Chapter V

REALISATION

Life takes on meaning when we remove it as far as possible from the naive striving for selfish pleasure, and put it in the service of something. If we take this service seriously, the 'meaning' comes of itself.

H. Hesse: Reflections.

In "A Bit of Theology" (1932) Hermann Hesse outlines the stages that an individual passes through before it achieves perfection. This process of development of the human soul is called by Hesse, "the course of Humanisation."

He writes in that essay:

The path of human development begins with innocence (Paradise, childhood, the irresponsible first stage). From there it leads to guilt, to the knowledge of good and evil, to the demand for culture, for morality, for religions, for human ideals. For everyone who passes through this stage seriously and as a differentiated individual it ends unfailingly in disillusionment, that is, with the insight that no perfect virtue, no complete obedience, no adequate service exists, that righteousness is unreachable, that consistent goodness is unattainable. Now this despair leads either to defeat or to a third realm of the spirit, 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.

This process of humanisation of the individual soul is what Ziolkowski calls, "The triadic rhythm of humanisation."
which is found in the novels of Hesse, especially in those
from Demian to The Glass Bead Game. This spiritually
evolving Hesse-protagonist passes through innocence and
guilt, knowledge of good and evil, morality and religion,
and then gains grace. Grace which comes after a 'loving
realisation' of the self, emboldens him to regain faith in
himself and the world which he loses in the second stage.
And this faith ultimately brings him out from the folds of
\textit{vita contemplativa} to \textit{vita activa}, and he finds a new
meaning to his existence through selfless service to the
community and the people at large. So Harry Haller and
Goldmund with their realisation of the self are left on an
eternal plane, cut off from the material world and the
world of the 'Immortals.' Harry Haller is dispensed with a
'humour,' and Goldmund dies with an unfulfilled ambition
to unravel the mystery of the eternal Mother in his art.
Only Siddharta among the three reaches the state of
\textit{Serenity}' or \textit{Heiterkeit} by the side of the eternal river
with Vasudeva, the ferryman, by his side. With Vasudeva,
Siddharta accepts the responsibility of ferrying the
people across the river, from one realm to another realm of
life -- a selfless service undertaken to redeem mankind
because like Buddha and Christ, Siddharta envisages a
messianic role for himself. And Siddharta, although
composed and published earlier than Steppenwolf and...
Narziss and Goldmund, holds much of Hesse's faith that finds place in his last novel, The Glass Bead Game. Hesse himself states this in his essay, "My Belief" (1931): "I HAVE NOT ONLY occasionally made a confession of belief in essays, but once, a little more than ten years ago, attempted to set forth my belief in a book. The book is called Siddhartha . . ." (My Belief, p.177).

Since Siddhartha holds the ultimate 'belief' of the writer, logically it would have been written after Narziss and Goldmund i.e. 1930 or 1931, and not in 1919. Thematically also Siddhartha appears to be much more spiritually saturated than Steppenwolf and Narziss and Goldmund. As a character too Siddhartha appears to be more mature and calmer than the two. He seems to represent the final resolution of all doubts of the author. So the question that naturally comes to mind is, why did Hesse write this novel in 1919 and not in 1930 or 1931? It is a difficult question to answer since the working of a writer's mind is as mysterious as the working of the universe. But what is probable may be attempted. The period from 1916 to 1919 was a trying period for Hesse. His personal problem coupled with the question of his responsibility as an artist to the newly-developed political and social ethos around him had put him into dire distress. It was more of a spiritual crisis than a physical one. Therefore, we find during this
period two storm-tossed characters like Klein and Klingsoor. Hesse's state of mind is also evident from his Blick ins Chaos which includes two essays on Dostoevsky. And in this state of spiritual crisis Hesse needed a sort of stability to begin afresh and not to end like Klein. Perhaps at this weakest moment the story of Buddha appealed to him more than anything else. Like a ship-wrecked sailor he pounced on the life of Buddha and created a story and applied to it a western mind with all its doubts and distractions. In this he was aided by his memories of his travel to India which had been undertaken only in 1911. But it had not been an easy task for Hesse as he took three years to complete the novel. The novel begun in 1920, was completed in 1922. Part I and Part II were written in the winter and spring of 1920. After this, the novel was kept in cold storage as he felt the inadequacy of his experience about Indian life. He resumed working on the novel in late 1921 and completed it in May 1922. Hesse confessed his failures in his "Diary of 1920" ("Tagebuch des Jahres 1920"): "For many months, my Indian Poetry, my falcon, my sunflower, the hero Siddhartha lies fallow." Hesse also gave reasons for his failures:

It was then that I saw -- not, of course, for the first time, but more clearly than ever before -- that it is absurd to want to write something one has never experienced. In the long intervals in which I was unable
to work on Siddhartha, I had to recollect and deepen my memories of the life of asceticism and meditation before I could once again find my way in the world of the Indian spirit that I had found holy and congenial since early youth.4

According to Ralph Freedman Hesse failed to proceed with Siddhartha after his ascetic life because, "he had to create a person who had achieved what he had not — a sense of fulfillment — and he had to place him into a world he could not yet fully imagine even as a "legend," a concrete world in which his parents and grandparents had been at home."5

Siddhartha, thus, does not hold for the Hesse-protagonist the ultimate realisation of life's goal as is evident from his next two novels, Steppenwolf and Narziss and Goldmund in which the protagonists relapse into the same problem of time and eternity, 'Geist' and 'Natur,' Siddhartha, at best, could be considered a conjecture and not a reality. Joseph Mileck writes in this context:

Siddhartha was for Hesse pure conjecture, a pure cerebral experience, not something that derived from Hesse's actual experience. At the time Hesse wrote Siddhartha all that which it represents was not a living truth for him. All this subsequently became a living truth for Hesse and found its expression in Das Glasperlenspiel. Siddhartha was theory, Knecht was fact.6

In Siddhartha there is no total surrender to the Oneness
although he realises this to be the only truth in life. On the whole these three heroes are still tied down by the problem of life and death, time and eternity, 'Geist' and 'Natur.' To find a meaning to his existence, the Hesse-protagonist has to go beyond this metaphysical perplexities and find a realm where vita contemplativa is as much needed as vita activa, and where the service to the suffering humanity -- creating a new world by teaching still untutored children of the earth -- becomes the mission in life. This is what is achieved in Hesse's last novel, his magnum opus, The Glass Bead Game. The Journey to the East is a preparatory ground for the final plunge of the Hesse-protagonist to find out a meaning to his life in this apparently meaningless world.

These two novels, The Journey and The Game, published in 1932 and 1943 respectively, reveal the Hesse-protagonist's attempt, after his long and intense experience in the world of the senses, to make his existence meaningful through a flight to the realm of the spirit. But he fails miserably in his attempts; and it is revealed through the characters of H. H. and Joseph Knecht, the heroes of The Journey and The Game respectively.

H. H., the hero of The Journey, joins the League of the travellers to the East whose members are either
interested in the magic snake Kundalini, the treasure of Tao, the Coffin of Mohammad or to learn the language of the birds as is the case with Leo, the servant. H.H. joins the League to see the beautiful Princess Fatima and, if possible, to win her love. The participants in this journey to the East constitute a strange assemblage: they are actual people from the present as well as great masters or the 'Immortals' from the past. Not only the musician H.H., the hero of the novel is a member of the Eastern Wayfarers, but also the Romantic Poet Clemens Brentano and the composer Hugo Wolf. Even the painter Paul Klee is included. Some famous writers and famous characters from important works also figure in the journey. E.T.A. Hoffmann takes part in the expeditions, but also Lindhorst who is recognised as a figure out of Hoffmann's tale, The Golden Pot. Stifter's Witiko travels beside Sterne's eccentric hero, Tristram Shandy. Besides this, the League also includes many characters from Hesse's stories and novels, Pablo from Steppenwolf, the painter Klingsor from "Klingsor's Last Summer," Siddhartha, and Goldmund who rides along with Stifter's Witiko through half of Europe and part of the Middle Ages into the Orient. Even the motto of the remarkable journey to the East is the famous sentence from Novalis: "Where are we going?" "Even Homeward."
The League is thus an assemblage of people who dare to penetrate into chaos and hell in them, seeking like Haller and Klingsor, the 'golden track' of divine Cosmos in the welter of living in time. It is a journey that leads simultaneously through space and through time. It is as Mileck puts it, "but a timeless spiritual odyssey." The East does not denote any geographical destination but the 'union of all times' (The Journey, p.24). Joseph Mileck considers this League of travellers as "a psychocracy, an immaterial and timeless realm of light and wonder where soul and mind prevail, a Platonic reality beyond the wanting reality of the physical world." I realised that I had joined a pilgrimage to the East, seemingly a definite and single pilgrimage — but in reality, in its broadest sense, this expedition to the East was not only mine and now this procession of believers and disciples had always and incessantly been moving towards the East, towards the Home of Light. Throughout the centuries it had been on the way, towards light and wonder, and each member, each group, indeed our whole host and its great pilgrimage, was only a wave in the eternal stream of human beings, of the eternal strivings of the human spirit towards the East, towards Home (The Journey, p.12). So the wayfarers sometimes move towards the East, sometimes to the Middle Ages and the Golden Age. They also roam through Italy or Switzerland and at times, spend the night in the tenth century.
Hesse wants to stress the eternal presence of this League of Travellers to the East who appear at the spiritual crisis of every age. They hold on to the flag of the spirit when the world is faced with an imminent spiritual and cultural crisis. Therefore, Hesse writes The Journey in the 30's when Europe, and Germany in particular, was on the verge of a cultural collapse, and a total spiritual holocaust enveloped the country. The ironical importance of this novel is noticed by André Gide who writes in his "Preface to The Journey to the East":

With Hesse the expression alone is restrained, not the feeling or the thought; and what tempers the expression of these is the exquisite feeling of fitness, reserve and harmony, and, with relationship to cosmos, the interdependence of things; it is also a certain latent irony, of which few Germans seem to me capable, and whose total absence so often spoils so many works by so many of their authors, who take themselves terribly seriously. It is difficult to explain this, for we in France, to be sure, fall willingly into the opposite excess, and I am far from making the apology for our faults. For the narrow-minded convictions of Rousseau, I would often yield the most amusing maliciousness of Voltaire; but with Pascal, for instance, how much the laughter in the Provincialles deepens for me the gravity of the Pensées!??

André Gide recognises the subtle irony of the book and the way Hesse presents the spiritual problem of his time in an ironical way using phantasy although conscious of the reality all the time. On Hesse's use of irony Gide
further says:

There are bitter ironies where bile and peccant humors pour out; but Hesse's, so charming in quality, seems to me to depend on the faculty of leaving himself behind, of seeing himself without looking, of judging himself without complacency; it is a form of modesty that becomes all the more attractive because more gifts and virtues accompany it.

His use of irony is very much evident from the title of the book itself. Although the book is titled *The Journey to the East*, the journey leads to no geographical location but to a timeless realm of the spirit. At the beginning of the novel the narrator H.H. clearly states that this journey is no trip to the Orient or it is not like Count Keyserling's less factual *Travel Diary of a Philosopher* (1919) or Ferdynand Ossendowski's somewhat fanciful travel accounts. Ernst Rose considers the East as a "metaphor for the higher, transcendental self."

The journey reveals Hesse's "Psychocracy" which is not only a vertical simultaneity in time but also a horizontal totality in space. In this realm one can move freely both in time and space, even can exchange the inner and outer reality freely. The same mode is perceptible in *The Glass*.

*The Game* is also dedicated to the "Journeymen to the East," although there is nothing Oriental far or near, no landscape of the East either. *The Game* is as
mysterious and indescribable as the Journey. Both the novels were produced at a time when spiritual values of Europe were at its lowest ebb. Especially the cultural values of Germany were facing an imminent obliteration by the insurgent Nazis; her writers were threatened by total extinction. Although Hesse remained in Switzerland, he was all the time concerned about the predicament of his friends and co-writers of Germany. To Hesse, the Nazi regime was a threat to the existence of any writer in the German language. So The Game along with The Journey strives to uphold the spiritual and eternal values of mankind which were being threatened. In fact, in a letter to Rudolf Paumwitz written in 1955, Hesse mentions two purposes behind writing The Game. He mentions:

"... Two things mattered to me: first, to construct an area, a refuge, a fortress, in which I could breathe and live in defiance of the poison around me; secondly, to express the spirit's resistance against the barbaric powers and, if possible, to encourage my friends across the border in their resistance and perseverance."

In order to create this spiritual realm Hesse did neither go back to the past nor did he deal with the intolerable present, but he projected his ideas into the future by converting the ugly present into the past. Hesse himself
But to construct this area in which I could find refuge, strength, and courage, it was not enough to evoke and lovingly portray just any period from the past — which is what my earlier plan would have entailed. I saw that in defiance of the leering present I had to demonstrate that the kingdom of the spirit and of the soul existed and was invincible. Realizing this, my plan changed direction towards a utopian presentation, an image projected into the future, the evil present charmed into a past that had survived the rigors of its own day. To my astonishment, the Province of Castalia emerged of itself. It didn't need to be thought up or constructed. Without my knowing it, it had taken shape within me long ago. I had already found the sanctuary I had been looking for.15

Thus the Utopian character of the novel arises from the roots of an existential need in a specifically disastrous period of the history of mankind which is now over.

The novel begins with a general introduction about the history and development of the Glass Bead Game. There is also a picture of the twentieth century which is described by the imaginary historian of literature, Plinius Ziegenbalg, as the "Age of the Feuilletons," since "that age appears to have had only the dimmest notion of what to do with culture" (The Game, p. 21). Then the life story of the famous Glass Bead Game player, Joseph Knecht
who lived in the year 2200 when the Game seemed to have reached its supremacy, is told by the unknown narrator like the narrator of Doctor Faustus or Marlowe of Lord Jim. Game is still practised in the narrator's world of 2400.

Hesse has never been explicit in his views about the world and life in his novels. Being a novelist and not a political prophet or a philosopher, he presents his theme in fictional modes using phantasy and irony. The experiences of his heroes are described in different modes. In these two novels, he uses the structure of 'Bundesroman' and 'Bildungsroman' while The Journey is presented in the form of 'Bundesroman.' The Game has the form of a 'Bildungsroman.' 'Bundesroman' or the 'League novel' and 'Bildungsroman' or 'the novel of Education' are the old forms of German literature, mostly used by the fiction writers of the eighteenth century. This was the period in which Hesse found himself spiritually at home. Harry Haller's library consists mostly of works of the 18th century.

In The Journey like the 'Bundesroman,' practised by Goethe, Novalis, Jean Paul and Holderlin, Hesse creates an Order which H.H., the hero, joins and after being disgusted with its progress deserts, and strives to reenter
when he fails to find peace of mind. The Order itself is housed in a building with its supreme authority over its members and novices. It appears more like Kafka's Castle than a medieval castle. There is a vast archive which contains a complete record of the activities of the Order and its members. Further, its members, as in a *Bundesroman,* are bound by an oath that they must not divulge the secret of the Order. They are to be admitted only after they express their own reasons for joining the Order, and could have their private aims.

This 'Order' and 'Secrecy' are also there in The Game. The 'Castalia' which is the centre of The Game and an institution to protect the human culture from being ravaged by the technotronic civilisation of the modern time or "The Age of Wars" as Hesse calls it, derives from the Castalian Spring in Delphi, the "fountain of the muses," where the pilgrims used to purify themselves before they stepped into the sanctuary of the god Apollo. Castalia is also called "Pedagogic Province" which reminds us of Goethe's "Pedagogic Province" in Wilhelm Meister's Travels. Castalia like the "East" in The Journey does not have any geographical location. It is like Thornton Wilder's Our Town which is located somewhere in the universe. It is not like Huxley's Island which is an imaginary country without having the metaphysical goals of Hesse or Wilder. Castalia is
situated anywhere and in any country like the Order of the wayfarers to the East. It is as symbolical as the "East."
Like the members of the "League of Travellers," its members are to abide by certain rules. They are expected to observe monastic poverty, chastity, and piety. They are also taught meditation. The schools of Castalia are meant to impart humanistic education and provide celibate scholars and teachers to both Castalia and the world at large.

Castalia, to quote Mileck, is "an island of spirituality in a sea of worldliness."[16]

Despite this similarity with The Journey, The Game is not in the form of a 'Bildungsroman.' It relates the life story of Joseph Knecht; his education and his spiritual development from a student of one of the elite schools of Castalia to the rank of Magister Ludi, a rare honour to any aspirant of Castalia. So it is in the tradition of 'Bildungsroman' whose best example is with Wilhelm Meister's Apprenticeship, although Hesse follows Meister's Apprenticeship upto the rise of Joseph Knecht as the Magister Ludi,a title that goes back to Roman times in the realm of education. Since his difference with the Castalian authority the novel deviates from the form of 'Bildungsroman,' which Ziolkowski correctly points out as, "Although the central section -- Knecht's life -- has definite points in common with the Bildungsroman, the book
as a whole has different structures altogether; and even within the central section the emphasis is split between the hero and the institution to a degree that properly exceeds the limits of the traditional Bildungsroman." He finds this novel more akin to Wilhelm Meister's Travels than Wilhelm Meister's Apprenticeship. Another novel that is similar to the Travels is Hermann Broch's The Sleepwalkers, and Ziolkowski thinks that The Game in its structure is closer to The Sleepwalkers than Doctor Faustus of Mann. In both the novels Ziolkowski finds certain traits of the experimental novel anticipated by Travels. Ziolkowski mentions these modern traits of the 20's and 30's as:

- an internalisation of plot with emphasis not on the action itself, but rather on reflection about the action, interpolation of reflection into the novel as pure essay, which is not integrated by means of conversations; a questioning of the efficacy of language and traditional form with a corresponding breakdown of narrative structure in favor of a looser additive form; the development of an anonymous narrator who is sensitive to the problematic nature of his undertaking.

In The Game these techniques, as outlined by Ziolkowski, are, more or less, applied by Hesse. E.R. Curtius considers this Glass Bead Game as an "Objective Correlative," as defined by Eliot, through which Hesse overcomes the insufficiency of personal experience. Curtius calls this
"Objective Correlative" "Motif." Regarding "Motif" and "Theme" Curtius remarks:

Motif and theme are two different things, and critics would do well to distinguish between them. The motif is what sets the fable (the "mythos" in Aristotle's *Poetics*) in motion and holds it together. Motif belongs to the objective side. Theme comprises everything that concerns the person's primary orientation toward the world. The thematic of a poet is the scale or register of his typical reactions to certain situations in which life places him. Theme belongs to the subjective side. It is a psychological constant. Motif is given by inspiration, discovered, invented—all of which amounts to the same thing. He who has nothing but themes cannot attain to epic or drama. Or, for that matter, to the great lyric. Here we touch upon a law of aesthetics the best formulation of which I find in T.S. Eliot:

"The only way of expressing emotion in the form of art is by finding an 'objective correlative,' in other words, a set of objects, a situation, a chain of events which shall be the formula of that particular emotion; such that when the external facts, which must terminate in sensory experience, are given, the emotion is immediately evoked." By means of the motif, the "objective correlative," the insufficiencies of personal experience are overcome. The motif is an organic, autonomous structure, like a plant. It unfolds, forms nodes, branches out, puts forth leaves, buds, fruit. Once the bead game was in existence, a whole world had to be built up around it. That could only be an imaginary world, i.e., a Utopia, or a Uchronia (Renouvier's Concept).

Hence the Game is the "motif" and according to Curtius is symbolic of "the successful completion of the school of
Once this "motif" is discovered, it determines the conception, and in the words of Curtius, the discovery of the "motif" is "at once inspiration and stroke of luck; the seed from which the golden blossom sprouted." Through the scaffolding of this "motif," the Hesse—protagonist makes a further push forward in his quest for a meaningful existence in the apparently meaningless world.

In this context, the "motif" is objective while the concept of Hesse's spiritual universe may be subjective. Viewed from this perspective, Hesse—exhibits the same attitude to art, as when Eliot speaks of art as an 'escape from personality' and not an 'expression of it.' Therefore Hesse, in spite of "autobiographical matrix" of his works that Mileck finds, reaches that height of objectivity as is found with Eliot, Joyce or Gide. Ziolkowski also discovers Hesse's similarity with other modern novelists like Franz Kafka, Albert Camus or William Golding, in the treatment of the theme in The Game.

The Game itself is ambiguous. The narrator does not give either any definition or set any rules for the Game. He rather expresses his helplessness in these words: "Let no one, therefore, expect from us a complete history and theory of the Glass Bead Game" (The Game, p.18). It is as symbolical as the journey. Ziolkowski considers it as "an exercise in symbolic logic." It contains the
summun bonum of all noble thoughts and works of art that human civilization has produced. The Glass Bead Game players play on these ideas like an organist who plays the keys of his organ. In its inception, the game was played with the beads but with the progress of time, the beads were replaced by "ideas," and the players were trained how to play with these ideas. In course of time the players felt the need for its interrelationship with other disciplines, and it was incorporated with Music and Mathematics. Music and Mathematics, both being contradictory, served as a counterpointing of a musical piece. Music, as is quoted in the 'Introduction' by the narrator from Lu Bu We's Spring and Autumn, reveals "Oneness," "Harmony" and "Concord." The narrator quotes from Spring and Autumn: "Music is founded on the harmony between heaven and earth, on the concord of obscurity and brightness." (The Game, p.39).

This "Oneness" of music makes the Glass Bead Game, "the quintessence of intellectuality and art, the sublime cult, the unio mystica of all separate members of the Universitas litterarum" (The Game, p.39). It is a representation of "an elite, symbolic form of seeking for perfection, a sublime alchemy, an approach to that Mind which beyond all images and multiplicities is one within itself -- in other words, to God" (The Game, p.41). The Game, like music, is a "path from Becoming to Being, from
potentiality to reality" (The Game, p. 41). All art aspires to the condition of music, said Pater, because in music art becomes free of all fetters. It is for this reason that music was given so much of importance by Plato in his curriculum. It, through harmony, makes us aware of the beautiful and the good. Ideas, therefore, were of supreme value to Plato. His belief in 'logos' or the unity of ideas as existing within or behind the world of things resulted in an influence that could be traced in the entire Western tradition up to our own time. We can also understand how from this conception of harmony, Plato came to attach so much importance to gymnastic or games and athletics. Music and games gave access to 'logos,' or that mysterious unity of ideas which revealed the essence of the good and beautiful. Hesse in The Glass Bead Game seems to be aiming at a similar end, the perception of being in the midst of becoming.

The high ideal that the Glass Bead Game players set before them is also the ideal of the 'League' of the travellers to the East. So the Hesse-protagonist expects to find a meaning to his existence by joining the 'League' of the travellers or the 'Castalia.' H.H. enthusiastically joins the 'League' and Joseph Knecht, after his education in Escholz and Waldzell, becomes a great Glass Bead Game player. It ultimately makes him the master of the Game.
and the Magister Ludi. Both feel at home in their respective Orders. H.H. is happy to move both in space as well as in time. His happiness arises "from the freedom to experience everything imaginable simultaneously, to exchange outward and inward easily, to move Time and Space about like scenes in a theatre" (The Journey, p. 24). By moving both in space and time without the help of modern transports, the members think of conquering the "war-shattered world" by faith and transform it into a "Paradise." They feel the unity of all time—past, present and future—in them. H.H. writes, "...we creatively brought the past, the future and the fictitious into the present moment" (The Journey, p. 24). Eliot says about the eternity of time in Four Quartets: "Time past and time future/What might have been and what has been/Point to one end, which is always present." 24

The wayfarers to the East want to freeze all time into an eternal present. It is the same Heraclitian concept of time and flux found in Siddhartha and in Steppenwolf. A change from this eternal present to a day to day world of reality would be like the experience of the Magi, "with an alien people clutching their gods." 25 H.H. writes after the beautiful experiences of League's
Celebration in Bremgarten:

Oh, which of us ever thought that the magic circle would break up so soon! That almost all of us — and also I, even I — should again be lost in the soundless deserts of mapped-out reality, just like officials and shop-assistants who, after a party or a Sunday outing, adapt themselves again to everyday business of life! (The Journey, pp. 26–27).

Joseph Knecht likewise seals his fate with the cause of Castalia, and wants to bask in the eternal present, unmoved by either past or future. Knecht wants himself to be wedded completely to the ideal of Castalia, and surrenders himself totally to the service of Castalia. He moves from place to place to further the cause of Castalian culture. He defends the spirit of Castalia when Plinio Designori, the "hospitant," a guest from the world, denounces the Castalians with the words that Knecht mentions in his letters to his "guardian angel," the Old Music Master as "a pack of spoon-fed eunuchs" (The Game, p. 92), and "artificially reared songbirds" (p. 93). With his own argument Knecht calms down the ironic tone of Designori and his criticism becomes more objective. The narrator says:

But now Knecht's replies forced him to realise that although he knew the world quite well, better than any Castalian, he did not by any means know Castalia.
and its spirit as well as those who were at home here, for whom Castalia had become both native soil and destiny (The Game, p.94).

This realisation of the importance of Castalia brings about a good understanding between Designori and Joseph Knecht. Both become friends although both stand apart like Goldmund and Narziss in their views about life and the world. He scores another victory when he is able to convince Father Jacobus, the eminent historian of the Benedictine Order, about the importance of Castalia and its Game. By this he becomes successful in his 'mission' to establish a rapport between Castalia and Rome. Knecht's wide learning and keen awareness of things around him creates an interest in Father Jacobus for this young Glass Bead Game player.

Knecht is able to convince Father Jacobus, the opponent of Castalia and the Glass Bead Game, that Johann Albrecht Bengal was also in a way a Glass Bead Game player since he hoped "to arrange and sum up all the knowledge of his time, symmetrically and synoptically, around a central idea" (The Game, p.156). And Knecht says, "That is precisely what the Glass Bead Game does" (p.156). Joseph Knecht gradually gains the confidence of Father Jacobus, and "Due to the work of these two men, there arose between Rome and Castalia a benevolent neutrality and occasional scholarly exchange which now and then developed into actual co-operation and alliance and ultimately produced
the concord which continues to this day" (The Game, p. 183).

Most of the characters of The Game are real portraits of life. As in The Journey the characters are drawn either from the galaxy of writers of the past or the characters from Hesse's own works, similarly the characters of The Game either lived or are living. To this context Mileck remarks: "Autobiography never ceased to be the stuff of Hesse's art. His outer world provided content, his inner world furnished substance, his imagination spun its labile web of disguise." 26 In this novel Thomas Von der Trave, Fritz Tegularius and Father Jacobus are the portraits from real life. Thomas Von der Trave, the Magister Ludi before Knecht is the portrait of Thomas Mann as Hesse knew him in the thirties. Fritz Tegularius, the personal friend of Joseph Knecht who is considered by Knecht as an "imperilled treasure" in Castalia, is identified by Mileck as the characterisation of Nietzsche with whom Hesse's relationship was one of "initial attraction and aversion, years of occasional and casual contact, intimacy and dependence, and concluding transcendence." 27 Mileck gives a fine description of Fritz Tegularius which resembles Nietzsche in his thoughts and temperament. It runs as follows:

Fritz Tegularius, withdrawn and lonely aristocratic genius given to suffering, student of classical philology with a
penchant for philosophy and marked disdain for history, arch individualist with little communal concern, super-intellectual tragically aware of the dubiousness of all intellectual effort, victim of frail health and emotional instability, and contentious eccentric subject to spells of melancholia and insomnia, is obviously Friedrich Nietzsche.

This type of character is a danger to the Castalian spirit. Knecht sees in Tegularius two things in one: "embodiment of the finest gifts to be found in Castalia, and at the same time a portent of the demoralization and downfall of those abilities" (The Game, p. 254). So Knecht warns:

"Measures must be taken to keep Castalia from becoming a dream-ridden realm populated entirely by Tegularius" (p. 254).

But Tegularius is as much important as Father Jacobus in the development of Joseph Knecht. Father Jacobus is the portrait of Jacob Burckhardt, the famous Swiss historian who lived from 1818-1897. Jacob Burckhardt with other two Swiss thinkers, Nietzsche and Bachofen, had decisive influence on Hesse's ideas. In 1951 Hesse published his life as a bookdealer in Basel (1899-1903) in which he wrote about Burckhardt in these words:

"Here everything was saturated by the spirit, the influence and the example of the man who for several decades had served intellectual Basel as a teacher and, in cultural affairs, as arbiter elegantiarum. His name was
Jacob Burckhardt, and he had died only a few years earlier. Even at that time I read him, of course. In Tübingen I had read The Culture of the Renaissance and, in Basel, Constantine. But I was still too deeply enchanted by Nietzsche to be completely susceptible to his direct influence. The indirect influence was all the more powerful. I lived, a receptive young man eager to learn, in the midst of a circle of people whose knowledge and interests, whose reading and travels, whose way of thinking, conception of history and conversation were influenced and shaped by no one so much as Jacob Burckhardt.  

In his forward to the 1946 edition of his essays on War and Peace Hesse speaks of three important influences on his thought: “These are the Christian and almost totally unnationalistic spirit of the home in which I grew up, the reading of the great Chinese thinkers, and last not the least, the work of the one historian to whom I have ever been devoted in confidence, veneration, and grateful emulation: Jacob Burckhardt.”

What, in fact, is the influence of Jacob Burckhardt on Hesse’s thought is to be found in this novel. In his Observation on World History Burckhardt outlines three main principles for great historical studies. These principles are briefly summarised by Ziolkowski as,

The first is Burckhardt's categorical rejection of all philosophy of history, which he called "a centaur, a contradictio
in adjecto." According to Burckhardt the study of history is the coordination of facts, not the subordination of facts to a system, as is the goal of all philosophy. He refused to view history as a dialectical process, but sought in the past the constant and typical elements: in a word, the exemplary facts that repeat themselves unceasingly. Hand in hand with this goes the second point, namely Burckhardt's insistence on the relativity of human institutions. He sees permanency in the human spirit and regards history as a "spiritual continuum." But the temporal manifestation of this spirit in institutions is highly relative: "The spirit is mutable, but not transitory." Finally, Burckhardt regards civilization and history as the interaction of three powers or forces upon one another: the state, religion, and culture. 31

Father Jacobus as the portrait of Jacob Burckhardt makes Knecht conscious of the importance of the study of history which is totally forbidden in the Castalia. But the influence is not unidimensional. One influences the other and both enter into an alien world by the help of the other. Father Jacobus wants Knecht to consider history as 'reality' and 'life.' Like Burckhardt, Father Jacobus tells Knecht that no human institution is permanent, not even his Castalia. It is, like any other institution of the world, subject to time and decay. History makes one aware of the transitoriness of the world; it makes him perceive chaos inherent in order. Father Jacobus says to Knecht, "To study history means submitting to chaos and nevertheless retaining faith in order and meaning. It is a
very serious task, young man, and possibly a tragic one?'
(The Game, p. 159). To study history one must respect
"the incomprehensible truth, reality, and uniqueness of
events" (The Game, p. 159). Father Jacobus thus engenders
in the future Magister Ludi an interest in history. History
deals with reality and not with an abstract realm. It
recognises man not as an intellectual being but a human
being who is prey to both intellect and instinct. It values
the "primitiveness" in man which is gradually going to be
extinct by the rise of human institutions, such as
Castalia. So Father Jacobus says to Knecht: "You do not
know man, do not understand him in his bestiality and as
the image of God. All you know is the Castalian, a
special product, a caste, a rare experiment" in breeding
(The Game, p. 177). This is shocking for the future Glass
Bead Game Master. Father Jacobus throws an open challenge
to the firm faith of Joseph Knecht. Like Burckhardt, a
pessimist and a spiritual aristocrat of his time, Father
Jacobus opens Knecht's eyes to the bleak future of
Castalia, its impending danger. Father Jacobus questions
the validity of its existence without the knowledge of
history. Like Toynbee, Father Jacobus wants Knecht to be
aware of an "oncoming future." Toynbee points out in his
A Study of History about the importance of history. He
says: "Man does not live just in the immediate present. We
live in a mental time-stream, remembering the past and looking forward — with hope or with fear — to an oncoming future."

Castalians are neither aware of the past, present nor future. They are not conscious of their parasitic existence in Castalia. Castalia lives in the world, and depends on it for its sustenance, yet it wants to be aloof from the world. The narrator writes: "The great majority of Castalians, the officials no less than the scholars and students, lived in their Pedagogic Province and their Order as if these constituted a stable, eternal, inevitable world" (The Game, p.141). Father Jacobus wants to make Knecht aware of the danger of this autotelic aesthetic existence of Castalia. Only Dubois, the Chief of the political bureau, who indoctrinates Knecht before his mission to Mariafels, is aware of "the secret complex of problems underlying the existence of Castalia" (The Game, p.141). Dubois is the only man who is aware of the facts that Castalia is dependent upon the world outside and cannot exist indefinitely as an autotelic aesthetic realm unless it brings a change in its attitude towards the world. This is exactly what Father Jacobus also wants Knecht to realise.
Although the influence of Father Jacobus on Knecht cannot be minimised, the character of Knecht reveals that the thought about the limitations of Castalia is already implanted in him from his boyhood. Whenever a student was expelled for disobedience to the spirit of Castalia or disappeared from Eschholz school, one of the schools of Castalia where Knecht was admitted, Knecht doubted the permanence of Castalian Order and Castalian perfection. He thought Castalia was perhaps not an absolute entity. He felt that the world on the otherside was perhaps more alluring than Castalia. So those who left Castalia appeared to Knecht as "a leap," which needed "courage" (p.73). Further his encounter with Designori in Waldzell convinced him of the supremacy of Designori's world over Castalia. Designori's world with its "loving mothers and children, hungry people and poor-houses, newspapers and election campaigns" is "simpler, more primitive, more dangerous, more disorderly, less sheltered" than Castalia, "the world of the Mind — artificial, more orderly, more secure, but still in need of constant supervision and study."(pp.95-96). So Father Jacobus only waters the seeds which are already sown in Knecht from his school days. Knecht's "awakening" is only precipitated by his conversation with Father Jacobus. This is also true of two other personalities in the novel.
who seem to have exercised influence on Khecht. One of them is the old Music Master who selects Khecht as one of the brilliant students to be admitted in one of the schools of Castalia, and the other is the Elder Brother, a former devotee of Castalia who now lives in the "Bamboo Grove" with his studies of Chinese literature and *I Ching*. The old Music Master initiates Khecht into the art of meditation and Yogic practices, and the Elder Brother teaches him how to decipher Chinese symbols and read their literature. But the secluded life of the Elder Brother is no ideal for Khecht. He considers: "One might become a Pythagorean or a monk and scholastic -- but these were still escapes, renunciations of universality possible and permissible only to a few. They involved renunciation of the present and the future in favour of something perfect enough, but past" (*The Game*, pp.127-128). The only character that appealed to him the most is the old Music Master who is an epitome of the "immortal beauty of the spirit"(p.262), and who with his "silence and smile" has been an influence on Khecht till his death. He explains to Khecht the nature of the Glass Bead Game as "to recognise the contraries for what they are: first of all as contraries, but then as opposite poles of a unity"(p.78).
The Music Master tries to stress finally what is already revealed to the Hesse-protagonist through multifarious experiences of his life: that a totality of experience means a simultaneous existence in both the opposites of life. Man's life is a journey towards perfection. The old Music Master says:

'Each of us is merely one human being, merely an experiment, a way station. But each of us should be on the way toward perfection, should be striving to reach the centre, not the periphery. Remember this: one can be a strict logician or grammarian, and at the same time full of imagination and music. One can be a musician or Glass Bead Game player and at the same time wholly devoted to rule and order. The kind of person we want to develop, the kind of person we aim to become, would at any time be able to exchange his discipline or art for any other. He would infuse the Glass Bead Game with crystalline logic, and grammar with creative imagination. That is how we ought to be. We should be so constituted that we can at any time be placed in a different position without offering resistance or losing our heads' (The Game, pp. 78-79).

The old Music Master symbolises that perfection of character for which the Hesse-protagonist since Peter Camenzind has been searching. Joseph Knecht, as the final expression of the Hesse-protagonist trying to resolve all doubts within him, finds in the old Music Master answer to his eternal gnawing question: "Isn't there any truth? Is there no real and valid doctrine?" (p. 79). Knecht finds
the answer in the life of the old Music Master who clearly and unequivocally states:

'There is truth, my boy. But the doctrine you desire, absolute, perfect dogma that alone provides wisdom, does not exist. Nor should you long for a perfect doctrine, my friend. Rather, you should long for the perfection of yourself. The deity is within you, not in ideas and books. Truth is lived not taught' *(The Game, p. 80).*

What the old Music Master means to Knecht and the Hesse-protagonist is that he should achieve perfection in himself by experiencing truth in life. In other words, the *vita contemplativa* of Castalia and *The Glass Bead Game* does not hold the whole truth of one's existence. Life also needs action — *vita activa*. Therefore, towards the later part of his life as the Magister Ludi Knecht says to Tegularius: "'Abstractions are fine, but I think people also have to breathe air and eat bread'" *(The Game, p. 267).*

In his role the Music Master resembles the Guru in another philosophical novel, *The Pool of Vishnu* by L. H. Myers. The Guru tries to synthesise the philosophies of the East and the West and becomes the incarnation of wisdom and guides Prince Jali through the labyrinth of modern life. The main problem for Jali is how to live with refinement, and sensativeness and spiritual awareness in a
world that is dominated by vulgarity, grossness and evil.

These three personalities, the old Music Master, The Elder Brother and Father Peter Jacobus, thus try to help Khecht in his "awakening." He is awakened to his own responsibility as the Master of the Glass Bead Game towards the world. Therefore, after becoming the Magister Ludi or the Master of the Game, he warns the future Glass Bead Game players about the esoteric nature of the Game. He asks them to alternate between the 'vita contemplativa' and 'vita activa.' Khecht says: "We do not intend to flee from the vita activa to the vita contemplativa, nor vice versa, but to keep moving forward while alternating between the two, being at home in both, partaking of both." (The Game, p.223). With this attitude in him, Khecht appears to be different from other Glass Bead Game Masters. The biographer of Khecht comments:

Khecht was a great, an exemplary administrator, an honour to his office, an irreproachable Glass Bead Game Master. But he saw and felt the glory of Castalia, even as he devoted himself to it, as an imperilled greatness that was on the wane. He did not participate in its life thoughtlessly and unsuspectingly, as did the great majority of his fellow Castalians, for he knew about its origins and history, was conscious of it as a historical entity, subject to time, washed and undermined by time's pitiless surges (The Game, p.248).

So Khecht is always aware of the danger facing Castalia
and its ultimate decadence. This awareness dampens his spirit and he cannot even cheer after the grand success of his 'annual game.' He tells Tegularius:

"Yes, Castalia and the Glass Bead Game are wonderful things; they come close to being perfect. Only perhaps they are too much so, too beautiful. They are so beautiful that one can scarcely contemplate them without fearing for them. It is not pleasant to think that some day they are bound to pass away as everything else does. And yet one must think of that.\" (The Game, p.247).

With this state of mind Joseph Knecht cannot function smoothly as a Magister Ludi. The important function before him is not to popularise the Game but to preserve the Castalian spirit and the Glass Bead Game from the onslaught of time. It could only be done through a contact with the world. Once the world outside Castalia realises the importance of Castalia and its spirit, the Glass Bead Game could also be perpetuated amidst the eternal flux of the world. If Knecht dies, there should be another man from the world who could continue the Game. On the whole there should be amity and not enmity between Castalia and the world. But how to establish a contact with the world, since Knecht like other Castalians is a stranger to the world. So the contact must be made through Plinio Designori through whom Knecht has come to know many things.
about the world. Designori himself has tried to bring about good understanding between Castalia and the world with the result that he has been alienated not only from his family but from the world also. Designori speaks about the reactions of the people in the world: "They laughed at me or patted me on the back, but a good many of them reacted to the alien, Castalian qualities in me with the outright enmity that the vulgar always have for everything finer" (The Game, p. 277). So Designori has failed in his attempts to fill the breach between Castalia and the world. His failure is well accounted for by him which also reveals the world and Castalia as two diametrically opposite worlds. Designori bemoans his failure:

'I don't know whether my life has been useless and merely a misunderstanding, or whether it has a meaning. If it does have a meaning, I should say it would be this: that one single specific person in our time has recognised plainly and experienced in the most painful way how far Castalia has moved away from its motherland. Or for my part it might be put the other way around: how alien our country has become from her noblest Province and how unfaithful to that Province's spirit; how far body and soul, ideal and reality have moved apart in our country; how little they know about each other, or want to know. If I had any one task and ideal in life, it was to make myself a synthesis of the two principles, to be a mediator, interpreter, and arbitrator between the two. I have tried and failed' (The Game, pp. 277-278).

Designori's failure makes Knecht more restless. He sees the danger threatening the existence of Castalia at his elbow. In
his "circular letter" to the Board of Educators, Knecht through the help of a metaphor states the predicament of Castalia and his own responsibility in the face of such predicament:

Permit me to clarify the situation by a metaphor. A man sits in an attic room engaged in a subtle work of scholarship. Suddenly he becomes aware that fire has broken out in the house below. He will not consider whether it is his function to see to it, or whether he had not better finish his tabulation. He will run downstairs and attempt to save the house. Here I am sitting in the top story of our Castalian edifice, occupied with the Glass Bead Game, working with delicate, sensitive instruments, and instinct tells me, my nose tells me, that down below something is burning, our whole structure is imperilled, and that my business now is not to analyse music or define rules of the Game, but to rush to where the smoke is (The Game, p.322).

He has to rush and extinguish the fire that comes from the world. Castalia, which is but a "belated and noble creation of man's will, and transitory like all such things," must take cognisance of the world for its survival. In order to preserve it from total extinction, the world must be improved by teaching and educating the people -- especially the still uncontaminated children -- on whom the future of Castalia rests.
The departure from Castalia for the world becomes a necessity for Joseph Knecht, and not "dispositional inevitability" as observed by Mileck. Mileck writes: "Knecht's departure from Castalia is obviously not caprice, panic, chance or even choice, but dispositional inevitability. He, like every other of Hesse's many protagonists, is essentially a nomad nowhere permanently at home, a seeker never satisfied, and a loner intolerant of ties and plagued by life's polarity." Although plagued by life's polarity Knecht does not enter into the world like a nomad. He enters the world with a purpose. It is also true of the other protagonists of Hesse. Siddhartha, Harry Haller or Goldmund; all of them enter into the life of the world with a purpose. Their purpose is to understand their 'self' in the experiential world. Similarly Knecht's decision to leave Castalia for the world is motivated by the ideal of service. Knecht by leaving Castalia wants to further the cause of Castalia and serve the spirit in a greater way by uplifting the people from the morass of their existence - by awakening them to a new state of consciousness. This he wants to achieve through teaching and he accepts the responsibility of teaching Tito, the wayward son of Designori. Tito is the symbol of that new generation who will freely move between Castalia and the world, between vita contemplativa and vita activa. So Joseph Knecht, the
former Magister Ludi, becomes a teacher, a "schulmeister." This transfiguration to a teacher and teaching reveals a change in commitment of the Hesse-protagonist, from vita contemplativa to vita activa. To Ziolkowski, Hesse's last novel forms "a bridge from the aestheticism of his own generation to the existential engagement of the next." According to Schneider this decision of Knecht to be Tito's teacher is "the fulfillment of the 'classical' moral which -- based on Immanuel Kant -- was most strikingly formulated in Friedrich Schiller's Letters on the Aesthetical Education of Man, culminating in the ideal that the intellectual man should strive to live the virtues, truth, and happiness in which he believes, and by doing so reconcile both his 'moral' duties and individual inclinations."35

The disillusionment that sets in Knecht by being committed to an ideal which has, as put by Mileck, "proscribed artistic creativity, ostracised women, banned marriage, and sublimates sexuality, knows no politics, practises no religion, cultivates collegiality, nurtures anonymity, and frowns upon psychology, is unconcerned about history, untroubled by fate, and has become oblivious of time"36 is overcome by committing to the ideal of service.
The Journey, which is supposed to serve as a
preamble to The Game, envisages this ideal of service which
is symbolised in the character of Leo, the servant of the
travellers to the East. Although he is a servant the entire
journey depends on him. With Leo's disappearance the
journey seems to collapse. His missing forecasts an
"impending disaster and menacing destiny" (The Journey, p.31).
With his missing, "the value and meaning of everything was
threatened: our comradeship, our faith, our vow, our journey
to the East, our whole life" (The Journey, p.33). So it
appears that Leo is the nucleus of the journey and with his
missing even the original document is lost. It creates
despair among the travellers and they desert the group.
The journey breaks up. Now the search begins for Leo.
H.H. goes from place to place to get information about Leo.
Ultimately by the help of his friend Lukas H.H. manages to
get the address from a directory. When he meets Leo, Leo
does not seem to recognise him and behaves with him as a
stranger. And one day the same Leo appears before his
room to ask him to appear before the Superior Authority of
the Order. H.H. is to go through the same process of
trial as Harry Haller in Steppenwolf, or like Joseph K. in
The Trial of Kafka. H.H., the accused, like Joseph K.
stands before the High throne of the Superior Authority.
He is to submit to the judgements of the 'Court of Justice,'
and the President in the chair with other officials is ready to frame charges against H.H. and pass verdict. To his utter astonishment, H.H. finds that the President in the chair is no other than their servant Leo, who "in a magnificent, festive robe," appears as a Pope (The Journey, p.77). Leo, once the servant of the League of travellers and now as the President, frames charges against H.H.

Leo accuses H.H. of faithlessness. H.H. has been unfaithful to the League; he has doubted its continuation; he has tried to become a historian of the League. He is further accused of not being aware of his faults; of not recognising the President Leo in the servant Leo. He is also accused of being impatient and an egoist whose disharmony within himself is revealed by the barking of Leo's dog. Leo asks H.H., "What was the animal's judgement on you, defendant? Do you remember the dog Meeker? Do you remember his rejection and condemnation of you? He is incorruptible, he does not take sides, he is not a League brother." (The Journey, p.82). But the greatest sin of H.H. is his despair. Despair is the result of his failure in the "test." The ordeal H.H. has passed through is only a test. Leo says: "The defendant did not know until this hour, or could not really believe, that his apostasy and aberration were a test" (The Journey, p.83). His failure is the cause of his suffering and suffering should lead one
forward and not to despair. Leo says again:

*Brother H. was led to despair in his test*, and despair is the result of each earnest attempt to understand and vindicate human life. Despair is the result of each earnest attempt to go through life with virtue, justice and understanding and to fulfill their requirements. Children live on one side of despair, the awakened on the other side. Defendant H. is no longer a child and is not yet fully awakened. He is still in the midst of despair* (The Journey, p.83).

Unless H.H. is "awakened" he cannot fathom the metaphysical significance of the journey. This journey is a journey to a timeless realm of the spirit where the dimensions of time are annulled, where beginning and end coalesce. This is the realm that Hesse would call the "Kingdom of the Spirit," "Third Kingdom" (Drittes Reich).

To reach this realm H.H. must be awakened. He can only be awakened by understanding Leo who appears before him both as a master and a servant. He is as mysterious and enigmatic as Frau Eva of Sinclair in Demian. H.H. must unravel the mystery of Leo. Leo symbolises the master-servant ideal of the Hesse-protagonist. He must accept the ideal of service because, as said by Leo, "He who wishes to live long must serve, but he who wishes to rule does not live long"* (The Journey, p.29). A man before
becoming a master must know the life of a servant. He should not only serve the spirit but humanity at large. Leo not only serves the spirit by his "humility" and "unaffectedness" but carries the burdens of the travellers to the East. He appears to the travellers as an "unaffected man" who "had something so pleasing, so unobtrusively winning about him that everyone loved him" (The Journey, p. 22). Leo is possessed with that "humility" which Eliot finds lacking even with the wisdom of the old man. So what the world needs is the wisdom of humility; humility is endless." This "humility" helps him to understand even the language of the birds and even the animals are friendly with him as is evident from his relation with the dog Meeker who barks at H.H. Leo is in total harmony with nature.

Leo's importance is also evident from the novel. He is the only character in the novel who is given a full name, others are either borrowed from the past masters or from the different works of the author. Even the hero is identified as H.H. which may stand for Harry Haller, Hermann Hesse or Everyman. The directory records Leo's name as Andreas Leo, 69 a Sielergraben. Even his address appears to be symbolical. Commenting on the symbolical
The number of his house is 69 a. The number is a unity, divisible, but divisible only by the number 3, which is itself indivisible. Thus 69 a symbolises the voyage in despair as a moment of division within an unbreakable unity. The number 69 also remains 69 when stood on its head; and it is thus a symbolic number for the Heraclitan conception of the voyage, towards which H.H.'s mind in its monologue is working: "The way up and the way down are one and the same": faith and despair are both predicates of the process called "voyage." The letter a here would signify "beginning"; and Leo has, or is, the "original." And the street where Leo lives is "Seilergraben," the significance of which will become clear when Leo appears in chapter IV and H.H. notes that he is wearing canvas shoes with rope soles. 38

Leo's rope-soled shoes also seem to convey some meaning to the symbolism of the book. In this context Ziolkowski tries to find out its significance by referring to one of the chapters of J.J. Bachofen's *Grave Symbolism of the Ancients* (1859), which is devoted to the symbol of the rope maker Oknos. Hesse also reviewed a reprint of this chapter in 1923. Quoting from Bachofen's, Ziolkowski states:

According to Bachofen, the rope maker in his final form represents "the symbol of the highest level of human existence" and "the victorious power of the higher mysteries which overcome the terrors of death." It symbolises "the preservation of the eternal youth of the
race by the eternal dying out of the individual" and "the transitoriness of all sublunary existence." This interpretation fits perfectly into the significance of the Order as we have seen it and, specifically, of Leo as the Superior of the Order. In both his hypostases Leo represents complete harmony and unity of being as well as service to the eternal Order that outlasts the death of individuals.39

Leo's life thus symbolises a harmonious blending of vita contemplativa and vita activa. His name should not be identified with Hesse's cat Löwe (Lion).40 Although Hesse is in the habit of playing with names in his novels, yet Leo signifies something greater than a mere cat. Ziołkowski rightly points out: "the figure of Leo in the story is definitely human not feline."41 Ziołkowski identifies him with Leo Pecorella, the favourite disciple of Saint Francis of Assisi who like his master was a friend of all birds and beasts.42 Hesse's knowledge of St. Francis of Assisi is evident from his essay on St. Francis of Assisi in 1904 and the extensive reference to him in his Peter Camenzind. So Ziołkowski's interpretation seems more appropriate than R. H. Farquharson's.

St. Francis of Assisi has been the ideal of the Hesse-protagonist since Peter Camenzind. So the character Leo symbolically representing that ideal, has to be emulated by the Hesse-protagonist. The latter should
learn how to be absorbed in Leo. This is achieved by H.H. towards the end of the novel. As a punishment for his offence H.H. is sent by the 'Court of Justice' to the archives in order to consult about himself. He finds from the records his name and in the niche a figure, "an old and worn-looking model made from wood or wax, in pale colours" (The Journey, p.91). When he lights the candle he sees that this figure really consists of two, "a strange double figure" (p.92). This "strange double figure" appears to him as representing one part of him which is 'transitory', or 'decaying', and the other figure is illuminated as Leo, the servant and the President of the League. When he lights another candle H.H. sees how this double figure representing him and Leo look transparent like the "glass of bottle or vase" (p.92). He sees in this transparent "glass or vase," something moving, slowly, extremely slowly, in the same way that a snake moves when has fallen asleep. Something was taking place there, something like a very slow, smooth but continuous flowing or melting; indeed, something melted or poured across from my image to that of Leo's. I perceived that my image was in the process of adding to and flowing into Leo's, nourishing and strengthening it. It seemed that, in time, all the substance from one image would flow into the other and only one would remain:
Leo. He must grow, I must disappear
(The Journey, pp. 92-93).

What H.H. sees in the transparent "glass or vase" is the magical transformation of his own self. He must be fused in Leo for a greater leap; a leap not to the abyss but to a higher reality where faith drives out despair and life appears not meaningless but meaningful, where existence does not precede essence but both go together. Essence fulfils itself in existence. If H.H. is the existence then Leo is the essence, and H.H. cannot live without Leo. He must recognise him, accept him, accept his ideal, then only H.H.'s existence in this world will appear meaningful. Although the statement "He must grow, I must disappear" is a parody of John the Baptist's words "He must increase, but I must decrease" (John 3:30) it does not mean the total extinction of H.H. Rather it means the rebirth of a new H.H. in Leo whose goal in life will be the service to the spirit and service to the world. "Leo must grow" means that in the new H.H. the ideal of Leo must be more real, more essential than even the League.

Thus the ideal of service, clearly revealed through the character of Leo in The Journey, seems to be the only ideal before the Hasse-protagonist for a meaningful existence. So Knecht as the final form of the
Hesse—protagonist must accept this 'ideal of service' as the only way to make his life meaningful. This service may even cost one's life, and this will be no accidental death but a sacrifice—a sacrifice to lift men to a state of new consciousness to create a brave new world. This is also the highest Christian ideal revealed by the life of Jesus Christ. Although Hesse was not a dogmatic Christian of his time, the life of Christ must have appeared to him much more real than anything else. Theodore Ziolkowski in his book, Fictional Transfigurations of Jesus, shows how most of the modern western writers have been influenced by the life of Jesus Christ and modelled their protagonists accordingly. Hesse is no exception to this, and Ziolkowski finds Demian as "a textbook case of the fictional transfiguration of the mythic Jesus." But the novels of Hesse remarkably reveal his difference in treatment of Jesus-figure from that of other modern writers. The difference, however, which Ziolkowski fails to appreciate is the belief in Christ as the son of God and Christ as a mythical hero. The modern novelists seize upon the latter aspect whereas Hesse makes use of the former.

Therefore Knecht's departure from Castalia and becoming a teacher in the world is fully justified. He undertakes what is only symbolised by Leo's absorption of
The Game is a concrete realisation of H.H.'s ideal of service. In this context Mileck points out: "Like most of Hesse's tales, Das Glasperlenspiel (The Game) took up where its predecessor had broken off: Die Morgenlandfahrt's (The Journey) ethereal realm of spiritual exclusiveness became an actual Immortalia, a concrete Castalia, and Knecht becomes the master-servant H.H. can only aspire to become."

Knecht's commitment to the 'ideal of service' is not a spontaneous overflow of powerful feeling but a logical culmination at the inevitable final point of a life's quest undertaken at the risk of his life. Three "Lives" that Knecht wrote as a part of his studies during his life as a student reveal "ideal of service" as the ultimate goal of life. These three "Lives" do not reveal the service to the spirit alone as is stressed by Ziolkowski, rather they show a service to the world, to the humanity which is larger than life. These "Lives" reveal the inner mind of the young Knecht. In the first story "The Rainmaker," Knecht, the new Rainmaker, after his apprenticeship under the old Rainmaker, Taru, becomes the Rainmaker. He is taught by Taru to shoulder the responsibility of the community which entrusts him the task to save its people from any natural calamity. The
most important and sacred duty of the Rainmaker is to fix the day in the spring for sowing every kind of fruit and plant. It may even cost his life, and the ultimate fate of Knecht, the Rainmaker, proves that he has to be prepared to sacrifice his life for the good of the community. His sacrifice symbolizes an act of commitment to his fellowmen and not an "act of allegiance to the realm of the spirit." The second "Life" deals with patristic fathers, Joseph Famulus and Dion Pugil who serve as confessors. As confessors both differ in their treatment. While Dion Pugil relieves the people of their sins by chastising them, Joseph Famulus blesses them with a kiss. He has a gift of listening to the sins and sufferings of the people, their struggle for goodness and their failure in the struggle. The people go emptying themselves before him and he takes in his heart the sorrows and sufferings of the people. All complaints that were brought to him "seemed to pour into his ears like water into the desert sands" (The Game, p. 457). He agrees with what Dion Pugil tells him about the people of the world:

"Murder and adultery -- it sounds atrocious and grandiose, and certainly it is bad enough, I grant you. But I tell you, Joseph, in reality these people in the world are not real sinners at all. Whenever I attempt to put myself entirely into the minds of any of
them, they strike me as absolutely like children. They are not decent, good, and noble; they are selfish, lustful, overbearing, and wrathful, but in reality and at bottom they are innocent, innocent in the same way as children" (The Game, p.478).

This attitude of service to the community in Dion Pugil and Joseph Famulus makes them Saviours of a kind. The goal of both of them is to help these "innocent children" of the earth: uplift them to a new level of consciousness from where they can see the essence in their existence.

Similarly in the third "Life," "The Indian Life," Dasa is not straightway told by the Yogin that the world is an illusion, a Maya. Rather the Yogin transports Dasa to a world of his own wish where he marries Parvati; kills his step brother, becomes a king, fights a battle, and at last he is imprisoned with his wife and only son by the enemy. Everything happens to him although he is still standing with the gourd. He ponders "was it not a dream, illusion, Maya?" (The Game, p.517). Thus Dasa is not told like a philosopher what is "Maya" rather he is made to experience it, be it through a dream or a phantasy. The duty of a Yogin is the same as the duty of a Father confessor or a Rainmaker. All of them strive to uplift men from the morass of his existence and try to better the world by enlarging the frontiers of human consciousness.
Thus, through these "Lives," Knecht wants to project rather implicitly his views of life and the world, which deviate from those of Castalia, and are likely to be objected to by the Board of Educators. It is to be noted that he could not write the fourth "Life" as directed by the Board of Educators. This life was to be based on the life of a Swabian Pastor of Eighteenth Century who had devoted his entire life to the service of the spirit. He failed to write it because he had already exhausted himself in his three "Lives" and was left with no capacity to begin anything new. The narrator says: "He declared that he had lost the capacity for making a Life out of these materials through having studied the subject from too many angles and accumulated too many details" (The Game, p. 110). Infact, this life of the Swabian Pastor did not appear him to be of much interest because he must have found in this life a total surrender to the spirit and complete cutting-off from the world. Knecht had already been attracted by the "deserters" of the Castalia and the "minds" of Plinio Designori. So the ever independent spirit of Knecht did not like any "imposition" on his creative imagination. He expressed his inability to write his fourth "Life" because it did not subscribe to the ideal of his life: the ideal of service not to the spirit alone but to the world also.

Besides these facts, there is still another factor which
proves that the ideal of service which is the theme of these three "Lives" also means the service or commitment to the world. And that is in the names of the three characters in the "Lives."

The names of these three characters mean "servant." "Knecht" means in German language "servant," "Famulus" and "Dasa" in Latin and Sanskrit mean also "servant." The significance of these names reveals that man's relation with God can be as a child, friend, servant, and it is from that angle that man's relationship with society or men can also be established. It is with a feeling of utmost humility that a person becomes a 'dasa' — thus there is 'Dasanudasa' — "servant of servant." Thus, the names also stand for the ideal of service. So the "Lives" neither portray a rejection of life nor a complete devotion to the autonomous spiritual realm as is thought by Ziolkowski. It is also revealed from the later action of Knecht when he leaves Castalia and accepts the responsibility of educating Tito. Like Knecht these three heroes also serve the 'self,' the 'spirit,' and the 'world.' Mileck rightly points out: "Each of their protagonists serves the self, a spiritual-intellectual office, and the world at large, manner of service — like self, office, and world at large — differs from instance to instance only.
as history demands, and service in each of these three
domains, necessary for complete self-realization, Sc
these three "lives" neither mar the structure of the novel
as a whole nor do they bring "logical inconsistency" in
the novel. They rather unravel, although in a subtle way,
the mind of the future Glass Bead Game Master. In this
regard, Christian I. Schneider remarks: "The development to
which the novel leads at the end, clearly demonstrates that
the representation of the Bead Game and Knecht's
autobiography inseparably belong together. The
novel is thus structurally flawless and gives a complete
and comprehensive view of life. The self-realisation of
Siddhartha, Steppenwolf, and Narciss and Goldmund gives
place to self-justification. In these two novels, The
Journey and The Game, the protagonists try to justify their
existence. The concern is no more with the realisation of
the self, but with man's responsibility towards his world.
The centre of action is not focussed on the self alone but
on the self, intellect and the world.

Having grown experienced and matured, the
Hesse-protagonist no longer stumbles like the characters,
Peter Camenzind or Hans Geibenrath or Rahn, while moving in
these realms of spirit, matter and intellect, in making his
existence meaningful and harmonious. He achieves this
through service and sacrifice. Sacrifice is symbolised by the death of Joseph Knecht, the former Magister Ludi and the present teacher, 'schulmeister' of Tito. So the novel rightly ends with the death of Joseph Knecht.

And highly symbolic is the end of the novel. On the morning of the third day of his appointment as a teacher of Tito, Knecht dies by drowning in a mountain lake at Belpunt where he is to stay with his pupil. In the early morning he finds his pupil, Tito, standing in barebody ready for swimming. The pupil challenges his teacher to beat him in swimming on that early morning. Once the famous Glass Bead Game player and the Master of all intellectual games, feels defeated before a small boy. But Joseph Knecht does not want to betray the faith of this innocent boy on the first day of their lesson by accepting defeat. He plunges into that icy lake although he does not know swimming, and meets his death. This untimely death may appear to many as failure like Designori’s, but in reality it is a victory and triumph for Knecht, the highest achievement of life —- to create a brave new world where there will be a fair play of Castalia and the world. It is his 'sacrifice' and not an 'accident' for the betterment of the world and for the birth of a new generation through Tito who will combine in him the spirit of Dionysus and
Apollo, an amalgam of Sparta and Athens, a simultaneous existence in *vita contemplativa* and *vita activa*. This is evident from the state of Tito's mind after the death of Knecht. The narrator describes the mental state of Tito who considers himself to be responsible for his teacher's death:

Oh! he thought in grief and horror, now I am guilty of his death. And only now, when there was no longer need to save his pride or offer resistance, he felt, in shock and sorrow, how dear this man had already become to him. And since in spite of all rational objections he felt responsible for the Master's death, there came over him; with a premonitory shudder of awe, a sense that this guilt would utterly change him and his life, and would demand much greater things of him than he had ever before demanded of himself (The Game, p. 395).

In this daring act of his teacher Tito is 'awakened' to a new sense of responsibility to himself and to the world. His teacher's death becomes more meaningful to him than his life, because it is death which can alone make life meaningful. The death of Jesus Christ or Gandhi explains the meaning of their existence. The death of Knecht teaches Tito much more than what Knecht had expected of him to learn. Like Claudio, the aesthete of Hugo Von Hofmannsthal's *Der Tod und der Tod* (1893) Tito seems to cry out: "Why, O Death, must you be the first to teach me to see Life?" Most of the German writers like Rilke, Broch, Hofmannsthal, Mann, Kafka, Hesse, realised the meaning of life in the metaphysics of death. To Tito Knecht's death serves as a
means of cognition of life. Thomas Mann once remarked with reference to his *The Magic Mountain*: "It could be the purpose of a *Bildungsroman* to show that the experience of death is ultimately an experience of life, that it leads to mankind." In his letter of November, 1947, Hesse himself has interpreted the ending of the novel in a similar way:

He could have refrained, finely and intelligently, from leaping into the mountain water despite his illness. Yet he does it all the same, because there is in him something stronger than intelligence, because he cannot disappoint this boy who is so difficult to win over. And he leaves behind a Tito for whom this sacrificial death of a man vastly superior to him will remain forever an admonition and example, which will teach him more than all the preachments of the wise.

Tito will learn from his teacher what his teacher had learnt from the old Music Master: "Truth is lived, not taught." The life of Jesus can only be meaningful if one lives that life. If Christ's death has redeemed the world, the death of Joseph Knecht will give birth to a new generation, living in harmony in a brave new world, i.e., in a three dimensional world of matter, intellect and spirit. Existence will not appear meaningless but would become meaningful and endowed with a purpose. Selfless service and sacrifice for the betterment of humanity can
alone make life meaningful. Existence will not appear without essence, rather essence fulfils itself in existence.

Thus the quest of the Hesse-protagonist which begun with Peter Camenzind culminates in Joseph Knecht with the realisation that life could only be meaningful through selfless service and sacrifice as is exemplified by the illustrious lives of Christ or Gandhi. So the Hesse-protagonist achieves after his long quest, what Hesse speaks in his essay on “A Bit of Theology”: “Faith” — faith in his own self and in his own existence. Joseph Knecht writes in his poem “Stages”:

Even the hour of our death may send
Us speeding on to fresh and newer spaces,
And life may summon us to newer races.
So be it, hearts bid farewell without end.

(The Game, p. 414).
NOTES


6 Mentioned in Mileck's personal letter to me, dated 6.1.1983.


12 Ibid., p. 23.


15 Ibid., p. 143.


18 Ibid., pp. 286-287.


21 Ibid., p.185.

22 Mileck, Hermann Hesse: Life and Art, p.264.


26 Mileck, Hermann Hesse: Life and Art, p.264.

27 Ibid., p.273.

28 Ibid., p.273.

29 As quoted in Ziolkowski, The Novels of Hermann Hesse: A Study in Theme and Structure, p.313.


33 Mileck, Hermann Hesse: Life and Art, pp.296-297.


36 Mileck, Hermann Hesse: Life and Art, p.310.


R.H. Farquharson in "The Identity and Significance of Leo in Hesse's Morgenlandfahrt," Monatshefte, 55 (1963), pp. 122-128, identifies Leo with Hesse's cat Lowe. Ernst Rose also agrees with Farquharson's opinion. Faith from the Abyss, p. 117. Even Mileck subscribes to this view about Leo's identification. Mileck writes: "Leo had no actual prototype, but he did owe many of his rather unusual attributes (naturalness, independence, silent graceful walk, fondness for nocturnal wandering, love of birds, and attraction for dogs) and his name to Hesse's beloved cat Libba (Lowe)," Hermann Hesse: Life and Art, p. 232.


Mileck, Hermann Hesse: Life and Art, p. 286.

Ziolkowski in The Novels of Hermann Hesse: A Study in Theme and Structure, says that these three published "Lives," "portray a rejection of life and a devotion to the autonomous spiritual realm from which Joseph Knecht defects," pp. 296-297.

Mileck, Hermann Hesse: Life and Art, p. 319.


51 Ibid., p. 235.