

DECADENCE AND DECLINE IN WORKS BY
THOMAS MANN AND EDUARD GRAF VON KEYSERLING

by

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INTRODUCTION

The fin de siècle witnessed cataclysmic changes within the European social and political structure. Newly unified states emerged from the resurgence of national patriotism and from those concepts of power politics which would eventually lead to the first World War. Increasing industrialization and new scientific discoveries shook the foundations of the agricultural and mercantile society which still lingered on, especially in a Germany that lagged behind more progressive countries such as England; the importance of the proletarian class grew steadily. The Marxist theory of history, the immediate transference of Darwin's theory of evolution from the sphere of natural science to that of human society and the development of Comte's and Taine's philosophy of positivism led not only to an optimism based on a belief in man's continuous progress, but also to a pessimism steeped in the belief that man has little control over his own fate.

It is no surprise that a corresponding change in morality accompanied such revolutionary changes in political institutions, social structure, and man's

outlook on the world in general. The prophet of a new morality was, of course, Nietzsche. Fighting against what he considered the self-indulgence of romanticism and the drab complacency of everyday life in Wilhelmian Germany, Nietzsche strove to develop a morality "beyond good and evil," whose greatest advocate would be the "superman". Often going to extremes to attack the conventional morality he so hated, Nietzsche nevertheless opened a new path for those who followed him. An individual could now realize that one need not be bound by a stratified and conventional moral code (such as tradition is likely to convey): one has the freedom to choose his own morality.

The very general view above of a changing world gives the reader some idea of that world into which Thomas Mann and Eduard Graf von Keyserling were born. Both are representatives of that culture which was rapidly disappearing in the onslaught of modernity. The forces of industrialization and nationalization both tended to weaken the power of the upper middle-class merchant, who had formerly exercised not only commercial authority but also political within his own free state. Thomas Mann belonged to this burgher class, which was slowly yielding to the bourgeois. By completely destroying the agricultural unit as the

main basis of society, industrialization also weakened the power of the landed nobility. Centralization of government decreased aristocratic authority even further, and Courland along with the other Baltic states soon became only a pawn in the power struggle of stronger forces. This was Eduard von Keyserling's world.

This view, as sketchy as it might be, of the historical and sociological forces in the background leads to a better comprehension of decadence. It seems evident that Mann's and Keyserling's societies could not continue their old ways of life. Either these two classes had to adapt themselves to modern conditions or else vanish.

However, it proves impossible for either of these classes to change its basic structure. Set apart by a definite class-consciousness, each had dominated the world around it. Although that world has changed, and the authority of each has diminished, neither is willing to abandon its position. Devoted to a definite tradition and set of ideals, neither will forsake them and actually places all the more importance on them. It seems almost as if the traditional culture thinks it can ward off those changes it opposes by clinging to

and insisting upon tradition more intensely than ever. Tradition now appears as a rigid set of laws, which remain valid because they had served former members of these classes so well. Hoping to protect itself, neither allows any deviation whatsoever.

These two societies have now reached the point at which decadence sets in. They have reached a culmination, and it is impossible for them to progress any further. The impossibility of continuing within their traditions makes the unwillingness to change of these two societies appear almost as a wish for self-destruction. Their traditions become self-negating and almost a parody of what they once were. In the face of such problems, it is small wonder that individuals within the main tradition should try to break away from its now destructive influence. The treatment of decadence within this paper will deal mainly with those individuals who do become dissatisfied with their tradition and in whom characteristics which are in direct opposition to tradition appear more and more frequently. To conceive of decadence in this respect, one must avoid equating it with dissoluteness and immorality, although they will appear at times. The judgment of certain attitudes and actions as decadent or immoral has a foundation on a fixed and standard position, some sort of norm. Tradition is the norm which we shall use in this paper. We shall see that both Mann and Keyserling (as would

Nietzsche) seem to agree with such a view, and neither makes moral judgments concerning his characters.

The problem of decadence centers on the individual. As the individual asserts himself against his tradition, he thereby emphasizes his individuality. Havelock Ellis in a discussion of decadence states: "The social organism enters the state of decadence as soon as the individual life of the parts is no longer subordinate to the whole."¹ Most of the present study will show that this is a true definition, but with the qualification that the opposite is also true: one may enter the state of decadence when the individual parts submit to the whole completely and thereby lose all individuality. Indeed this process occurs first and causes the individual to desire this independence all the more. William Eickhorst agrees with Ellis' viewpoint and states further: "This definition is entirely free from any implication of corruption such as most definitions indicate."² Once again we emphasize the distinction between decadence and immorality.

We now better understand the position in which the characters of Mann and Keyserling find themselves. These characters want to break away from tradition, which binds them to dying cultures. The effort is in vain for the most part, since they are themselves a part of the tradition, and they cannot negate it entirely, even though they no longer find the same

values within it, which their ancestors found. Gero von Wilpert in his article on "Dekadenzdichtung" claims "Besonders Eduard von Keyserling and Thomas Mann (Buddenbrooks, Tonio Kröger) versuchen durch [einen] 'Heroismus der Schwäche' eine Umwertung zu erreichen."³

We have already seen why such a revaluation is necessary.

The traditional culture cannot survive as it exists and individuals cannot simply discard that which has molded their own character: they must therefore seek this revaluation. The difficulty of such a solution makes the attempt heroic. The characters are weak in a double sense. We find an increasing lack of vitality and physical strength in the characters of both authors. On the other hand, their will power also seems weak, since they oppose the force of tradition and yet yield to it. They often surrender to self-pity or dissolute living. Fighting to overcome such tendencies, they become heroic even if they fail.

Both Mann and Keyserling belong to the general movement of decadent literature, which swept across Europe in the years before the first World War. Wilpert characterizes the movement as follows:

[Dekadenzdichtung ist] entstanden aus dem Bewußtsein der Zugehörigkeit zu [einer] überfeinerten und damit unaufhaltsamem Abstieg verfallenen Kultur; zeigt weltschmerzliche Zerrissenheit und Pessimismus, letzte Verfeinerung psychologisch. Darstellung und

Vorliebe für diffizile Seelenzustände in ihren Halbtönen und Übergängen; sie steigert sich von müder Resignation bis zu pathologischen Perversitäten in der Darstellung des körperlich oder seelisch Ungesunden, morbider, nervöser und überreizter Gestalten, haltloser und heruntergekommener Existenzen.⁴

We shall find these qualities numerous in the characters under study in this paper.

Essentially a study of the decadent individual, this paper will proceed from an examination of tradition to a closer examination of several of Mann's and Keyserling's characters. Understanding the characters better, we shall then attempt to establish the two authors' views on decadence in general, based on the particular instances studied. Finally we shall examine the method and style by which the writers convey these ideas.

CHAPTER I: TRADITION AT ITS ZENITH

A preliminary study of tradition is important for two main reasons. First it shows what qualities in the tradition itself made change desirable. Secondly, it gives the reader additional insight into the nature of the numerous characters who oppose tradition; they are still a part of that tradition from which they can never free themselves entirely. With these aims in mind, this chapter will examine Mann's Bürgertum and Keyserling's Baltic aristocracy.

Of all the works here under study, Buddenbrooks, portraying four generations of the Buddenbrook family, contains the most thorough examination of the relationship between the individual and tradition; each generation responds differently to a tradition that becomes increasingly more meaningless. Jovial old Johann Buddenbrook, described as having " [ein] rundes, rosig überhauchtes und wohlmeinendes Gesicht, dem er beim besten Willen keinen Ausdruck von Bosheit zu geben vermochte....,"⁵ represents the family at its best; he seems the last of the family who can really enjoy life. Never taking himself or the family tradition too seriously, he delights in gently mocking his religion and even his own business life. Thus we find him teasing

Tony, his granddaughter, as she recites her catechism in the opening pages of the novel:

Er lachte vor Vergnügen, sich über den Katechismus mockieren zu können, und hatte wahrscheinlich nur zu diesem Zwecke das kleine Examen vorgenommen. Er erkundigte sich nach Tony's Acker und Vieh, fragte wieviel sie für den Sack Weizen nähme, und erbot sich Geschäfte mit ihr zu machen.⁶

Despite his outmoded ideals, which are as much a part of a vanishing era as his clothing (Er war, mit siebenzig Jahren, der Mode seiner Jugend nicht untreu geworden...⁷), he is nonetheless a keen businessman. Having disinherited his son Gotthold for marrying a shopgirl against his approval, he refuses to accede to Gotthold's request for a greater share in the family fortune than he had already received. His main emphasis, however, is not on practical goals. In fact he becomes somewhat irritated when his son Johann, the Consul, praises the practical ideals of the July monarchy in France:

"Praktische Ideale ... nee, ich bin da gar nich für." Er verfiel vor Verdruß in den Dialekt. "Da schießen nun die gewerblichen Anstalten und die technischen Anstalten und die Handelsschulen aus der Erde, und das Gymnasium und die klassische Bildung sind plötzlich Bētisen, und alle Welt denkt an nichts als Bergwerke ... und Industrie ... und Geldverdienen ... Brav, das alles, höchst brav! Aber ein bißchen stupide, von der anderen Seite, so auf die Dauer--wie?"⁸

It almost seems he has a foreboding of what consequences for the family overemphasis on these

practical ideals can lead to in the future. Such practical ideals belong to the rival business family, the Hagenströms, whose manner of business (that of the bourgeois in contrast to the Bürger's) eventually triumphs.

The Consul adopts such practical ideals and thereby unknowingly causes irresolvable conflicts to arise within the tradition itself. These practical ideals, especially when strictly adhered to, can directly oppose the Christian and moral ethics which have guided the business life of the firm, whose motto has always been, "Sey mit Lust bey den Geschäften am Tage, aber mache nur solche, daß wir bey Nacht ruhig schlafen können."⁹ It proves difficult to harmonize purely practical goals with this motto, and the bad conscience begins to appear more frequently. The family motto, indeed, becomes quite ironic as we see the characters less and less able to get a sound night's sleep. The above mentioned dealings with Gotthold demonstrate the difficulties that can arise. The Consul's practical ideals demand that the family not yield to Gotthold's request, but Gotthold's letter, accusing his family of unChristian behavior towards him, successfully intimidates the Consul because of his strict moral and Christian concepts. Finally his business sense does triumph over his scruples.

The first signs and traits of imminent decadence appear in the Consul. The description of the Consul stands in sharp contrast to that given of his father. "Der Konsul beugte sich mit einer etwas nervösen Bewegung im Sessel vorüber Er hatte die ein wenig tiefliegenden, blauen und aufmerksamen Augen seines Vaters, wenn ihr Ausdruck auch vielleicht träumerischer war."¹⁰ Such ~~s~~ymptoms of decay as nervousness and dreaminess prove minor in the Consul, but we shall see how they expand and become fatal to the family tradition in the next two generations. Continually the Consul's more serious nature almost distorts his father's virtues, as he transforms tradition into a strict moral code not to be deviated from. Elizabeth, the Consul's wife, summarizes the difference between the older and the younger Johann. After Christian, the Consul's son, has presented an actress with a bouquet, the Consul appears greatly disturbed ~~b~~y the matter. His wife comments, "Jean, mein Gott, dein Vater hätte gelacht darüber."¹¹ The Consul's attitude toward everything consists of similar stern reactions. He makes the entire way of life led by the family rigid, allowing for no deviation, and he attempts to instill the same inflexible concepts into his children. Tradition ossifies under the leadership of the Consul, and the

highest virtue becomes the performance of one's duty. The easy-going nature of the older Buddenbrook has vanished. The individual must sacrifice his own desires for the good of the family and firm in accordance with tradition. Hoping that the marriage will benefit the family business, the Consul desires his daughter Tony to wed Bendix Grünlich, a man she finds repulsive. After violently refusing to marry Grünlich, Tony goes to Travemünde to think matters over. She falls in love, however, with her hosts' son Morten Schwarzkopf, a man of lower social station. Her father, urging her to return to her duty and to consider the good of the family writes:

Wir sind, meine liebe Tochter, nicht dafür geboren, was wir mit kurzsichtigen Augen für unser eigenes, kleines persönliches Glück halten, denn wir sind nicht lose, unabhängige und für sich bestehende Einzelwesen, sondern wie Glieder in einer Kette, und wir wären, so wie wir sind, nicht denkbar ohne die Reihe derjenigen, die uns vorangingen und uns die Wege ~~wiesen~~, ^{indem} indem sie ihrerseits mit Strenge und ~~ohne~~ nach rechts oder links zu blicken einer erprobten und ehrwürdigen Überlieferung folgten."¹²

We now see that through tradition, individuality is disappearing. The individual's importance exists only in so far as he contributes to the tradition as a whole. The effort to be a part of and to further this tradition must constitute the entire meaning of life for the individual, who must perform his duty. One easily

sees the inherent dangers that threaten. Soon form becomes more important than meaning. A person no longer truly lives life but instead lives a set of rules.

We now come to the foremost symbol of tradition in this novel--the journal of the family history. This journal has maintained its continuity despite the many people in various generations who have contributed to it:

Jeder der Schreibenden hatte von seinem Vorgänger eine ohne Übertreibung feierliche Vortagsweise übernommen, einen instinktiv und ungewollt angedeuteten Chronikenstil, aus dem der diskrete und darum desto würdevollere Respekt einer Familie vor sich selbst, vor Überlieferung und Historie sprach.¹³

The ideal reaction of an individual to the tradition represented by this journal should be similar to Tony's. Tony returns from Travenmünde and, almost by chance, leafs through the journal until she begins to read more intently. As she reads, a sense of awe and reverence comes over her:

Sie lehnte sich aufatmend zurück, und ihr Herz pochte feierlich. Ehrfurcht vor sich selbst erfüllte sie, und das Gefühl persönlicher Wichtigkeit, das ihr vertraut war, durchrieselte sie, verstärkt durch den Geist, den sie soeben hatte auf sich wirken lassen, wie ein Schauer. "Wie ein Glied in einer Kette", hatte Papa geschrieben ... ja, ja! Gerade als Glied dieser Kette war sie von hoher und verantwortungsvoller Bedeutung--berufen, mit Tat und Entschluß an der Geschichte ihrer Familie mitzuarbeiten."¹⁴

Tony immediately makes her decision and writes the announcement of her engagement. We see here the importance tradition can have for an individual member of the family. As long as the tradition has meaning for the individual, he is completely willing to give up his personal interests for its benefit. Thomas Buddenbrook, the Consul's son, makes a similar sacrifice. Although he loves a girl in a flowershop, he keeps the matter entirely secret and finally gives her up to carry on his duty. The danger occurs when one still senses this responsibility to duty and yet sees no meaning in the tradition that he is following.

At this point then we have established three forces within tradition that can possibly lead to its own negation: the inflexibility of tradition, by which it turns upon itself, opposes originality and creativity, and finally gives rise to a general lack of meaning in life; an inner conflict, intensified through the lack of flexibility just mentioned, exemplified by the struggle between the Consul's practical and religious ideals; the grounds for a bad conscience. The next chapter will clarify these perceptions, when we examine the individual who reacts against his tradition in some way.

Keyserling's works are on a much smaller scale, and we find decadence in full progress in the very opening

pages of his stories. Once again, however, we discover heavy emphasis on duty and tradition. An examination of the views of Baron von der Warthe in Abendliche Häuser will demonstrate the general affirmative attitude towards tradition in all Keyserling's works here under study.

The Baron, who "wachte streng darüber, daß gute alt-edelmännische Sitte hier nicht in Verfall geriet,"¹⁵ is the chief representative of tradition and the old order. His word is law and we learn that "Die alten Herren bewunderten ihn und lauschten seinen Worten wie einem Evangelium."¹⁶ But here tradition has come to exist only for the sake *of* its being tradition and has incurred thereby a subsequent loss in meaning. The following statement of the Baron to his friend von Port summarizes his and his fellows' position:

Man braucht ja schließlich kein Edelmann zu sein, aber für uns gibt es gewisse Ansichten und Grundsätze, die richtig und wahr sind, nicht weil jemand sie uns bewiesen hat, sondern weil wir wollen, daß sie richtig und wahr sind. Mir braucht man nichts zu beweisen und zu erklären. Ich will, daß das und das wahr und richtig ist, weil wenn das falsch ist, ich nicht mehr von der Warthe bin, der ich bin, und du nicht von Port bist, der du bist, weil wir sonst beide alte Narren wären."¹⁷

This passage clearly demonstrates the danger that exists when an individual rebels against these "Ansichten und Grundsätze": a complete loss of self-identity. And yet,

although the foundation for this tradition shows itself very insecure, to say the least, the Baron still insists that all the younger members of his class follow the same path that he has followed. For von der Warthe and the others of his position, what he wills may be sufficient grounds to make the tradition "richtig und wahr;" but when someone calls the tradition into question, he finds no rational grounds for the existence of the tradition, and it becomes meaningless to him. Yet, as we shall see, even if one does realize the meaninglessness of this way of life, he cannot free himself from it--the ties of duty bind him far too strongly. The sense of duty instilled into every individual exerts such force that try as he may, no one can extinguish it. We can now understand the import of von der Warthe's question to his daughter Fastrade, "Mein Kind, hast du deinen Pflichtenkreis gefunden?"¹⁸ We suddenly comprehend the struggle that ensues in all the characters, not just Fastrade, when one poses this question. They must find their sphere of duty, but within the context of a tradition, holding little meaning for them and which nevertheless forms the very core of their existence. This faith in the power of tradition shows itself in other works: Beate's mother in Beate und Mareile feels certain that Beate's husband Günther will return to her. "Die armen Männer

sind so unruhig--ich weiß. Warten müssen wir--warten,-- sie kommen doch zu uns!"¹⁹ This view also explains the Baron von Dumala's conviction in Dumala that his wife Karola, who has deserted him, will return: "Sie wird kommen."²⁰ Thus we see that through the sense of duty instilled in all the members of the class, tradition has overwhelming power.

Both Mann's and Keyserling's works show the power of tradition over the individual and the individual's feeling of responsibility and duty to his class. Each depicts a tradition that has risen to ~~its~~ height, become rigid, and begun to show signs of stagnation. Each, as we shall see, presents a series of individuals, who suddenly find their tradition meaningless, who rebel, and yet who cannot break away. However, we shall later see that the final outcome of the struggle differs in the two authors. The reason for the different outcomes must be established here in a discussion of tradition. Although tradition plays a ~~similar role in both~~ authors' works, the content of the tradition differs significantly; the contrast lies in the different goals pursued by the two classes, Mann's Bürgertum and Keyserling's Baltic nobility.

Up to this point, the stress has been on showing what might prove destructive in an overemphasized tradition.

To be sure, this tradition followed to the extreme will become detrimental; yet we find at its core basic principles that are good. According to R. Hinton Thomas, Bürgerlichkeit signified to Mann "an ideal humanism--freedom without license, spirituality without extravagant subjectivism, practicality without philistinism."²¹ We have been examining only the way in which such qualities can be lost--it is important to remember, however, that although the decadent characters may lose sight of such values, these qualities are the foundation of the tradition. Going back to the passage in which Tony reads the journal, we clearly see that although one loses something of his personal identity in yielding to tradition, he really gains by becoming part of a whole greater than himself. By contributing to the good of the tradition, one really increases one's own worth. In this context even seemingly insignificant events of daily life acquire importance--one feels "die ehrerbietige Bedeutsamkeit, mit der hier auch die bescheidensten Tatsachen behandelt waren, die der Familiengeschichte angehörten."²² Above all, one gains a strong sense of pride.

This tradition has strong connections with life and activity--it has arisen from the business world and a feeling for honest competition. It rejects the self-indulgent idler, who would lean back and let the world

pass him by. Perhaps the business world has also bestowed on this tradition its love of order--order which allows for a well regulated life and can give life additional meaning. Exaggeration of these values, as has been stated, can lead to decadence; but still the basic tradition contains within itself a great deal of significance.

The tradition of the Baltic nobility stands in sharp contrast to the above. If it once contained similar values, they have disappeared, for we never see them in Keyserling's works. Here one follows tradition only because it is tradition. We see a definite order to life, but the reader never feels that this order adds any meaning to life; one follows it only because it has already been established and offers the path of least resistance. Tradition, rather than emphasizing activity, seems to torpify the individual. Rather than being a force for life, tradition here becomes a force for death. Ernst Heilborn states: "Diesem kurländischen Adel, diesen Leuten seiner Kaste, diesen Menschen seines Menschentums gegenüber hat Keyserling immer nur die eine Frage auf dem Herzen, die für ihn entscheidende, die Frage nach der Lebenskraft. Und Keyserling verneint, wo er sein Ja jubeln möchte, er verneint durchaus."²³

The Baroness Arabella, sister of von der Warthe, in

Abendliche Häuser, says to Fastrade, "Ja, Kind ... wir haben nichts anderes zu tun, als zu sitzen und zu warten, bis eines nach dem anderen abbröckelt."²⁴ In Beate und Mareile we see the following reaction of Beate's Aunt Seneide to the death of Beate's mother: "Große Begeisterung schüttelte ihren Körper. Die Nähe des Todes berauschte sie."²⁵ Finally she becomes so excited she must enter a sanatorium. Here we truly find "Das Blut der alten Rasse, die von Schonung und Zucht geschwächten Instinkte fanden nicht mehr die Kraft zu einem Zorn, der fortreißt und wohltut."²⁶ Felix von Bassenow pronounces the final word on the relationship between this nobility and death: "Aussterben ist vornehm."²⁷

In the next chapter we shall examine the fate of the individual who opposes the force of tradition. In every case the individual ultimately must yield. However, in reviewing the general nature of the two traditions, we already see that Keyserling's characters seal their fates by yielding to tradition while Mann's characters still retain some hope of discovering meaning in life.

CHAPTER II: TRADITION AND THE INDIVIDUAL

Some individuals are always able to remain faithful to tradition and never question it. Their fate is to belong to an era that is past and to pass away with the tradition. There exist three possibilities for action when one no longer can support tradition. Often the result is a bad conscience which causes the individual to attempt to hide his own individuality by adhering all the more firmly to tradition in its external forms. Other individuals attempt to throw off the shackles of tradition by violently revolting against it and leading a life of dissolution or at least a life very much in opposition to everything the tradition represents. Finally there are characters who, in order to find happiness, try to find a mean between tradition and the values which they themselves hold. The first two groups can only fail, for to submit completely to something one does not fully believe in is as useless as to revolt completely against something with which one has strong ties. The final attempt to find a solution, depending on the strength of the individual and the solution which he finds (if he does arrive at one at all) may or may not succeed.

Of Consul Johann Buddenbrook's four children, Tony remains the most faithful to the family tradition. Indeed, she becomes the chief representative of that tradition, and fittingly she is the only chief character who survives from the very opening pages to the end of the novel. Through a close examination of Tony's character, the reader gains valuable insights into the type of personality that one must have in order to remain so loyal to a tradition, which, as we have seen, can no longer adjust itself to the conditions of the outside world.

After the episode in which she reads the family journal, Tony never loses her sense of pride in the family and its history. The secret to Tony's adjustment lies in her naiveté; she always remains somewhat of a child and, despite her protestations, somewhat of a "goose". This quality of Tony's, far from being irritating, makes her the most delightful character in the book.

We first see Tony's unawareness of the family's exact position when, as a child, she attempts to estimate the family fortunes and, of course, vastly underestimates them. She knows everyone in town, and taking full advantage of her superior position, she delights in playing pranks on some of the less fortunate

people, although never with intentional maliciousness.

Tony is always the proudest of the family to call herself a Buddenbrook, and she most scorns the rival Hagenström family. Yet one must view her family pride as precisely that and not an exaggerated class-consciousness. In fact, Morten Schwarzkopf completely surprises her when he relates her position to that of the aristocracy.

However, just as the tradition to which she belongs appears doomed to disappear in a changing world, so Tony never finds success in her own life. She has her moments of despair, but her buoyant personality never lets her be unhappy for too long, even when life consists of one failure after another for her. Her family pride leads her into the marriage with Grünlich, a repulsive man she can never love. The final failure of the marriage occurs when he goes bankrupt, and her father gladly takes her back to prevent further financial disaster to the family firm. Those practical ideals, which can be so fatal to the moral family tradition, account in large part for the failure of the marriage, since they formed the basis for the Consul's desire to have his daughter wed and were the only reason for Grünlich's desiring it. Very close to bankruptcy already, despite outer appearances, he hoped his marriage into the prosperous Buddenbrook family would resuscitate his own finances.

Tony's second marriage to Permaneder, one entirely of her own choice, again shows the influence of tradition over her. She now desires to save the family from the disgrace of her divorce and too quickly marries Permaneder. Soon after the marriage Tony discovers she has made a poor choice and finds herself miserable. Permaneder comes from Munich, where there exists an entirely different way of life, to which Tony cannot adjust. She becomes thoroughly wretched in her new life, which proves far too different from the one she has led. The final break between her and her husband occurs when he returns home one night completely drunk, and she catches him struggling to force a kiss from the maid. Permaneder calls her a name for which she can never forgive him; he yells at her, "Geh zum Deifi, Salud'r dreckats!"²⁸ Upon reaching home, Tony reaches the following conclusions while talking to her brother Thomas:

Oh, wir sollten niemals fortgehen, wir hier oben! Wir sollten an unserer Seebucht bleiben und uns redlich nähren. ... Wir sollten nirgend zu leben versuchen, wo man nichts von uns weiß und uns nicht einzuschätzen versteht, denn wir werden nichts als Demütigung davon haben, und man wird uns lächerlich hochmütig finden. Ja,--alle haben mich lächerlich hochmütig gefunden. Man hat es mir nicht gesagt, aber gefühlt habe ich es zu jeder Stunde, und auch darunter habe ich gelitten.... In einem solchen Lande ist es leicht, hochmütig zu scheinen, Tom! Akklimatisieren? Nein, bei Leuten ohne Würde, Moral, Ehrgeiz, Vornehmheit und Strenge, bei unsoignierten, unhöflichen und saloppen Leuten, bei Leuten, die zu gleicher Zeit träge und leichtsinnig, dickblütig

und oberflächlich sind ... bei solchen Leuten kann ich mich nicht akklimatisieren und würde es niemals können, so wahr ich deine Schwester bin! Eva Ewers hat es gekonnt ... gut! Aber eine Ewers ist noch keine Buddenbrook....²⁹

This passage gives ample evidence of Tony's family pride and also shows the fate of a Buddenbrook family member, who tries to live in another culture: the change is impossible to make.

Tony tries once more to redeem herself and contracts what amounts to her third marriage: "Und es begann Tony Buddenbrooks dritte Ehe."³⁰ The marriage really takes place between Erika, Tony's daughter by Grünlich, and a certain Herr Weinschenk. Again Tony tries to bring honor to the family within the pattern of tradition, and once again it seems to be practical considerations which cause it to fail. Erika's husband is later sentenced to a prison term for dishonest business dealings. Thus fails Tony's third and last attempt at wedlock. The following passage explains how Tony can always remain happy in spite of her many disappointments:

Dieses glückliche Geschöpf hatte, solange sie auf Erden wandelte, nichts, nicht das geringste hinunterzuschlucken und stumm zu verwinden gebraucht. Auf keine Schmeichelei und keine Beleidigung, die ihr das Leben gesagt, hatte sie geschwiegen. Alles, jedes Glück und jeden Kummer, hatte sie in einer Flut von banalen und kindisch wichtigen Worten, die ihrem Mitteilungsbedürfnis vollkommen genügten, wieder von sich gegeben. Ihr Magen war nicht ganz gesund,

aber ihr Herz war leicht und frei--sie wußte selbst nicht, wie sehr. Nichts Unausgesprochenes zehrte an ihr; kein stummes Erlebnis belastete sie. Und darum hatte sie auch gar nichts an ihrer Vergangenheit zu tragen. Sie wußte, daß sie bewegte und arge Schicksale gehabt, aber all das hatte ihr keinerlei Schwere und Müdigkeit hinterlassen, und im Grunde glaubte sie gar nicht daran.³¹

The relief that her naive acceptance of family tradition brings her is evident.

Tony never realizes the changes going on in the world and that the family tradition as she knows it cannot continue. In her innocence, however, she can justify the family's yielding a little to practical ideals without seeing the harm it can cause. Tony has been to visit her friend Armgaard von Maibloom and has discovered she was only invited because Armgaard's husband is in financial difficulty and needs help. Tony wants Thomas to lend him money, with the intention of eventually taking over his estate. Although Tony knows such an action was previously against the family principles, she sees no conflict now since the family fortunes are falling and need a boost. This is the method of the Hagenströms, whom she so detests, and yet Tony feels no contradiction if Thomas so acts. The fatality of such a move, when Thomas finally does acquiesce, will be shown later.

Tony is the prime representative of that type of person who remains untroubled in her simple faith, even though there are no solid bases for maintaining this faith, and this reliance upon the Buddenbrook family tradition is the cause of all her misfortunes.

Christian stands at the opposite pole from Tony. His actions are entirely in opposition to all that the family tradition means. Nevertheless we feel the strong possibility that the failure of Christian's life lies in his close connection to the family tradition.

From the very first we realize that Christian stands somewhat apart from the solid merchant tradition. As the poet Jean Jacques Hoffstede describes him: "Christian dagegen scheint mir ein wenig Tausendsassa zu sein, wie? ein wenig Incroyable ... Allein ich verhehle nicht mein engouement. Er wird studieren, dünkt mich; er ist witzig und brillant veranlagt..."³² Christian seems the born actor, and the reader first sees him performing excellent mimes of his teachers at school. This penchant remains with him throughout the book, and soon he is also mocking his own merchant background, thereby causing his brother Tom to rage against him. But even as a boy he shows a tendency towards hypochondria, which is closely connected with his artistic ability. We hear him at the dinner table suddenly cry out he will never eat a peach again because the pit might get caught

in his throat and choke him. He then proceeds to act out the idea so vividly that he frightens his relatives into thinking that he really does have a pit caught in his throat. He finally does admit, "Nein, nein ... aber wenn ich ihn verschluckte!" and it happens that "Christian ißt wirklich längere Zeit keinen Pfirsich mehr."³³ This seems to be Christian's trouble throughout his life: his acting is so vivid that he no longer knows himself what is real and what is not. Fritz Kaufman says of him: "[he] disgraces not only his family but his very name. With him, Christian self-concern degenerates into the shameless exhibition of petty grievances and genuine life into a disreputable show."³⁴

Thus, when he later continually fails in his business attempts, and attributes his failure to his poor health and the pains in his one leg (due, the doctors say, to the nerves being too short), we cannot tell, nor can Christian himself, to what extent his illness is real and to what extent caused solely by his imagination. Christian's problem must be examined in the light of his relationship to the family tradition. When Christian starts out on his numerous disastrous ventures into business, he really does want to succeed and follow the family tradition, but he cannot succeed because this type of work is far too much in contrast

to his basic temperament. Much of his hypochondria may well arise from the fact that he feels extremely guilty about not being able to fit into the pattern and needs some justification not only to give his family and friends, but also to give himself. The harder he tries to be the good businessman and the more he fails, the worse his symptoms of illness become and the more degenerate his mimicry of life in general becomes. It comes to the point that when Christian goes to his club and amuses all his friends, they seem to be laughing more at him than with him. His constant sense of having failed the family and its tradition offers an explanation for his violent attacks on his brother and the entire merchant class. Christian becomes so critical not because he stands entirely outside of the tradition, but rather because he feels that he ought to be a part of it, and yet is unable to be. Finally Christian degrades himself completely and marries an actress of highly questionable morals, by whom he has already had a child. His wife has him committed to an institution because of his increasing instability.

The question must remain open as to whether or not Christian ever did have any real talent. If Christian had not felt compelled to try to follow his brother's example in business and if the family had not so insisted

upon his obeying its traditions, could he have become a success, perhaps as an actor? We can never know the answer. No one can prove whether or not Christian did have some degree of true talent, because the family tradition did exert its power over him. If allowed to pursue an acting career with a clear conscience, perhaps Christian would have turned out a failure anyway; but there still exists the chance that he could have succeeded.

Thomas' fate seems the most tragic of the four children. Tony, despite her many disappointments, always remains so naive and bears them all so well that one need not feel overly sorry for her. The exaggerations of Christian tend to irritate the reader. Also Christian is bound by a tradition which has never really had any meaning for him and is plagued only by the thought that it ought to. But there is a much greater sense of loss when we look at Thomas, the child who seemed to be born a businessman: "Thomas, das ist ein solider und ernster Kopf; er muß Kaufmann werden, darüber besteht kein Zweifel."³⁵ And indeed Thomas feels completely excited and enthused when he first learns the business from his father. When everything that had meaning for him suddenly loses that meaning, we can feel with Thomas the very depths of despair. He stands between

the two extremes represented by Tony and Christian. He gently mocks Tony's over-seriousness about family pride, but he rages against Christian because he considers the latter a threatening force, which could destroy the tradition and himself. As R. Hinton Thomas points out, however, the key to the relationship between Thomas and Christian is the fact that Thomas sees something of Christian in himself.³⁶

"Ich bin geworden, wie ich bin," sagte er endlich, und seine Stimme klang bewegt, "weil ich nicht werden wollte wie du. Wenn ich dich innerlich gemieden habe, so geschah es, weil ich mich vor dir hüten muß, weil dein Sein und Wesen eine Gefahr für mich ist ... ich spreche die Wahrheit."³⁷

When those qualities he so fears increasingly appear within himself, Thomas tries harder and harder to cover them up, making his whole way of life a parody of itself and thereby making it all the more meaningless to him. Yet, he cannot abandon the family tradition because of his strong sense of duty.

Why is it that Thomas, who was so enthused about the family business when he first entered it, suddenly finds that there is no enjoyment in the daily routine for him? There are several reasons for the change in Thomas' outlook. One of the foremost is the recurring problem of the family tradition and the outside world based on practical goals. As the family business declines, he

can see clearly that to survive the firm must adopt some of these principles, and yet they are entirely against his tradition. Even though we have seen some tendency towards such principles in the Consul, they were greatly modified by ethical and Christian beliefs. Now, however, it seems necessary to abandon the latter beliefs if the firm is to continue. Such is the problem that Thomas faces and which causes him great inner conflict. When Tony makes her proposal to him concerning Armgaard and her husband, it is evident that this problem has been on Thomas' mind for a very long time. For although he completely rejects the idea at first, Tony notes:

Wenn ich mich aber frage, warum du gereizt bist, so kann ich mir nur sagen, daß du im Grunde doch nicht so ganz abgeneigt bist, dich mit der Sache zu beschäftigen. Denn ein so dummes Weib ich bin, das weiß ich aus mir selbst und von anderen Leuten, daß man im Leben über einen Vorschlag nur dann erregt und böse wird, wenn man sich in seinem Widerstande nicht ganz sicher fühlt und innerlich sehr versucht ist, darauf einzugehen.³⁸

Thomas yields primarily to avoid the danger of becoming ~~completely~~ completely incapable of any action and letting the firm collapse through lack of initiative. The transaction proves disastrous for the firm, and even more so for Thomas' inner balance. Thomas' sense of duty make his inner struggle all the greater, for above all he feels the duty to hide his inner feelings from the world.

Thomas comes to place significance solely on outer appearance, as a result; the greater the discontent within himself, the more artificial becomes Thomas' outward mode of life. Correspondingly as he emphasizes outer appearance more, the more he sees himself as merely performing a ritual devoid of meaning.

The power of tradition is still so great that Thomas tries to instill the same family principles, even though they render his own life meaningless, into his son Hanno. Indeed, since he views his own life as a failure, he considers his son as the only hope for the future. Aware, however, of Hanno's artistic temperament, he becomes all the more disillusioned and despondent. Thomas can hardly teach his son ably, and Hanno sees right through him:

Aber der Kleine Johann sah mehr, als er sehen sollte, und seine Augen, diese schüchternen, goldbraunen, bläulich umschatteten Augen beobachteten zu gut. Er sah nicht nur die sichere Liebenswürdigkeit, die sein Vater auf alle wirken ließ, er sah auch--sah es mit einem seltsamen, quälenden Scharfblick--wie furchtbar schwer sie zu machen war, wie sein Vater nach jeder Visite wortkarger und bleicher, mit geschlossenen Augen, deren Lider sich gerötet hatten, in der Wagenecke lehnte, und Entsetzen im Herzen erlebte er es, daß auf der Schwelle des nächsten Hauses eine Maske über ebendieses Gesicht glitt, immer aufs neue eine plötzliche Elastizität in die Bewegungen ebendieses ermüdeten Körpers kam... Das Auftreten, Reden, Sichbenehmen, Wirken und Handeln unter Menschen stellte

sich dem kleinen Johann nicht als ein naives, natürliches und halb unbewußtes Vertreten praktischer Interessen dar, die man mit anderen gemein hat und gegen andere durchsetzen will, sondern als eine Art von Selbstzweck, eine bewußte und künstliche Anstrengung, bei welcher, anstatt der aufrichtigen und einfachen inneren Beteiligung, eine furchtbar schwierige und aufreibende Virtuosität für Haltung und Rückgrat aufkommen mußte.³⁹

Thomas' life finally becomes a hopeless struggle against tendencies towards dreaminess and idleness (similar, perhaps, to those in Christian), which he cannot overcome.

Das Leben war hart, und das Geschäftsleben war in seinem rücksichtslosen und unsentimentalen Verlaufe ein Abbild des großen und ganzen Lebens. Stand Thomas Buddenbrook mit beiden Beinen fest wie seine Väter in diesem harten und praktischen Leben? Oft genug, von jeher, hatte er Ursache gehabt, daran zu zweifeln! Oft genug, von Jugend an, hatte er diesem Leben gegenüber sein Fühlen korrigieren müssen ... Härte, zufügen. Härte erleiden und es nicht als Härte, sondern als etwas Selbstverständliches empfinden--würde er das niemals vollständig erlernen?⁴⁰

The answer to the final question is "no."

One more factor adds to the misery of his life: his wife becomes entirely involved with her music and spends more time with a young army lieutenant than with Thomas. Taking all these factors into consideration, we can now understand Thomas' reaction when he reads Schopenhauer. In a life devoid of meaning for him, Thomas becomes absorbed in the thought of his own death. Reading a chapter from Schopenhauer's Die Welt als Wille

und Vorstellung, Thomas suddenly has the following thoughts:

Was war der Tod? ... Ende und Auflösung?
 Dreimal erbarmungs~~ü~~r~~ü~~rdig jeder, der diese
 nichtigen Begriffe als Schrecknisse empfand!
 Was würde enden und was sich auflösen?
 Dieser sein Leib ... Diese seine Persön-
 lichkeit und Individualität, dieses schwer-
 fällige, störrische, fehlerhafte und hassens-
 werte Hindernis, etwas Anderes und Besseres
zu sein! ... Durch die Gitterfenster seiner
 Individualität, starrt der Mensch hoffnungslos
 auf die Ringmauern der äußeren Umstände, bis
 der Tod kommt und ihn zu Heimkehr und Freiheit
 ruft ... Wo ich sein werde, wenn ich tot bin?
 Aber es ist so leuchtend klar, so über-
 wältigend einfach! In allen denen werde ich
 sein, die je und je Ich gesagt haben, sagen
 und sagen werden: besonders aber in denen,
die es voller, kräftiger, fröhlicher sagen ...
 Habe ich je das Leben gehaßt, dies reine,
 grausame und starke Leben? Torheit und
 Mißverständnis! Nur mich habe ich gehaßt,
 dafür, daß ich es nicht ertragen konnte.
 Aber ich liebe euch ... ich liebe euch alle,
 ihr Glücklichen, und bald werde ich aufhören,
 durch eine enge Haft von euch ausgeschlossen
 zu sein; bald wird das in mir, was euch liebt,
 wird meine Liebe zu euch frei werden und
 bei und in euch sein ... bei und in euch allen! 41

Tradition then has been so tightened that it has become a prison for the individual life. This vision lets Thomas escape and flee from this prison and find freedom in death, not a death involved in nothingness, but one involved with life. Thomas sees himself becoming a part of infinity, a part of every individual, with no limitations of being any one individual. Such thoughts overwhelm and send a thrill through him, but he reaches

no resolution. "allein das konnte nicht sein, und schon am nächsten Morgen, als er mit einem ganz kleinen Gefühl von Geniertheit über die geistigen Extravaganzen von gestern erwachte, ahnte er etwas von der Unausführbarkeit dieser schönen Vorsätze."⁴²

Three chapters later Thomas Buddenbrook dies a horrible death with his face distorted, after he has fallen into a street gutter. The cause of his death is, of all things, an abscessed tooth. In death he loses that fastidiousness that had reached obsessive proportions in his life.

In the end we must consider Thomas as a sort of hero. As James Cleugh says,

Thomas is a true tragic hero in the German sense of a strong man whose strength is nevertheless not equal to his fate. He is efficient in commerce, but he is the first Buddenbrook for whom to be efficient in commerce is to make an effort... He is the first "individual" in the firm, but he pays heavily for setting his personality against the mass-consciousness of his time.⁴³

Thomas Mann himself states in a letter, "Heldenthum ist für mich ein 'Trotzdem', überwundene Schwäche, es gehört Zartheit dazu.... Körperliches Leiden scheint mir historisch eine beinahe nothwendige Begleiterscheinung der Größe zu sein und das leuchtet mir psychologisch ein. Schließlich liegt nicht in der zähen Repräsentation des erschöpften Thomas Buddenbrook eine ganze Menge Heldenthum?"⁴⁴

Thus although Thomas dies because of his struggle, he is heroic for having fought it.

Hanno brings the tradition to an end. Entirely unfit for life, he is the least attached to the family tradition. Hanno demonstrates what can happen when the tradition, which gave form and meaning to life, entirely disappears as artistic sensitivity takes over completely. As we saw in the scene in which Thomas was showing his son the routine of the firm, Hanno realizes that the tradition has come to have no meaning for his father and consists solely of form without substance. Hanno wants no part of it. In somewhat the same naive way that Tony accepts life, Hanno accepts death. He inherits from his mother, Gerda, his musical ability, and it is her influence that awakens in him his great love for Wagner's music; but he also shares the anguish his father felt in the last days of his life. The reader realizes the similarity between father and son in a scene where Thomas is tormented by the thought of his wife spending so much time with the young lieutenant. Hanno can see the despair in his father's features:

Das eine aber war sicher, und sie fühlten es beide, daß in diesen Sekunden, während ihre Blicke ineinander ruhten, jede Fremdheit und Kälte, jeder Zwang und jedes Mißverständnis zwischen ihnen dahinsank, daß Thomas Buddenbrook, wie hier, so überall, wo es sich nicht um Energie, Tüchtigkeit und

helläugige Frische, sondern um Furcht und Leiden handelte, des Vertrauens und der Hingabe seines Sohnes gewiß sein konnte.⁴⁵

The reader clearly sees Hanno's inability to stand up to life, in a long chapter dealing with a single day of Hanno's at school. While satirizing the educational methods used in the school, Mann makes us acutely aware that Hanno will never be able to adjust to the world. Fear and sickness take full possession of Hanno, when he is unable to face the professors, having once again failed to prepare the lessons he hates so much. Hanno is incapable of acting; the lessons he knows must be done are continually put off, although he apprehends that the result will be another day of torment. But Hanno withdraws more and more into a dream world, in which he composes his music. To understand Hanno one has only to examine Mann's description of the piece he improvises at the piano. Filled with longing and passion, it reflects a definite Wagnerian influence. It contains:

etwas Lasterhaftes in der Maßlosigkeit und Unersättlichkeit, mit der sie genossen und ausgebeutet wurde, und etwas zynisch Verzweifertes, etwas wie Wille zu Wonne und Untergang in der Gier, mit der die letzte Süßigkeit aus ihr gesogen wurde, bis zur Erschöpfung, bis zum Ekel und Überdruß, bis endlich, endlich in Ermattung nach allen Ausschweifungen ein langes, leises Arpeggio in Moll hinrieselte, um einen Ton emporstieg, sich in Dur auflöste und mit einem wehmütigen Zögern erstarb.⁴⁶

The very music expresses Hanno's inability for life and

his longing for the release of death. Finally the desired release does come, and in the torment of typhoid fever, Hanno leaves the world, which was too much for him to bear. Kaufman connects Hanno's music and his death in the following manner: "The unbounded 'will to ecstasy and decline'--the merging and submerging of the one in the whole, the Tristan motif--here reaches its appointed end in the death and transfiguration of a series of generations. The life of the Buddenbrooks negates itself at last in the fever that consumes Hanno's delicate, boyish frame. The play of life thus ends in the (qualitatively) eternal life of play."⁴⁷

Tonio Kröger reaches a solution for the individual whose tradition no longer has great significance for him but in whom a sense of duty for the tradition has been so strongly instilled that he is virtually unable to break away from it. The importance of tradition for Tonio may be assumed to be the same as it is for the characters in Buddenbrooks. This helps explain the ambivalent attitude Tonio takes toward his father, the bearer of the tradition, and toward his mother, from whom he inherits his artistic temperament. Like Hanno, Tonio does very poorly in his studies. He cares little about these studies and yet at the same time wishes to do well in them in order to please his father. Because he has

been raised in terms of a tradition based on hard work, he feels his own attitude to be wrong, and yet he cannot change:

Tonio liebte seine dunkle und feurige Mutter, die so wunderbar den Flügel und die Mandoline spielte, und er war froh, daß sie sich ob seiner zweifelhaften Stellung unter den Menschen nicht grämte. Andererseits aber empfand er, daß der Zorn des Vaters weit würdiger und respektabler sei, und war, obgleich er von ihm gescholten wurde, im Grunde ganz einverstanden mit ihm, während er die heitere Gleichgültigkeit der Mutter ein wenig liederlich fand. Manchmal dachte er ungefähr: Es ist gerade genug, daß ich bin, wie ich bin, und mich nicht ändern will und kann....⁴⁸

Thus Tonio is eternally caught in the middle. He respects a tradition which he nevertheless cannot follow. He can never feel at home in the sphere of the artistic because the teachings of his father and tradition force him to reject it, nor does he feel at home within the tradition because of his artistic temperament. As Tonio puts it, "Ich stehe zwischen zwei Welten, bin in keiner daheim und habe es infolge dessen ein wenig schwer."⁴⁹

The great danger for Tonio in his position is that he might allow himself to be completely overwhelmed by a sense of self-pity and hopelessness or of dreamy melancholy. When we first meet Tonio, he is indeed this melancholy dreamer, something on the order of a "Hanno type." Those things he loves most have a certain

melancholy about them: "Der Springbrunnen, der alte Walnußbaum, seine Geige und in der Ferne das Meer, die Ostsee, deren sommerliche Träume er in den Ferien belauschen durfte, diese Dinge waren es, die er liebte, mit denen er sich gleichsam umstellte und zwischen denen sich sein inneres Leben abspielte...."⁵⁰ We might add to these Storm's novelle Immensee. Certainly in his relationships with Hans Hansen and Ingeborg Holm, there is a sort of romantic yearning for the impossible, even knowing it is impossible: the search for the blue flower. It is the very unattainability of the objects of his desire that give Tonio a certain pleasure and happiness in them. "Denn das Glück, sagte er sich, ist nicht, geliebt zu werden; das ist eine ~~eine~~ mit Ekel gemischte Genugtuung für die Eitelkeit. Das Glück ist, zu lieben und vielleicht kleine trügerische Annäherungen an den geliebten Gegenstand zu erhaschen."⁵¹

But Tonio, as he matures and becomes more the true artist, rather than one who lets himself fall into maudlin sentimentality, realizes that he must conquer his earlier sentiments to make something of himself. He therefore devotes himself entirely to work:

Er arbeitete nicht wie jemand, der arbeitet, um zu leben, sondern wie einer, der nichts will, als arbeiten, weil er sich als lebendigen Menschen für nichts achtet, nur als Schaffender in Betracht zu kommen wünscht

und im übrigen grau und unauffällig umhergeht, wie ein abgeschminkter Schauspieler, der nichts ist, solange er nichts darzustellen hat. Er arbeitete stumm, abgeschlossen, unsichtbar und voller Verachtung für jene Kleinen ... unwissend darüber, daß gute Werke nur unter dem Druck eines Schlimmen Lebens entstehen, daß, wer lebt, nicht arbeitet, und daß ~~man~~ gestorben sein muß, um ganz ein Schaffender zu sein."⁵²

Having conquered those dangerous feelings of sentimentality, Tonio now goes to another extreme, at which he denies the artist all feeling and makes a complete separation between the artist and life. The artist now appears to him as a castrato, who must sacrifice his masculinity for his art, just as the artist must sacrifice ~~lifelife~~ to create. Literature is no profession but a curse; the artist must be a criminal. Now Tonio is just as likely to find himself trapped in a sort of Wertherian Weltschmerz in which the artist stands alone against the world. Lisaweta, however, gives him the conclusive answer to his dilemma: "Sie sind ein Bürger auf Irrwegen, Tonio Kröger, --ein verirrter Bürger."⁵³ All those views Tonio has expressed are from the viewpoint of this middle-class background. The artist is only a criminal in that he does not agree with the standard code of ethics. It is only the desire to live the typical middle-class life that makes Tonio feel that he is sacrificing something by devoting himself to art. And obviously his entire ethos

is based on a middle-class principle, that of hard work. To be sure, at this point Tonio considers his art dishonest work, but this devotion to hard work is what has made Tonio the **type** of artist he is. If Tonio had not exerted his power of self-control, he probably would have become only an aesthete and never produced anything worthwhile.

Finally, after the repeat of childhood experiences at the Danish sea resort, Tonio comes to realize his position exactly. The sentimental, romantic feelings still linger, but they have now been elevated to a higher sphere, as it were. Whereas earlier they were signs of a certain self-indulgence, they have now been raised to a point at which they can give Tonio's life its entire meaning. The solution to Tonio's problem is the very realization that there can be no solution. Tonio's path must lie in the middle. His artistic impulses would never let him lead the life of a common Bürger nor would his middle-class conscience ever allow him to become the artist he earlier pictured himself, for whom all feeling is killed. It is Tonio's middle-class desire for order that will guide him in art: "Ich schaue in eine ungeborene und schemenhafte Welt hinein, die geordnet und gebildet sein will...."⁵⁴ Tonio's yearning for the impossible now provides him with a love of life itself,

which prevents him from becoming a nihilist.

Thus we see that although tradition has arrived at the point where it can no longer continue on the same path, it has, it can still provide the basis for life and continue to exert its influence.

In contrast to the characters of Mann, who become more decadent and less able to bear life the further they depart from tradition, the characters of Keyserling belong to a culture which has become so overrefined that it leads to a weakening of the will to live, similar to that weakness we described in Hanno. The middle-class tradition also leads to inner conflicts and can no longer be strictly maintained in the world which surrounds it, but it never has the intensely moribund quality, which we shall see destroy or make useless the lives of Keyserling's characters.

Annemarie in Harmonie presents the extreme case. Her nerves have become so sensitive that she encloses herself within a hermetic existence. She feels compelled to exclude everything that appears ugly or distasteful to her from her world, which is continually associated with the color "white". The inability of Annemarie to face the harsh reality of life manifests itself in a continual and finally almost neurotic refinement of taste. Vitality has been so drained that Felix von Bassenow's definition of culture seems valid, at least in reference to his wife

and her relatives, "Etwas tun, das war keine Kunst, da konnte man bald einen Tag hinbringen. Aber stille sitzen und an hübsche, helle Dinge denken, das ist Kultur."⁵⁵

Annemarie rejects everything that displeases her, not so much from haughtiness, but because her nerves become so aroused that she actually can fall ill because of those things which displease her. Her main leitmotiv is, "Nein, ich danke, das ist nicht für mich."⁵⁶ She feels comfortable solely around those people in her most intimate circle. Thus she finally approaches an incestuous relationship (a theme also treated by Mann in Der Erwählte and Wälsungenblut). This "incest" is certainly not of a physical type, but is exclusively a mental state, which for Annemarie is perhaps far more dangerous. Annemarie finds another nature so similar to her own only in her Uncle Thilo. When he finally departs, Annemarie can find no solace at all in her life. Her husband Felix, who has been unfaithful to her, has a need for physical activity (primarily sexual), which she neither can understand nor wants to understand. Unable to maintain her purewhite world, she finally says "no thank you" to life and drowns herself: "Es war, als hätte Annemarie sich müde ausgestreckt und sagte: 'O nein--ich danke--nicht für mich.'--"⁵⁷

Beate, in Beate und Mareile, is a character similar

to Annemarie; one, however, who has not advanced to such extremes. She too lives in a world characterized by "whiteness" and tries to reject all that is unpleasant. Günther, her husband, describes the type of life Beate leads as "königlich preußische Schönheit."⁵⁸ Even though Beate becomes increasingly aware that Günther has been carrying on numerous affairs with other women, she continually refuses to admit the truth to herself and turns against anyone, who tries to make it clear to her. When Beate's maid, Amelie, becomes pregnant and, hoping to find comfort and help, confesses her condition to Beate, Beate actually becomes cruel to the girl in an attempt to exclude anything of such a nature from her world. "Beate schwieg. Sie empfand Mitleid mit dem weinenden Mädchen. Mein Gott! Die Welt ist so voll Sünde und Elend; aber sie empfand auch Groll gegen Amelie. Was hatte sie ihre unreinliche Liebesgeschichte hier zu ihr, Beate, hereinzutragen!"⁵⁹ In revenge Amelie sends a bitter letter to Beate and says that what she has done is no worse than Günther's affair with Eve Mankow, the gamekeeper's daughter. Beate completely blocks this truth from her mind.

Erst als sie schlaflos im Bette lag,
konnte sie dem Entsetzlichen nicht entrinnen.
Sie sah beständig Eve Mankow vor sich, das
große, hochbusige Mädchen, mit den grellen
Augen. Ekel schüttelte sie; Ekel vor ihrem

eigenen Körper, der wie Eve nach Günther verlangte, der Günther dasselbe bot, wie Eve.--Beate fuhr auf, als müßte sie etwas abwehren, sich von einer quälenden Gemeinschaft befreien. "Es ist nicht wahr!" flüsterte sie in das Dunkel hinein. Das beruhigte, das leuchtete ein. So etwas kann ja nicht wahr sein! Wie konnten die Even und Amelies an ihre, Beates, Ehe rühren! Nein, so etwas durfte, konnte nicht in ihr Leben hinein; das war ihr fester Wille. So etwas durfte nicht wahr sein.⁶⁰

Whenever Beate herself feels the sexual drive stirring within her, she fights to overcome it; such feelings are not a part of her way of life. After she is convinced beyond any possible doubt that Günther has had affairs with both Eve and Mareile, Beate has the following thoughts:

Ihre Jugend bäumte sich gegen ihr Schicksal auf. Sie wollte jung sein, leben--wie die anderen. Die anderen, die mit dem heißen Blut, die, von denen Günther gesprochen hatte, die durften rücksichtslos lieben und genießen und sündigen. Sie begann in ihrer vor Einsamkeit fiebernden Seele gegen die Gesetze sich aufzulehnen, unter die sie sich ihr ganzes Leben hindurch gebeugt. Alles, nur dieses stumme Verkümmern nicht! Und doch, wenn ihr Körper nach Günther verlangte, nach ihm schrie, dann hätte sie ihn schlagen mögen. Wie die Even, die Mareilen sollte ihr Körper nicht fühlen.⁶¹

Beate sends both Mareile and Günther away and sits alone on her estate to await the inevitable return of Günther. Beate gives us a second picture of an overrefined world, although she still has urges towards

some sort of vitality, which is vanquished, however, by the force of tradition.

Karola, wife of Baron Dumala, in Dumala, is a woman who finally rebels against a life that consists of waiting only for death to come. Her life is spent in service to her husband, who is crippled. Her sole duty is the rubbing of his legs, which affords him some degree of comfort, and makes his life easier. But her spirit yearns for something beyond this.

Warum soll man nicht darauf hoffen, warten?
Man sieht eine Allee hinab, eine lange, lange
Allee. Warum sollen wir uns da plötzlich
eine schwarze Mauer denken? Das lieb' ich
nicht. Ich will hinabgehen, weit--weit--,
bis da, wo ich vor Helligkeit der Ferne
nichts mehr unterscheide.⁶²

She rebels against her dull, eventless life, and after a visit to the Baroness Huhn, who represents the same tradition as her husband does, she says, "Das Leben dort muß eine einzige langweilige Kaffeestunde sein... Wenn Leute leben wollen und nicht dürfen, das lieb' ich nicht."⁶³ By the end of the story, we see that Karola is also one of those characters who wants to live and cannot.

The restlessness in her spirit leads her to an affair with Baron Rast, and after a while she deserts her husband to run off with the Baron. But after her husband's death, she returns to her duty and to the place she belongs. We last see her, totally alone, once

again looking down the avenue: "Auf der hohen Freitreppe unter dem grauen Portal, stand Karola, eine stille, schwarze Gestalt. Sie schützte die Augen mit der Hand und schaute die Allee hinab."⁶⁴ We now know, however, that she will remain.

Günther von Tarniff and Felix von Bassenow appear to be figures torn between two types of life. They want to enjoy the rest and comfort typified by the refined lives of their wives; yet both are simultaneously driven by vital instincts to escape from a decaying life, although neither of them considers it to be such. Themselves refined to a great degree, their natures, both sensuous and sensual, invariably seek a release for their vitality in the pursuit of sexual adventures. Even their ruling traits have become decadent, now being the simple desire for physical mastery over others.

In Harmonie, Felix returns home, weary from his adventurous life in the outside world; he now wants to enjoy the world of Annemarie.

Hier war man doch ein anderer als da draußen.
Wie in eine blanke Perlmuttermuschel, wie
Annemarie sie liebte, kroch man hier herein...
eigentlich gehörte er hierher....⁶⁵

Gut! er war stolz darauf, zu der Welt hinter
den Vorhängen zu gehören. Dafür hatte er
immer viel übrig gehabt.⁶⁶

Both of these passages well show how this culture has

separated itself from the rest of the world.

Felix appears to have inherited the duality of his nature from his parents: the active side from his father and the refined from his mother, a Raafs-Pelsock. He tries to divide his life into two parts, alternately exercising one side of his nature and then the other.

"Und jetzt, dachte Felix, konnte er ruhig das Bassenowsche in sich spazieren führen, später kam der hübsche Tag, den Annemarie eingerichtet hatte--für das Raafs-pelsocksche."⁶⁷ Felix soon tires, however, of the inactive life led by his wife and starts an affair with Mila, the foster-daughter of Frau von Malten, Annemarie's companion. He still wants to take part in both worlds and is intensely jealous when Annemarie's Uncle Thilo arrives, acquiring the attention and devotion of his wife. In the end he orders Thilo to leave, but Felix still cannot acquire happiness, because he cannot partake of one world without the exclusion ~~of~~ the other.

We shall now turn to Günther von Tarniff in Beate und Mareile. Günther's story to his servant Peter explains his own divided nature. He tells about an ancestor with a divided heart, who leaves his "schöne, weiße Gräfin" for "eine braune, schwarzäugige Gräfin." When he leaves his wife, she can understand his divided nature and tells him, "Geh deiner Sehnsucht nach. Gott

gab dir ein zwiespältiges Herz; möge dieses Herz dich auch wieder zu mir zurückführen."⁶⁸ The dark, passionate beauty lives solely by her passion and, not being able to keep the lord, kills him. This story demonstrates the patience that tradition, exemplified by the "white countess" and Beate, breeds; whereas the counterpart of the dark, passionate countess is Mareile, who, when left by Günther at the end of the novel, stands shaking her fist at the castle. Günther's need to rule and possess also forms a part of his character. "'Ja, allen gehört er,' dachte Beate, 'Eve, und Mareile und Peter. Von allen will er bewundert und geliebt sein!'"⁶⁹ Finally, after being wounded in a duel, Günther does return to Beate and is able to break off his relationship with Mareile completely.

Keyserling examines ~~the~~ the problem of the individual in opposition to tradition most vividly in Abendliche Häuser. In this novel, the central theme concerns Fastrade's search for her sphere of duty, as has already been mentioned. Again and again we find duty and tradition emphasized by the older generation, whereas the members of the younger generation try to find some new meaning in life, because they realize and detest the deadening effect of the world around them.

Dietz von Egloff is the least likable of Keyserling's

characters; and yet we must feel, like Fastrade, some sympathy even for him. Egloff, in his reaction against the world into which he was born, leads a completely dissolute life and has nothing but contempt for tradition. Feeling trapped in his humdrum existence, Egloff cannot imagine himself part of some greater whole, ~~not~~ that he should pass on to his descendants that which he has received from his ancestors. He says to Fastrade,

Wer weiß, wer nach hundert Jahren die Macht hat. Für die künftigen Generationen, sagt Ihr Herr Vater, aber ich habe keinen historischen Sinn. Mir sagt es nichts, in der Zukunft eine lange Reihe von Dietz Egloffs zu sehen, die Stücke meines Wesens hundert Jahre fortschleppen, so wie sich häßliche Möbel in alten Häusern forterben.⁷⁰

Yet other passages give ample evidence that there is much of this tradition in Egloff himself and that, try as he might, he cannot break away from it.

Unsere alten Herrschaften [sind] stärker als wir. Sie wollen ruhig und melancholisch ihren Lebensabend feiern, gut, aber wir wurden in diesem Lebensabend erzogen, wir müssen ihm dienen, wir müssen in ihm leben, wir fangen sozusagen mit dem Lebensabend an. Das ist ungerecht.⁷¹

This passage shows that Egloff feels cheated to a certain degree. It is indeed "unjust" that young people must live according to the rules of the world of their elders, that is waiting to die, but Egloff's nature too easily falls into self-pity. Once again we hear him blame his elders for the position he is in:

Als ich mich dann später gierig auf meine Freiheit warf, enttäuschte sie mich, ich hatte mehr erwartet. Überhaupt an meiner ganzen Generation hier in der Gegend ist etwas versäumt worden. Unsere Väter waren kolossal gut, sie nahmen alles sehr ernst und andächtig. Es war wohl dein Vater, der gern von dem heiligen Beruf sprach, die Güter seiner Väter zu verwalten und zu erhalten. Na, wir konnten mit dieser Andacht nicht recht mit, nach einer neuen Andacht für uns sah man sich nicht um. Und so kam es denn, daß wir nichts so recht ernst nahmen, ja selbst die Väter nicht, nicht einmal die Grossmütter. Da entstand wohl auch die Lust, jedes brave Ideal einmal an die Nase zu fassen.⁷²

Here we discover that even Egloff has a little respect for his tradition, although he cannot take his ancestors seriously, because of the strict laws they have placed upon him.

Yet he gets no true enjoyment from his defiance. He feels disappointed in his freedom because it does not fill the gap left by the denial of tradition. Fastrade says, "Ihr Leben ist doch gewiß nicht abendlich und melancholisch." and Egloff replies, "Man tut, was man kann, nur das Sirowsche [Sirow is Egloff's family estate] ist stärker."⁷³ Egloff is referring not only to the outer restrictions imposed on him, but the effect that living in such a culture has on his inner being. The influence of this culture makes him melancholy and deprives him of all pleasure, since it makes him inwardly realize that he is acting wrongly.

As the novel progresses, we become increasingly aware that Egloff's wild life is only his way of revolting against tradition, and that it has no more meaning for him than does his tradition. His affair with Lydia Dachhausen shows how unfeeling and selfish he can be. She means nothing at all to him, and the affair is intended just to keep himself from being bored. He cares nothing for Lydia's feelings and actually enjoys the thought that he might be causing this "Wachspuppengesicht" some pain. "Egloff lächelte, der Gedanke an die einsam unter ihren rosa Lampen um ihn weinende Frau tat ihm wohl...."⁷⁴ Unable to love, he wants, nonetheless, to be loved, to enjoy the feeling of someone's affections and sympathy, without having to return them.

This lack of feeling in all he does makes Egloff increasingly weary of life, and he has the feeling he has let life pass him by and has failed to take advantage of his capacities.

Wunderlich abgelöst und wie nicht zu ihm gehörig, erschien Egloff diese Umgebung heute wie eine Traumwelt, die wir über uns ergehen lassen. Aber das kannte er von früheren durchzechten und durchspielten Nächten, ja er selber, der Herr im hellen Frühlingsanzuge, empfand sich als etwas nicht Zugehöriges, als etwas, das er über sich ergehen ließ.⁷⁵

We can now better understand Egloff's relationship to Fastrade. Having lost large amounts of money in gambling, he feels the necessity of Fastrade's comforting presence.

When she does not appear, Egloff thinks,

Lauter Widerwärtigkeiten. Nun und dazu
verlobte man sich doch, damit in solchen
Zeiten jemand da sei, der in das Leben
wieder etwas Hübsches und Reines bringe.
Und gerade jetzt mußte sie ausbleiben.⁷⁶

In other words, it is to Fastrade that Egloff looks in the hope that she will be able to put order into his life and make it better, despite his earlier scorn when such a thought occurred to him. He considered her "die ordnungsliebende Dame, die in ein ungeordnetes Zimmer kommt und von der Passion ergriffen wird zu ordnen. Du willst also bessern und erziehen, die Liebe ist bei dir ein pädagogischer Trieb...."⁷⁷ It is impossible to say whether Egloff really loves Fastrade or not; his interest in her does seem to have a certain selfish bent. Her outward calmness and serenity soothe his troubled spirit.

Finally towards the end of the novel, when Fastrade has left him because knowledge of his affair with Lydia has become public, self-pity and despair completely overcome Egloff, and he wishes only to die. He hopes to be killed in the duel with Dachhausen, but he is the one who survives. He wants to die because he realizes that only in that way can Fastrade feel any pity for him. "Wäre ich gefallen, dann hätte Fastrade um mich geweint, jetzt wird ihr Mitleid Dachhausen gehören, und

sie ist mir unerreichbarer denn je."⁷⁸ He not only envies Dachhausen because of Fastrade's sympathy, but also because Dachhausen finally has found rest and peace. "Und ein Ingrimm erwachte in Egloff, wie einfach und klar wäre die Lösung gewesen, wenn er, Egloff, gefallen wäre. Ja er wußte es jetzt, er hatte bestimmt darauf gerechnet, und nun kam dieser Mensch und verwirrte alles wieder. Dort in der kleinen weißen Krugstube wie Dachhausen dazuliegen, welche Ruhe!"⁷⁹

Being deprived of Fastrade, Egloff realizes there will be no rest for his torment. He can now no longer live; he has yielded to the forces of tradition and death, as it were. After first shooting his horse, a symbol of his own vitality, Egloff kills himself since he is no longer able to bear life. Significantly he shoots himself in his hunting cabin, the scene of numerous affairs of his and several meetings with Fastrade.

Egloff is a prime example of a character whose vitality is completely wasted through its having no useful outlet. He is hardly an admirable person, due to his lack of feeling for others, to his self-pity, and to the extremes he goes through in trying to break free from tradition. Still the reader must feel that Egloff is partly right when he blames his society for what he has become. If he is weak, it is due in large part to that society which can offer no strength for support.

In sharp contrast to Egloff's reaction against his culture, Fastrade yields somewhat to the tradition in spite of the fact that she too realizes that the baronial way of life is expiring. The main difference between her and Egloff is shown when he asks, "Glauben Sie an diese Gesetze?" and she replies, "Ich glaube nicht an sie, aber ich gehorche ihnen."⁸⁰ She feels the decay of her house work on her, weaken her, make her resign herself. And yet Fastrade yearns for something better, but which she cannot quite grasp. In the following passage we sense the oppressive atmosphere bearing down on Fastrade and which she successfully resists:

Eine dunkle Traurigkeit machte sie todmüde. All das still zu Ende gehende Leben um sie her schwächte auch ihr Blut, nahm ihr die Kraft weiterzuleben; "wir sitzen still und warten, bis eines nach dem anderen abbröckelt," klang es wie eine leise Klage in ihr Ohr und dann bäumte sich etwas in ihr auf, sie hätte die Traurigkeit von sich abreißen mögen wie ein lästiges Kleid. Schnell ging sie zum Fenster, öffnete die schweren Fensterläden, stieß das Fenster auf und schaute in den Garten hinab. Im Scheine großer, unruhig flimmernder Sterne lag die Winternacht da, weiß und schweigend, die Luft schlug ihr feucht und kalt entgegen, Bäume ragten wie große weiße Federn gegen den Nachthimmel auf, und an ihnen vorüber konnte Fastrade in eine Ferne sehen, die von einer weißen Dämmerung verschleiert, unendlich schien. Hier war Raum, hier konnte sie atmen, hier in der Kühle schlief das große, starke Leben zu dem sie gehörte.⁸¹

And yet Fastrade's desires extend in no definite direction and are only vague. She senses the freedom of the outdoors and of the vibrant life of nature, but it is

still only a momentary sensation. Fastrade is too bound by her tradition ever to feel a lasting freedom--it must be the moment that counts. Egloff asks, after Gertrud von Port has put all her passion and energy into the singing of a song:

Was hilft es? Da hat die arme Kleine sich an einem Schmerze und einer Leidenschaft berauscht, und mit dem letzten Akkord ist alles aus und sie ist wieder nur Gertrud Port, die eine Nervenkrankheit hat, nicht weiter studieren kann und von ihrem Vater angebrummt wird.

and Fastrade replies,

"Aber sie hat doch dieses Erlebnis gehabt" ...
und ihre Stimme klang so erregt, daß
Egloff überrascht aufschaute.⁸²

Here we see that for her, as well as Gertrud, what matters is even a short interval of passion and life, since it is inevitable that there will be a return to the indifferent life around her.

Fastrade can only obtain some meaning in life through sympathy and devotion to others. It binds her to her old father and aunt and, in a way, affirms the fact that she will never escape the moribund life about her. Her sympathy is that which once permitted her to depart, but even then it was bound to the moribund. Fastrade's first love was for her and her brother's sickly tutor, Arno Holst. She leaves her home to nurse him after he becomes sick and returns after his death. Thus we can

see that Fastrade's only relief in life, her sympathy, is also bound to sickness and death. Even if she could not separate herself from sickness and death in the outside world, at least her relationship to them there was a struggle against them and in this fight there was the feeling of life:

Und wie sie so hinausschaute in all das Weiße, mußte sie an das Krankenhaus denken mit den langen, weißen Korridoren, den weißen Türen, hinter denen das Leiden und die Schmerzen wohnten, aber die Leiden und der Schmerz dort waren etwas wie eine berechnete Einrichtung, man diene ihnen, man lebe für sie, und auch das Mitleid war *eine* Einrichtung, man trug es leicht wie an einer Gewohnheit und stand nicht hilflos davor wie hier als vor einer großen Qual. Wenn wie dort aus den Krankenzimmern kam, fand sie draußen in den Korridoren geschäftiges Leben, eilige Ärzte in weißen Kitteln rannten an ihr vorüber, man rief sich etwas Heiteres zu, man lachte und man fühlte sich tapfer und nützlich in diesem frischen, fast munteren Kampfe gegen die Feinde des Lebens. Fastrade *fror*, aber sie empfand wieder, daß sie warmes junges Blut in ihren Adern hatte, empfand die Kraft ihres Körpers, und sie fühlte ihr Leben wieder als etwas, auf das sie sich trotz allem freuen durfte.⁸³

But at home Fastrade's sympathy can exist solely for its own sake--nothing will stop the decay at Paduren, and her connection with this culture can only drain off whatever life she has within her.

It is no wonder that Fastrade "loves" Egloff in view of such a fate. "Love" must be put in quotes to fit Fastrade's special definition of it. In response to

Egloff's question, "Ist Mitleid und Liebe denn dasselbe?" she replies, "Ich glaube, sie gehören eng zusammen."⁸⁴ Later she states further, "Ich will helfen ... gerade das will ich, das ist meine Art zu lieben."⁸⁵ We can now understand why Fastrade is willing to marry Egloff when she really knows so little about him, and he has such a bad reputation. To prevent complete despair and hopelessness, Fastrade must feel sympathy for someone; Egloff is an excellent choice, since he appears so lonely and because of the very fact that he is so maligned by everyone:

"Ach ja," erwiderte Fastrade scharf, "sie urteilen alle sehr streng über ihn, aber ich finde, jeder Mensch müßte wenigstens einen Menschen haben, der ihn verteidigt, der ihn verteidigt, auch wenn er meinetwegen unrecht hat. Wenn alle über einen herfallen, das ist häßlich."⁸⁶

Another factor in her choice is that Fastrade must also be attracted by Egloff's vitality--she wants to bring his restlessness and dissolute behavior under control, to bring him peace, but undoubtedly it is these qualities in themselves that attract her, in contrast to the deadness of the world in which she lives. To understand Fastrade better, we must look at Keyserling's view of the woman's role in his "Zur Psychologie de Komforts."

Seele und Körper haben bei der Frau ein vertrauterer, engeres Verhältnis mit einander als bei dem Manne. Die von außen kommenden Eindrücke setzen sich unmittelbarer in seelische Bewegungen um und die inneren Erlebnisse strahlen intensiver auf die Umgebung aus. Die Frau ist eben auch mit ihrer Umgebung, der äußeren Schale ihres Körpers, enger verwachsen als der Mann. Daher steht sie der Sache näher, versteht sie besser und empfindet sie stärker ... Sie will, daß der Komfort--ihr Komfort--Gebärde ihres Wesens sei ... Im Wörterbuch steht bei dem Worte Komfort: Beistand--Trost--Mithilfe. Klingt das nicht wie die Beschreibung der Rolle, welche die Frau spielen will? Die Harmonie des Lebens, die sie schafft, soll von den anderen als von ihr ausgehend empfunden werden. In allem Behagen der Umgebung, in jeder Freundlichkeit der Lebenseinrichtung, in allem sollen wir spüren, daß die, die Frau, es mit ihrem Leben belebt hat. So lange es echte Frauen gibt, wird es auch einen beseelten Komfort geben.⁸⁷

In connection with Fastrade, this passage explains why she obeys the laws of her society even though she does not believe in them: women have a much closer relationship with the world outside them than do men--Fastrade is therefore more closely bound to her family and its tradition than is, for example, Egloff. Keyserling also maintains that women understand things better since they are closer to their surroundings; the harmony they achieve in life through this understanding makes itself felt by others and thereby can also comfort them. Although Fastrade does not achieve true harmony, she perhaps comes closest to doing so; and Egloff senses the

tranquility of her nature. Certainly Fastrade attempts to play the role that Keyserling assigns to women and to comfort all the people around her--this attempt gives her life all its meaning. Although Fastrade most closely fits Keyserling's description, Karola in Dumala realizes too late that she owes a similar duty to her husband, and Beate too provides her husband with this comfort.

Because Fastrade sees this providing of comfort as her chief duty, her despair is all the greater when Egloff dies, and she feels that she has failed him.

Ganz allein, ganz allein mußte er sterben,
 ich war nicht da, ich habe ihn ja verlassen,
 ich habe ihm nicht geholfen, so ist er allein
 gestoben, niemand war bei ihm, als er in
 Not war ... Er ist hier allein gestorben,
 denn ich habe ihn ja verlassen.⁸⁸

Fastrade is not sorry for Egloff himself but rather as the object of her sympathy. It will not be going too far to say that Fastrade now realizes that her last chance at life has vanished. She can no longer direct her attention towards an object full of vitality, but she must try to comfort her father and aunt as much as possible and let all life pass her by. The last scene in the novel shows Fastrade watching the flight of the wild ducks as her father and Baron Port discuss their usual trivialities. Thus we leave Fastrade, hoping for life, bearing her pain gladly, since that is all that keeps her from complete despair.

War diese Ruhe nicht etwas Drohendes und Feindliches? Sie hatte Angst um ihren Schmerz, der jetzt ihr heiligstes Erlebnis war. Würde er in dem windstillen Winkel stille werden, schläfrig werden, untergehen? In der Finsternis still vor sich hinzuweinen tat Fastrade wohl, es tat ihr wohl, in sich hineinzuhorchen auf das Schlagen ihres Herzens und das Fiebern ihres Blutes, sie fühlte sich dann wunderbar eins mit dem verstohlenen Schluchzen, Liebkosen und Seufzen, mit dem ganzen geheimnisvollen Leben, das durch die Junidämmerung atmete.⁸⁹

There can be no hope for her future and the only thing ~~that~~ that will maintain her is the fear of losing even this yearning and becoming one with the abendliche Häuser around her.

CHAPTER III: THE DECADENT'S VIEW OF THE WORLD

Understanding now the reaction of several individuals to the force of tradition, we can examine the overall views of the two authors concerning decadence.

The attempt has been made to show that tradition has a great influence over every individual, whether any one individual wants it to or not. There is not just a division between the individual and the world around him, but more importantly there is a division within the individual himself. Realizing that he is unable to escape from tradition's grip and feeling extremely confined by it, the individual often fabricates some sort of world of his imagination, that allows him to escape from harsh reality. In this imaginary world, the spirit may fly free and unencumbered. However, the creation of such an imaginary world is not without its dangers, especially to the sensitive individual. It makes him more unable than ever to face the reality of the world and finally leads to death, as the only means of freedom in a world that cannot be endured.

Mann takes a pessimistic view of decadence in Buddenbrooks. All the characters in this novel who react against tradition, if only inwardly, face death or

disease, when they can no longer face reality. Only Tony escapes these effects, although her world is not entirely based on reality either. She can block out all her disappointments and live in a world of the past. Christian's nature leads him to hypochondria, as has been stated, and he becomes more interested in play acting than real life. Thomas' Schopenhauer experience and Hanno's musical improvisation both show this yearning for some higher reality than the world in which they live, and significantly neither survives long after he has had such visions. Thomas, of course, soon loses the hope he had obtained from his experience, but after it, the real world is more unsatisfactory for him than ever. The individuality of each has caused him to suffer, and in their visions they therefore lose this individuality completely and become part of some unknown whole, whose reality transcends the reality of this world.

In Keyserling's works this creation of a fantasy world is closely connected with his own philosophic views. It will prove helpful to quote once again from his "Zur Psychologie des Komforts."

Die Welt um uns ist unsicher und gefährvoll genug, überall machen fremde Egoisten uns den Platz streitig, oder Naturdinge umgeben uns feindlich oder gleichgültig. Da gilt es, uns eine Außenwelt zu schaffen, die für uns da ist wie unser Körper, eine Art Erweiterung unseres Körpers.⁹⁰

Here Keyserling says that the conception the mind has of the world actually attains a sort of physical reality, an extension of the body, at least for that individual. In opposition to an unfriendly external world, the world created by the mind becomes extremely important. This idea, taken to an extreme, certainly explains the reaction of Beate and especially, of Annemarie to the world, as they create their own worlds from which they can exclude all that displeases them and is contrary to their wishes. Now we understand why Annemarie must drown herself: she has created a world for herself, which no longer coincides with reality, and there is no release from this conflict except for her to die. This idea also agrees with the statement, already quoted, by von der Warthe about his position as a member of the nobility (See footnote 17). All of Keyserling's characters, who want to remain faithful to their tradition give evidence of this quality, since it only is thus that they can disregard the obvious failure of that tradition. Each of them has the capacity to make real what he wants to be real. Those characters who no longer find value in tradition either create worlds of vague romantic yearning or, facing reality, find no comfort for themselves and must resign themselves to leading a life of loneliness.

Keyserling states further in his "Zur Psychologie des Komforts:"

Einsame Menschen erleben innerlich viel und das ist nicht immer freudevoll. Wenn sie aus ihren Träumen zu ihrer Umgebung zurückkehren, wollen sie, daß die stille Gegenwart der Sachen ihnen freundlich zulächele. Der deutsche Komfort ist immer für das Enge gewesen und er stützt sich mehr als jeder andere auf die Beseeltheit der vertrauten Sache.⁹¹

This passage re-emphasizes the need for tradition--it is only in the familiar that one can find comfort.

Loneliness presents itself as one of the most pressing problems of the decadent individual. In all the characters we have studied, we have noticed a definite sense of loneliness. As each individual attempts to break away from tradition, his individuality increases, setting him apart from all those around him. Thomas Mann finds a solution to the problem of loneliness. Although Tonio Kröger feels the artist's separation from the middle-class society, he finally adjusts himself to this division. While his feelings remain ambiguous about wanting to belong to this other world, he still realizes that he cannot and this yearning gives his life its meaning.

Connected with this view of loneliness in the works of Mann, many of his characters develop a deep love for the sea. In the sea there always appears a calming effect

that overcomes the feeling of individuality, which makes the characters feel alone. Both Thomas and Hanno Buddenbrook receive the greatest comfort in their troubled lives when they are on vacation by the sea. Here they find a calm monotony which can bring peace into their own spirits. Here is a description of Hanno's feelings for the sea:

Und doch war das klügste stets, ... zu horchen, wie die kleinen Wellen mit leisem Plaudern wider die Steinblöcke klatschten und die ganze Weite ringsum von diesem gelinden und großartigen Sausen erfüllt war, das dem kleinen Johann gütevoll zusprach und ihn beredete, in ungeheurer Zufriedenheit seine Augen zu schließen ... Welch ein beruhigtes, befriedigtes und in wohltätiger Ordnung arbeitendes Herz er immer mitnahm vom Meer!⁹²

But the final result of Hanno's visit to the sea is as follows:

Sein Herz war durch diese vier Wochen voll Meeresandacht und eingehegtem Frieden nur noch viel weicher, verwöhnter, träumerischer, empfindlicher geworden und nur noch viel unfähiger, bei dem Ausblick auf Herrn Tietge's Regeldetri tapfer zu bleiben und bei dem Gedanken an das Auswendiglernen der Geschichtszahlen und grammatischen Regeln....⁹³

Thomas' feelings are very similar and further explain the sentiments of Hanno.

Breite Wellen ... wie sie daherkommen und zerschellen, daherkommen und zerschellen, eine nach der anderen, endlos, zwecklos, öde und irr. Und doch wirkt es beruhigend und tröstlich wie das Einfache und Notwendige. ... Was für Menschen es wohl sind, die der Monotonie

des Meeres den Vorzug geben? Mir scheint, es sind solche, die zu lange und tief in die Verwicklungen der innerlichen Dinge hineingesehen haben, um nicht wenigstens von den äußeren vor allem eins verlangen zu müssen: Einfachheit ... Es ist das wenigste, daß man tapfer umhersteigt im Gebirge, während man am Meere still im Sande ruht....auf der Weite des Meeres, das mit diesem mystischen und lähmenden Fatalismus seine Wogen heranwältzt, träumt ein verschleierter, hoffnungsloser und wissender Blick, der irgendwo einstmal tief in traurige Wirrnisse sah....Man ruht an der weiten Einfachheit der äußeren Dinge, müde wie man ist von der Wirrnis der inneren.⁹⁴

In both of these characters then we discover the soothing but weakening effect of the sea. Both of them seek to escape the complexity of their everyday lives, but this escape can only be momentary, and afterwards it is harder than ever for them to face reality.

Tonio Kröger loves the sea as Thomas and Hanno do. As in their visions, his spirit is freed to hover above the world of reality:

Tonio Kröger stand in Wind und Brausen eingehüllt, versunken in dies ewige, schwere, betäubende Getöse, das er so sehr liebte. Wandte er sich und ging fort, so schien es plötzlich ganz ruhig und warm um ihn her. Aber im Rücken wußte er sich das Meer; es rief, lockte und grüßte....Zuweilen trug der Wind das Geräusch der Brandung zu ihm, das klang, wie wenn in der Ferne Bretter aufeinander fallen. Krähengeschrei über den Wipfeln, heiser, öde und verloren... Er hielt ein Buch auf den Knien, aber er las nicht eine Zeile darin. Er genoß ein tiefes Vergessen, ein erlöstes Schweben über Raum und Zeit, und nur zuweilen war es,

als würde sein Herz von einem Weh durchzuckt, einem kurzen, stechenden Gefühl von Sehnsucht oder Reue, das nach Namen und Herkunft zu fragen er zu träge und versunken war.⁹⁵

Tonio, however, does not lose sight of reality in such a vision and can still endure and even yearn for the world around him after such an experience.

In Keyserling's works loneliness and extreme individuality tend to become even greater, developing into perhaps his primary theme. We have already noted the tendency of his characters to develop their own mental world in contrast to the external reality and Keyserling's belief that the external world is hostile to the individual. All his works show the characters' attempts to establish some sort of useful relationship with other characters and invariably they fail in these attempts. Since each character has developed his own idea of comfort, he faces disillusionment when the idea of others does not correspond to his own. As Thomas Hewitt puts it in his introduction to Abendliche Häuser:

Keyserling develops a philosophy of distinct individualism. Each ego, a unit in itself, is destined to be forever reaching and yearning for contact with another ego, but is eternally unable to complete any sympathetic cycle. To get the value from life each ego is dependent upon other lives for its full expression. This recurrent theme of harmony sought by yearning individuals, this refrain of the ego seeking after the 'flying goal' is Keyserling's philosophy. Signally also

there follows the necessity that if two egos should touch, it is not harmony but disillusionment that is created, and each ego then falls back into its previous state of separateness and as a unit works out its individualism. Each individual is a spectator whom life passes by.⁹⁶

The endings of Keyserling's stories all give the very picture of extreme loneliness and the inability of individuals to communicate successfully. The best examples of this are Dumala and Abendliche Häuser.

At the end of Dumala Pastor Werner rides by the castle of Dumala and sees Karola standing alone. They wave, but one realizes the distance between them cannot be overcome. In the last paragraph, Werner summarizes the position of all Keyserling's characters:

Seltsam! da glaubt man, man sei mit einem andern schmerzhaft fest verbunden, sei ihm ganz nah, und dann geht ein jeder seinen Weg und weiß nicht, was in dem andern vorgegangen ist. Höchstens grüßt einer den anderen aus seiner Einsamkeit heraus!⁹⁷

In Abendliche Häuser the ending is even more effective. The chapter starts in Baron Port's castle, and we follow his short trip across the countryside to the estate of von der Warthe. Here we see the entire society doomed to an existence of the utmost loneliness. First we see Port's daughters, Gertrud and Sylvia, who yearn in vain for a life with more meaning as they read sentimental novels to relieve the boredom of their lives. Baron

Port first passes Egloff's estate and sees the lonely figure of Egloff's grandmother walking in her garden, and then he passes Dachhausen's estate where he see the figures of Dachhausen's mother and sister. The final scene at Paduren shows us Fastrade's resignation, and we have the definite feeling that life will go on exactly as before and that none of these characters will escape the solitude of their dying world.

Finally in their overall views of decadence, we see that each author considers spiritual sensitivity and physical decline as corollaries of the decline in tradition.

Mann shows us a picture where this development of artistic feeling is directly in opposition to the main tradition. The more distant from tradition an individual stands, the greater his physical disability and the greater his artistic sensitivity. Thus we proceed from healthy old Johann Buddenbrook; to the Consul, in whom there is already a straining of the nerves; to Christian, who is a hypochondriac; and to Thomas, whose nerves are severely strained, as evidenced by his constant smoking of cigarettes, and who finally dies because of an abscessed tooth. Hanno, the final representative of the family, has no physical prowess: thus his weak body soon gives way to death. Simultaneously there is an increase in spiritual development.

Thomas has always had a certain love for literature, which finally culminates in his Schopenhauer experience. Hanno has a great talent for music, which becomes his entire life. We realize that these tendencies directly oppose the force and vitality of the middle-class tradition, and by yielding to such tendencies completely, both Thomas and Hanno die. Although both Tonio Kröger's poor physical being and artistic nature stand in sharp contrast to the health of Hans Hansen, by overcoming the extremes of his artistic feeling, Tonio can go on to live a useful life.

In Keyserling this increased sensitivity and physical breakdown are part of the tradition. Those who are most a part of the aristocratic tradition have the greatest physical disability. For example, we note the extreme sensitivity of Annemarie's nerves; both the Baron Dumala and Baron von der Warthe have been crippled by strokes. Here then we see tradition in opposition to vitality and leading to death. We have the definite feeling that only when Fastrade gives up her vitality, will she become completely at home in her surroundings. Those characters who, in some way, oppose tradition are those who show signs of vitality, releasing their energy in wild bursts. Egloff takes numerous wild horseback rides late at night; Günther and Mareile also give vent to their physical energy through horseback riding; in Dumala both Baron Rast and Werner drive their sleighs

across a dangerous, rotting bridge; Felix and Mila roll down a grassy slope to get away from the inactivity of the house where one only sits still and listens to the song of the nightingale. With all these characters above, this exertion is always connected with a strong sexual drive.

Tonio Kröger is able to find a solution to the problem of decadence whereas none of Keyserling's characters can. Because of tradition's influence on Tonio, he fights the overrefined sensitivity that could arise and lead to death. He does not want to overcome his artistic bent, for he finds the typical bourgeois a little stupid. Aided by his tradition's emphasis on life, activity and order, he arrives at a successful synthesis between tradition and his artistic nature. Even though Tonio feels himself no longer a part of this tradition, it can offer him the strength to overcome decadent tendencies in his nature.

On the other hand, Keyserling's characters, even when they have some degree of vitality, as do Fastrade and Egloff, cannot fight off the deadly effects of tradition and can never escape the temptation to yield to morbid oversensitivity, as does Annemarie. Their own natures are divided between this morbid sensitivity and vitality, but they find no strength to support them

within the tradition itself. The strength of a single individual proves incapable of overcoming the influence of a whole culture, and consequently the individual must usually yield.

The style of both authors further emphasizes the conclusions they reach concerning decadence. We shall proceed then to that study.

CHAPTER IV: STYLE

Both Mann and Keyserling successfully convey their ideas about decadence through the very style in which they write. It is only natural that the style of each, their being representatives of the traditions they describe, reflects to a great extent the very nature of those societies whose stories they relate.

Keyserling's impressionistic style is well suited for a description of the overrefined, sensitive society, which he depicts. Keyserling's works are overwhelmingly filled with all sorts of sense data. He forces the reader not only to see the action that takes place but also to hear, smell, taste, and feel. This conveys the extreme sensitivity of all his characters to the sensual world around them. An excellent example of this extreme sensitivity is the reaction of Annemarie's father to the wine he drinks: "Annemariens Vater, die Exzellenz, hätte auch um keinen Preis einen Wein getrunken, der ein wenig nach dem Korke schmeckte, und ihm schmeckte ein Wein sehr leicht nach dem Korke."⁹⁸

Also this sensitivity of the characters carries over into Keyserling's nature pictures to make them correspond to the inner feelings of the characters. For example, the

following nature picture corresponds to the inner feelings of excitement and eroticism within Felix von Bassenow:

Die Abendlichter verblaßten. Der Weg führte jetzt durch den Wald. Unter den Bäumen war es finster. Hier und da leuchtete ein weißer Birkenstamm aus dem Schwarz des Nadelholzes, darüber wurde der Himmel farblos und glasig. Die bleiche Dämmerung der Frühlingsnacht sank auf die dunklen Wipfel nieder. Es war sehr ruhevoll. Dennoch schien es, als kämen sie im Walde, in dieser Luft, die erregend voll der bitteren Dülte von Knospen und Blättern hing, nicht recht zur Ruhe: ein Flügelrauschen, der verschlafne Lockton eines Vogels. Heimlich knisterte und flüsterete es im Dunkeln. Sehr hoch im weißen Himmel erklang noch das gespenstische Lachen einer Bekassine, und plötzlich begannen zwei Käuze einander zu rufen, leidenschaftlich und klagend. Etwas wie heimliche Brunst atmete all das aus.⁹⁹

Nature and inanimate objects are continually personified and made to feel together with the characters. The following description of the castle at Paduren not only uses a simile dealing with human facial expression but also gives the castle human feelings of ill-humor, as if it were a living being.

Das große braune Haus mit seinem schweren, wunderlich geschweiften Dache stand schweigsam und ein wenig mißmütig zwischen den entlaubten Kastanienbäumen. Wie dicke Falten ein altes Gesicht durchschnitten die großen Halbsäulen die braune Fassade.¹⁰⁰

One of the most important stylistic features of Keyserling is his constant use of "erlebte Rede". W.W. Pusey describes it in the following manner: "The reproduction of a character's inner thoughts, feelings, and impulses, it presents unspoken material as if directly from his consciousness and in the idiom of his peculiar psychic processes. What the person experiences is offered not as narration but from his point of view."¹⁰¹

We see that "erlebte Rede" determines the "point of view" of a character, and the reader sees the world described through the eyes of this character. Pusey goes on to note that "the reader occasionally finds it difficult to decide whether he is confronting the narrator or one of his characters."¹⁰² For example, in the passage from Harmonie, given just above, it is not clear whether the description reaches us through the eyes of Felix or through the author directly. In either case, the description does reflect aspects of Felix' temperament. This technique obviously emphasizes individuality and can make the reader further aware of the detached state and loneliness of the characters.

Also the use of this device along with abundant dialogue and indirect discourse tends toward objectivity on the part of the author. For example in Abendliche Häuser: "The reader follows the various characters, seeing

things in sequence, first from one, then from another point of view, usually for a fairly long stretch at a time. If the attitude of relativism, that it all depends how you look at a matter, is accepted, this technique achieves here objectivity and a considerable measure of reader sympathy for these young dwellers in twilight houses."¹⁰³ This attitude of relativism is also a definite reason for the author's objectivity. He neither condemns nor approves the actions of his characters: "The relativism inherent in positivism was reflected in the impressionist's morality of beauty, that went beyond good and evil. Such views were obviously shared by Keyserling..."¹⁰⁴

In his choice of metaphors, Keyserling constantly associates the houses of the characters with a feeling of oppressiveness and makes them, with their curtains drawn, appear to stand off from the rest of the world. His picture of nature, however, usually gives a sense of freedom, vitality, and limitlessness, things for which the characters ardently yearn. The direct contrast between the atmosphere of the house and that of nature can be seen in the passage from Abendliche Häuser, quoted in footnote no. eighty-one.

This feeling of vitality in nature is associated with what Wayne Wonderly calls "dynamic symbolism". This

type of symbolism characterizes the Harmonie passage given above in which the verbs and adjectives all tend to give the passage a sense of restlessness and arousal.

Wonderly says:

Keyserling goes farther than "conventional" employment of symbols. He develops a dynamic symbolism individually and collectively to evoke intrinsic concepts of restlessness, nervousness, irritability, inhibition, repression, and frustration applied to persons and things. By extensive use of motive characterizing leitmotifs and of dynamic symbols in general, Keyserling causes the novel to surge and vibrate in a resonance of psychic frustration.¹⁰⁵

True, this symbolic activism is not always associated with nervousness or frustration. But the dividing line is usually imperceptibly fine. One has the impression that the whole novel vibrates with a certain nervous rhythm.¹⁰⁶

Keyserling does employ the leitmotiv skillfully to bring out certain characteristics of his characters. For example, Annemarie's "nein, ich danke, das ist nicht für mich."¹⁰⁷ symbolizes her inability to adjust to life. A single situation comes to present a whole way of life. In Abendliche Häuser, Fastrade reads to her father each night when he goes to bed. This action comes to represent the whole type of life led by the household. When Fastrade feels highly excited after she breaks off her engagement with Egloff, the simple question of her aunt "Sollen wir nicht lesen?"¹⁰⁸ takes on much greater

significance, and the reader realizes the deadening effect of tradition, which can stifle even the most vibrant emotion.

The key to the understanding of Mann's style in Buddenbrooks may be found in Tonio Kröger, whose protagonist is really an artistic version of Mann himself. Just as Tonio is torn between two worlds, so was Mann himself. Dissatisfied with his middle-class tradition, he tries to describe it objectively. The writing of this novel was the same lesson in self-discipline for Mann that Tonio had to experience. In Buddenbrooks Mann utilizes "erlebte Rede" for a purpose similar to Keyserling's.¹⁰⁹ Employing the same objectivity, Mann's indifference seems even greater than Keyserling's in his application of naturalistic description (especially of death). A point in case is the death of Hanno where Mann appears completely removed from any sympathy with the boy. Before telling of Hanno's death, he gives the reader a cold, objective, general description of typhoid fever: "Mit dem Typhus ist es folgendermassen bestellt...."¹¹⁰ A reflection of Mann's middle-class orderliness is observable in the number of detailed, realistic descriptions of the Buddenbrook house, the characters, and the events of everyday life.

Mann also uses the external atmosphere to reflect events

and attitudes of various characters, as R. H. Thomas points out. The following description occurs just before the death of the Consul and reflects the inner tension of the characters:

Die Schwüle schien verdoppelt, die Atmosphäre schien einen sich binnen einer Sekunde rapide steigernden Druck auszuüben, der das Gehirn beängstigte, das Herz bedrängte, die Atmung verwehrte ... drunten flatterte eine Schwalbe so dicht über der Straße, daß ihre Flügel das Pflaster schlugen ... Und dieser unentwirrbare Druck, diese Spannung, diese wachsende Beklemmung des Organismus wäre unerträglich geworden, wenn sie den geringsten Teil eines Augenblicks länger gedauert hätte...lll

In Buddenbrooks Mann uses the leitmotiv naturalistically, giving certain characters a characteristic movement or facial feature. In addition, it is often used symbolically; to wit, Thomas' constant smoking of cigarettes indicates his inner tension, and the frequent mention of his bad teeth, anticipates the way in which he will die.

Tonio Kröger is written in a quite different style. Here one cannot help but note the musicality and lyricism of the writing; these qualities reflect Tonio's artistic temperament in contrast to the world around him. As Mann notes in his Lebensabriß, it is here that his use of the leitmotiv first moves into the musical sphere, representing entire ideas and ways of life. An example is those leitmotivs describing Tonio's

mother and father: "sein Vater, ein langer, sorgfältig gekleideter Herr mit sinnenden blauen Augen, der immer eine Feldblume im Knopfloch trug" and "seine dunkle und feurige Mutter."¹¹² By skillful variation of their motifs, Mann, in using them later in the novelle, makes the reader recall the entire way of life which the father and mother stand for. These leitmotifs not only express the qualities of his parents, but also reveal the division within Tonio's own nature, which the reader is constantly reminded of whenever he sees one of these motifs mentioned. Also the very structure of the leitmotifs is musical and rhythmic. H. A. Basilius draws attention to this quality in his study of the Ingeborg Holm motif ("Die blonde Inge, Ingeborg Holm, Doktor Holms Tochter, der am Markte wohnte, dort, wo hoch, spitzig und vielfach der gotische Brunnen stand, sie war's, die Tonio Kröger liebte, als er sechzehn Jahre alt war."¹¹³): "The sonorous resonance of the O-vowels coupled with liquids and nasals, the contrasting A-vowels at the end of the figure. ... What is important is the feel-quality of the experience by the tonal and rhythmic properties of the words, which then attain their full effect through repetition."¹¹⁴

CONCLUSION

Both Mann and Keyserling give the reader a vivid picture of decadence and the struggle of individuals to escape from its effects. But because the characters are closely bound to a declining tradition, they cannot remove themselves from its effects. Waging a valiant struggle against decadence, the characters often appear weak because they either yield to it or destroy themselves in their extreme opposition. Both authors seem to tell us that these characters are not really so weak as they may appear to the reader at first, but they are caught up in a fate beyond their control.

Keyserling's final view of decadence is completely pessimistic. He sees no chance for an individual to escape its effects, and the best that anyone can do is to bear his burden with dignity and thereby achieve a certain nobility of character. Keyserling realizes the faults in the tradition, of which he himself is a part, but seems to say that only within the tradition can one find final peace from the inner torment that arises when one tries to oppose it. Each individual, never attaining complete harmony with another, must bear his loneliness with stoicism and exert his effort towards comforting others.

Mann's view at the end of Buddenbrooks is equally pessimistic. He sees that tradition can no longer survive, but fears that the abandonment of tradition to pursue artistic aims will lead to a break with reality and to a negation of life. So much a part of his own culture, he too considers the artist and his own artistic inclinations suspect; but at the same time he sees such inclinations as the only possible relief for an individual striving to find meaning in life. The very writing of Buddenbrooks demonstrates a yielding to the artistic bent, even while making it as objective as possible.

Although the artistic individual must remain alone and lonely, Mann offers in Tonio Kröger a solution to the inner struggle. The artist, seeing life as it is and depicting it, must remain somewhat aloof from life but at the same time can only create through his love of life.

In their depiction of decadence, both Mann and Keyserling finally arrive at what might be called a reconciliation with tradition. For Keyserling this means a final denial of vitality and an active life in order to find inner peace, even though one of loneliness. For Mann it means a reaffirmation of life through the general ideals of his tradition, although the tradition as a whole must disappear.

FOOTNOTES

¹ Havelock Ellis, intro. Against the Grain, by J.K. Huysman, trans. John Howard (New York, 1924), p. xii.

² William Eickhorst, Decadence in German Fiction (Denver, 1953), p. 13.

³ Gero von Wilpert, "Dekadenzdichtung," Sachwörterbuch der Literatur, 4th ed. (Stuttgart, 1964), p. 116.

⁴ Wilpert, p. 115.

⁵ Thomas Mann, Buddenbrooks (Frankfurt am Main, 1965), p. 7.--hereafter cited as Budd.

⁶ ibid., p. 7.

⁷ ibid., p. 7.

⁸ ibid., p. 21.

⁹ ibid., p. 40.

¹⁰ ibid., p. 8.

¹¹ ibid., p. 57.

¹² ibid., pp. 101-102.

¹³ ibid., p. 109.

¹⁴ ibid., p. 109.

¹⁵ Eduard Graf von Keyserling, Abendliche Häuser, ed. Theodore B. Hewitt (New York, 1959), pp. 10-11.--hereafter cited as Häuser.

¹⁶ ibid., p. 11.

¹⁷ ibid., p. 12.

¹⁸ ibid., p. 30.

¹⁹ Eduard Graf von Keyserling, Beate und Mareile (Frankfurt am Main, 1953), p. 146.--hereafter cited as Beate.

20 Eduard Graf von Keyserling, Dumala, ed. Theodore B. Hewitt (New York, 1937), p. 89.--hereafter cited as Dumala.

21 R. Hinton Thomas, Thomas Mann: The Mediation of Art (London, 1956), p. 4.

22 Budd., p. 109.

23 Ernst Heilborn, intro. Romane der Dämmerung, by Eduard Graf von Keyserling (Berlin, 1922), p. 18.

24 Häuser, p. 24.

25 Beate, p. 152.

26 ibid., p. 147.

27 Eduard Graf von Keyserling, Harmonie, ed. Wayne Wonderly (New York, 1964), p. 25.--hereafter cited as Harmonie.

28 Budd., p. 268.

29 ibid., p. 264.

30 ibid., p. 304.

31 ibid., p. 457.

32 ibid., p. 12.

33 ibid., p. 48.

34 Fritz Kaufman, Thomas Mann: The World as Will and Representation (Boston, 1957), p. 89.

35 Budd., p. 12.

36 Thomas, p. 52.

37 Budd., p. 395.

38 ibid., p. 310.

39 ibid., pp. 427-428.

40 ibid., p. 449.

41 ibid., pp. 447-448.

- 42 *ibid.*, p. 449.
- 43 James Cleugh, Thomas Mann, A Study (New York, 1968), p. 81.
- 44 Thomas Mann, Briefe, 1889-1936, ed. Erika Mann (Frankfurt am Main, 1961), p. 63.
- 45 Budd., p. 443.
- 46 *ibid.*, p. 511.
- 47 Kaufman, p. 92.
- 48 Thomas Mann, Tonio Kröger, ed. John Alexander Kelly (New York, 1959), p. 5.--hereafter cited as Kröger.
- 49 *ibid.*, p. 79.
- 50 *ibid.*, p. 4.
- 51 *ibid.*, p. 20.
- 52 *ibid.*, p. 24.
- 53 *ibid.*, p. 40.
- 54 *ibid.*, p. 80.
- 55 Harmonie, p. 31.
- 56 *ibid.*, p. 9.
- 57 *ibid.*, p. 99.
- 58 Beate, p. 9.
- 59 *ibid.*, p. 82.
- 60 *ibid.*, pp. 84-85.
- 61 *ibid.*, p. 155.
- 62 Dumala, p. 14.
- 63 *ibid.*, p. 26.
- 64 *ibid.*, p. 100.
- 65 Harmonie, pp. 19-21.

- 66 *ibid.*, p. 25.
- 67 *ibid.*, p. 25.
- 68 Beate, p. 74.
- 69 *ibid.*, p. 48.
- 70 Häuser, p. 57.
- 71 *ibid.*, p. 48.
- 72 *ibid.*, p. 79.
- 73 *ibid.*, p. 49.
- 74 *ibid.*, p. 43.
- 75 *ibid.*, p. 118.
- 76 *ibid.*, p. 124.
- 77 *ibid.*, p. 89.
- 78 *ibid.*, pp. 138-139.
- 79 *ibid.*, p. 141.
- 80 *ibid.*, p. 69.
- 81 *ibid.*, p. 26.
- 82 *ibid.*, p. 47.
- 83 *ibid.*, pp. 26-27.
- 84 *ibid.*, 89.
- 85 *ibid.*, p. 102.
- 86 *ibid.*, p. 71.
- 87 Eduard Graf von Keyserling, "Zur Psychologie des Komforts," Neue Rundschau (3. März, 1905), p. 326.-- hereafter cited as "Komfort"
- 88 Häuser, p. 145.
- 89 *ibid.*, pp. 148-149.

- 90 "Komfort", p. 316.
- 91 *ibid.*, p. 319.
- 92 Budd., pp. 431-432.
- 93 *ibid.*, p. 434.
- 94 *ibid.*, pp. 457-458.
- 95 Kröger, pp. 64-65.
- 96 Häuser, p. xiii.
- 97 Dumala, p. 100.
- 98 Harmonie, p. 9.
- 99 *ibid.*, p. 5.
- 100 Häuser, p. 9.
- 101 William Webb Pusey III, "Point of View in the Novels and Stories of Eduard von Keyserling," The Germanic Review, XXXII no. 4 (December 1957), p. 280.
- 102 *ibid.*, p. 281.
- 103 *ibid.*, p. 278.
- 104 *ibid.* p. 273.
- 105 Wayne Wonderly, "Dynamic Symbolism in Eduard von Keyserling's Abendliche Häuser," German Quarterly, XXV, p. 87.
- 106 *ibid.*, p. 85.
- 107 Harmonie, p. 9.
- 108 Häuser, p. 136.
- 109 See Werner Hoffmeister, Studien zur erlebten Rede bei Thomas Mann und Robert Musil (London, 1965). Professor Hoffmeister offers not only a detailed study of "erlebte Rede" in Budd. and other works by Mann, but also an excellent study about the form of "erlebte Rede" in general.

110 Budd., p. 511.

111 ibid., p. 169.

112 Kröger, p. 5.

113 ibid., p. 13

114 Harold A. Basilius, "Thomas Mann's Use of Musical Structure and Technique in Tonio Kröger," The Germanic Review XIX (December 1944), p. 299.

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