual and scholar life while Goldmund has to pursue a sensual life. Both cannot imagine and imitate each other’s life. Narcissus’ path as a thinker is in conflict with Goldmund’s path of living life which is full of sexual adventures. Most importantly, the bond of friendship, despite contrast, does not allow them to condemn each other’s way. Narcissus never objectes his friend’s sensual escapades. On the contrary, he assists Goldmund to recognise the hidden image of his mother in the world of senses that stands for wholeness. From the beginning, he finds Goldmund his opposite but a complement. In this regard, he says to Goldmund:

No road will bring us together… I am serious. We are not meant to come together, not any more than sun and moon were meant to come together, or sea or land. We are sun and moon, dear friend; we are sea
and land. It is not our purpose to become each other; it is to recognize each other, to learn to see the other and honour him for what he is; each the other’s opposite and complement.  

However, as a man of senses, Goldmund feels the conflict of duality very strongly in his journey. In the novel, he is obsessed by life’s dichotomy and its many polarities – state of having two opposite tendencies, opinions, for instance, whether the man is voluptuous or ascetic by nature, whether a dreamer or thinker, a citizen or a vagabond, whether caught between the sensual and the spiritual, between evil and good, and experiences joy or sorrow and love or hatred.  

In the beginning, Goldmund as a new student at Mariabronn is confused as he finds that it is not possible for him to contend simultaneously the kindly humble Abbot, and the extremely intelligent, learned and brilliant Narcissus. However, he tries his best to attain these two incompatible ideals. This confusion gives him a sense of anguish and anger. In the course of time, he gets encountered with another conflict between his aim of being a good scholar and his life of daydreamer which makes his simple, noble, beautiful goal very difficult to attain.  

In Mariabronn, Narcissus becomes an ideal teacher for Goldmund. He becomes a symbol of monastic life for which Goldmund is enrolled by his father. Goldmund carries the goal in his mind. Narcissus is the person Goldmund dreams to be in future. But paradoxically enough, Narcissus, his ideal, intelligent teacher senses his opposite and his complement in Goldmund.  

Eventually, as sensed by Narcissus, Goldmund is introduced to the secret life of adventures by Adolf, a fellow he had first met during a fistfight. Such adventures are prohibited in cloister life. The nocturnal escapades of boys remind them that they are not aimed to be a monk because inside the cloister going to the village is a sin. Adolf plays the role of the torchbearer in that adventure. He leads them through the cloister mill outside the cloister without any mess. Goldmund readily becomes a part of such adventure and enjoys it very much.  

On the night of adventure, his meeting with the younger girl with the braids increases conflict between his will to be a scholar and heart that eager to experience the sensuous life offered by her. Her plea to Goldmund to visit her again kindles a
sensual fire in him. He is torn between opposites of the will and the heart resulting in confusion. “Never again!” commanded his will. “Again! Tomorrow!” begged his heart”.  

In the course of time, Goldmund becomes more playful and irresponsible. He dedicates himself to a new life. For him, it is a kind of release from the pressure of being a good scholar. The kiss of a pretty girl of the night adventure arouses in him strong desires and a power of love which is the need of his age. This appeal to his senses burns his will to be a pious monk. However, his friendship with Narcissus is a helping hand to spiritualize the dangerous flames of the senses and to transform them into nobler fires of sacrifice.

Narcissus, immediately, recognises the contrast in Goldmund’s personality. Goldmund’s nature is cultivated by fantasies to destine for monkish asceticism and a lifelong striving for the life of saintliness. This half of nature is shaped by parental words. Therefore, he is not conscious about the secret half of his nature. Narcissus, the young scholar senses this without taking much time.

Narcissus is fully aware of his duty as a friend. He has to reveal the lost part of Goldmund’s true nature. However, at this point of time Goldmund is reluctant to accept it. He is blind towards his true nature. It seems that Narcissus is a seeing man and Goldmund is a blind man. Nevertheless, the young girl of the night escapade is the forbidden ladder for Goldmund to the worldliness. In his eyes, the sin is going to block his roads to sainthood. This thought weighs on his conscience and it makes him cry like a child in front of Narcissus. Goldmund feels the sensation of this unknown world very strongly. He says:

It was that girl. I can’t describe the sensation to you. It was a feeling that if I gave in to the enticement, if I merely reached out to touch the girl, I’d never be able to turn back, that sin would swallow me like the maw of hell and not gives me up ever. That it would be the end of every beautiful dream, of all virtue, of all love of God and good.  

According to Narcissus, Goldmund bears all the marks of a strong human being. He is richly endowed with sensually and spiritually. He has the great potential for love but he has determination for ascetic life. It makes Narcissus think about his
father who might have influenced Goldmund’s soul and succeeded in filling dreams of sainthood so alien to Goldmund’s soul.

It is the wish of Narcissus that they should recognise each other. For that, they should learn to see and honour each other for what they are. He knows that they are each other’s opposite and complement. To make it realise to Goldmund, Narcissus always speaks of the difference in their character. He tries to point out that their destinies are different from each other. Goldmund wants to devote his entire life to the order. But Narcissus explains to him that it is not his destiny.

…Your home is the earth; ours is the world of ideas. You are in danger of drowning in the world of the senses; ours is the danger of suffocating in an airless void. You are an artist; I am a thinker. You sleep at the mother’s breast; I wake in the desert. For me the sun shines; for you the moon and the stars. Your dreams are of girls; mine of boys…

Goldmund regrets this and thinks that all his piety and efforts in studies, his desire to be a monk are only childish fantasies to Narcissus. In his opinion, Narcissus never takes him seriously. However, Narcissus takes this opportunity to shed light on the real nature of Goldmund to which he is not conscious. He states the uselessness of Goldmund’s pursuit of the goal of being a monk-scholar. He illuminates Goldmund’s strong nature, delicate senses and the soul-oriented nature. In his view, Goldmund is endowed with the strength of love and the ability to feel which is in contrast with his being the creature of the reason that does not live fully. To put it in other words, Narcissus awakens the repressed demon of his friend. By listening to this, Goldmund finds monstrous animal instinct kindled in him.

Narcissus senses that the shadow of Goldmund is connected with his mother. He is ashamed of her. Goldmund’s father has imbibed a bad image of the mother on his mind. In the view of his father, Goldmund’s mother had brought shame upon the family and had run away. Therefore, he tries to suppress the mother’s memory and vices that Goldmund might have inherited from her. He wants to offer his son’s life to God to expiate his mother’s sins. But paradoxically enough, Goldmund inherits most of his gifts from his mother. When Narcissus tries to awake him by giving reference to his winsome gifts, Goldmund gets disturbed and becomes unconscious. When he
regains consciousness, he realises that something extraordinary, something sublime, but also frightful and unforgettable is erupting in his mind. At last, he finds the lost image of his mother as the indescribable beloved woman.

He saw her. He saw the tall, radiant woman with the full mouth and glowing hair – his mother… In a flash everything came back: he remembered. O mother, mother! Mountains of rubbish collapsed, oceans of forgetfulness vanished. The lost woman, the indescribably beloved, was again looking at him with her regal light-blue eyes.29

This makes Goldmund admire his friend’s wisdom more than ever as he precisely guessed the secret of his life, his hidden wound. Now he realises his mistake that he is not meant for monkhood. His belief that he is obliged to render particular service to God is proved wrong. He rediscovers his soul and is ready to follow its call. He finds that his instincts are sharpened. On the contrary, Narcissus feels the dire need for seclusion. He wants to go on with fasting and long prayers and confessions. Here he represents opposite side of Goldmund who is ready to indulge in the magical world of love. Narcissus is incapable of loving anyone or anything. Goldmund is going to fulfil what he lacks in his life. His encounter with Lise while gathering John’s-wart plants in the afternoon awakens him to the life of senses. While taking leave, he says to Narcissus:

I’m happy to go, because I feel that it has to be, and because something so marvelous happened to me today. But I’m not imagining that I’ll meet with nothing but joy and mirth. I think the road will be hard. But it will also be beautiful, I hope. It is extremely beautiful to belong to a woman, to give yourself. Don’t laugh if I sound foolish. But to love a woman, you see, to abandon yourself to her, to absorb her completely and feel absorbed by her, that is not what you call ‘being in love’, which you mock a little. For me it is the road to life, the way towards the meaning of life.30

Accordingly, Goldmund leaves cloister to live his life fully. On the very first night, he commits what theology calls ‘original sin’ with Lise. But there is nothing to regret as the experience fulfils his long repressed desires and dreams. It becomes clear to him that he committed a sin of adultery which is forbidden in cloister life. In
cloister, he would have died rather than commit such sin. Soon after, he is ready to perform another venture into the realm of adultery with the second woman. However, now his conscience is calm and serene. There is no trouble and burden on his mind. Only the sense of guilt is there, nevertheless, he finds an act of love beautiful to be alive.

Goldmund’s experience with girls and women becomes a path to learn a gesture, a way of kissing, a particular play etc. His desire is insatiable and for women, he is a delicate and patient lover like Siddhartha who experiences love for the first time, but still artful and knowing in the act. This leads Goldmund to learn love in a thousand ways until he reaches perfection. While being on the wheel of sensuality, he is awakened to the resemblance between joy and pain through the adventure during the night in which the peasant woman, whose guest he was, is about to give birth to a child. He holds the light that gives him an opportunity to witness childbirth for the first time. Here he observes that the lines in screaming on woman’s distorted face are little different from those the other women’s faces during the moment of ecstasy in love. He finds the same glow and extinction in both the acts.

Later on, he observes a similar mixture of pain and sweetness on the face of the mysterious statue of Madonna in a cloister of a beautiful village. This statue of Madonna helps him to discover the artist within him. He had shown his inability to learn in order to conjure up his lost mother’s image. Because of this, instead of monkhood and virtue, drives and instincts become his masters. Even the work of the statue of Narcissus, the light of his life can not restrict his adventures in the dark world. Often he involves in love affaires, dances and drinking with working companions. He finds a drastic change in his behavior and in his inner self. Initially, he was the pretty, pious and willing cloister student who used to dream of monkhood but now another being is emerging in him. Narcissus awakens him from the sleep, the woman makes him learned in sensual life, and wandering makes him experienced. Any charm of woman can win Goldmund. He cannot resist a woman even though she is a woman of a little beauty. Love and ecstasy have prime value in his life. For him, there is no difference between beggar and Bishop as he condemns acquisition and ownership of anything. He never sacrifices the freedom of life for it. The sexual pleasure with women comes first on his list. This indicates that there is no other ambition and aspiration in his life except knowing the woman.
His effort to be an artist gives him a sense of unity of the two worlds – of mind and blood. For him, art is full of eternal secrets, for instance, he finds double face – dangerous and smiling – in the statue of Madonna. It is both male and female. It is the combination of instinct and pure spirituality. It reflects life and death, tenderness and cruelty, and life and destruction. In other words, he sees the possibility of reconciling his deepest contradictions. He finds that art is a fusion of the greatest contrast of the world. It helps him to understand two worlds of his life – the world of his mother and the world of the father. He accepts the road towards mother’s world, full of sensuality and for the father’s world; he has his counterpart Narcissus, the spiritual part. The mother’s world consists of the dark side of human being in which Goldmund tasted everything that is not allowed in the father world.

A sudden attack in the dark side street, on his way to see a girl or on the way home from a dance; a couple of blows from a stick, throwing himself around with lightening swiftness to pass from defense to attack, to press the panting enemy to him, to land a fist under the enemy’s chin, or to drag him by the hair, or throttle him mightly – all these things tasted good to Goldmund and cured his dark moods for a while. 31

He denounces father’s world and embraces mother world with its full mystery. He becomes fond of the play of capturing and expressing the mystery through art.

In the course of time, Goldmund feels sick of the evil life. The experience of plague year gives him a sense of contempt. He wants to confess his sinful life in the church. He knows that he squandered his youth like a spendthrift. He did all the things which an evil soul prefers to do. He had killed two persons, he had stolen, he had whored, and he had gone idle and eaten the bread of others. This realization of the evil side of himself awakens him from his deep slumber. He becomes aware of the duality of life. One has to embrace the one and loss the other. It is very difficult to combine instinct and freedom, to be a man and as well as a woman, to experience freedom as well as order. Even Narcissus says that holy Bible states the presence of evil in man’s heart by saying that to strive for something is evil. However, Narcissus as the man of ideas lacks the creative mind of an artist. He makes up this through Goldmund whose mind is of an artist. According to Narcissus, such a creative mind assists to clear the
clouds of confusion of the world of the senses. Narcissus knows that there is no heaven in the cloister. It is also imperfect. However, the man of ideas, a thinker can run cloister life better than the man of worldly interest can.

This awareness of duality of nature gets reflected in the works of art of Goldmund. For his first work, he designs two parts; one representing the world, the other the world of God. The beauty of the art of Goldmund teaches Narcissus that man is a mixture of mind and matter. There are many ways of knowledge and mind is not the only way to it. For him, Goldmund is an example of the opposite road – the road of senses. However, he seizes the secret of Being just as most thinkers are able to do. Narcissus understands that from the point of view of morality and reason, his life of cloister, his priestly office, his scholarly being, his life of order, clarity and justice are much purer and better than the life of Goldmund as an artist or a vagrant or a seducer of a woman. However, from the eyes of God who created both good and evil, it is not at all good. As a creator, God installs in man senses and instincts which make him/her lustful and sinful.

For Narcissus, Goldmund’s life although sinful and lustful is more human, noble, and courageous because of the acceptance of the cruel streams of reality and his ability to face their consequences without any complaint. Such thoughts make him think that to achieve something great and highly destined, one must have the ability to go to the deepest depths of the chaotic life without killing divine sparks within himself. It is this depth gets reflected in the Goldmund’s art images with inner harmony.

To conclude, unlike Siddhartha and Demian, in this novel Hesse represents opposites through two different personalities. Narcissus and Goldmund represent opposite poles of being; Narcissus, a brilliant teacher and the priest is the man of the spiritual world set in Mariabronn cloister and Goldmund, a part and parcel of the world of nature and the flesh is represented through his sensual and artistic life set in the wide world outside the cloister. However, in Demian, and Siddhartha, we find the qualities of opposite poles contained within the protagonists. Sinclair lives the life that consists of two worlds; the light world and the dark world. Siddhartha experiences both the worlds – spiritual and sensual worlds in alteration to reach the third realm of the soul. But in Narcissus and Goldmund two worlds are represented by two different
personalities. Narcissus never dares to experience the life of senses like Goldmund. Similarly, Goldmund is unable to follow the pious and bright life of cloister to become like Narcissus. Therefore, to be complete or to experience wholeness they have to accept each other as different and complement.

Hesse wants to accept both approaches to life represented by Narcissus and Goldmund in the novel. In his accord, both are psychological necessities. In *Narcissus and Goldmund*, he wants to nurture the ideal of reconciliation of life and art. Hesse was also fascinated by the notion of art. Most of his protagonists are artists by hobby or vocation.

3.6 Hesean Enlightenment:

Goldmund’s quest for the Universal Mother is based on his inner call. In this journey, his inner life becomes essential for him.

He’d sink into himself and forget everything, listening only to the river and voices inside himself which drew him away, into deep wells filled with dark melodies, into colorful abysses full of fairy-tale deeds, and all the sounds were like his mother’s voice, and the thousands of eyes all were his mother’s eyes.32

Here we find similarity between Goldmund and Siddhartha. Both Goldmund and Siddhartha listen to the voices that come from within. Goldmund’s inner voice is presented through his mother’s voice and Siddhartha’s attention to the voice of river indicates a call of his inner self. Goldmund has a craving for the mysterious world. His separation from his friend Narcissus ensures the beginning of his self-realization.

When Goldmund becomes aware of his true nature, the vision of his mother’s image rejuvenates in his mind. At that moment, Narcissus kisses him on his forehead. It symbolises that Narcissus helps and guides Goldmund to realise his true self. The kiss of Narcissus has the same function it plays in the novel *Siddhartha* in which the protagonist bids a kiss on the forehead of his friend Govinda to offer him liberation. This shows that like Siddhartha, Narcissus also has the feeling of love and affection towards his friend. According to Narcissus, it is due to Goldmund he could love others.
Goldmund’s vision of the Great Mother symbolises the totality of life. It stands for equality and simultaneity of nature also.

Everything had the same meaning to the Universal Mother. Her chilling smile hung above everything like a moon, sad and pensive. The dying carp on the cobblestones of the fish market was as dear to her as Goldmund; she was as fond of the scattered bones of the Vickor who had once tried to steal his gold as she was of the master’s proud cool young daughter Lisbeth.  

Siddhartha’s view that the opposite side of every truth, is equally true can be applied to Goldmund’s approach to art. Because sometimes Goldmund loves his art and sometimes he hates it. At the crucial juncture of his life, his retrospective nature aids him to understand the dual nature of the world that consists opposite poles which are important to complete the world itself. The facial expression on the face of a lady who is delivering a baby makes him realise totality which is a union of the duality of pain and joy. He witnesses the same unification of duality in the statue of Madonna. Goldmund observes that art represents the culmination of nature and spirit. We can witness this in the statue of Virgin Mary. In this statue, Madonna symbolises the spirit and Goldmund’s beautiful and sensuous beloved Lydia stands for nature. This combination of spirit and nature offers unique beauty to the statue and makes it unsurpassed in its beauty and mystery as well. It also indicates that Lydia occupies the place in the heart of Goldmund and stamps the imprint of her love on it.

Like Siddhartha in the moment of illumination, Goldmund notices that he is surrounded by colours and nimble movements of animal. “He met many a hare, they shot suddenly out of the undergrowth when he approached, stared at him, turned and fled, their ears flattened, bright-hued beneath their tails”. Siddhartha too spots similar vision. The monastery of Narcissus and Goldmund serves the same purpose like the river in Siddhartha. Like Siddhartha who departs from river and returns to it, Goldmund goes away from the monastery and comes back to it at the end of his life. Like the river, the monastery becomes the focal point of the novel.

In his essay “A Bit of Theology”, Hesse speaks about human progression which goes through three stages. The first stage he proposes is of innocence. In this stage the innocence of childhood without any responsibility becomes important. A
small child experiences this stage. In the case of Goldmund, his initial days in cloister offer him the essence of innocence stage.

The second stage of human development takes place when a man becomes aware of duality, for instance, good and evil, sorrow and ecstasy, right and wrong. This duality of nature becomes more important due to morality, culture, human values and ideas, and religion. At this stage, a person oscillates between polar opposites, as he can not achieve both the ends. Morality, religion and human ideals become governing agents on the human mind and they do not allow him to fulfil his desire or dreams to which social taboos are attached. To satisfy his desire, he has to be immoral or to be moral; he has to repress his desires which results in disillusionment. Goldmund’s experience in the wide-open world of senses imparts him with a sense of impermanence which familiarises him with despair in the world. In the novel Lydia discovers grief in the depths of Goldmund’s eyes which convey: “But deep inside your eyes there is no gaiety, there is only sorrow, as though your eyes knew that happiness did not exist and that all that is beautiful and lovely does not stay with us long”. Goldmund too oscillates between the polarity of spirit and nature. However, Narcissus his teacher proves a helping hand to him who shows him the path of nature where sense pleasures await for him. Goldmund’s exposure to the world of senses brings him knowledge of the duality of nature. In the course of time, he realises to rise above this duality which helps him to march a step ahead towards enlightenment. His life of erotic pleasure does not become a hurdle in his quest. On the other hand, it brings maturity in him and leads him to Self-realization.

The play between guilt and faith at the second stage is important to lead to the third stage which is a realm of Third Kingdom. Hermann Hesse in his essay writes about guilt and faith as follows:

To the experience of a condition beyond morality and law, an advance into grace and release to a new, higher kind of irresponsibility, or to put it briefly: to faith. No matter which forms and expressions the faith assumes, its content is always the same: that we should certainly strive for the good in so far as we are able, but that we are not responsible for the imperfections of this world or for our own, that we do not govern
ourselves but are governed, that about our understanding, is God or ‘It’
whose servants we are and to which we may surrender ourselves.\textsuperscript{36}

Goldmund’s true love for his mother takes him to the third stage of human
development, the Third Kingdom. It makes him have faith in his mother. His search
for the mother does not lead him to guilt. On the contrary, it leads him to rise above
the clash of nature and spirit. Goldmund embarks on a journey of fulfilling his desires
by following his voice. This path of desire exposes him to dichotomy of the world.
The realization of duality directs him to accept a life as it is without blaming anyone.
This acceptance of life leads him to destroy his ego. At the end of his journey, he goes
close to enlightenment by associating himself with the Great Mother. Goldmund’s
inner voice leads him not only to his mother but beyond her to the Universal Mother.
In his final vision he sees:

Only a short while ago it would have been unbearable to me to think
that I might die without having carved her statue; my life would have
seemed useless to me. And now see how strangely things have turned
out: it is not my hands that shape and form her; it is her hands that
shape and form me. She is closing her fingers around my heart, she is
loosening it, she is emptying me; she is seducing me into dying and
with me dies my dream, the beautiful statue, the image of the great
mother-Eve. I can still see it, and if I had force in my hands, I could
carve it. But she doesn’t want that; she doesn’t want me to make her
secret visible. She rather wants me to die. I’m glad to die; she is
making it easy for me.\textsuperscript{37}

Goldmund’s return to Mariabronn ensures progression and maturity in his life.
It seems that he becomes a ‘perfect’ like Siddhartha. When he comes back to
Mariabronn and begins his work of sculptures, he acquires a pupil, Erich. This shows
a sign of development on his path of enlightenment. In \textit{Demian}, Sinclair’s
acquaintance with Knauer shows similar advancement in his character

Goldmund shares the same smile of a perfected soul with other protagonists of
Hesse’s work. In this novel, we find the following remarks. “It is a smile, which
looked so old and fragile and which seemed sometimes a little half-witted, sometimes
had the appearance of pure kindness and wisdom”.\textsuperscript{38} As in most of the novels of
Hermann Hesse, Hesse makes use of a symbol of the beatific smile to show Goldmund as a self-realised soul in this novel. It shows the ultimate satisfaction of a person. Goldmund experiences peace and serenity of an enlightened man at the end of his life. We perceive a beatific smile on his face. Goldmund too attains Buddha’s Smile. Once Narcissus asks Goldmund, “Do you know that a wastrel’s life may be one of the shortest roads to sainthood”. Goldmund’s journey proves the contention of Narcissus right. Siddhartha too realised this and gone through it.

Life’s dichotomy is important for Hesse on the path of self-quest. Based on this contention, his protagonist’s upward progression in spirituality is portrayed in works like Demian, Narcissus and Goldmund, and Siddhartha. Goldmund follows Siddhartha’s way of life for all that it is. His emphasis, like Siddhartha, is on living life through experiences to realise his Self. However, he differs from Siddhartha in his endless quarrel with life’s dichotomy. Therefore, though he could achieve human insight into himself and life, he could not experience Siddhartha’s experience of oneness and meaningfulness of life. Throughout his life, he fights to live life fully in the midst of dichotomy. He finds glory in the experience of oscillation between life’s duality. He learns to experience a blissful agony in it which is essential for achieving self-realization. Although Goldmund raises questions, he integrates the reality of the world as it is. His whole life is an attempt to live the life fully. His creation becomes a medium to bring him close to self-realization and death.

This discussion helps us to form an opinion that spirituality requires individual effort to bring inner transformation in the man’s consciousness. For this, different layers of the psyche help on the path of Self-realization. In this scenario, religion falls short due to its community effort. In the novel, Goldmund receives a call of his inner-voice in the form of his mother’s voice. His response to call leads him to love all the women he meets on his journey and to the creation of art, initially, under the guidance of Master Niklaus then himself as a great artist. However, after fulfilling the desire for women and carving new statues, his spirit becomes empty. Therefore, he awaits for death.

3.7 Conclusion:

Goldmund deserts life of the monastery and embarks on a journey into nature. After performing adventures in worldly life, he comes back to the monastery.
Goldmund attains individuation when he sees an image of the Universal Mother for the last time. Goldmund happily accepts death to mingle in the heart of the Universal Mother as he finds this grand image inexpressible. His inability to put down the image of the Great Mother shows man’s inability and incomprehensibility to express an experience of enlightenment. On the basis of this contention, Siddhartha finds a flaw in the teachings of Buddha and rejects it in order to follow his own path of experience.

Like *Demian*, Hesse makes use of the dominant archetype of the Great Mother in *Narcissus and Goldmund*. We find the beatific smile as a symbol of Self-realised soul in *Siddhartha* and *Narcissus and Goldmund*. Similarly, the theme of duality forms the core of all these three novels. In *Narcissus and Goldmund*, this theme is presented through the medium of Goldmund’s dreams and his art of carving statues.

In this novel, Goldmund attempts to achieve his goal by fulfilling his desire. If we examine Goldmund’s journey of self-realization on the scale of Hesse’s triadic rhythm of humanization, Goldmund falls short to achieve the Third Kingdom. His journey offers him glimpses of the third stage but he could not make it up and remains on the second stage of humanization by accepting death at the end. Goldmund’s first stage of innocence disappears when he becomes aware of the duality of spirit and nature. This awareness leads him to the second stage of humanization where he experiences a clash between dichotomies of life. At this stage, his faith in his mother image helps him to overcome the despair of his life. This faith leads him to the Third Kingdom of humanization. Here he gets a vision of the Great Mother but his inability to paint her and acceptance of death in order to merge into the Universal Mother brings him back to the second stage of humanization. Therefore, unlike Siddhartha, Goldmund seems an incomplete person on his journey though he attains Jungian individuation.
Notes


4 Ibid. 1, 134.

5 Ibid., 137.

6 Ibid., 212.

7 Ibid., 41-42.


9 Ibid. 1, 150.

10 Ibid., 168.

11 Ibid., 57.

12 Ibid., 58.

13 Ibid.

14 Ibid., 237.


16 Ibid. 1, 311.

17 Ibid., 169.

18 Ibid.

19 Ibid., 146.

20 Ibid., 290.

21 Ibid. 2, 97.

22 Ibid. 1, 311.


25 Ibid. 1, 40-41.
26 Ibid., 22.
27 Ibid., 30.
28 Ibid., 43.
29 Ibid., 51.
30 Ibid., 77.
31 Ibid., 170.
32 Ibid., 167-68.
33 Ibid., 179.
34 Ibid., 88.
35 Ibid., 112.
37 Ibid. 1, 311.
38 Ibid., 310-311.
39 Ibid., 30.