

THE "SCHNEE" VISION IN DER ZAUBERBERG  
AND THE INTEGRATION OF PERSONALITY

by 6791

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## I. INTRODUCTION

One of the most highly enigmatic and seemingly isolated portions of Der Zauberberg is the sub-chapter "Schnee" containing Hans Castorp's vision in the snow storm. As if breaking with the technique of the leitmotiv, Mann does not warn the reader explicitly in advance that an important element follows, as in the case of the Hippe vision.<sup>1</sup> Furthermore, he refers back to the "Schnee" vision a mere two or three times, the most meaningful reference coming in the very last scene of the novel. (714) Earlier dreams and visions deal either directly with Hans Castorp or with his immediate environment. On the other hand, the "Schnee" chapter confronts the reader with two scenes, an idyllic and a chthonic, divorced from the flow of the narrative, which apparently defy chronology. How, for instance, does the preceding sub-chapter, "Operationes Spirituales," the intellectual battle between Naphta and Settembrini, elicit such a vision? Further, what have the vision and the ensuing "Gedanken-traum" to do with the succeeding sub-chapter relating Joachim's return and death? Is it even valid to speak of a "cause and effect" relationship when dealing with dreams of this nature?

Thomas Mann goes so far as to point out to readers the primacy of the "Schnee" chapter. In "The Making of the Magic Mountain" he writes, "And perhaps you will find out what the Grail is: the knowledge and the wisdom, the consecration, the highest reward, for which not only the foolish hero but the book itself is seeking. You will find it in the chapter called 'Snow.'"<sup>2</sup>

Given the problematic nature of the vision and its central position in the novel<sup>3</sup> one might well expect it to have received a maximum of attention from writers and critics. That this is not the case can only be regarded as a literary phenomenon. Those who do concern themselves with the vision, deal primarily with the "message," the contents of the "Gedankentraum," and ignore the constituent parts of the dream itself. Perhaps, however, a few examples from the criticism would better illustrate the point this author is trying to make.

In 1933 Hermann Weigand wrote what is still today considered the best treatment of Der Zauberberg. His work, singled out by Mann for especial praise<sup>4</sup> comes closest to defining and delineating the message of the vision. Referring to the dream Weigand writes that in this crisis Castorp perceives life to be a principle which transcends the polarity and dualism of experience. This confrontation with the "affirmation of life" is the spiritual climax of the novel, providing Castorp with the requisite resources to overcome the difficulties encountered in the remaining four and a half years.<sup>5</sup> What Weigand calls "affirmation of life" is "universality, . . . a synthesis of opposites."<sup>6</sup> Then follows the key phrase in Weigand's interpretation, "a new vital synthesis . . . embracing both the rational and irrational pole, . . . held . . . by a common bond of dynamic tension and equilibrium."<sup>7</sup> That Weigand accepted the "Gedankentraum" at face value, disregarding the individual components of the dream, did not discourage others from questioning his conclusions rather than his approach.

Frank Hirschbach, in an article in Monatshefte, raises the question of how and to what extent Hans Castorp is really changed at the time of his return to the "Flachland." While accepting the message of love inherent in the "Schnee" vision, Hirschbach maintains that rather than attempt a realization of his vision, Castorp turns away from it, rejecting it in favor of the dissolution and underlying death wish of the German Romantics. Professor Hirschbach goes so far as to suggest that Castorp's return to the lowland, far from being a manifestation of the effect of the vision is, rather, Hans Castorp's method of following Naphta in suicide. His argument rests on the sub-chapter "Fülle des Wohllauts," specifically the "Lindenbaumlied" and the subsequent re-occurrence of the song in the closing scene of the novel.<sup>8</sup> There will be occasion later to return to this song and to discuss its significance in a slightly different light.

Implicit in the popular interpretation of the "Schnee" vision is the contention that Castorp's departure from the "Berghof" is a positive and not a negative action. It is this assumption which Professor Hirschbach refutes in his article and Jürgen Scharfschwerdt seeks to illuminate in Thomas Mann und der deutsche Bildungsroman. While taking pains to illustrate that the vision represents an ideal of humanity from the past, Scharfschwerdt asserts that the sought-after humanity is to be found in the "Gedankentraum" following the vision. References to the dream, itself, at the close of the novel, he continues, make clear that the ideal of the past has lost what validity it ever had, placing man in the position of having to strive toward

a new ideal, the union of opposites. Both ideals are unreal, the former being past and the latter being in the future.<sup>9</sup>

The purpose of this paper is not to discuss or examine the relative merits and failings of theories dealing with the "Schnee" vision. All offer interesting insights and have, in that sense, intrinsic value. What they have in common is acceptance of the signal importance of the dream to the novel as a whole. Thomas Mann's opinion in this regard has been cited. Given the import of the vision, then, it appears worthwhile to undertake an interpretation based on a different approach.

To date critics have employed both formalistic and biographical methods, without apparently being able to arrive at any semblance of agreement. Perhaps agreement is neither possible nor desirable. Appreciation of a work of literature is and must be on the subjective level, being often destroyed or detracted from by close, objective scrutiny. That which is essential, to paraphrase Saint Exupéry's Petit Prince, is visible only to the heart. An approach which would explain, but at the same time allow room for subjective, individual appreciation would seem to be in order. This is not to say that existing commentaries are incorrect, rather that examination from a different standpoint might provide new significance. To this end, this author has elected to examine the Zauberberg in the light of Jungian psychology, more specifically, to apply Jung's theory of the integration of the personality to the vision in the snow. The appendix provides certain Jungian terminology accompanied by brief explanations.

Why, the question will arise, select the theory of a psychoanalyst as a tool for a literary interpretation? Mann, in a letter to Karl Kerényi, mentions Jung and his relationship to mythology.<sup>10</sup> What is even more important, however, is the context of the letter. Kerényi has published a book, Das Göttliche Kind, a study of the essence of mythology. Judging from the letter, Kerényi has sought a union of the two elements, psychology and myth, a circumstance which Mann praises. "Diese Verbindung repräsentiert mir geradezu die Welt der Zukunft, ein Menschentum, das gesegnet ist vom Geiste herab und 'aus der Tiefe, die unten liegt.'" <sup>11</sup> That such a statement could equally well have been made by Jung, could even serve as a summary of his psychology, will be shown later. What one should bear in mind is that, for Mann, psychology represented a rational, Freudian science and not the study of the psyche in general as it is understood today: "Psychologie erscheint als etwas zu Rationales . . . Sie gilt als Widerspruch zum Mythischen."<sup>12</sup>

Yet, what first drew this author's attention to Jung were the striking similarities between the "hermetic" aspects of the Zauberberg and Jung's theory as set forth in The Integration of the Personality.<sup>13</sup> In both works the principles and symbolism of alchemy are of central importance. During Hans Castorp's last private conversation with Clavdia Chauchat, for example, he speaks of the "alchemistic-hermetic pedagogy"<sup>14</sup> and continues, "Zum Leben gibt es zwei Wege: Der eine ist der gewöhnliche, direkte und brav. Der andere ist schlimm, er führt über den Tod, und das ist der geniale Weg." (630) The latter way is the

one taken by Hans Castorp and would seem to be the essence of Jung's individuation theory.

The "integrated" individual is one who has "descended" into the irrational, the unconscious, the valley of death<sup>15</sup> and succeeded in establishing a balance between the rational and irrational elements of the psyche, between the conscious and the unconscious. In other words, to apply Weigand's description of Mann's concept of humanity, a synthesis embracing the rational and irrational through a bond of "dynamic tension and equilibrium."<sup>16</sup>

It is this author's thesis that the message of love set forth in the "Schnee" vision parallels closely Jung's theory of personality integration. Der Zauberberg is, in the final analysis, Hans Castorp's "Bildung" or individuation, his adjustment to the exigencies of his inner and outer environment.

Readers of the novel are told on several occasions of the uncertainty of meaning in Hans Castorp's life, "dem auf bestimmte, wenn auch unbewußt gestellte Fragen nur ein hohles Schweigen geantwortet hatte."<sup>17</sup>(244) Hans Castorp is unconsciously seeking answers, searching for the significance of his being. In this state he has a dream, the vision in the snow, which may clearly be regarded as archetypal. The earlier dreams, except for "Kahnfahrt im Zwielflicht"(164) and the image of life (303), may be considered pre-conscious or personal dreams rather than unconscious or universal.<sup>18</sup> None of the figures which appear in the dream can be said to originate or have originated in Hans Castorp's personal experience. At most he has the



feeling that he has carried the "blaue Sonnenglück" always in his heart. (517) The sentence, "Und dieses 'je' war weit, unendlich weit," underlines the archetypal nature of the dream. (517)

To interpret the dream it is necessary to take the individual, in this case, Hans Castorp, as the primary point of reference. Otherwise an archetypal interpretation would not be valid.<sup>19</sup> The individual forms the frame of reference. It would be more accurate to attempt an interpretation within the series of dreams since it is a question of "elaborating the fantasy by observing the further fantasy material that adds itself to the fragment in a natural manner."<sup>20</sup> However, since this is a novel, a work of fantasy itself which is under consideration and not a case study, it shall include the entire body of Der Zauberberg as a source of "fantasy material." A good argument could be made for the case that the entire novel has about it a dream-like quality. In passages such as, "Wohin verschlug uns der Traum?" (754), Mann expresses his conviction that modern man, having reached a position of alienation by cutting himself off from the ground of life, the unconscious, should reduce his level of consciousness in order to be more receptive to messages from this quarter. For this reason he suspends time and cause-effect relationship in the novel to convey a feeling of the universality of all human experience.

In the first portion of the following discussion, this author treats individual elements of the "Bildertraum" from the "Schnee" sub-chapter in the context of the whole novel to narrow

down their significance for Hans Castorp's integration. It will be necessary to draw to some extent on mythological sources. As Jung says, "In order to draw a valid parallel, it is necessary to know the functional meaning of the individual symbol, and then to find out whether the apparently mythological symbol has a similar context and therefore the same functional meaning."<sup>21</sup> Symbols have no given meaning for all individuals and therein lies their significance. "It is the very essence of the symbol that its content can never be fully rationalized and set down in words."<sup>22</sup> The meaning of the symbol or archetype can be only approximated and then only for the particular individual into whose context it "fits."

Having established the "message" of the vision, it will, then, be necessary to demonstrate its validity through application to other elements of the novel.



## II. ELEMENTS OF THE "SCHNEE" VISION

### A. MUSIC

The criticism was made earlier that the components of the "Schnee" dream had not been treated in regard to their significance as symbols. It is well to point out the only italicized sentence in the novel<sup>1</sup> as the message of the vision, but the true message lies buried in the symbolic images which the "Bildertraum" presents. An investigation of the occurrences of these images in the novel and, thereby, an approach to a fuller realization of their implications will point this out.

The vision opens with a description of a park lying below Hans Castorp. Yet, the picture is not meant for the eyes only, but also for the ears. The glowing account of the forest, the rain-washed sky enhanced by the presence of a rainbow is complemented by the addition of musical elements.<sup>2</sup> In fact, it is in terms of music that Mann describes the overwhelming beauty of the scene as Hans Castorp recalls the voice of a world-famous Italian tenor. It is as if a note, of unbelievable purity, incredible in the mouth of a mere man were followed by another and yet another of even greater purity and awesomeness. With this analogy Mann sets the backdrop for his vision. Why? What is the particular quality of music which lends itself to the dream? How is music the appropriate atmosphere for the idyllic society presented in the following paragraphs?

There are two sub-chapters, one in the first portion of the work, "Politisch Verdächtig," and one in a later, "Fülle des

Wohllauts," where music is the subject in question. It is in the former that the reader is first confronted with the opposites, Music and the Word. Settembrini, speaking in the context of the Enlightenment ideal of progress and the primacy of reason, labels music politically suspect. "Musik . . . sie ist das halb Artikulierte, das Zweifelhafte, das Unverantwortliche, das Indifferente." The Word, on the other hand, is the vehicle of the spirit, "die glänzende Pflugschar des Fortschritts." Music, Herr Settembrini continues, can be of value when it is preceded by literature "als aufwärts und vorwärts reißende Macht." (120) Music alone is dangerous, Settembrini concludes, especially for Hans Castorp.

The Italian also points out music's affinity to Germany. "Bier, Tabak und Musik . . . Da haben wir Ihr Vaterland." (119) On the whole, the political aspects of the novel, except where they might shed light on the integration of Hans Castorp shall be accorded a minimum of attention. However, the relationship between music and Germany is a signal one.

Settembrini, as noted earlier, concedes a positive character to music, "nämlich dieses, daß sie dem Zeitablaufe durch eine ganz eigentümlich lebensvolle Messung Wachheit, Geist und Kostbarkeit verleiht . . . sie weckt uns zum feinsten Genusse der Zeit . . ." (121) In other words music has a dual nature, a "zweideutige(s) Wesen," as Settembrini phrases it, embracing two poles, life-giving and life-taking. Yet what in the essence of music characterizes Germany? To what extent is music representative for a culture, a people which call themselves German?

Adam Müller, as Weigand mentions, saw the Germans as "das Volk der Mitte," as mediators between the West and the East, between the concept of "civilization" embodied in the ideals of the French Revolution of 1789 and the boundless subjectivity of the "Morgenland."<sup>3</sup> Thomas Mann expresses this concept somewhat differently: "Es ist die Idee der Mitte . . . Das ist die deutsche Idee, denn ist nicht deutsches Wesen die Mitte, das Mittlere und Vermittelnde . . . ?"<sup>4</sup> (Emphasis Mann's), and again, "Der Deutsche, zwischen die Extreme der Welt gestellt . . . ."<sup>5</sup> The German and Germany ideally embrace the world extremes, East and West, not only in a geographic, but also in a spiritual sense.

A direct correlation between the above-mentioned attributes of that which is "German" and music is not implied merely on the basis of Herr Settembrini's comment. To do so would be to delineate, to limit the possibilities of meaning for that which is expressed in the word "music." Even were limitation or definition desirable, it would not be warranted. The avowed purpose of this paper is to focus on the possibilities in the hope of arriving at a fuller appreciation of significance. Any attempt to dogmatize would only serve to stifle the wealth of meaning in this work of Mann. The reader is, however, presented a central idea, the union of opposites in one entity, music, overtly, through the commentary of Settembrini and, covertly, by means of the analogy to Germany.

Opposites are, for Jung, the universal "raison d'être."  
 "Nothing can exist without its opposite."<sup>6</sup> There can be no

light without darkness, no hot without cold, no good without evil, no consciousness without unconsciousness. This world, comprised of opposites, exists only because these opposing forces are held in equilibrium.<sup>7</sup> The same holds true for the individual as well. Individuation, or the integration of a personality, as Jung defines it, is the "psychological process that makes of a human being an 'individual' - a unique, indivisible unit or 'whole man.'"<sup>8</sup> "The accent," Jacobi continues, "is not on his supposed individuality as opposed to his collective obligations but . . . on the fulfillment of his own nature as it is related to the whole."<sup>9</sup> The emphasis is not on the individual and his rights over and against the collective, the mass, but on a union of the two. The stress is laid not on the total mastery by the conscious processes, but on a tempering of the conscious by the unconscious. To such an end, "the unconscious spontaneously brings forth an archetypal symbol of wholeness."<sup>10</sup> Such a symbol, Mann apparently feels, is music.

This conclusion is borne out in the second sub-chapter whose title specifically refers to music, "Fülle des Wohllauts." Hofrat Behrens presents the inhabitants of the Berghof with a new form of entertainment, a phonograph.<sup>11</sup> Hans Castorp assumes the guardianship of the musical invention with a feeling of possession. "In ihm hieß es: 'Halt! Achtung! Epoche! Das kam zu mir!'" (676) He senses that the music box was intended for him, much as he feels that the vision of "blaue Sonnenglück" has always existed in his heart, "als hätte er es . . . von je im Herzen getragen." (517)

There are other portions of this same sub-chapter which refer more specifically to the "Schnee" vision. In the description of the "Lieder," Mann writes, "und zwar sowohl Lieder, die das hohe und bewußte Erzeugnis persönlicher Kunst waren, wie auch schlichte Volkslieder, wie dann endlich auch noch solche, die zwischen diesen beiden Gattungen gleichsam die Mitte hielten, insofern sie zwar Produkte geistiger Kunst, aber im Sinn und Geist des Volkes tiefecht und fromm empfunden waren; . . ."(677) These songs, among which was the "Lindenbaumlied," unite the intellectual and the emotional, are, indeed, of a dual nature, of "der Mitte." This type of music, in other words, is German, is a combination of the individual and the collective, is, finally, a union of opposites.

Later in the same sub-chapter, Mann elaborates on the "Lindenbaumlied," its structure, method of presentation and its affect on Hans Castorp. Sung by a tenor voice, although not the "weltberühmte Sänger,"<sup>12</sup> it tends to a "maßvollen Schluchzen . . . mit soviel intelligentem Gefühl für ihre Schönheit, daß sie dem Zuhörer auf ungeahnte Weise ans Herz griff. . . ."(688) "Schluchzen" was one of the verbs employed to describe the "Vogellaut" at the beginning of the "Schnee" dream, while the expression, "intelligentem Gefühl für ihre Schönheit" describes accurately the attitude of the sun-children of the vision.

Mann is evidently seeking to link the characteristics of music brought out in "Politisch Verdächtig" and later joined to the vision in the snow with those pieces which he discusses in the sub-chapter on the music-box. This is done for a specific

reason, to point the reader to a later occurrence of music, with all the ramifications of meaning obtained in the course of the novel.

Before touching upon the two remaining passages where music plays a key role, its dual nature as re-emphasized in the foregoing paragraph deserves at least cursory notice.

Mann devotes a good deal of space to analyzing the "Lindenbaumlied" in regard to the purely technical side of its presentation:

Dort (im Volks- und Kinder munde) wird es meist vereinfacht, nach der Hauptmelodie strophisch durchgesungen, während diese populäre Linie im Original schon bei der zweiten der achtzeiligen Strophen in Moll variiert, um beim fünften Vers, überaus schön, wieder in Dur einzulenken, bei den darauf folgenden 'kalten Winden' aber und dem vom Kopfe fliegenden Hute dramatisch aufgelöst wird. . . . (688)

This and the remainder of the passage which continues in a similar vein highlight the form of the "Lied," while the following section deals at length with the emotional affect the song has on Hans Castorp. Using a different approach, Mann reiterates that music has a two-fold character, having both form and formlessness, being both intellectual and emotional.

Music is also of primary concern in the seance with Elly. With the help of the prayer from Gounod's "Faust" Joachim is made to appear. Although his facial features closely resemble those of Joachim at the time of his death, the apparition's costume strikes Hans as being somewhat bizarre, even to his headgear: "Sie sah aus, als hätte Joachim sich ein Feldgeschirr, einen Kochtopf aufs Haupt gestülpt und ihn durch ein Sturmband

unter dem Kinn befestigt." (721) It is actually the uniform worn by German soldiers in the first world war.<sup>13</sup> One should not, therefore, consider it strange that the last occasion on which music in some form is mentioned is, indeed, a battlefield of World War I. (756)

If one accepts music as symbolic of wholeness, is it not plausible that this symbol would reoccur time and time again, pointing the way for the individual for whom it serves as symbol? Is not music, figuratively speaking, leading Hans Castorp through the various stages of his initiation? Is it merely coincidental that Mann includes Naphta's discussion of alchemy and the relationship to the masonic initiation rites?

Der Weg der Mysterium und der Läuterung war von Gefahren umlagert, er führte durch Todesbängen, durch das Reich der Verwesung, und der Lehrling, der Neophyt, ist die nach den Wundern des Lebens begierige, nach Erweckung zu dämonischer Erlebnisfähigkeit verlangende Jugend, geführt von Vermummten, die nur Schatten des Geheimnisses sind. (539)

This is, as Hans Castorp remarks, "die hermetische Pädagogik," which is led by veiled forms. Are not these very forms the archetypal images which, lacking the substance, indicate the quality? This would appear to be the case. While music ostensibly leads to Hans Castorp's descent, one could hardly be expected to credit a conclusion of such magnitude without supporting evidence. Other elements of the dream provide this support.



## B. BLOOD AND BLOOD-SACRIFICE

The element of music may be considered a rather general one, allowing of few mythological parallels. Its chief significance outside of the novel is in connection with Thomas Mann and his personal "Weltanschauung." Not so that of blood or, specifically, blood-letting or blood-sacrifice. If music may be said to be the predominant factor in the sun-children portion of the "Schnee" vision, blood must certainly be its counterpart in that part of the dream in the temple.<sup>14</sup>

Prior to Dr. Krokowski's first lecture of Hans Castorp's stay at the Berghof, Hans decides to take a walk by himself. The adventure has rather disastrous results: Hans develops a nose-bleed in a small clearing covered with blue-blossoming plants.<sup>15</sup> "So blieb er liegen, als endlich das Blut versiegte . . . nicht unwohl, eher besänftigt vom reichlichen Aderlaß." (126) In this condition he recalls the boy Pribislav Hippe and an occasion on which he borrowed a pencil from Hippe.

This particular dream has presented critics some difficulty. Weigand discovers in Hans Castorp's background four "Urerlebnisse" which serve as the "basic elements in the pattern of Hans Castorp's personality: Continuity, Death, Freedom, and Eros."<sup>16</sup> These elements may readily be compressed into one, the collective unconscious: Continuity, an attraction for the past, the primeval; Death, the lower psychic regions; Freedom, the absence of "civilized" restraints; Eros, the anima or feminine. Of the four, Weigand maintains, the Hippe episode represents the last, the pubescent awakening of Hans Castorp's



libido, in the Freudian sense of the term. This explanation misses the mark, being only partially correct.

The Hippe experience is not something that happened and was done with. It returns in the novel to haunt Hans Castorp in the person of Clavdia Chauchat. Weigand writes, "The pencil has been returned, and Hans Castorp's bold overture has had no further consequences."<sup>17</sup> Yet, the pencil has not been returned, but is returned to Clavdia Chauchat during or sometime after, to be more precise, the Fasching party at the Berghof. Trying to find his way in the blinding snowstorm, Hans Castorp thinks back to the party, "als (er) . . . sich in ebenso toller und schlimmer Lage befunden, indem er der kranken Clavdia Chauchat son crayon, seinen Bleistift, Pribislav Hippe's Bleistift zurückgegeben hatte . . . "<sup>18</sup>(515)

Certain critics claim that more transpired during this meeting which was not recorded in the text than a mere returning of a writing instrument.<sup>19</sup> The phallic symbolism of the pencil would lend credibility to this argument. Nevertheless, Castorp may still be seen as completing the genital stage (in Freudian terms), as completing his persona, as a result of the episode. On another level, that of the anima, his relationship with Madame Chauchat is still very much alive.

Jung furnishes some answers to the problem of the Hippe dream. It is a personal dream, traceable directly to one of Hans Castorp's individual experiences; the vision stems from the personal unconscious. "The personal unconscious must first be re-remembered if the door to the collective is to open."<sup>20</sup>

In its compensatory role the unconscious seeks to re-attain the lost psychic balance.<sup>21</sup> However, "when a condition is not satisfactory," Jung continues, "in that an essential aspect of the unconscious content is lacking to it, then the unconscious process reaches back to earlier symbols."<sup>22</sup> The dreams which follow the Hippe vision, "Kahnfahrt im Zwielight" and "Schnee", indicate the failure of the unconscious to establish the necessary balance.

How, lest one lose sight of the original question, does the nose-bleed, or "Aderlaß" relate to the stirrings of the unconscious? Since it is the unconscious which is concerned, one would do best to turn to the source of unconscious imagery: primeval experience or mythology.

Blood has always held a sacred or holy significance for man. In The New Golden Bough, Frazer writes that certain Bantu tribesmen refuse to taste blood, rather they cut the throats of the animals they slaughter and drain the blood from the carcass before eating it. Similarly, Jewish hunters bled the animals they killed in order not to consume the blood.<sup>23</sup> This practice foreshadowed the role of the "schochet" in later Judaism whose task it was to perform the ceremonial slaughter of those animals which were to serve as food. The basis for these and similar customs was the widely held belief<sup>24</sup> that "the soul or life of the animal was in the blood, or actually was the blood."<sup>25</sup>

Another prevalent role of blood in mythology is that of a life-giving, life-perpetuating substance. In the West it appears to have become affiliated with fertility gods, Osiris in

Egypt,<sup>26</sup> Dionysus in Greece,<sup>27</sup> and Attis in Rome.<sup>28</sup> In other parts of the world human sacrifices were made to the Earth Goddess to ensure good crops as in Bengal by the Khonds or Kandhs. In regions of the Brahmaputra, Frazer continues, strangers were dismembered and sections of their bodies placed in the fields to bring about a good harvest.<sup>29</sup> Dealing more specifically with the properties of blood, itself, the Arunta, a totem tribe of Central Australia, employ blood to multiply the numbers of certain plants and animals which serve them as food. Frazer records, for example, that, in order to cause the kangaroos to multiply, the young men of the kangaroo totem open veins of their arms, allowing the blood to flow over the rock on which they are seated. This is supposed to drive out the spirits of the animals in all directions and thereby to increase their numbers.<sup>30</sup>

On the grounds of the aforementioned mythological associations of blood, one might assume it to be an image of the unconscious, having, as it does, a bi-polar nature.<sup>31</sup> Loss of blood both takes and gives life. The reader is told that Hans Castorp lacks blood, that he is anaemic. (35,51) Could his condition be taken to mean that he lacks the life-giving psychic balance necessary for true "health?" Is, further, the flow of blood, his nose-bleed, representative of the awakening of Hans Castorp's collective unconscious?

If Der Zauberberg is concerned with the stages of individuation, one must search for the spark which initiates the working of the unconscious. "The development of personality obeys

no wish, no command, and no insight, but only need; it wants the motivating coercion of inner or outer necessities."<sup>32</sup> For western man, the integration of his personality, the attempt of the unconscious to counter-balance a one-sided emphasis on the rational, conscious aspects of psychic life, "waits upon a challenge which, willingly or unwillingly," as Jung notes, he offers himself.<sup>33</sup> Hans Castorp, by coming to Davos, has presented himself with the requisite challenge.

Professor Weigand's "Urerlebnisse" have already been referred to. Among these was "Freedom," specifically the lack of restraint dictated by social standing and upbringing.

Und indem er sich probeweise in Herrn Albins Zustand versetzte und sich vergegenwärtigte, wie es sein müsse, wenn man endgültig des Druckes der Ehre ledig war und auf immer die bodenlosen Vorteile der Schande genoß, erschreckte den jungen Mann ein Gefühl von wüster Süßigkeit, das sein Herz vorübergehend zu noch hastigerem Gange erregte. (87)

It is Hans Castorp whose thoughts Mann here probes. He has observed how the patients at the Berghof conduct themselves. The antics of the couple in the room next to his disturb his sleep, to say nothing of his peace of mind. Hermine Kleefeld whistles at him with her "pneumothorax." Various amorous rendezvous take place during and after the evening rest cure. An atmosphere of complete freedom pervades the sanatorium. "Es fehlt," as Scharfschwerdt comments, "der Gesellschaft des Sanatoriums innerer Zusammenhang."<sup>34</sup>

Hans Castorp finds himself in a position where he must choose his approach to life. Until now he has not seriously questioned his role as a human being or individual. Faced with

a dilemma, Hans Castorp's unconscious, drawing on the history of human experience, seeks to resolve it. The "Aderlaß" indicates the stirring of the collective unconscious and helps recall the boyhood encounter with Hippe.

It is not, however, blood per se, but the principle of the blood-sacrifice with which the "Schnee" vision deals. The mythological implications of this element are even more far-reaching and more relevant to the process of individuation.

The various fertility gods have been mentioned. Egyptian, Greek, or Roman, they call forth parallel associations with only slight cultural variations. Dionysus, for example,<sup>35</sup> was the son of Zeus and, in his infancy, was placed on his father's throne. For varying reasons (the accounts differ) he was slain, dismembered, and eaten by the Titans. Frazer continues that, "like other gods of vegetation, Dionysus was believed to have died a violent death, but to have been brought back to life again."<sup>36</sup> As a god of vegetation, he spent a portion of each year under ground and hence, as did Osiris, came to be regarded as god of the lower world or of the dead.<sup>37</sup>

The Greeks occasionally worshipped Dionysus by sacrificing to him either an animal, usually a bull or a goat, or a child which was taken to represent the god himself.<sup>38</sup> In this fashion, the element of cannibalism entered into the rite. Since the animal or child sacrificed supposedly represented the god, one has the odd circumstance of the god being sacrificed to the god. "Hence the goat-god Dionysus is represented as eating raw

goat's blood; and the bull-god Dionysus is called 'eater of bulls.'"<sup>39</sup>

Turning from the mythological background of blood-sacrifices to the Zauberberg proper, one finds the short, but graphic description of two hags dismembering and eating a child. Both this segment of the vision and that of the sun-children portrays the psychic life of Hans Castorp at this time. He has already resolved his personal unconscious; he has returned Pribislav Hippe's pencil to Clavdia Chauchat. In the vision two diametrically opposed positions in life, Naphta's and Settembrini's,<sup>40</sup> become manifest as the beginning of differentiation.

Individuation is a two-part process, as Jolande Jacobi observes. An individual must first consolidate his ego, that is, become aware of himself as a human being and resolve any conflicts stemming from childhood experiences. Regardless of what complexes Hippe symbolizes, Hans Castorp has overcome them. He is now ready to turn to the second and final stage, "initiation into the inner reality, a deeper self-knowledge and knowledge of humanity."<sup>41</sup> Erich Neumann makes some pertinent remarks concerning the act of eating which give some indication of how far Hans Castorp's integration has progressed:

Conscious realization is 'acted out' in the elementary scheme of nutritive assimilation, and the ritual act of concrete eating is the first form of assimilation known to man . . . The assimilation and ingestion of the 'content', the eaten food, produces an inner change. Transformation of the body cells through food intake is the most elementary of animal changes experienced by man.<sup>42</sup>

Combining the mythological aspects of blood and blood-sacrifice with those involving a psychological (Jungian) interpretation, one comes nearer to approximating the place of the hags in the vision and their import to the novel. That the "Schnee" vision is the first clearly archetypal one of Der Zauberberg indicates the activation of the collective unconscious towards individuation. Eating, as an action, connotes the beginning of differentiation, supporting the first conclusion. Hans Castorp is moving toward integration.

Of greater consequence, though, are the associations to the Osiris-Dionysus-Attis rites. The child is eaten, consumed, that an inner change, a psychic transformation might take place. Just as tribal rites projected psychic occurrences in the form of dismemberment and resulting fertility,<sup>43</sup> so Hans Castorp's unconscious projects the necessity of differentiation, the course of "Bewußtwerden." Death or a figurative death is a prerequisite of this centroverson, the shifting of the center of the personality from ego-centeredness to the self.

While the vision anticipates the necessary ceremonial death, it does not provide the symbol of wholeness, the needed psychic guide. Music fulfills this purpose to some extent, but music as such does not appear in the final scene. Instead it transfers the collected associations in the sub-chapter, "Fülle des Wohllauts."

What the vision does accomplish in regard to the blood-sacrifice is to point directly to the final sub-chapter. The correlations between the scene in the temple and that on the



battle field are numerous. A few of the more prominent will suffice. The "Buchenwald" (520) of columns in the temple through which Hans Castorp passes to reach the "Tempelkammer" is the same "Wald" (755) out of which the soldiers advance in the closing scene. The "flachernden Feuerpfannen" (520) become the "Brandröte des trüben Himmels." (754) The cracking, splintering of the bones of the child between the witches' teeth becomes the cracking and splintering of incoming shells as they explode, flinging bodies and pieces of the landscape into the air. Finally, Hans' descent into the temple of the two, grey hags becomes the descent into the holocaust of the "Flachland" of 1914.<sup>44</sup>

### C. FEMALE AND DIALECT

While blood and music may, perhaps, be regarded as the most predominant and symbolic factors of the "Schnee" vision, there are other elements which provide the woof for the music-blood warp. Searching in a random fashion among the impressions left by the vision, one is struck by the predominance of the female, feminine aspect serving as the object of adoration. "Eine junge Mutter" (519) receives the homage of the sun-children. In the temple Hans Castorp discovers a "Statuengruppe . . . , Mutter und Tochter." (520) And, while not directly the object of worship, it is two women or hags which carry out the sacrifice performed in the temple.

Few critics have dealt with the feminine and its place in the vision. Herbert Lehnert comments that, "Die Statuengruppe



von Mutter und Tochter ist wohl Demeter und Persephone."<sup>45</sup>

While the character of the myth surrounding this pair makes this explanation plausible,<sup>46</sup> one need not bother with the problem of direct identification. It is, rather, of note that the dark, female side of the psyche, the anima, is speaking.<sup>47</sup> Further, the vision presents both sides of the unconscious: the nursing, life-sustaining mother and the two old women taking life in the temple.<sup>48</sup> This duality foreshadows Hans Castorp's interpretation of the vision in the "Gedankentraum," "Der Mensch ist Herr der Gegensätze." (523)

A constituent of the emphasis on the feminine is the accentuation of the breasts. Mann not only notes that the mother is nursing her child, but adds that she makes suckling easier "mit in die Brust gedrücktem Zeigefinger." (519) The two hags in the temple are described as being "halbnackt, . . . mit hängenden Hexenbrüsten und fingerlangen Zitzen, . . ." (520) In the former instance one might readily see the underscoring of the breast as the wish to convey the life-giving role of the unconscious. Why, on the other hand, a similar emphasis in the second instance? Erich Neumann provides some insight into this question:

Breast and lactic flow are generative elements which can also appear in phallic form, because the milk is then understood symbolically as a fertilizing agent. . . . The accentuation of the Mother's breast and its phallic character, however, already forms the transition stage . . . When the phallic character of the breast emerges, . . . it is a sign that the infantile subject is beginning to differentiate himself.<sup>49</sup>

Although it may seem Freudian to read "fingerlangen Zitzen" as having phallic implications, one must concede that it is, on the face of it, an accurate interpretation. When discussing blood-sacrifice, the observation was made that Hans Castorp was moving toward integration. The account of the witches would support such an argument.

Another characteristic of the two old women in the temple which might well raise questions is their usage of the vernacular in their speech: "sie . . . schimpften stimmlos, . . . und zwar im Volksdialekt von Hans Castorps Heimat." (521) There are but two other passages where dialect is specifically mentioned. The first is in connection with Hans Castorp's grandfather who speaks "platt" with Fiete, the old servant, "weil er es überhaupt mit Leuten aus dem Volk, . . . so hielt." (24) One will not find it strange, then, that in describing death in the "Gedankentraum" Hans Castorp says, "Er trägt die Würdekrause des Gewesenen, und selber kleidet man sich streng und schwarz zu seinen Ehren." (523) Does this not evoke associations to the christening bowl, to that which has been, as well as to "the true guise" Grandfather assumes after his death, dressed in black and adorned with the white ruff?

Dialect also occurs shortly before the Hippe vision. Somewhat strained from the exertion of his walk, Hans Castorp remarks that his neck is trembling, "wie der alte Hans Lorenz Castorp es dereinst getan hatte." (125) Shortly thereafter Hans sees two mountaineers who part a short distance from him with the words, "'Leb' wohl und hab' Dank.'" (126) It is not, to be

sure, the dialect of his home region, but the relationship to Hans Castorp's grandfather points unmistakably to the earlier experience with old Fiete.

The language of the unconscious, of death, of grandfather and the "Urgroßväter," is dialect. As Jung says, "From whatever side we approach the question" (of giving meaning) "everywhere we are confronted by the history of language and motivation, and this leads straight back into the enchanted, primitive world."<sup>50</sup> Dialect is the form of communication of the people, handed down from generation to generation, much as the archetypes, themselves. It is, therefore, to be expected that the hags, a manifestation of Hans Castorp's unconscious should curse in dialect.

Combining the various constituent parts along with their associations, both from the novel and from mythology, one comes to a fuller understanding of the message of the "Schnee" vision presented in words in the "Gedankentraum." The world owes its existence to opposites and their interaction. Yet, man is more sophisticated than the opposites which mirror his psychic condition. "Sie sind durch ihn." (523) To bring man to an awareness of this condition is the role of the unconscious, of previous experience. The process is a difficult one, beginning with differentiation and ending, by means of the blood-sacrifice at "der Weg der Mitte." Only in this fashion may man arrive at a "third humanity," love for himself and for his fellows. Only in this fashion can man become an integrated personality.

### III. THE RELATIONSHIP OF THE "SCHNEE" VISION TO THE OTHER DREAMS

Interpretation of a dream is contingent upon its context, primarily the context of other "fantasy material."<sup>1</sup> For the purposes of this paper, Hans Castorp's dreams of the first few days at the Berghof,<sup>2</sup> being personal in nature, will be overlooked and only those which exhibit archetypal characteristics will be treated. While there is little material in any of the three remaining dreams<sup>3</sup> which directly concerns the "Schnee" vision, the over-all message is compatible with that of the snow storm. The first of these is the vision of the "Kahnfahrt im Zwielflicht."

Coming as it does after the Hippe vision which indicated the stirring of the unconscious, the vision of the boatribe in Holstein might be expected to present an introduction to the conflict of opposites and perhaps foreshadow the conclusion of the integration process. This the vision does. The circumstances surrounding Hans Castorp's day-dream furnish some understanding of the meaning inherent therein.

Settembrini has been discussing his grandfather, Giuseppe, who had worn black as a sign of rebellion against the conditions of the time. Inevitably, Hans Castorp recalls his own grandfather whose preference for the color black stemmed from his identification with the past. One is presented with two opposite approaches to life: that of individual freedom as expressed in the French Revolution of 1789 and that of strict adherence to the continuity of the past represented by the

"Taufschale" and the sounds "Ur-ur-ur." (163) At this juncture Hans Castorp remembers a boatribe he once took in Holstein.

Rowing alone on a lake he observes broad daylight in the west and the moonlit landscape of night in the east. "Das sonderbare Verhältniß hatte wohl eine knappe Viertelstunde bestanden, bevor es sich zugunsten der Nacht und des Mondes ausgeglichen, . . ."(164)

The vision must be seen as having a dual role. It first portrays in the guise of mental images the difference between the two grandfathers: Giuseppe Settembrini as representative of the light functions of the psyche, the supremacy of consciousness; Hans Lorenz Castorp as the proponent of the dark functions. More important for the younger Hans Castorp and his psychic development is the presence of the collective unconscious as indicated by the opposites, day and night. Just as at the time of the later vision in the snow, Hans Castorp is alone, faced with two alternatives. However, in the "Kahnfahrt" dream, the unavoidable conflict between opposites is only subtly implied. His unconscious provides Hans Castorp with the ideal form of psychic life, that of "a real suspension between opposites," as Jung would say.<sup>4</sup> His state of aloneness also implies individuation of which "the first result is the conscious and unavoidable separation of the single being from the undifferentiated and unconscious herd."<sup>5</sup> Finally, the resolution of the duality in favor of the night may be explained as the necessity of a figurative death.

One realizes that Hans Castorp has failed to take notice of the day-dream message of the unconscious as a result of the "Schnee" sub-chapter. Having no success with the tranquil, idyllic lake scene, the unconscious reaches farther back into the realm of human experience. In the "Schnee" vision, "day" is replaced by the Arcadian humanism of the sun-children scene opposed by the counterpart of "night," the half-naked hags with blood dripping from their lips. In order for Hans Castorp to become aware of the necessity of individuation, the opposites must stand in glaring contrast to one another.<sup>6</sup>

The other two dreams to be treated here follow the "Schnee" vision and indicate to some extent its success in furthering Hans Castorp's psychic development. Both, significantly, are contained in the sub-chapter, "Fülle des Wohllauts."

The evening on which Hofrat Behrens presents the patients of the Berghof with the phonograph is the occasion of the first dream. In his sleep Hans Castorp sees a disc circling about a peg. The disc not only circles the peg, but undulates, both motions being picked up by the tone-arm. "Doch unbegreiflich blieb es, im Traum nicht weniger als im Wachen, wie das bloße Nachziehen einer haarfeinen Linie über einem akustischen Hohlraum und einzig mit Hilfe des Schwingungshäutchens der Schallbüchse die reich zusammengesetzten Klangkörper wiederzeugen konnte . . ." (678)

The psyche is best portrayed as a circle, symbolic of wholeness. Such wholeness, however, occurs only in individuated persons. Since the goal, the purpose of this process is

centralization, that is, "the production of a new center of the personality,"<sup>7</sup> as Jung writes, one might interpret this dream of Hans Castorp as indicative of such a phenomenon. The peg represents the self, the result of centroverson, the disc the differentiated psyche, and the undulating tone-arm the movement toward the center, guided by the unconscious and deviating occasionally towards one extreme or the other.

The second dream, longer and more detailed than the first, reveals a goat-legged Hans lying in a sunny, flowered meadow blowing upon a "kleinen Holzgebläse." (684) When, from time to time, Nature's accompaniment fades, Hans blows with greater vigor upon his pipe, luring it back.

Hier herrschte das Vergessen selbst, der selige Stillstand, die Unschuld der Zeitlosigkeit: Es war die Liederlichkeit mit bestem Gewissen, die wunschbildhafte Apotheose all und jeder Verneinung des abendländischen Aktivitätskommandos, . . . (684)

That which attracts one's attention in this dream is the lack of action, the state of passive, idyllic existence. Hans is doing nothing except blowing on a pipe, a not very productive pastime. Yet, this is precisely what Mann would underline. Life is not the "zielbewußtes Streben" of the west, of "das Abendland." Progress, individual freedom, the work-ethic of western European culture have failed to produce the human perfection projected by the thinkers of the Enlightenment. The pursuit of rationality, the one-sided development of man's conscious powers have cut him off from the ground of his existence, leaving him insecure in his being, lacking meaning. Jung phrases this condition in the following manner:



Every life is, at bottom, the realization of a whole, that is, of a self, so that the realization can also be called individuation. For all life is bound to individuals who carry and realize it, and apart from them is unimaginable. But every carrier has an individual specification and determination, and the meaning of living existence consists in its realizing itself in these terms.<sup>8</sup> (Emphasis this author's)

For Mann, then, life consists of the finding and living of the middle way, as master of opposites, balancing one extreme against the other, one pole against its opposite. Music, as has been noted, possesses this characteristic, being formed formlessness. It is, therefore, not surprising that in this dream as well as in the "Schnee" vision, ideal life is portrayed as being musical. That Hans appears as a faun, part man and part animal, should not be interpreted so much as a reference to the god, Pan, as an indication of his psychic progress. Neither completely human, completely conscious-oriented, nor totally animal or unconscious-centered, Hans combines the two, enabling him to bring back the waning symphony of nature through his music.

From the first stirring of his unconscious at the time of the Hippe vision until he enters the last stage of the evolution of self in the fire of World War I,<sup>9</sup> Hans Castorp's dreams have served to guide him through his experience at the Berghof. One might protest that in no way does Hans Castorp exhibit the psychic conflict and relocation of personality which he is undergoing. Yet, Hans Castorp's is a conflict in which the unconscious is the protagonist, an entity divorced from the criteria of the empirical ego. In the case of the unconscious one



is dealing with the eternal, as Jung notes, and not the dimensions of time-space.<sup>10</sup> Lifted from the cause-effect realm of consciousness, Hans Castorp has entered the way of self-realization, a creative process "that can be fully grasped only in experience."<sup>11</sup> Not the deterministic "either-or" but the finalistic "both-and" is the basis for the maxim "placet expiriri."<sup>12</sup> "A way is only the way when one finds it and follows it oneself."<sup>13</sup> (Emphasis Jung's)

#### IV. THE RELATIONSHIP OF THE "SCHNEE" VISION TO CERTAIN CENTRAL ELEMENTS

##### A. MYNHEER PEEPERKORN

Innumerable interpretations of the "Schnee" vision are in all likelihood possible, should the vision be taken as an isolated dream. Its true message, though, is that interpretation which corresponds to the other elements of the novel. The dream's mythological and contextual meaning is one which embraces all elements of the work, no matter how disparate certain of these might seem at first glance. Two of these, the Mynheer Peeperkorn episode and the "Lindenbaumlied" have given critics especial pause, providing, as they do, ample opportunity for individual explanation. Of the two, the four sub-chapters dealing with the Dutch planter from Java present, perhaps, the greatest problem.

Invariably in a discussion of the place of Mynheer Peeperkorn, critics choose one of two easy escape routes: either they seek to determine which personality in Mann's own experience might have served as the model for this character or they flippantly pass off the towering old man as a figure of minimum importance. Hermann Weigand, in what appears almost a flaw in his classical treatment of Mann's novel comments: "It is not easy to find a just formula for this weird synthesis of the reeling Dionysus and Jesus in Gethsemane."<sup>1</sup> "Peeperkorn is," he continues, " - to reduce the matter to simplest terms - a life-size portrait of Goethe's 'König in Thule.'"<sup>2</sup> Erich Heller, in much the same spirit, sees Gerhard Hauptmann as Mann's model

for this "Dionysus, almost as painted by Rubens."<sup>3</sup> Herbert Lehnert quotes Hans M. Wolff's opinion that Peeperkorn is more "'die Karikatur des dionysischen Menschen.'"<sup>4</sup> If these and similar opinions are accurate, why has Mann, the consummate artist of word and character interplay, devoted four entire sub-chapters to a personage who has been dismissed as somewhat of a non-entity?

A clue to Peeperkorn's actual place in the hierarchy of Hans Castorp's acquaintances is, fortunately, provided by Oskar Seidlin.<sup>5</sup> Seidlin discusses the role of numerology in the novel and the emphasis it places on the unifying aspects of Peeperkorn. Of especial interest is the number seven in various forms and contortions. Starting with and "after Zauberberg Thomas Mann's work was simply inundated by the figure seven."<sup>6</sup> Hans Castorp's room number, for example is 34, a number, the sum of whose digits yields seven. There are seven tables in the Berg-hof dining room. Hans Castorp's "Walpurgisnacht" conversation with Madame Chauchat falls on a Tuesday, exactly seven months after his arrival at the sanatorium. The Zauberberg, itself, contains seven chapters and forty-nine sub-chapters (seven squared).<sup>7</sup> In fact, the sub-chapter in which Peeperkorn is introduced is the forty-third, simply a reversal of the numbers on Hans' door.

While one might be inclined to regard the numerological aspects of the novel as Professor Weigand does, as a "very interesting fairy-tale feature,"<sup>8</sup> the number seven has consequential connotations. "It is," Seidlin writes, "in Christian terms

and throughout Christian tradition a holy number, the union of the human and the divine, the phenomenal and the noumenal, the Incarnation."<sup>9</sup> Is this not the message of the "Schnee" vision? Is not "Staat und Stand des Homo Dei" one of enlightened humanism, of the light, spiritual, father aspects of the psyche, constantly aware of the life-giving and perpetuating properties of the dark, chthonic mother-womb aspects of the psyche? "Die Liebe steht dem Tode entgegen, nur sie, nicht die Vernunft, ist stärker als er . . . Auch Form ist nur aus Liebe und Güte: Form und Gesittung verständig-freundlicher Gemeinschaft und schönen Menschenstaats - in stillem Hinblick auf das Blutmahl." (523) The "Blutmahl" or love-feast reaffirms the wholeness of the psyche, of the individual, recognizing symbolically the place of the unconscious, the place of death in life.

Where does Peeperkorn fit in this scheme? How does he promote Hans Castorp's individuation? As observed above, the Peeperkorn incident is fraught with the interplay of the numbers three and four. Entering the novel at the forty-third sub-chapter, dealt with in four sub-chapters, only three of which bear his name, presiding over a Bacchanalia cum last supper some weeks, "wohl drei bis vier" after his arrival, his function is obviously a unifying one. Three and four do not become seven without being joined. Further, spiritual and material do not become one without the action of some catalytic agent. To answer the inevitable query of who or what is united in the Peeperkorn section of the novel, one would do well to

follow Seidlin's cue and attempt to ascertain the direction in which Mann's number play leads.

Seidlin provides a further clue by suggesting the significance of numbers in the "Walpurgisnacht" sub-chapter. Fasching, Carnival, takes place on the Tuesday preceding Ash Wednesday. In other words it occurs forty days before the three days of the Easter week-end, the time when spirit and matter were joined in the death and resurrection of Jesus.<sup>10</sup> It might be noted that this sub-chapter, "Walpurgisnacht," is the thirty-third sub-chapter, having no immediate significance outside of the mentioned relationship of three to forty. "Schnee" follows seven sub-chapters later, being the fortieth. Since the correlation between forty and three has already been cited, the most natural reaction would be to count three sub-chapters down from "Schnee." Doing so, one discovers that Mynheer Peeperkorn is introduced at this point. When dealing with the Mardi Gras, days were the common denominator, whereas the connection between "Schnee" and Peeperkorn is one of chapters.

However, the number play does not stop at this juncture. Not only does Peeperkorn arrive three chapters after Hans' experience in the snow, there are also three chapters whose titles contain Peeperkorn's name. Again one is confronted by the number forty in conjunction with a pair of three's. This phenomenon would indicate a link between Hans Castorp's conversation with Madame Chauchat and Peeperkorn, having the "Schnee" vision as a pivot point. That which transpires in the course

of Peeperkorn's stay at the sanatorium brings one closer to the realization of his part in the novel.

One of the common elements of both the "Walpurgisnacht" sub-chapter and the Peeperkorn visit is the conversation of Hans Castorp with Madame Chauchat, specifically a phrase uttered by Madame Chauchat in the earlier meeting and by Hans Castorp "almost verbatim"<sup>11</sup> in the later one. Uttered in French by Madame Chauchat, it is a declaration of faith in absence of form, total freedom: "'Il nous semble qu'il est plus moral de se perdre, et même de se laisser dépérir que de se conserver.'" (359) On the other occasion, in the mouth of Hans Castorp, one perceives how far he has progressed toward a realization of the priority of "caritas," a devotion for others over and against self-seeking individualism: "Es ist übrigens moralischer, sich zu verlieren und selbst zu verderben, als sich zu bewahren." (588) As Seidlin notes, "Instead of being utterly free, lacking any ties with and responsibilities to a larger body (this is the way Mme Chauchat meant it originally), one can become a self-effacing link, capable of holding a world, of holding one's self together at the brink of dissolution."<sup>12</sup>

Madame Chauchat's nature is, as has been alluded to before, a two-fold one. In one sense she represents the purely sexual female and, as such, receives Hippe's pencil, aids, in other words, in the completion of Hans Castorp's persona. In a wider sense, however, she, as did Hippe before her, personifies Hans Castorp's anima; she is the projection of a psychic phenomenon, the bi-polar life force of the collective unconscious. This

projection must be re-united with the psyche, must be recognized as a constituent of the psyche rather than as an outside force if an individual is ever to arrive at wholeness. This Mynheer Peeperkorn brings about.

One will recall that in the Peeperkorn section of the novel, Hans Castorp becomes a party to two separate alliances, both of which, Seidlin observes, correspond exactly, "accompanied by the same words, the same gestures, and leading to the same result."<sup>13</sup> The first, with Clavdia Chauchat for Peeperkorn, depicts the life-giving powers of the anima: working together with the other functions of the psyche to realize a union, reading here Peeperkorn as the union.<sup>14</sup> Hans Castorp's "Bündnis" with Mynheer Peeperkorn (647) indicates the willingness of the latter to bring about the union of Hans Castorp with his anima, Madame Chauchat. That this is accomplished Mann indicates by the change in the form of address which Hans Castorp employs.

Until Peeperkorn's death, Castorp had refused to make use of the "Sie" form with Madame Chauchat. Yet, why should he have done so? Until the time of Peeperkorn's death, she was a part of him, his anima. To have spoken formally with oneself would have been the height of ridiculousness. Through Peeperkorn's death, though, Castorp re-incorporates his anima; Madame Chauchat becomes merely another woman. Again, the idea of wholeness through death enters the novel.

The role, then, of Peeperkorn in Der Zauberberg is one of a unifier, a catalytic agent in the education, in the



integration of the individual, Hans Castorp. His death is necessary, a circumstance which he, himself, realizes, if the requisite stage in Hans Castorp's "Bildung" is to be accomplished. The "conversation" with the waterfall during the picnic outing is not an attempt on the part of Peeperkorn to "measure himself against the riotously unchained force of the elemental,"<sup>15</sup> as Seidlin would have it. Instead it is the discourse between Peeperkorn and his unconscious, the unconscious pointing the need for his death.<sup>16</sup> As Hans Castorp comments, "er betrachtete sich als Gottes Hochzeitsorgan." (661) Peeperkorn achieves the union of the masculine ego with the feminine anima. To this end he has been sent and to this end he serves.

#### B. "LINDENBAUMLIED"

The second element which, until now, has not been found to correspond with the message of the "Schnee" vision is the "Lindenbaumlied." In the discussion dealing with music, the observation was made that music per se disappears in the sub-chapter, "Fülle des Wohllauts." Music, and those associations implicit in the concept, become the "Lindenbaumlied." The reader is faced with the question of how and why this particular song, a combination of the "Volk" spirit and intellectual art, occurs again at the close of the novel.

Professor Hirschbach, as noted in the Introduction, sees this song as the personification of death, remaining with Hans Castorp and eventually leading him to "commit an honorable suicide."<sup>17</sup> His conclusion rests primarily on Mann's excursus

following the presentation of the song in the novel.

Worin bestanden denn aber Hans Castorps Gewissens- und Regierungszweifel an der höheren Erlaubtheit seiner Liebe zu dem bezaubernden Liede und seiner Welt? Welches war diese dahinter stehende Welt, die seiner Gewissens-ahnung zufolge eine Welt verbotener Liebe sein sollte? Es war der Tod. (689-690)

However, before dealing specifically with the "Lindenbaum-lied" in the context of the novel, it might prove advantageous to employ the same approach used earlier in the treatment of blood, namely, to seek out the mythological implications of a tree.

The three fertility gods, Osiris, Dionysus, and Attis, were considered tree-spirits, as well as patrons of cultivated trees.<sup>18</sup> Osiris, for example, was returned by his sister, Isis, from Byblos in the trunk of a tree, as Neumann notes. From this it follows that one of the earliest symbols for Osiris was the "djed," "taken to represent a tree trunk with the stumps of branches projecting to either side at the top."<sup>19</sup> For the same reason Osiris was worshipped, continues Neumann, in Byblos as the tree.<sup>20</sup> Frazer records that "in certain temples the statue of Osiris used to be placed for seven days upon branches of sycamores." This was "intended to recall the seven months passed by Osiris in the womb of his mother . . ."<sup>21</sup> Elaborating on the Egyptian belief in Osiris, Neumann remarks:

There are thus two determining motifs running through the Egyptian belief in a future life, both connected with Osiris. The first is perpetual duration, the preservation of the body's shape, and therefore of the personality, in the funeral rites by means of embalming, and by safeguarding the mummies in pyramids; the second is resurrection and transformation.<sup>22</sup>

Jung, too, remarks upon the prevalence of the tree symbol. "As a giver of new birth, the mother is identical with the tree. The 'arbor philosophica' is a favourite symbol, and represents the philosophical process."<sup>23</sup> The alchemist who, as Jung reflects, "projected what I call the process of individuation upon the processes of chemical transformation,"<sup>24</sup> "saw the union of opposites under the symbol of the tree . . . rooted in this world and growing up to heaven."<sup>25</sup> Finally, one finds the expected references to the cross of Christ as a "tree." Jung cites a passage from the "Cantilena Riplaei" in this regard. "But unfortunately I fear and know for a certainty that unless I can immediately partake of the aid of the species I cannot procreate. But I have heard with great astonishment that I shall be born anew through the tree of Christ."<sup>26</sup> How, then, do such associations provide answers to the question of the "Lindenbaumlied?"

Mann, in the aforecited passage furnishes the explanation: Death. Not the death which results in decomposition and decay, but the death which leads to resurrection, to a renewal of psychic life, to a "third humanism." That Hans Castorp is unsure of the validity of his attachment to the song and its world of associations is natural. Death bears two faces, it both gives and takes life. Yet, death, or at least a figurative death must be experienced if Hans is to complete the psychic journey begun seven years earlier. He must partake of the bread and wine, the body and the blood, of the love-feast, of the blood-sacrifice.

An interesting side-light of the tree symbolism is its vertical as opposed to horizontal character. At the Berghof the predominant position is "the horizontal." Alone, isolated from all other human beings during the snow storm, Hans Castorp reflects back to the time he returned Hippe's pencil to Clavdia Chauchat, a similarly dangerous position:

Wie war das übrigens mit der 'Lage'? Um sich in einer Lage zu befinden, mußte er liegen und nicht stehen, damit das Wort seinen gerechten und ordentlichen Sinn, statt eines bloß metaphorischen, gewänne. Horizontal, das war die Lage, . . ." (515)

Aside from Mann's word-play the meaning is clear. The horizontal position is conducive to dangerous one-sidedness. Jung comments that "the preponderance of the horizontal over the vertical denotes the dominance of the ego-consciousness, through which something of height and depth is forfeited."<sup>27</sup> Whether ego-consciousness is exactly appropriate in this context is questionable. One will concede, though, that the linking of upper and lower, individuation, is not furthered by the horizontal approach. While this was the position favored by Hans at the Berghof, the final scene reveals him very much in an upright one.

The need of a unifying symbol in the process of personality development has been brought up several times in this paper. This need is fulfilled by the "Lindenbaumlied," bearing as it does associations not only to the mythological fertility gods and their more modern counterpart, Jesus Christ, but also those relating to music, Germany, "die Mitte," and the vision of love in the snow.

To support this contention one might compare the allusions to specific lines from the "Lindenbaumlied" when it is first introduced in "Fülle des Wohllauts" and at the close of the novel. The phrases, "So manches liebe Wort," and "Als riefen sie mir zu" are common to both instances. (688,756) Death calls the listener with her message. Yet, it is not coincidental that the line "Du fändest Ruhe dort" does not re-occur in the battle-field scene, for rest comes only after the physical and psychological ordeal of the death.<sup>28</sup>

The message of the "Schnee" vision, then, is fulfilled by the action of Peeperkorn and the "Lindenbaumlied." Hans Castorp incorporates his anima, Madame Chauchat, with the aid of the Dutchman. Having thusly differentiated the opposites of his psychic life, he is led by the symbol of wholeness, the "Lindenbaumlied," to the fire and blood-sacrifice of World War I.

## V. CONCLUSION

In a recent review of a volume of Mann's letters, Stephen Spender writes: "A disappearance of the figure of the subjective artist into objective art also takes place with Thomas Mann, a process beginning with The Magic Mountain and finally achieved in Doctor Faustus."<sup>1</sup> Figures such as Hanno Buddenbrooks or Gustav Aschenbach, highly sensitive, yet vulnerable, are replaced by Hans Castorp, the "foolish hero," "das Sorgenkind des Lebens." Mann turns, in effect, from his earlier frustration with the immutability of the external to hope in individual realization of being and meaning. This is the message he attempts to convey in Der Zauberberg, codified in archetypal terms in the vision in the snow.

If only because of the archetypal quality, the "Schnee" vision catches the reader's attention. Not content, however, to allow the elements of the dream to speak for themselves, Mann adds the "Gedankentraum," an editorial interpretation intended to reinforce the "Bilderstraum." Unfortunately, this excursus, couched as it is in highly abstract vocabulary has often been misunderstood and even denigrated. Further, even if one is able to reconcile the vision with the succeeding message of a "third humanity," one inevitably fails to comprehend the role the dream plays in the integration of Hans Castorp's personality.

Mann removes his simple hero from the security of a patrician Hamburg background and exposes him and his psyche to the

challenge of formlessness, of irresponsibility. Having experienced the attraction of the chaotic earlier, Castorp's latent "disease" thrives on the air of Davos, good both for and against infection, becoming manifest for the first time in the Hippe vision, a recurrence of his older "scars." While Hippe represents on one hand Hans Castorp's awakening sexual drives, he may also be seen as an early form of the anima, personified at the Berghof in Madame Chauchat.

With the introduction of the Hippe motiv, Mann sets the stage for the working of the collective unconscious. If Castorp is to find those answers which he seeks, consciously or unconsciously, to the riddle of existence, he must lose himself. Life, Mann indicates, while existing only through individuals, has its foundation in the realm of collective experience, in the "fromme Formel" of myth.

Was damit gewonnen wird, ist der Blick für die höhere Wahrheit, die sich im Wirklichen darstellt, das lächelnde Wissen vom Ewigen, Immerseienden, Gültigen, vom Schema, in dem und nach dem das vermeintlich ganz Individuelle lebt, nicht ahnend in dem naiven Dünkel seiner Erst- und Einmaligkeit, wie sehr sein Leben Formel und Wiederholung, ein Wandel in tief ausgetretenen Spuren ist.<sup>2</sup>

To arrive at this realization involves opening oneself to the danger of complete unconscious possession, for not only does the unconscious beget life, but also stifles it. Hans Castorp, then, must die to himself, must give up his ego-centered existence, in order to bring about a relocation of his center of personality. He must wait, "placet expiriri," for the guidance of the collective unconscious.



Integration consists in the differentiation of opposites, in the acceptance of "both-and" rather than the exclusivity of "either-or." One must be the master of opposites, not their slave, since, as Hans Castorp reasons in the "Gedankentraum," the dualities of existence stem from man and are relative.

Jacobi notes:

It is of course a fundamental mistake to imagine that when we see the non-value in a value or the un-truth in a truth, the value or the truth ceases to exist. It has only become relative. Everything human is relative, because everything rests on the inner polarity; . . . 3 (Jacobi's emphasis)

Hans Castorp must enter into himself, must plumb the depths of his own unconscious, reconciling those elements which he has projected, re-establishing his connection to the primeval source of human existence. This process of inner development begins with the completion of his persona, the return of Hippe's pencil to Madame Chauchat, and proceeds to an awareness of the conflict of opposites, graphically presented in the "Schnee" vision. Not only does this dream summarize Hans Castorp's psychic state, it also points the way to the culmination of his development. The necessity of sacrificial death, of losing oneself to engender new life, is implicit in the mythological associations to the rites of the fertility gods. Further, the character of the "third humanity," of integration, is implied in the sun-children portion of the vision through the connection to music, to Germany, to "die Mitte."

Although the message of the vision fades from his consciousness, it remains unconsciously to guide Hans Castorp to

the re-union with his anima through the death of Mynheer Peeperkorn, to the discovery of a symbol of wholeness in the "Lindenbaumländ," and, finally, to the purifying fire of the "Flachland."

## APPENDIX: TERMS OF JUNGIAN PSYCHOLOGY

**ANIMA** - (animus in women) the feminine and chthonic part of the soul. The chaotic life image which wishes life, both good and evil, and likes to appear in historic dress with a predilection for Greece and Egypt.

**ARCHETYPES** - adopted by Jung from the writings of the alchemists and those of St. Augustine. Dionysius the pseudo-Areopagite: "But someone may say that the seal is not the same and entire in all its impressions. The seal, however, is not the cause of this, for it imparts itself wholly and alike in each case, but the differences in the participants make the impressions unlike, although the archetype is one, whole, and the same." Comprise, as far as can be determined, the collective unconscious. They are pre-existent forms which can only become conscious secondarily and which give definite form to certain psychic contents. Symbols which serve as the medium through which the collective unconscious expresses behavioral patterns to the consciousness.

**COLLECTIVE UNCONSCIOUS** - elements of the psyche which are not peculiar to the specific ego but result from the inherited possibility of psychical functioning in general, namely from the inherited brain structure. Serves as the basis for consciousness. Not dependent upon culture, race, or historic era. It is merely the accumulation of typical human reactions to universal situations. It exerts a compensatory force to that of the conscious aimed at the unity of the psyche. Manifests itself primarily at times of diminished consciousness.

**CONSCIOUSNESS** - the function or activity which maintains the relation of psychic contents with the ego. Consciousness is not synonymous with thinking. One is, for example, "conscious" of feeling, fear, will and all other manifestations of life.

**DREAM** - the tool of the collective unconscious to convey messages to consciousness when the means of expression is archetypal. Not all dreams are of this nature, however, since some reflect the personal unconscious and others merely the winding down of the mind at the end of the day. May forecast future events as well as recapitulating past happenings. May point the way for future psychic well-being by emphasizing discrepancies in the flow of psychic energy.

**EGO** - the subject of consciousness of a complex of representations which constitute the center of the field of consciousness. Generally located somewhere in the upper or conscious hemisphere of the psyche.

**INDIVIDUATION** - synonymous with integration of the personality. The psychological process which, by assimilating certain aspects of the unconscious into consciousness succeeds in shifting the

center of personality to a more central location in the whole psyche. The realization of self.

LIBIDO - psychic energy or "life energy," the flow of which from areas of higher concentration to areas of lesser concentration is essential for psychic health. When too much psychic energy is devoted to the outer life of an individual, the libidinal flow reverses itself, moving under such conditions from the unconscious to the conscious in the form of dreams. Should the conscious attempt to prevent the flow reversal, neurosis or even psychosis in severe cases will arise.

PERSONA - individual's psychic attitude towards his environment. Primary purpose is that of adaption and serves as a form of compromise between environmental demands and the inner needs of an individual.

PERSONAL UNCONSCIOUS - contains experiences, thoughts, ideas peculiar to the individual ego, and comprises the upper portion of the unconscious, that portion of the dark hemisphere with the greatest proximity to the light.

PSYCHE - the totality of mental life. May best be represented as a circle, two hemispheres, the upper one light, the lower one dark. The light hemisphere representing the conscious, the dark, the unconscious. These two spheres are complementary but antithetical.

SELF - the result of the process of individuation or integration. Includes the whole of the psyche in so far as this manifests itself in an individual. Encloses conscious and unconscious spheres as the center of this totality.

## NOTES: CHAPTER I

<sup>1</sup>Thomas Mann, Der Zauberberg, Taschenbuchausgabe in zwölf Bänden (Frankfurt am Main: Fischer Bücherei, 1967), pp. 82, 97. Hereafter cited in text by page number.

<sup>2</sup>Thomas Mann, "The Making of the Magic Mountain," in The Magic Mountain, trans. H. T. Lowe-Porter (New York: Alfred A. Knopf, 1960), p. 729. Hereafter cited as Thomas Mann, "The Making of the Magic Mountain."

<sup>3</sup>When this author speaks of "central" position, no spatial centrality is implied. While there is some chronological centrality, the vision coming four-and-a-half years before Hans Castorp's return to the lowland, the author is here speaking of the role of the vision as a "Höhe-" and/or "Wendepunkt" in the novel. This is strictly a subjective evaluation and will not be dealt with further. For chronology see Hermann J. Weigand, The Magic Mountain, University of North Carolina Studies in the Germanic Languages and Literatures, No. 49 (Chapel Hill: The University of North Carolina Press, 1964), p. 15. Hereafter cited as Weigand.

<sup>4</sup>Thomas Mann, "The Making of the Magic Mountain," p. 727.

<sup>5</sup>Weigand, p. 23.

<sup>6</sup>Weigand, p. 137.

<sup>7</sup>Weigand, p. 139.

<sup>8</sup>Frank Hirschbach, "The Education of Hans Castorp," Monatshefte, XLVI, 29, 31-32. Hereafter cited as Hirschbach.

<sup>9</sup>Jürgen Scharfschwerdt, Thomas Mann und der deutsche Bildungsroman (Stuttgart: W. Kohlhammer Verlag, 1967), pp. 143-144. Hereafter cited as Scharfschwerdt.

<sup>10</sup>Thomas Mann, Thomas Mann - Karl Kerényi, Gespräch in Briefen, ed. Karl Kerényi (Zürich: Rhein-Verlag, 1960), pp. 97-98. Hereafter cited as Thomas Mann, Gespräch in Briefen.

<sup>11</sup>Thomas Mann, Gespräch in Briefen, p. 98.

<sup>12</sup>Thomas Mann, Das Thomas Mann Buch, ed. Michael Mann (Frankfurt am Main: Fischer Bücherei, 1965), p. 154.

<sup>13</sup>C. G. Jung, The Integration of the Personality, trans. Stanley Dell (London: Routledge and Kegan Paul Ltd., 1952), pp. 1-313. Hereafter cited as Jung, Personality.

<sup>14</sup>Weigand, p. 5.

## NOTES: CHAPTER I

<sup>15</sup>Compare the concept of this "descent" with Christian dogma. Christ, the "Homo Dei," God-man, who united the spiritual and the material, heaven and earth, in his person, had first to die before attaining his deified state. Note also the apostles creed in the Catholic and Anglican versions, ". . . was crucified, dead, and buried. He descended into hell. The third day he rose . . ." (Emphasis this author's)

<sup>16</sup>In his definition of individuation or integration, Jung explains, "By it I mean the psychological process that makes of a human being an 'individual' - a unique, indivisible unit or 'whole man.'" Jung, Personality, p. 3. It will later be shown how this definition includes the union of opposites in a dynamic flux.

<sup>17</sup>See also pp. 36-37.

<sup>18</sup>Jolande Jacobi, The Psychology of Jung, trans. Ralph Manheim (London: Routledge and Kegan Paul, 1969), p. 90. Hereafter cited as Jacobi.

<sup>19</sup>Jacobi, p. 91.

<sup>20</sup>C. G. Jung, "The Concept of the Collective Unconscious," in The Archetypes and the Collective Unconscious, trans. R. F. C. Hull, The Collected Works of C. G. Jung, vol. 9, pt. 1 (London: Routledge and Kegan Paul, 1959), p. 49. Hereafter cited as Jung, "Collective Unconscious."

<sup>21</sup>Jung, "Collective Unconscious," p. 50.

<sup>22</sup>Jacobi, p. 98.

## NOTES: CHAPTER II

<sup>1</sup>"Der Mensch soll um der Güte und Liebe willen dem Tode keine Herrschaft einräumen über seine Gedanken." (523)

<sup>2</sup>"Das war ja wie Musik, wie lauter Harfenklang, mit Flöten untermischt und Geigen." (516) Note also the reference to bird-song, "voll zierlich-innigem und süßem Flöten, Zwitschern, Girren, Schlagen und Schluchzen."

<sup>3</sup>Weigand, p. 104.

<sup>4</sup>Thomas Mann, "Lübeck als geistige Lebensform," (1926) in Altes und Neues, Stockholmer Gesamtausgabe (Frankfurt am Main: S. Fischer Verlag, 1953), p. 311. Hereafter cited as Thomas Mann, "Lübeck."

<sup>5</sup>Thomas Mann, "Lübeck," p. 313.

<sup>6</sup>C. G. Jung, "Psychological Aspects of the Mother Archetype," in The Archetypes and the Collective Unconscious, trans. R. F. C. Hull, The Collected Works of C. G. Jung, vol. 9, pt. 1 (London: Routledge and Kegan Paul, 1959), p. 96. Hereafter cited as Jung, "Mother Archetype."

<sup>7</sup>Jung, "Mother Archetype," p. 94.

<sup>8</sup>Jung, Personality, p. 3.

<sup>9</sup>Jacobi, p. 106.

<sup>10</sup>C. G. Jung, "Christ, a Symbol of the Self," in Aion, trans. R. F. C. Hull, The Collected Works of C. G. Jung, vol. 9, pt. 2 (London: Routledge and Kegan Paul, 1959), p. 69. Hereafter cited as Jung, "Christ."

<sup>11</sup>Note here, in reference to the relationship between music and Germany the Hofrat's comment, "Das treusinnig Musikalische in neuzeitlich-mechanischer Gestalt. Die deutsche Seele up to date." (674)

<sup>12</sup>The world-famous tenor is referred to, however, earlier in the same chapter. See p. 641. It would be too lacking in subtleness, this author feels, for Mann to have had this song which is of such consequence for the novel sung by the same person. Also, the tenor in the vision is Italian, drawing forth a natural association to Settembrini.

<sup>13</sup>Weigand, p. 143.

<sup>14</sup>"daß . . . das Blut von ihren wüßten Lippen troff." (521)  
That which actually concerns the message of the dream is the



## NOTES: CHAPTER II

"Blutmahl," or blood-sacrifice. Yet, in order to place the specific in proper perspective it is necessary to explore the ramifications of the general.

<sup>15</sup>Blue-blossoming plants are a recurring motif and an obvious reference to Novalis' "blaue Blume," "der Inbegriff poetischer Verklärung." See also the mention of blue roses and their role in masonic rites. (540)

<sup>16</sup>Weigand, pp. 32-33.

<sup>17</sup>Weigand, p. 31.

<sup>18</sup>For reference to when Hans Castorp returned the pencil see p. 368.

<sup>19</sup>Oskar Seidlin, "The Lofty Game of Numbers: The Mynheer Peeperkorn Episode in Thomas Mann's Zauberberg," Read at 1971 Texas Symposium on Myth and Reason, p. 18. (Manuscript in this author's possession.)

<sup>20</sup>Jung, Personality, p. 111.

<sup>21</sup>Jung, Personality, p. 15.

<sup>22</sup>Jung, Personality, p. 171.

<sup>23</sup>Sir James Frazer, The New Golden Bough, ed. Theodore H. Gaster (New York: Mentor Books, 1964), p. 224. Hereafter cited as Frazer.

<sup>24</sup>Frazer lists the Romans, Arabs, Chinese medical writers, and certain of the Papuan tribes of New Guinea, p. 224.

<sup>25</sup>Frazer, p. 224.

<sup>26</sup>Erich Neumann, The Origins and History of Consciousness, trans. R. F. C. Hull, Bollingen Series XLII (New York: Pantheon Books Inc., 1954), p. 225. Hereafter cited as Neumann.

<sup>27</sup>Frazer, p. 418.

<sup>28</sup>Frazer, p. 370. The circumstance of the masculine nature of the western gods compared to the feminine one of eastern gods has been treated in Erich Neumann's Jungian study, The Great Mother, An Analysis of the Archetype, trans. Ralph Manheim, Bollingen Series XLII (New York: Pantheon Books Inc., 1963).

<sup>29</sup>Frazer, pp. 508-509.

## NOTES: CHAPTER II

<sup>30</sup> Frazer, pp. 43-44. In most instances blood is taken from young men.

<sup>31</sup> Jung, Personality, p. 270. "Psychologically speaking, an unconscious content always embraces the paired opposites, being and non-being."

<sup>32</sup> Jung, Personality, p. 288.

<sup>33</sup> Jung, Personality, p. 32.

<sup>34</sup> Scharfschwerdt, p. 140.

<sup>35</sup> Dionysus is arbitrarily selected as the example since the entire setting of the vision bears a definitely classical stamp.

<sup>36</sup> Frazer, p. 418.

<sup>37</sup> Frazer, p. 420.

<sup>38</sup> Frazer, p. 423.

<sup>39</sup> Frazer, p. 422.

<sup>40</sup> This dualism is represented on one level in the two aspects of the dream, classical humanism as opposed to religious fanaticism. This, however, is a very superficial reading not unmixed with elements of irony.

<sup>41</sup> Jacobi, p. 108.

<sup>42</sup> Neumann, pp. 30-31.

<sup>43</sup> "The mysteries of the Great Mother were celebrated by women, peaceably enough in Eleusis, but in a sanguinary manner in the cult of Dionysus; and the orgiastic rending of goat and bull, with the eating of the bloody fragments as a symbolic act of fertilization . . ." Neumann, p. 83. Seidlin, p. 14 points out the similarity of the Dionysus Zagreus myth to that of Christ. In footnotes twenty-five and twenty-six on page thirty, he notes that Mann was familiar with the work of Erwin Rohde, Psyche, in which Rohde deals at length with this version of the myth.

<sup>44</sup> Hans Castorp descends from where he is sitting during the first part of the dream and then ascends the high steps of the temple. Descent, therefore, is necessary if one is to go up, figuratively, to a higher level of life.

## NOTES: CHAPTER II

<sup>45</sup>Herbert Lehnert, "Hans Castorps Vision: Eine Studie zum Aufbau von Thomas Manns Roman 'Der Zauberberg,'" Rice Institute Pamphlet, vol. 47, no. 1 (April 1960), 16.

<sup>46</sup>Persephone takes on the nature of a fertility goddess, much like Osiris-Dionysus-Attis, spending the winter months underground and returning with the spring. See Frazer, pp. 423-425. Considering the mention of Eleusinian rites in the chapter following "Schnee," (540) such an interpretation is, in all likelihood, correct, owing to the close association between Demeter-Persephone and Eleusis.

<sup>47</sup>Jacobi, p. 14.

<sup>48</sup>The situation is paradoxical. While the hags are killing, they kill that life might come into being through the medium of the blood-sacrifice of the child. As Jung comments, "Paradox is a characteristic of all transcendental situations because it alone gives adequate expression to their indescribable nature." Jung, "Christ," p. 70.

<sup>49</sup>Neumann, pp. 32-33. "Infantile" should not be taken to mean "child-like" but, rather, a primary stage in psychic development.

<sup>50</sup>Jung, Personality, p. 82.

## NOTES: CHAPTER III

<sup>1</sup>See Chapter I and footnote number twenty in the same chapter.

<sup>2</sup>This includes six dreams: The first on the night of Hans Castorp's arrival (22), the other five at the end of the third chapter (96-98) dealing with various sanatorium personalities.

<sup>3</sup>Since the Hippe vision has already been handled fairly extensively in the discussion of blood, it will be excluded from this chapter.

<sup>4</sup>Jung, "Christ," p. 69.

<sup>5</sup>Jung, Personality, p. 288.

<sup>6</sup>The "Schnee" vision is, as are most archetypal dreams, a multi-faceted one. Not only can it be read as a psychic interpretation of the Settembrini-Naphta conflict, or day vs. night in the figurative sense, but also as presenting symbolically the end-result of individuation and the path necessary to achieve this goal.

<sup>7</sup>Jung, Personality, p. 96.

<sup>8</sup>Jung, Personality, p. 201.

<sup>9</sup>"In the language of initiation, the seventh corresponds to the highest stage." Jung, Personality, p. 112. Hans Castorp's descent to the "Flachland" takes place in the seventh chapter of the novel.

<sup>10</sup>Jung, Personality, p. 132.

<sup>11</sup>Jung, Personality, p. 276.

<sup>12</sup>Literally translated, "It pleases to try."

<sup>13</sup>Jung, Personality, pp. 31-32.

## NOTES: CHAPTER IV

<sup>1</sup>Weigand, p. 12.

<sup>2</sup>Weigand, p. 13.

<sup>3</sup>Erich Heller, The Ironic German (London: Secker and Warburg, 1958), p. 208.

<sup>4</sup>Lehnert, p. 26.

<sup>5</sup>See footnote nineteen in Chapter II.

<sup>6</sup>Seidlin, p. 2.

<sup>7</sup>This is not entirely accurate. As Seidlin points out, though (p.6), while there are in actuality fifty-one sub-chapters, there are three dealing with Peeperkorn: Mynheer Peeperkorn, Mynheer Peeperkorn (des weiteren), and Mynheer Peeperkorn (Schluß). That this was Mann's intention is indicated by the fact that, although four chapters deal directly with Peeperkorn, only three bear his name. This is the only division of this kind in the novel.

<sup>8</sup>Weigand, p. 182, footnote fifteen. While Weigand does overlook the significance of the number seven, he does provide a rather thorough summary of its occurrence in the novel.

<sup>9</sup>Seidlin, p. 2.

<sup>10</sup>Seidlin, p. 18. "... while Mardi Gras is forty (days) preceding three, the revelation of the noumenal." Seidlin appears to downplay the union of flesh and matter implicit in Christ's resurrection, the element of God-man, Homo Dei.

<sup>11</sup>Seidlin, pp. 18-19.

<sup>12</sup>Seidlin, pp. 19-20.

<sup>13</sup>Seidlin, p. 21.

<sup>14</sup>It has been emphasized that Peeperkorn has about him the characteristics of the "whole" individual, one realizing his dependance upon the unconscious, upon previous human experience, but yet is not overwhelmed by it. He cannot be Christ, be the perfect blending of noumena and phenomena because this is an unattainable ideal. See Jung, Personality, p. 287.

<sup>15</sup>Seidlin, p. 15.

<sup>16</sup>Water is the commonest symbol for the unconscious. Jung, Personality, p. 67.

## NOTES: CHAPTER IV

<sup>17</sup>Hirschbach, p. 32.

<sup>18</sup>Frazer, pp. 408, 418.

<sup>19</sup>Neumann, p. 229.

<sup>20</sup>Neumann, p. 225.

<sup>21</sup>Frazer, p. 409.

<sup>22</sup>Neumann, p. 232.

<sup>23</sup>Jung, Personality, p. 265.

<sup>24</sup>Jung, Personality, p. 276.

<sup>25</sup>Jung, "Mother Archetype," pp. 109-110.

<sup>26</sup>Jung, Personality, p. 262.

<sup>27</sup>Jung, Personality, p. 185.

<sup>28</sup>It is also noteworthy that Mann emphasizes this line, picking out the subjunctive, "fändest," for especial emphasis. That this particular word is rendered "als zartestes Flageolet" calls up associations to Germany (see Settembrini's reference to "Die Zauberflöte," p. 65) as well as references to flutes in the "Schnee" vision (516, "süßem Flöten," "mit Flöten untermischt;" 518, "blies auf einer Hirtenflöte," "im Rücken der Flötenden.")

## NOTES: CHAPTER V

<sup>1</sup>Stephen Spender, "The Inner Mann," The New York Review of Books, XVI, 8 (May 6, 1971), 8.

<sup>2</sup>Thomas Mann, Das Thomas Mann Buch, p. 147.

<sup>3</sup>Jacobi, p. 54.



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THE "SCHNEE" VISION IN DER ZAUBERBERG  
AND THE INTEGRATION OF PERSONALITY

by

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The "Schnee" vision in Thomas Mann's novel, Der Zauberberg, is but one in a series of experiences which the protagonist, Hans Castorp, undergoes. It is difficult, though, to ascertain exactly what role it plays and how it fits into the scheme of the work as a whole. Regarded, however, as a factor in the integration of Hans Castorp's personality, containing both mythological and contextual imagery, the meaning of the dream becomes apparent.

Hans Castorp journeys to the resort and health-center of Davos in Switzerland for a three-week visit. Removed from the security of a well-ordered society, he is exposed to the influences of a way of life devoid of form and order. Uncertain of the meaning of his life, Hans Castorp finds these influences highly unsettling yet, at the same time, alluring. The environment of the sanatorium presents his psyche with a challenge, not only one of immediate adjustment, but of acceptance of his individual role as a mortal human being. Under such conditions his collective unconscious furnishes Hans with images from the realm of human experience in the form of dreams and visions.

If Hans Castorp is to survive, rather than commit suicide as does Naphta, he must recognize himself for what he is, a hierarchy of psychic opposites. Further, he must re-incorporate those aspects of his psychic life which he has projected rather than accepted.

The Hippe vision, the first manifestation of the collective unconscious, indicates the necessity of resolving childhood experiences before moving to the task of individuation. A

later vision, "Kahnfahrt im Zwielficht," reveals the world as the opposites, day and night, consciousness and unconsciousness, with Hans Castorp in the middle. "Die Mitte" as is shown through associations to music and Germany, is the place of the self, suspended between and master of opposites, the goal of integration.

Since Hans Castorp fails to heed the message of this dream, the unconscious falls back on markedly archetypal imagery: the Arcadian humanism opposed by the blood-sacrifice of the "Schnee" vision. The opposites stand in glaring contradiction to each other, forcing their meaning on Hans Castorp.

However, the "Schnee" vision presents more than the fact of universal duality. It projects the road to individuation, the necessity of descent into the dark regions of the psyche and the final transformation through death to the ideal of a "third humanism."

The remainder of the novel records Hans Castorp's psychic progress. Mynheer Peeperkorn's death serves as the catalytic agent for Hans' re-incorporation of his anima, personified originally by Hippe and later by Madame Chauchat. Finally, in the "Lindenbaumlied" Castorp finds the symbol of wholeness to guide his return to the "Flachland" and the blood-sacrifice of World War I.