Chapter II

AWAKENING

✓ God sends us despair not to kill us;
He sends it to us to awaken new life in us.

H. Hesse: The Glass Bead Game

The archetypal Hesse-protagonist through Peter, Hans and Kuhn fails to find a meaning of his existence. He is left with longing and discontentment. The search through the realms of nature, matter and spirit leaves Peter, Hans and Kuhn only with experiences. It does not help them to find out a meaning of their existence. The travails of Peter lead him to no certainty. With a heart full of longing, Peter comes back to his native place, Nimikou. It means he comes back to where he had started from. Hans meets his untimely death, and Kuhn lives without Gertrude. This dying or living makes no difference since their longing to belong is not satiated. They remain eternal outsiders, accepting loneliness as their only lot.

In the next novel Rosshalde (1934) the hero, Veraguth experiences the same fate. In his pursuit of a meaningful existence in the world he is met with that same "terrible loneliness" of the earlier heroes, and is virtually alienated from the world he has created for himself. The only difference between the early heroes and Veraguth is that while they strive to fit into a world of
their own imagination, Veraguth struggles to extricate himself from a world created by him. The concomittance of this struggle is tension, alienation and loneliness.

"Rosshalde" is the name of an abandoned old estate that Veraguth, the painter and the artist, buys to live with his wife Adele and two children, Albert and Pierre. Albert attends the school in the town, Pierre, the younger one, lives with them. Veraguth brings a new life to this old abandoned estate by remodelling and furnishing it according to his own choice. He builds a studio for his work. Thus he dreams of living in this secluded but beautiful place, his el dorado, with his family and to engage himself completely in his creative works; to feel life through art.

But after a few years of happy life both, Herr Veraguth and Frau Veraguth, are disillusioned; both have started feeling the absence of response in one another. Veraguth on his part fails to get an "echo and approval" from Adele, and Adele on the other hand fails to get the attention of her husband as Veraguth is completely wedded to his art. She sometimes suffers terrible loneliness and feels the need of a man beside her. She tells Albert who is completely devoted to her: "You are my child and I want you to go on being my child, but you see, I'm alone a good
deal of the time and I have all sorts of worries. I need a manly friend, and that must be you." 

Veraguth, the artist, confesses the problems of their conjugal life and his own predicament before Otto Burkhardt, his friend who comes to lure him with a possible escape to India and the final resolution of his conflicts with Frau Veraguth. Veraguth says to Otto Burkhardt:

"You know I had difficulties with my wife from the first. For a few years it was bearable, not good not bad. At that time it might have been possible to save quite a good deal. But I was disappointed and I didn't hide it very well. I kept demanding very thing that Adele was unable to give. She was never very lively; she was solemn and heavy, I might have noticed it sooner. When there was trouble, she was never able to look the other way or make light of it. Her only response to my demands and my moods, my passionate yearning and in the end my disappointment, was a long suffering silence, a touching, quiet, heroic patience which often moved me but was no help either to her or to me. When I was irritable and dissatisfied, she suffered in silence, and a little later when I tried to patch things up and come to an understanding, when I begged her to forgive me, or when in an access of good spirits, I tried to sweep her off her feet, it was no good; she kept silent and shut herself up tighter than ever in her heavy fidelity. When I was with her, she was timid, yielding, and silent; she received my outbursts of rage or of gaiety with the same equanimity, and when I was away from her, she sat by herself, playing the piano, thinking of her life as a young girl. The outcome was that I put myself more and more in
the wrong, and in the end I had nothing more to give or communicate. I became more and more industrious and gradually learned to take refuge in my work" (Ros., pp.61-62).

This long confession by Veraguth reveals his wretched existence; his ultimate failure to live peacefully and give full reign to his creative imagination in his own eldorado. Adele fails to fathom the passions in Veraguth. What, in fact, this passionate artist wants from his wife, is an 'echo and affirmation' of his own belief. And Veraguth's demand for an 'echo and affirmation' is what Hesse means by "Vanity" in an artist who stands before the people "who for their part have not the slightest inkling of the tangled processes in the soul of the respected performer." And this "Vanity," according to Hesse, is a necessity with an artist. Veraguth fails to get this. This widens the dissension between the two. It ultimately results in their living separately.

Rosshalde is thus divided into two parts: the manor house and the studio. Frau Veraguth lives with her children in the manor house while Herr Veraguth's domain is his "studio, the lake shore and the former game preserve" (Ros., p.2). Their domain is strictly earmarked as is evident from the book: "Seldom did either of them visit the other's territory, except at mealtimes, when the painter usually went to the manor house" (Ros., p.2).
Thus the dreams of Yeraguth to devote himself to his creative work peacefully in this secluded place are dashed to the ground. This leads to severe tension and discontentment in him. He feels severed from the life of Rosshalde. Rosshalde loses all significance for him. He is alienated from every animate and inanimate object of Rosshalde. In his own house he is a "tolerated guest." (Ros., p.64). He feels very lonely and there is not a single soul in Rosshalde who will understand him. Even Albert, his eldest son, has become his mother's confidant.

Veraguth remarks about Albert and his relation with his mother to his friend: "He became her confidant in her conflict with me and soon he was my enemy; in the end I had to send him out of the house." (Ros., p.64).

The only character in Rosshalde who could understand him is Pierre. But he is too young to understand the metaphysical problem of Veraguth. Further he is the "darling of both the parents" -- the only contact between the manor and the studio, "the sole lord and master of Rosshalde" (Ros., p.2). But for Pierre, divorce, a possible escape for Veraguth could not materialise since both the parents refused to part with Pierre. Veraguth says: "She was willing to divorce, she asked only the barest minimum of support but she would not part with Pierre." (Ros., p.64). After giving
Veraguth concentrates all his love and affection on Pierre. So he says: "All I wanted to save for myself was my little Pierre." (Ros., p. 64).

Thus a divorce which could have been the easiest escape for Veraguth is also denied to him. So he is neither able to extricate himself totally nor able to fit himself into that 'hostile' world. Hence there is tension and deep-rooted discontentment in him. His friend Otto Burkhardt who appears in the novel as a saviour makes only a superficial study of Veraguth's problem and offers him a solution: to leave Rosshalde and accompany him to the East where he can have "a better life," "hunt tigers" and "fall in love with Malay women," and he will be able "to paint and ride on horse back." (Ros., p. 75).

It is a striking idea but a hard choice for Veraguth. It will raise the same problem as the divorce: what would be the fate of Pierre? So Veraguth fails to comply with his friend's request immediately and agrees to take a decision in the fall when Burkhardt would be leaving for India. Veraguth says: "Thank you. You're very kind. In the fall I'll tell you if I'm coming. Please leave the photographs here." (Ros., p. 76).

Ott Burkhardt like the friends in the early novels does show an outlet for the hero in his crisis but
has not probed deep into his crisis. Therefore Veraguth gets angry with Burkhardt when he fails to fathom the "abyss of inner loneliness" (p. 70) in him and calls him a coward. Veraguth cries out in embittered weakness: "Go right ahead! No need to spare me. You've seen the cage I live in. Now you can point a finger at my disgrace and rub it in. Please continue. I won't defend myself, I won't even get angry."

Veraguth's problem, like that of many other Hesse protagonists, is a metaphysical one. He passes through a deep-seated spiritual crisis. His problem is the eternal problem of every artist: whether an artist who "always appears singly, is condemned to loneliness, is incorruptible, and always has a tendency to self-sacrifice." is at all able to have marital happiness. Hesse himself clarifies this point in a letter written to his father soon after the publication of the novel:

The novel . . . makes at least a temporary departure from the most difficult of the practical problems that I have preoccupied me. For the unhappy marriage with which the book deals is not at all founded upon a wrong choice, but has more accurately to do with the 'artists and marriage,' with the question as to whether an artist and thinker, a man who is not only intent upon living life instinctually but primarily upon observing and recording as objectively as possible -- as to whether such a person is at all capable of marriage.

So Rosshalde is not what Mileck remarks, "just a story of
marital incompatibility, it is a demonstration of marital impossibility. Rosshalde is not "a demonstration of marital impossibility," may be "a story of marital incompatibility," since Veraguth and his wife are not mechanical but living characters. Both want to exist and desire to fuse the incompatibility between them but they fail because each one of them wants to justify life from his own angle. Both are one-dimensional whereas life is multidimensional. Veraguth wants to justify life as an aesthetic phenomenon whereas Adele sees life from its material plane. She needs an exclusive concern for life without any aesthetic consideration. It is stifling to the artist, Veraguth, to whom art is larger than life. So he retreats into his Studio. And this retreat into loneliness for an artist is "inevitable." Hesse writes: "I regard the loneliness of the artist, and of gifted men in general, as inevitable, regardless of whether they are successful or not." But it is not the whole truth about Veraguth. He is more intricately trapped than any other earlier heroes of Hesse. Therefore, we do not find any other hero of Hesse after Veraguth, who is married and at the same time struggles to extricate himself from his el dorado. He is not completely wedded to the Nietzschean view of life like his friend Otto Burkhardt to whom "Nur als ästhetisches Phänomen das Dasein der Welt
gerechtigt ist® (Now existence could be justified only in aesthetic terms). Nietzsche justifies existence only in aesthetic terms whereas Veraguth is still unable to sever all relations with Rosshalde. It is because there is still the last flicker of love in Veraguth. He still loves Adele. It is the same with her. Therefore she becomes emotional and gets upset when Veraguth tells her his plan to leave her and Rosshalde for good. She sees: "Rosshalde standing empty with closed doors and windows, and she felt forsakenness and the sadness of parting staring at her from the flower beds of the garden® (Rosch., p.161).

Her care for the "flower beds of the garden", and Veraguth's wait for the 'fall' reveal their anxiety to see the last flicker of warmth still in them exhausted and extinguished. It is symbolical and the novel abounds in symbolism. Even the last painting of Veraguth where a child playing "between the bowed and sorrowful figures of his parents" (pp.96) is a symbolical representation of their plight. Both are caught between the tangled boughs of love and loneliness. And the centre of love is Pierre. Their love gets fused and manifested in Pierre. Even the poor soul, Pierre is caught between the two and his helpless plight is compared to a "little live mouse" being chased by a cat. The mouse is resued by Pierre and
Thus the Hosse-protagonist through Veraguth is confronted with a difficult choice in his experiential world. It is a hard nut to crack because he knows well that before any decision, the fate of Pierre must be settled. And the fate of Pierre is settled by his untimely death. With his death the fate of Veraguth is also decided. Of course, his death is not a deus ex machina in the novel to bring an end to the crisis in the tormented soul of Veraguth. Pierre's death is rather a structural necessity in the novel to provide the hero with the freedom to find his own destiny. So Veraguth resolves:

I shall sit here dissembling, and see my poor little boy die. And if I'm still alive after that, there will be nothing more to bind me, nothing more that can hurt me; then I will go and never lie again as long as I live, never again believe in a love, never again procrastinate and be cowardly. Then I will live and act and go forward, there will be no peace and no inertia (Ros., p. 174).

The death of Pierre liberates Veraguth and makes him firm in his resolution to accompany his friend, Otto Burkhardt to India. It means the final end of his relation with Rosshalde. Veraguth speaks to his wife: "There is nothing left here that belongs to me except the things in
Veraguth’s irresistible passion for a creative life, despite terrible setbacks, reveals a new trait in the character of the archetypal Hesse-protagonist. Henceforward he will be tempted to shoulder greater responsibility in his search for a meaning in life. He will take recourse to many paths to justify his existence. In Rosshalde he wants to justify his existence mainly through art. And he fails. It is because Veraguth is neither a complete Dionysus with his wild passion for creation nor Apollonian with its accent on restraint, with its power to give form to the intangible, primordial, irrational forces that Dionysus represents. He represents both, without any ability to bind these two distinctive traits that Nietzsche asserts for any perfection. Hence, Veraguth feels alienated from both the worlds and opts for a third world i.e. India.

And India or the East is not the solution for the Hesse-protagonist. Hesse himself has said in "Aus Indien" ("From India," 1913) about his own experience of India. But he comes to the conclusion that East is not the solution for the West. Hesse writes:

But we ourselves don't fit in at all, we feel foreign and out of place; we lost paradise a
long time ago and the new one we want

to possess and build is not to be found

on the equator or among the warm seas of

the East but lies within us and within

our own northern future.

So Veraguth's departure for India does not mean anything

more than what Hesse's experience had been with India.

The novel, thus, does not end "optimistically" as Mileck

has said. It rather ends in frustration, leaving only a

vague hope for the future. Veraguth's departure is not a

lasting resolution of his conflict, but a temporary escape

from tension.

Thus with Rosshalde, the Hesse-protagonist

completes one phase of his struggle in search of his self.

His desire for total freedom and unhindered creativity

calls for his next novel Knulp: Three Tales from the Life

of Knulp (1915), where the hero Knulp is a tramp and takes

to the life of the road in search of a meaning of his

existence.

Knulp adopts the life of a tramp in order to get

rid of the fetters of society and bourgeois life. He wants

complete freedom from the bondage of life what Veraguth in

Rosshalde wanted for his "unhindered creativity."

Veraguth wants to see life through art whereas... there is no

positive goal set before Knulp. He is a Vagabond. Complete
freedom is his religion. It takes him to a different state of existence from that of Veraguth, and Milack is not fully correct to say that "Knulp lives what Veraguth only espouses." Knulp does not intend to live like Veraguth though in both, there is a desire for total freedom.

Knulp is neither the story of a wanderer like that of Ludwig Tieck's Wanderings of Sternbald (Franz Sternbalde Wanderungen, 1798) nor is it the story of Eichendorff's Life of a Good-for-Nothing (Aus dem Leben eines Taugenichts, 1826). Knulp is the creation of the Novelist at a time when the world was threatened by the first world war, and the crisis in the author's life had already set in. So Knulp as a character cannot be as simple as wandering journey man of the German traditional stories or as disreputable as medieval goliards. Hesse's Knulp is the story of a modern tramp who is not only critical of his own self but very much aware of the world around him. This awareness makes him an outsider, who, according to Colin Wilson, "is the hole-in-corner man. He sees too deep and too much. He stands for truth."11

This capacity to see things "too deep and too much" makes him acutely conscious of the chaos of human existence. His own experiences with Franziska, Barbara
and his tailor-friend Bothfuss confirm his belief that life in the bourgeois society is full of hypocrisy, pretensions, vanity, sex-obsession and unhappiness. He pities his poor friend Bothfuss who boasts about his conjugal and domestic happiness while his wife makes secret amorous advances to Knulp. He consoles his tailor-friend Schlotterbeck who blames God for his poverty with these words: "The Lord sends down His rain on righteous and unrighteous alike, and only the tailors keep dry. But you're never satisfied, are you, Schlotterbeck?" More significant is what he says about the Bible:

"... But look here, tailor, you ask too much of the Bible. The way I see it, everybody's got to figure out for himself what's true and what life is like; those are things that you can't learn from any book. The Bible is old; in those days people didn't know a good many things that we know today; but for that very reason there are a lot of things in it, and true things too. Parts of it, I thought, were like a beautiful picture book" (Kn., pp.27-28).

Knulp does not talk like an existential hero of Sartre who would like to do away with the Bible, but he appears to be a disciple of Kierkegaard who would like to look at the Bible from a new perspective according to the demands of the situation. Knulp is a modern tramp who is aware of the needs of a fast-changing modern civilization.
A modern man would like to get answers of his material needs from the Bible. But the Bible is a spiritual document for every man; it is meant to satisfy his spiritual needs, and his spiritual needs are: how to know his destiny and find a meaning to his existence. But Schlotterbeck represents a modern bourgeois consciousness and like any bourgeois he expects a redress of his personal material problem from the Bible. When he fails to find that, the Bible appears to him no more than a trash, the story of a mere mythical hero and not a living, spiritual document of man. Knulp is aware of this hypocrisy and pretension of bourgeois society even in its love of God. Here, Knulp's ideas strike a note of similarity with that of Meister Eckhart's, a German mystic of the thirteenth century, who spoke on these aspects as follows:

Some people want to see God with their eyes as they see a cow, and to love Him as they love their cow — for the milk and cheese and profit it brings them. This is how it is with people who love God for the sake of outward wealth or inward comfort. They do not rightly love God, when they love Him for their own advantage. Indeed, I tell you the truth, any object you have in your mind, however good, will be a barrier between you and the inmost Truth.  

But Knulp knows that it will be a futile attempt on his part to convince people of the need for a self-less and
motive-less love of God. So he reflects: "You could observe people's folly, you could laugh at them or feel sorry for them, but you had to let them go their own way" (Kn., p.40).

Knulp prefers to be indifferent since he does not want to be a messiah or a prophet. He is on his search, and knows that this material, down to earth life cannot give an answer to his question. The answer could only be found in one's loneliness, and according to Knulp, loneliness is the lot of every wanderer and he should taste it (p.74). Knulp leaves the bourgeois society and becomes a vagabond.

Knulp is a spiritual vagabond who is more concerned with the destiny of man and his relation to God. In this sense he differs as much from Jack Kerouac's characters On the Road as from W. Somerset Maugham's Larry in The Razor's Edge, although there is a passionate craving to know 'Reality' in both, Larry and Knulp. But unlike Larry Knulp does not look to India for a spiritual knowledge in order to escape from the trammels of the Western civilization. He does not feel it necessary to go through any rigorous spiritual training like Larry for understanding life and realising 'Brahman' or the 'Absolute.' Unlike the characters of Kerouac's On the Road,
he leaves bourgeois society not to bring about a "new
culture," but to secure freedom to find a meaning to his
existence. And this longing for freedom brings to him
loneliness which he welcomes and of which he is not
afraid as Peter, Hans or Kuhn were. The lonely
wanderings through cities and towns, hills and woods,
make him much more aware of life and the world than
what Larry could know from his rigorous spiritual training
in India, or Dean Moriarty and his companions in On the Road
could know from their jazz, drugs and hipsterism. These
lonely wanderings make Knulp realise the validity of
Wordsworth's statement in "Tintern Abbey" where the poet
sings: "A motion and a spirit, that impels/All thinking
things, all objects of all thought,/And rolls through all
things."

This does not, however, mean that Knulp is a
romantic character, although in him the central impulse of
the romantic imagination, "Sehnsucht," is present.

Sehnsucht which means, "the yearning toward the absolute,
the aspiration to oneness and wholeness and organic unity,
the dream of perfection," has been also the central
impulse of some of the major writers and thinkers of the
present time of whom T. S. Eliot is one. Maugham's Larry
in The Razor's Edge is inspired by the same yearning.

Further the modern writer, scientists and thinkers have
found the presence of the infinite in the finite. To them infinite lies concealed in the finite. In his recent book, *The Tao of Physics*, Fritjof Capra, a modern scientist has revealed how the play of atoms unravels the process and rhythm of creation. So Knulp should not be dubbed as a mere romantic; rather he is a modern tramp with the awareness of a mystic in him. This mystical awareness in him enables him to accept reality with its transitoriness. To him a thing, be it a girl in her youth, a flower or fireworks, appears beautiful because of its inherent transitoriness. If it were to exist forever perhaps, it would fail to create the same amount of interest in man to look at it again and again. Man, in the core of his inner consciousness, is aware of this transitoriness of the world. So life too, like all beautiful objects, appears interesting and beautiful because of the inevitability of death. Without death life would appear dull, drab, and monotonous. So to Knulp phenomenal reality appears beautiful and interesting because of our innate fear of losing it. To him beauty is always accompanied by fear. Knulp says: "The most beautiful things, I think, give us something else beside pleasure; they also leave us with a feeling of sadness or fear" (Kn., p. 55). To make himself more convincing, Knulp elaborates it further with an example of fireworks.
To me there's nothing more beautiful than fireworks in the night. There are blue and green fireballs, they rise up in the darkness, and at the height of their beauty they double back and they're gone. When you watch them, you're happy but at the same time afraid, because in a moment it will all be over. The happiness and fear go together, and it's much more beautiful than if it lasted longer. (Kn., p. 56).

For the first time, the Hesse-protagonist becomes aware of the metaphysical problem of time and eternity, although with Knulp, this is only an intuitive apprehension of truth but not a realised one. So in later novels like Siddhartha and Narciss and Goldmund, the Hesse-protagonist is confronted with this metaphysical problem of time and eternity in his own experiential world. However, a wanderer, according to Hesse, "has the best and most delicate of all pleasures, because in addition to savouring all joys, he also has the knowledge of their transience." 15

The keen perceptive mind of Knulp is also evident from his dream that he describes to his friend. Knulp dreams of his old town where he was born and brought up, the familiar streets, the church and his beloveds — Henrietta and Lisabeth. But when he tries to approach these objects of his dream he finds them "unreal..."
and ornate (Kn., p.62). This also happens with his beloveds. He sees his Henrietta "transfigured" into an angel and when he approaches her, she looks "ethereal," and in her place he finds Lisabeth, his second love. Lisabeth too appears as a spiritual figure, and fades away from his sight when he rushes to touch her. Knulp says about Lisabeth: "She looked at me; her look pierced my heart, as if God had looked at me; it wasn't severe or proud but clear and calm, yet so spiritual and lofty that I felt like a dog" (Kn., p.63). This dream has occurred to him several times and it has left him with "turmoil, grief, and shame" (Kn., p.64).

The long dream of Knulp reads like a spiritual reverie of a mystic. What strikes us is Knulp's painful struggle in identifying himself with the objects and characters known to him earlier in his known world, and his confrontation with reality. The apparent reality when encountered recedes into oblivion, and is lost into strangeness. In other words, it suggests a gradual flight of self from the cocoons of phenomenal reality, and its flight into the Absolute reality. The way Knulp wriggles himself out of the environment reaffirms his quest for something which is actually real and close to the soul of man. Like an Indian thinker Knulp appears to believe in the importance of individual soul which is imperishable,
indivisible, and immutable. Explaining the fact, Knulp says to his friend:

"Every human being has his soul, he can't mix it with any other. Two people can meet, they can talk with one another, they can be close together. But their souls are like flowers, each rooted to its place. One can't go to another, because it would have to break away from its roots, and that it can't do. Flowers send out their scent and their seeds, because they would like to go to each other; but a flower can't do anything to make a seed go to its right place; the wind does that, and the wind comes and goes where it pleases" (Kn., p.64).

Knulp tries to enter into the metaphysical paradox of human existence: how an individual soul which is indivisible, immutable, and imperishable can mingle with the 'Universal Soul,' the 'Cosmic Spirit.' With his limited experience it is difficult for Knulp to find an answer to this eternal question of man. The answer to this question is being attempted by Siddhartha, and finally is realised by Joseph Knecht in The Glass Bead Game. Of course, Knulp is aware of his limitation. His friend has marked this limitation in Knulp, and he says: "At first I thought he had had enough of my inept answers and objections. But it wasn't that; he felt that his leaning to speculation carried him into territory where his knowledge and means of expression were inadequate." (Kn., p.59).
Knulp, therefore, does not appear to have been endowed with a mystic vision although there is an irresistible spiritual urge in him for such a vision. He is indeed a spiritual apprentice, or what Mark Boulby would call "a budding saint." So the conflict in his mind does not rise up to a larger dimension except his nostalgic reminiscence of his past life, and his obsession for losing the right impetus in his struggles for achieving the success of "true "Becoming." Strangely, his conflicts are dissolved by his momentary glimpse of the divinity. So at the time of his death he gets a spiritual intimation of the need to know his own self. God appears before him as a humanised Christ — an embodiment of abounding love. God does not find in him any mortal error; rather accepts him as his own counterpart who has journeyed through his life along with him experiencing all planes of reality, however obnoxious they might appear to the Christian institutions. God says to Knulp:

"Look," said God. "I wanted you the way you are and no different. You were a wanderer in my name and wherever you went you brought the settled folk a little homesickness for freedom. In my name, you did silly things and people scoffed at you; I myself was scoffed at in you and loved in you. You are my child and my brother and part of me. There is nothing you have enjoyed and suffered that I have not enjoyed and suffered with you" (Kn., p.113).

Hence Knulp's life does not flicker out in either reticence
or compunction; it ends majestically celebrating life as a gifted endowment of love and joy under the salubrious and protective care of an earnest, intimate, faithful Overseer.

Death of Knulp, therefore, does not leave the Hesse-protagonist with a sense of remorse and guilt. He is rather awakened to a new awareness: the need to know one's own 'self.' God dwells in him. God has lived and suffered with Knulp. This is also an Indian concept which believes that God exists in man, and it is the duty of man to know his own 'self,' that is, *tat tvam asī.* Krishna said this to the despondent Arjuna in The Bhagavad Gita:

\[
yac ca'pi sarvabhūtānāṁ
bijaḥ tad aham arjuna
na tad asti viniḥ yat syāṁ
mayaḥ bhūtāṁ caracaram
\]

(And further, whatsoever is the seed of all existences that am I, O Arjuna; nor is there anything, moving or unmoving that can exist without Me). 17

Meister Eckhart, in a similar manner, has said: "The knower and the known are one. Simple people imagine that they should see God, as if He stood there and they here. This is not so. God and I, we are one in knowledge. 18 So self-realisation as a pre-condition to salvation is not
new, nor is it peculiar to Eastern philosophy. However, no doubt, had the knowledge of all these. So both, Veraguth and Knulp, are awakened to this new awareness of knowing the self. Veraguth's decision to go to India itself shows the new awareness in him; he, like Knulp, is awakened to a new existence. To find a meaning to one's existence, one has to turn inward and know his own self.

So in the next novel, *Demian*, the Hesse protagonist, backed by the experience of Veraguth and Knulp, makes an inward journey to realise his own true self.
NOTES


5 Ibid., p.84.


10 Mileck, Hermann Hesse: Life and Art, p. 32.


15 As quoted in Hermann Hesse: Reflections, p. 162.


18 As quoted in Aldous Huxley's The Perennial Philosophy, p. 19.