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THE LIMITS, PATTERNS AND FORMS OF THE 'KÜNSTLERROMAN'.

A REPRESENTATIVE COMPARATIVE STUDY.

THESIS PRESENTED FOR THE DEGREE OF DOCTOR OF PHILOSOPHY

AT

THE UNIVERSITY OF GLASGOW

DEPARTMENT OF ENGLISH LITERATURE

by

GIULIANA GIOBBI

MARCH 1989

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"Soviel ich weiss, ist es ein Roman von
den wunderbaren Schicksalen eines Dich-
ters, worin die Dichtkunst in ihren man-
nigfachen Verhältnissen dargestellt und
gepriesen wird".

(Novalis. Heinrich von Ofterdingen)

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The Limits, Patterns and Forms of the 'Künstlerroman'. A
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A B S T R A C T

This study is concerned with the identification and the description of the limits, patterns and forms of a particular genre of fiction, the 'Künstlerroman', or novel of the artist, through a comparison among texts from some of the main European literatures. After a preliminary survey of the origin and 'story' of the genre 'Künstlerroman', the thesis proceeds with a section devoted to a distinction between the genre in question and all the other genres which constitute 'borderline cases'. Once the 'area' of the 'Künstlerroman' has been defined, its content patterns are analyzed in detail according to the stages in the life of the artist-hero. The structure of the genre is then described in its various components (chronology, narrator, plot) and the special case of double - or indeed triple - versions of the same novel is taken into consideration. A separate section is devoted to the female 'Künstlerroman', after a brief panorama of the female narrative tradition, in order to point out the similarities and the differences with the prevailing male prototype. A 'hard' history of the 'Künstlerroman' is then attempted, through a short, indicative survey of the possible interrelations - in the form of influence, personal knowledge, friendships, correspondences, positive or negative comments, and so on - among some of the authors here considered - who are simply representative and certainly not exhaustive examples of this tradition. Different paths bring different authors to experiment with the same literary genre. There may be autobiographical reasons - writing about someone like yourself, who has had the same experiences and disillusiones can have a liberating effect. On the other hand, there may be didactic reasons - showing errors and misjudgements can prevent their happening to someone else. The 'Künstlerroman'-author may also intend to make a statement about the predicament of the modern artist through the description of the problems and experiences of his own artist-hero. But it is interesting and thought-provoking to see how apparently unrelated authors may have known, read or thought about each other, or may have had at least the same motivation and the same problematic, characteristic of the Künstlerroman genre, thus contributing to the coherence and duration of the genre itself. Finally, one must consider the changes brought in the aesthetics of the 'Künstlerroman' by historical, political, and, above all, social developments. If this novel originated as a 'subgenre' of the 'Bildungsroman' in eighteenth century Germany, it is also true that it spread in the rest of Europe - with obvious changes - during the nineteenth and the twentieth century. In this regard, it is interesting and fruitful to examine the import of the personality of Richard Wagner and the consequences of Wagnerism, as well as moderns like John Barth, Malcolm Lowry or other authors - so as to see how the 'Künstlerroman' has changed with the times, and to suggest its possible survival in present day fiction.

P R E F A C E

The purpose of this study is to identify and illustrate the limits, patterns and forms of a specific type of novel, the 'Künstlerroman', or novel of the artist.

To this end, the thesis is divided as follows:

Introduction: in which the meaning of the definition, its origin and affiliations are explained.

First Part: in which the 'borderline' cases are analyzed and distinguished from the genre in question.

Second Part: in which the patterns of content of the Künstlerroman-type are described in detail, through some examples chosen from different countries and ages, which are intended as representative, and by no means exhaustive. The section is subdivided into three stages, in which - respectively - the family circle, the flight from it, and the Aesthetics are the main focus.

Third Part: in which the formal techniques are taken into account, with regard to the position of the narrator, the treatment of chronology, the question of plot, some cases of multiple versions of the same novel.

Fourth Part: in which the possibility of a female Künstlerroman is considered, through a survey of the female narrative tradition.

Fifth Part: in which a discussion of the interrelationships among some Künstlerroman-authors is attempted.

Conclusion

Three Appendixes: (a) concerned with some examples of contemporary Künstlerroman-authors, notably John Barth and Malcolm Lowry, as well as some German authors.

(b) concerned with the influence of Wagner and Wagnerism on the twentieth century cultural atmosphere and in particular on some Künstlerroman-authors.

(c) a select bibliography of interrelationships among some of the authors dealt with in the thesis, as documented by primary and secondary sources.

This study does not pretend to be exhaustive, but rather a first step towards further studies in the same area.

INTRODUCTION

"The novel of development, when it confines itself to the professional sphere of the novelist, becomes a novel of the artist, a 'Künstlerroman'"(1)

Offspring of the more general and widespread genre of the 'Bildungsroman', the novel of the artist found its currency in modern literary criticism through its definition of 'Künstlerroman'. However, it is not so easy to find a complete explanation of its nature, patterns and history.

Born in German 'ground', the 'Künstlerroman' found its way in the Deutsches Wörterbuch of the brothers Grimm(1873), in which it is defined as a "novel which is set in artistic circles ['Künstlerkreisen']": the only reference is to Friedrich Schlegel's use of the term in regard to Goethe's Wilhelm Meisters Lehrjahre, in an article of the review Athenäum(1800)(2). Max Baeumer, in his contemporary 'Nachwort' to Wilhelm Heinse's Ardinghello(1787), on the other hand, defines this as the first example, in German literature, of "Renaissanceroman" and "Künstlerroman".(3)

A more detailed treatment of the genre and of its tradition is given by H.Heckel in the Reallexikon der Deutschen Literaturgeschichte(4): to the 'Künstlerroman' type belong - according to Heckel - those novels which -

"...ein Künstlersschicksal in dem Mittelpunkt stellen"

- and may add up to form a proper tradition -

"...nur in Zeiten(...), für die der Künstler nicht nur Vertreter eines bestimmten Berufes ist, sondern zugleich als ein Wesen von besonderer Eigenart und Eigengesetzlichkeit der Masse der übrigen Menschen gegenübersteht"(5)

The article proceeds with an historical survey, starting from the 'Sturm-und-Drang' period (Heine, Goethe, Tieck) through Romanticism (Mörike, Keller, Stifter) down to Thomas Mann, whose "Künstlertypus" belongs - always according to Heckel - to a dying age.(6)

An etymological definition of the term is offered by Harry - Show in the Dictionary of Literary Terms(1972)(7) with the distinction between the German root "Künstler"[artist] and the French suffix "roman"[novel]. The term is said to refer to a "narrative which traces the development of the author - or of an imagined character like the author - from childhood to maturity", with a particular emphasis on the "struggles of a sensitive, artistic child to escape from the misunderstanding and bourgeois attitudes of his family and youthful acquaintances".

The Künstlerroman is referred back to its parent genre, the 'Bildungsroman', in A Glossary of Literary Terms(1981)(8):

"An important subtype of the Bildungsroman is the Künstlerroman, which represents the growth of a novelist or other artist into the stage of maturity in which he recognizes his artistic destiny and masters his artistic craft"

The stress is once again on the peculiar nature of the artist in the

Lexikon der Weltliteratur(1951), where the origin of the Künstlerroman is situated in the age -

"...seit der Künstler sich als Sonderwesen erkannte"(9)

Heinse is again mentioned as the first Künstlerroman-author, soon followed by Goethe, whereas the Romantics are easily discarded:

"Das weiter neunzehnte Jahrhundert produziert eine Ummenge kulturhistorischer Künstlerromane; die wenigsten nur sind wertvoll"(10)

As in Heckel, Thomas Mann is considered as the culminating example of a modern author engaged in this genre of novel. To him is attributed "eine neue Meisterschaft des Künstlerromans".

"Erbe des alten Epos, sucht auch er die Totalität des Zeitbildes zu geben(...) Roman, in dem ein Künstler als Repräsentant eigener Lebensform in die Umwelt hineingestellt ist"(11)

An extended study of the Künstlerroman genre in its - German - tradition is given by Herbert Marcuse's doctoral thesis (Freiburg,1922). Marcuse identifies the "donnée" of the Künstlerroman in the disruption of the unity ("Einheit") of Art and Life, of the Artist and the "Mensch" inside the artistic individual. The illustration of this theme starts with Philipp Moritz's Anton Reiser(1785-90) and goes on with Goethe, the early and late Romantics (Tieck, Schlegel, Brentano, E.T.A.Hoffmann, Eichendorff, Mörike), makes an 'excursion' into French literature with the "tendenziöse Romane" of Chateaubriand (René,1802), Mme de Stäel

(Corinna,1807), B.Constant(Adolphe,1816), to end with Gottfried Keller and Thomas Mann. The latter is analyzed in depth, throughout his literary career, and all his heroes are seen as artists:

"Künstlertum ist - bei allen Künstlern Manns -
Schicksal von Anbeginn an, Schicksal von dem
es kein Entwirren gibt"(12)

Notwithstanding the tragic tones of Der Tod in Venedig(1912), Marcuse finds in Mann the resolution of the initial conflict, through a painful personal experience and a balance between irony and participation. For Marcuse, Mann has achieved a "Wiedergewinnung des Lebens". But this study was written long before the Second World War and the publication of Doktor Faustus(1947), whose sombre atmosphere and catastrophic ending do not exactly point to a victory of life.

Only more recently has the term 'Künstlerroman' won a larger - at least European - use. Harry Levin has indicated the potential of the genre - with references to Goethe's Meister, Stendhal's Vie d'Henri Brulard, Butler's The Way of All Flesh, Joyce's Portrait of the Artist as a Young Man, D.H.Lawrence's Sons and Lovers, Proust and Gide.

"The Künstlerroman offered a tentative solution to the dilemma of Joyce's generation, by enabling writers to apply the methods of realism to the subject of art"(13)

Though many recent dissertations are concerned with the 'Bildungsroman' genre, there are hints to the subgenre in question, —

and sometimes a full treatment of the artist's 'Bildung'. A good example in this regard is Roberta Mayer's Voyage into Creativity (New York, 1974), which deals - in a comparative perspective - with the works of Hermann Hesse, D.H. Lawrence, James Joyce and Theodor Dreiser. She gives a good definition of the genre-

"This specific genre traces the embryonic growth of the artist from the moment when he exhibits artistic talent and interest to the point when he actually creates" (15)

- which however appears too general or partial because it does not take into account variations in chronology and plot.

Mayer situates the origins of the Künstlerroman in the Post-Romantic age, in which Yeats's motto "Unity of Being is impossible" synthesizes the dichotomy of the artist's soul. (16) According to Mayer, the only solution of this conflict for the artist is to make this 'voyage into creativity', by describing the development of an artist-hero on the traces of his own life-experiences.

A comparative perspective is to be found also in Elizabeth Brody Tenenbaum's The Problematic Self (1977), in which contradictory views of selfhood are examined in authors like Stendhal, D.H. Lawrence and Malraux. (17)

But a more specific approach to the treatment of the artist-hero is offered by Maurice Beebe in his book Ivory Towers and Sacred Founts: The Artist as Hero in Fiction from Goethe to Joyce

(1964), which considers the two parallel traditions of 'involvement' and 'detachment' of the artist, through an analysis of a number of British and French texts.(18)

Enlarging the analysis with the inclusion of some German texts, Howard Wayne Schow studies the variations of the Bildungsroman pattern in his Genre in Transition(Univ.Iowa,1970), with references to Flaubert, Jacobsen, T.Mann and Joyce.(19)

In all of these works, some attention is paid to the distinction between the several German-born genres. Taking for granted the affiliation of the Künstlerroman with the great family of the Bildungsroman (see Part I,1), it is necessary to distinguish it also from the apparently synonymous genres of the "Entwicklungsroman" and "Erziehungsroman". Though both are twin genres of the Bildungsroman, in the first the emphasis is on the development ["Entwicklung"] of the individual personality, while in the second the education itself ["Erziehung"] is the main focus. These are not pedantic distinctions, but preliminary divisions into categories, made for a clearer and easier study of the single genre proposed. Overlappings, borderline cases, ambiguities are obviously present, but an ideal separation into taxonomic genres is a useful instrument of study.

Another constant to any study of the Bildungs- or Künstler-roman genre is the reference to the Goethean model.(20)

"Wir sehen nun klar, dass es nicht bloss, was wir Theater oder Poesie nennen, sondern das grosse Schauspiel der Menschheit selbst und die Kunst aller Künste, die Kunst zu leben, umfassen soll. Wir sehen auch, dass diese Lehrjahre eher jeden andern zum tüchtigen Mann bilden wollen und bilden können, als Wilhelmen selbst"(21)

Going back to Friedrich Schlegel's criticism of Goethe's Wilhelm Meisters Lehrjahre, we realise the extent of the influence attributed to this book. Goethe's Meister codifies a new paradigmatic hero, sees youth as the most meaningful part of life, marks the birth of the Bildungsroman - and - consequently, of the Künstlerroman.(22) Goethe's influence grew, developed and changed according to times and countries, (23) but the genre dominated XIX century European literature.

There has been much critical contention given to the 'foreign-ness' of the Bildungsroman genre, and its peculiarly German nature. It is also generally held that it displays the negative features of German literature as a whole: it tends to be long, learned, introspective, unrealistic (24). The arguments of the 'defendants' of the Bildungsroman have brought to light the universal significance of this kind of novel: it treats "age-old questions"(25), engages the reader in a narratively mediated debate about sentiments and ideas, responds to the modern European crisis of values by offering alternative visions of life.(26)

Though the roots of the genre - therefore - are steeped in the

Classical notion of 'Bildung' as theorized by Humboldt and the Weimar circle (27), and the genre itself is conditioned by the socio-political and cultural atmosphere of XVIII century Germany, the variations brought about by time and individual authors make it of general value and various nature.

"The insight into the untenability of the optimistic social accommodation of the individual projected by the idea of 'Bildung' emerges promptly in Goethe's own time among the Romantics and constantly recurs subsequently"(28)

The authors and works considered in this study have been chosen only in relation to the Künstlerroman pattern identifiable in them. The selection is representative of the different stages of 'growth' of the genre, and may give evidence of its variations. The hero, as well as the ambience and the setting around him, undergo a profound evolution (or involution) from Goethe's Wilhelm down to Joyce's Stephen or T.Mann's Leverkühn or indeed the Postmodernists. And yet, a large space is constantly devoted to the personality of the artist 'in progress', to his relationships with society and his ideas about life.

Let us now follow Goethe's thread through some representatives of the Künstlerroman-tradition, whom we shall 'meet' later on in the development of this study. Given that Goethe is the "ancestor" of this line of writers, it seems appropriate to identify his presence in those who may be considered his successors.

"J'ai joui ensuite avec Goethe, 'near to my soul'.
J'ai fini les Années d'apprentissage de Wilhelm
Meister; ces idées m'avaient rendu fou, et c'est
dans cette disposition que j'ai commencé à écrire"(29)

It is not always easy to find 'traces' of Goethe in his numerous successors in the Künstlerroman vein. More than in novels or public 'pronouncements', it is sometimes more fruitful and thought-provoking to finger through private correspondences or - annotations, like the above from Stendhal's Oeuvres Intimes.

Whether read in translations or in the original, Goethe's works were considered 'classics' already during their author's lifetime.

Varying reactions, different 'readings' of Wilhelm Meister or of other works are to be found, according to the individual personality and aesthetics of the author.

"It is well known how highly the French author (i.e. Flaubert) regarded Goethe - his correspondence is full of references to the German poet - he himself has said that he "wept with admiration" when he read his works. The influence of Wilhelm Meisters Lehrjahre is strikingly apparent in the first version of the Education Sentimentale"(30)

Flaubert's conscientiousness, his profound seriousness, his dislike of superficiality and his inability to make compromises are pointed out - by many German critics (31) - as Teutonic characteristics. The emotional tension peculiar to Novembre - for example - reminds us of Goethe's Werther, whereas the interest in the psychological and sentimental development of a would-be artist - in both versions

of L'Education Sentimentale - immediately brings us back to the Meister.

Criticism of Flaubert as well as of Goethe takes, in Proust, almost exclusively the form of stylistic analysis. Proust used to do 'pastiches' of Flaubert with extraordinary ease(32); in the case of Goethe, Proust devoted a short essay to his prose fiction - notably Wilhelm Meister and Die Wahlverwandtschaften(33). As Walter Strauss points out - after an analysis of Proust's essay -

"It is interesting that Proust should have encountered Goethe's "Bildungsroman" at this particular juncture of his quest. Somehow one has the feeling that some years later he would have had more to say about the novel in which a young man attempts to realize his 'form' (to translate "Bildung" literally), a problem not far removed from Marcel's 'vocation'.(34)

From the comparison between the two authors' concepts of 'Bildung', Strauss deduces that -

"The major difference between the Goethean concept of "Bildung" and the Proustian vocation is that Goethe tends to move in the direction of abstraction, whereas Proust does not"(ibid.)

The autobiographical input of Proust's Jean Santeuil, its fragmentary state, which will later give way to the complex architectural effort of La Recherche, bring us very near to the stages of development of Goethe's Meister from the first 'draft', the Theatralische Sendung, to the Lehrjahre and the Wanderjahre (see Part III,1.d.).

"Je suis Allemand autant que quiconque, et
j'ai avec moi le meilleur Allemand: Goethe"(35)

It is mainly a 'European' Goethe who attracts the imagination and the sympathy of the pacifist Romain Rolland, especially during the years of the Second World War. But in Jean-Christophe(1913), Goethe is referred to again and again through the presence of characters like the professor of Aesthetics Schulz, or Christophe's uncle Théodore, who quotes Goethe on any occasion of his domestic life.(36) Christophe is, after all, the successor of the great "Weltbürger" of the XVIII century. Like Goethe and Schiller, he needs larger horizons than those of his native country, and wants to broaden his mind through the contact with other ways of thinking, his style through the knowledge of different aesthetics. The Italian influence on him - corresponds - in more than one sense - to Goethe's own experience of Italy. In Compagnons de Route(Paris:Ed. du Sablier,1936), Rolland devotes a whole chapter to Goethe, praising his love for humanity, his sincere idealism, his Classical humanity.(37)

A friendly correspondence and a firm agreement on pacifism existed between Romain Rolland and Hermann Hesse. Rolland visited his German 'colleague' in Bern (21/8/1915): they liked each other's work and personality, and shared a passion for Goethe.(38)

In Hesse's early letters addressed to his parents from Tübingen, in

1896, we find annotations and reactions to Goethe's works:

"Es ist eigen, wie von Goethe aus sich auch die neuesten Regungen verstehen lassen. Zum literarischen Evangelium ist mir übrigens nicht Faust sondern Wilhelm Meister und Wahrheit und Dichtung(sic) geworden"(39)

Hesse shows a deep interest for Goethe's personality, traces of which he finds in his correspondence and biography. Hesse recognizes in Goethe - and this is particularly relevant to our argument - an author more 'modern' than his contemporaries themselves:

"Am Ende ist kein Moderner in diesem seinen Genre weiter gekommen, als Goethe im Werther und den Wahlverwandtschaften"(40)

In his own novels, Hesse constantly uses the Bildungsroman pattern as 'established' by Goethe, and especially in the case of Klingsors Letzter Sommer(1920) or Das Glasperlenspiel(1943), strong artistic tendencies are present in his heroes.(41)

Hesse's appreciation of Goethe's works, and particularly of the Meister, is 'officially' shown in his mature essays too:

"In Meister war ein Kunstwerk geschaffen, das durchaus aus einer lyrisch-poetischen Begabung floss und dennoch dem Ganzen der Welt, eine Teilnahme, Treue und objektive Darstellungskunst entgegenbrachte, wie man sie noch nicht gekannt hatte, alle Dichtungsarten schienen hier zusammenzuspielen und einen wundersamen Mikrokosmos erbaut zu haben, ein ideales Spiegelbild der Welt"(42)

A better criticism of Goethe's Lehrjahre could hardly be found among modern critics. Hesse is here writing an article on this "Lieblingsbuch" of his. The essay was written in 1911, so that many remarks about the pedagogical aspects of the Meister could also be referred to Hesse's own Peter Camenzind(1904), and even to his germinal ideas about the Castalia of Das Glasperlenspiel.(43)

"It is often books of small size that exert the greatest dynamic power - take for example Werther, to which, in regard to its effectiveness in Germany, Demian bears a distant resemblance. The author must have had a very lively sense of the suprapersonal validity of the subtitle "The story of a Youth" which may be taken to apply to a whole young generation as well as to an individual"(44)

In his introduction to the American edition of Hesse's Demian(1948), Thomas Mann brings in the parallel with Goethe as well as the universal significance of Hesse's Bildungsroman pattern.

It is well known that Mann and Hesse had been on friendly terms for many years: as Theodore Ziolkowski remarks, in his foreword to the Hesse/Mann correspondence (45), what united them, more than any "instinctive sense of congeniality", was a "growing consciousness of their mission as co-defenders of the humanistic tradition in German culture". In the letters they exchanged, Goethean references come up with the matter-of-fact tone of signs of a common cultural background. It is almost silently agreed between them a thorough knowledge of the German classic 'par excellence'.

For his part, Thomas Mann regarded Goethe as a constant touchstone, and went back to him, again and again, in essays (46), notes and explicit or implicit references. As Hans Mayer perceptively points out -(47)- Mann's "Weg zu Goethe" consists in a process of identification and transformation:

"Für ihn (i.e. Mann) ist Goethe weit mehr als ein Bildungserlebnis. Was sich der späte T. Mann bildungsmässig zueignete und in bestimmter Hinsicht als gemäss empfand, hat er essayistisch aufgezeichnet, oder auch in Form einer seiner berühmten "Einschaltungen" den erzählerischen Spätwerken anvertraut"(48)

In Thomas Mann's attitude to Goethe, elements like the German problematic, the destiny of the 'bourgeoisie', the balance between joy of life and temptation of death are mixed together.

In the Weimar speeches "Goethes Laufbahn als Schriftsteller" and "Goethe als Răpresentant des bürgerlichen Zeitalters"(both of 1932), Mann identifies himself with Goethe's personality and artistic career. The more he studies Goethe's life and works, the nearer he feels to him both as man and artist.

"Ich kann von Goethe nicht anders sprechen als mit Liebe, das heisst: aus einer Intimität, deren Anstössigkeit durch den lebendigsten Sinn fürs Inkommensurable gemildert wird"(49)

In Goethe, Mann discovers the educator and the liberal thinker, the "Weltbürger" beyond the limits of Germany. Even in the apparently hopeless Werther, Mann identifies an aspiration to greater things, a desire of infinite in itself positive:

"Dabei ist dem Dichter gelungen, die tödliche Schwäche des Helden zugleich als überschwengliche Kraft empfinden zu lassen(...) 'Die ewige Freiheit'. Das Verlangen aus dem Eingeschränkten und Bedingten ins Unendliche, Schrankenlose ist der Grundzug von Werthers Wesen, wie er derjenige Faustens ist"(50)

In Dr. Faustus, Goethe's monologues and themes are intertwined with Mann's own motives. The mixture of times and forms reminds of Goethe's tendency to "Lebensverneuerung", and the 'donnée' of the novel itself is intentionally taken from Goethe's life-work, Faust. In his last essay about Goethe, for the two-hundredth anniversary of his birth, "Goethe und die Demokratie"(1949), Thomas Mann stresses once again the importance of Goethe as an incomparably influential personality in Europe's cultural and political panorama:

"Er war mehr als ein Dichter: ein Weiser, ein Herrscher, ein grosser Mensch"(51)

But Mann's praise is not unconditional: in the course of the essay he examines all the charges which are traditionally made against Goethe: his being aristocratic, apolitical and antiliberal. Mann discusses these charges one by one, and finds a 'redemption' especially in Goethe's late work - notably the Wanderjahre - in which the limited individualism gives way to the idea of community. In conclusion - according to Mann - what sounds anti-democratic in Goethe's works is a necessary element of dramatic conflict, and belongs to the 'devil's party'.

"Mein Eindruck war immer, dass alles, was anti-demokratisch lautet und wirkt in der Dialektik von Goethe's Persönlichkeit, dem Part des Mephistopheles angehört und eben nur dem Negativen zu seinem dramatischen Recht verhilft"(52)

.

This short sketch of the traces of Goethe in some of the representative authors included in the European tradition of the Künstlerroman may serve both as an introduction to the continuity of the genre itself, and as an evidence of the extent of Goethe's influence.(53) What this study aims at showing, therefore, is that a literary genre initially born in Germany and brought to fame by Germany's national poet, Goethe, later assumed, like its 'founder', an ultranational proportion and diffusion. Hence the comparative perspective, which surpasses limits of author or country, towards the delineation of a literary genre.

NOTES TO THE INTRODUCTION :

- (1) Levin, Harry, James Joyce: A Critical Introduction (London: Faber & Faber, 1942), p. 36
- (2) see Grimm, Jacob and Wilhelm, Deutsches Wörterbuch, rev. Rudolf Hildebrand, (Leipzig: S. Hirzel, 1873), vol. V, p. 2711
- (3) see Baeumer, Max. L., "Nachwort" to Heinse, W. Ardinghello [1787] (Stuttgart: Reclam, 1975, repr. 1978), passim
- (4) Merker, Paul and Stammer, Wolfgang, eds., Reallexikon der deutschen Literaturgeschichte (Berlin: Walter de Gruyter & Co., 1926/28), vol. II, pp. 172-175
- (5) *ibid.*, p. 172: ["In which the destiny of an artist is the main focus" "Only in times (...) in which the Artist is not only the representative of a certain profession, but is also - at the same time - an individual with a particular character and certain self-made rules which stand in opposition with the mass of ordinary people"]
- (6) Heckel's article includes the 'novella' as a particular subgenre of the Künstlerroman. For ex., Tieck's series of novelle Die Gemälde (1821), Arnim's Fürst Ganzgott und Sänger Halbgott (1818), Hoffmann's Fantasiestücke (1814-15), T. Mann's own Tod in Venedig (1912). In the course of the present study too, some 'novelle' or short stories will be taken into consideration. Only their theme, not their length or structure will be, however, discussed.
- (7) Shaw, Harry, Dictionary of Literary Terms (New York: McGraw-Hill, 1972) p. 215
- (8) Abrams, M. H., A Glossary of Literary Terms (New York: Holt, Rinehart & Winston, 1981)
- (9) Kindermann, H., Dietrich, M., Lexikon der Weltliteratur (Wien/ Stuttgart: Humboldt Verlag, 3ed., 1951), p. 440: ["Since the artist recognized his own special nature"]
- (10) *ibid.*: ["The late nineteenth century produced a mass of cultural-historical Künstlerromane, of which only very few are valuable"]
- (11) Marcuse, Herbert, Der deutsche Künstlerroman [PhD. Univ. Freiburg, 1922] in Schriften (Frankfurt a. M.: Suhrkamp, 1978), vol. I, p. 9: ["Inheritor of the ancient epos, it, too tries to give the total image of the age (...) Novel, in which the Artist is situated as the representative of his own way of life in the world"]
- (12) *ibid.*, p. 316: ["Being an artist is - in all of Mann's artist-heroes - a destiny right from the start, a destiny from which there is no escape whatsoever"]
- (13) Levin, Harry. *ibid.*, p. 37
- (14) see, for ex.: Blakey, Barbara, F., Varieties of the Bildungsroman (Diss. Abstr., Ann Arbor, MI) (March 1981), vol. 41(9), p. 4038A; Rogers, Judy R., The Evolution of the Bildungsroman, *ibid.*, vol. 34(1974), p. 5927A; Nelson, Carolyn. Patterns in the Bildungsroman, *ibid.*, vol. 33(1973), pp. 3597A-98A; Gohrman, S. C. The Modern Bildungsroman, *ibid.*, vol. 34/05A(1973), p. 2623.
- (15) Mayer, Roberta, Voyage into Creativity: the Modern Künstlerroman. A Comparative Study of the Development of the Artist in the Works

- of H.Hesse, D.H.Lawrence, J.Joyce and T.Dreiser (PhD.New York Univ.,1974)(Ann Arbor, MI,1975)(Microfilm), Introduction
- (16)Yeats cited by Kermode, Frank,The Romantic Image(London:Routledge & Kegan,Paul,1957),p.23
- (17)Tenenbaum, Elizabeth Brody,The Problematic Self "Approaches to Identity in Stendhal, D.H.Lawrence, and Malraux"(London/Cambridge Mass.:Harvard Univ.Press,1977)
- (18)Beebe, Maurice,Ivory Towers and Sacred Founts:The Hero in Fiction from Goethe to Joyce(New York:Univ.Press,1964)
- (19)Schow, Howard Wayne,Genre in Transition:Studies of 'L'Education Sentimentale', 'Niels Lyhne', 'Tonio Kröger', and 'A Portrait...' (PhD.Univ.of Iowa,1970, publ.1971)
- (20)see Howe, Susanne,'Wilhelm Meister' and His English Kinsmen."Apprentices to Life"(New York:Columbia Univ.,.Press,1930,repr.AMS Press,1966). See also Part I of the present study, and notes.
- (21)Schlegel, Friedrich,"Ueber Goethes 'Meister'",in Athenäum(Berlin:Fr.Vieweg,1798)in Kritische Ausgabe,vol.II,"Charakteristiken und Kritiken,I"(1796-1801)ed.Hans Eichner(München/Paderborn/Wien:Ferdinand Schöningh;Zürich:Thomas Verlag,1967),p.143(180):["We now realize that it (i.e.the book)comprehends not only what we call drama or poetry, but rather the great drama of Mankind itself and the Art of Arts, the Art of Life. We also realize that these Apprenticeship years will and can educate any man to be an active Artist or Man, other than Wilhelm himself"]
- (22)see Moretti, Franco,The Way of the World"The Bildungsroman in European Culture",transl.Albert Sbragia(London:Verso,1987), "The Bildungsroman as Symbolic Form",p.3 ff.
- (23)see Mandelkow, Karl Robert,Goethe in Deutschland"Rezeptionsgeschichte eines Klassikers",vol.I,1773-1918(München:C.H.Beck,1980); Kelleing, Hans-Wilhelm,The Idolatry of Poetic Genius in German Goethe Criticism(Bern:H.Lang & Co,1970); for the relationships with other literatures, see: Boyd, James,Goethe's Knowledge of English Literature(Oxford:Clarendon Press,1932);Barnes, Bertram, Goethe's Knowledge of French Literature(Oxford:Clarendon Press, 1937).
- (24)see Swales, Martin,"The German Bildungsroman and 'The Great Tradition'"in Comparative Criticism.A Yearbook,ed.E.Shaffner(C.U.P., 1979),pp.91-105; p.91
- (25)see Witte,W.,"Alien Corn:The 'Bildungsroman', not for Export?"in German Life and Letters,"A Quarterly Review",vol.XXXIII,(1979-80) (Oxford:Basil Blackwell),pp.87-96;p.95
- (26)see Sammons,Jeffrey,L.,"The Mystery of the Missing 'Bildungsroman' or: What Happened to 'Wilhelm Meister's'Legacy?"in Genre, XIV (Summer,1981),p.229-246; p.245
- (27)see Bruford,W.H.,The German Tradition of Self-Cultivation(Cambridge:C.U.P.,1975)"'Bildung' from Humboldt to T.Mann"; Troeltsch,Ernst,Deutsche Bildung(Berlin,1919);Weil, Hans.Die Entstehung des Bildungsprinzips(Bonn,1930); Thomas, Hinton R.,"The

- Uses of 'Bildung' in German Life and Letters, vol. XXX (1976-77) (Oxford: B. Blackwell), p. 177-186.
- (28) Sammons, Jeffrey, L., op. cit., p. 234
- (29) Stendhal, Oeuvres Intimes, ed. Henry Martineau (Paris: La Pléiade-Gallimard, 1955), 12/8/1810, p. 965: ["I enjoyed Goethe, who is 'near to my soul'. I finished Wilhelm Meister's Apprenticeship Years; its ideas engrossed me, and in this mood I began writing"]
- (30) Helms, E. E. von Freienmuth, German Criticism of Gustave Flaubert 1857-1930 (New York: Columbia Univ. Press, 1939), Intr., pp. 2-3. Also see Degoumois, Léon, Flaubert à l'école de Goethe (Genève: Imprimerie Sonor, 1925); Martinson, W., "Goethe und G. Flaubert", in Goethe Jahrbuch, XXV (1904), pp. 246-247; etc.
- (31) see for ex.: Ledermann, Franz, "G. Flaubert", in Aus Fremden Zungen, (1909), Heft 7, p. 1049 ff.; Bertram, Ernst, "G. Flaubert's Briefe", in Mitteilungen der literarischen Gesellschaft, VI (Bonn, 1911), p. 138; Fischer, E. W., "Le dernier de Königsmark" in Germanisch-romanische Wochenschrift, III, (1911), p. 503
- (32) see Proust, Marcel, Pastiches et Mélanges (Paris: Gallimard, 1919), p. 24 ff.; see also Alden, Douglas, W., "Proust and the Flaubert Controversy" in Romanic Review, 38 (1937), pp. 230-240; Billy, Robert de, Marcel Proust: Lettres et Conversations (Paris: Ed. des Portiques, 1930)
- (33) The essay is now collected in Proust, M., "Nouveaux Mélanges" in Contre Sainte-Beuve (Paris: Gallimard, 1954), pp. 403-406
- (34) Strauss, Walter, A., Proust and Literature (Cambridge, Mass.: Harvard Univ. Press, 1957), ch. III, 6, p. 163
- (35) Rolland, Romain, Journal des Années de Guerre, 1914-1919, ed. Marie R. Rolland, (Paris: Albin Michel, 1952), Sept. 1914, p. 89: ["I am German as much as anyone else, and I have with me the best German: Goethe"]
- (36) see Kempf, Marcelle, Romain Rolland et l'Allemagne (Paris: Nouvelles Eds. Debrasse, 1962), esp. p. 45; 55; 95-97; see also Roos, Jacques, "R. Rolland et Goethe", in Bulletin de la Faculté des Lettres de Strasbourg, April 1957; Grosshans, Karl, Romain Rolland und der germanische Geist (Würzburg, 1937)
- (37) Rolland also wrote "Goethe and Beethoven" (1930), as the second volume of his great musical study, Beethoven: Les Grandes Epoques Créatrices (Paris: Ed. du Sablier, 1945)
- (38) see Hesse's references to Rolland in Gesammelte Briefe, vol. I, 1895-1921, eds. Ursula & Volker Michels, (Frankfurt a. M.: Suhrkamp, 1973, repr. 1978), esp. the letter to Rolland (Bern, 28/2/1915), p. 270, the one to his sister Adele about Rolland (27/2/1915), p. 269; and to Stephen Zweig (20/11/1915), p. 307
- (39) *ibid.*, letter to his parents, from Tübingen (11-13/1/1896), p. 9: ["It is peculiar how you can understand even the most recent emotions in reading Goethe. Actually, it is not Faust, but rather Wilhelm Meister and Wahrheit und Dichtung (sic), which have become my literary Evangile"]
- (40) *ibid.*, letter to Karl Isenberg, from Tübingen (10/12/1896), p. 8:

- ["After all, no modern writer has gone so far in this genre as Goethe did in Werther and in the Elective Affinities"]
- (41) For Goethe's influence on Hesse, see: Ziolkowski, Theodore, The Novels of H. Hesse "A Study in Theme and Structure" (Princeton, N.J.: Univ. Press, 1965), esp. p. 90; p. 207; pp. 256-257, p. 286.
- (42) Hesse, Hermann, "Wilhelm Meisters Lehrjahre" in Goethe im XX Jahrhundert "Spiegelungen und Deutungen", ed. Hans Mayer (Hamburg: Christian Wegner, 1967) pp. 120-135; pp. 122-123: ["With the Meister a masterpiece was created, which originated from an entirely lyrical-poetic quality, and yet offered to the whole world a participation, faith and objective art of representation, as no one had ever seen before. All the literary genres seemed to be here concentrated to build a wonderful microcosm, an ideal image of the world in the mirror"]. Hesse also wrote Dank an Goethe (Zürich: Werner Classen, 1946)
- (43) *ibid.* Mayer, Hans, "Nachwort", p. 437
- (44) Mann, Thomas, Intr. to Hesse, H. Demian, transl. N. H. Punday (New York: Holt, Rinehart & Winston, 1948), repr. in Ziolkowski, T. (ed) Hesse. A Collection of Critical Essays (Englewood Cliffs, N.J.: Prentice-Hall 1973), pp. 15-20; p. 19
- (45) The Hesse/Mann Letters, "The Correspondence of H. Hesse and T. Mann, 1910-55", eds. Anni Carlsson & Volker Michels, transl. Ralph Manheim, [Frankfurt a.M., 1968] (London: Peter Owen, 1975), Foreword, p. IX
- (46) T. Mann wrote several essays on Goethe: "Goethe und Tolstoi" (1921), "Zu Goethe's 'Wahlverwandtschaften'" (1925); "An die Japanische Jugend. Eine Goethe-Studie" (1932); "Goethe als R presentant des b rgerlichen Zeitalters" (1932); "Goethes Laufbahn als Schriftsteller" (1932); "Ueber Goethes 'Faust'" (1939); "Goethes 'Werther'" (1941); "Phantasie  ber Goethe" (1948); "Goethe und die Demokratie" (1949). All these essays are now collected in Gesammelte Werke in 13 vols (Frankfurt a.M.: Fischer, 1960, repr. 1974) vol. IX "Reden und Aufs tze"
- (47) Mayer, Hans, Thomas Mann (Frankfurt a.M.: Suhrkamp, 1980), "Der Weg zu Goethe", p. 225 ff.
- (48) *ibid.*, p. 226: ["For him (i.e. T. Mann) Goethe is far more than a cultural experience. What the late Mann made his - according to his maturation - and what, from a certain point of view he considered to conform to his taste, he indicated under the form of essays, or trusted to his well-known 'Insertions' in his late fiction"]
- (49) Mann, T., "Goethe als R presentant des b rgerlichen Zeitalters" (1932), op.cit., p. 297: ["I cannot help speaking about Goethe with love, that is: out of an intimacy, whose inappropriateness is made milder by the clearest sense of incommensurability"]
- (50) Mann, T. "Goethes 'Werther'", *ibid.*, p. 649: ["The poet here managed to make you feel the mortal weakness of the hero simultaneously as an overflowing force" (...) 'The eternal freedom'. The desire to overcome the limited and the narrowing towards the infinite and the boundless is the main feature of Werther's being, as it is of Faust's"]

- (51) Mann, T. "Goethe und die Demokratie", *ibid.*, p. 765: ["He was more than a poet: a wise man, a leader, a great man"]
- (52) *ibid.*, p. 781: ["I have always had the impression that all that sounds like anti-democratic and contributes to the dialectics of Goethe's personality, belongs to Mephistophele's party, and is there only to build the negative side of his drama"]
- (53) Goethean references in D.H. Lawrence or J. Joyce have not been included because they are irrelevant or derogatory. See The Letters of D.H. Lawrence, ed. J.T. Boulton (CUP, 1979), vol. I (Sept. 1901-May 1913), esp. p. 73, 477, 549, and Letters of J. Joyce, ed. R. Ellman, (London: Faber & Faber, 1966), vol. III, p. 261.

PART I

ON THE BORDERLINE

I 1 The Parent Genre of the 'Bildungsroman'

"Ich möchte die Romane, welche die Schule des Wilhelm Meister ausmachen(...), Bildungsromane nennen, Goethes Werk zeigt menschliche Ausbildung in verschiedenen Stufen, Gestalten, Lebensepochen"(1)

From the moment when in 1870 Wilhelm Dilthey used the definition "Bildungsroman" for a certain genre of German novel of which he provided a concise description, this term became a sort of "topos" of literary criticism. But the first scholar who used it was actually prof. Karl Morgenstern. In his Dörptschen Beyträgen für Freunde der Philosophie, Literatur und Kunst(1817) he 'coined' the term "Bildungsroman" and informed his readers that he had been planning a research "Ueber Bildungsromane" since 1803. In 1820-21, Morgenstern also tried to give a first definition of this new literary category: "Bildungsroman wird er heissen dürfen, erstens und vorzüglich wegen seines Stoffs, weil er des Helden Bildung in ihrem Anfang und Fortgang bis zu einer gewissen Stufe der Vollendung darstellt."(2)

Innumerable attempts to give more precise definitions of the character and materials of the "Bildungsroman", and to determine the differences between the related 'sub-genres' of the "Entwicklungs-" and "Erziehungs-"romane have been made, especially on the part of German criticism. From Fritz Martini, to Friedrich von Blanckenburg, to Hans Heinrich Borchardt, down to modern and

contemporary critics, this class of fiction has been the object of much study and research.(3) Despite their many differences, these studies - especially the more recent ones - have in common the desire to see the 'Bildungsroman' as a highly self-reflective novel, in which the problem of 'Bildung' - as Martin Swales remarks - (4) of personal growth, is enacted in the narrator's discursive self-understanding rather than in the events which the hero experiences.

It is commonly accepted that the origins of the genre lie specifically in eighteenth century Germany, and that it has been cultivated since then mainly by German authors.(5)

Dilthey's influence, taken from his usage of the term 'Bildungsroman' throughout his Das Erlebnis und die Dichtung(1906), is largely responsible for the widespread notion that the essential Germanic characteristic of the novels in "the school of Wilhelm Meister" is the concern with the portrayal of an individual's 'Bildung' as a pursuit of harmonious self-development conducted at some remove from the domain of public experience.

"The German novelists seem to shelter anxiously behind the defences that men have to erect round themselves for the purposes of a settled daily life. There is something provincial, philistine, about their novels,(...) There is too little freshness of perception in their writing, and lack of liveliness in incident and plot"(6)

The above conclusions, reached by Roy Pascal in his study on the German novel, are however denied by Michael Beddow, whose contention is that the development of the hero is not the ultimate concern of this kind of novel, but merely a means to a further end:

"The narrative of the hero's experiences, precisely insofar as we perceive it to be a piece of fiction, offers insights into human nature which could not be adequately conveyed either in the form of discursive arguments or through a rigorously mimetic, non-self-conscious fictional work."(7)

It is easy to realize, at this point, how closely related the genres of the 'Bildungs-' and 'Künstler-roman' are. It is impossible - as yet - to trace the precise borderline between them. As an initial, and indicative, point of departure, we could say that the 'Künstlerroman' may appear as a special case of 'Bildungsroman', in that it is concerned with the development of an artist.

"Von dem Wilhelm Meister ab stellen sie alle den Jüngling jener Tage dar; wie er in glücklicher Dämmerung in das Leben eintritt, nach verwandten Seelen sucht, der Freundschaft begegnet und der Liebe, wie er nun aber mit den harten Realitäten der Welt in Kampf gerät und so unter mannigfachen Lebenserfahrungen heranreift, sich selber findet und seiner Aufgabe in der Welt gewiss wird."(8)

Dilthey found the social basis of the 'Bildungsroman' in the situation of the German bourgeoisie, which, in the second half of

the 18th century, was excluded from the sphere of politics and community. The dimension of life was reduced to its private aspect. Dilthey also recognized first the paradigmatic character of Goethe's Wilhelm Meisters Lehrjahre , whose influence on contemporaries and successors is indeed remarkable and has been studied by several critics.(9) The character of Wilhelm in the Lehrjahre is of a representative, not an exceptional, human being. As such, he acquires a universal meaning in that his aspirations and ideals may be shared by the readers. As Roy Pascal points out:

"Wilhelm emerges from his apprenticeship when he prepares to enter a new life on certain conditions and with certain aims. This is what is meant by 'Bildungsroman', the story of the formation of a character up to the moment when he ceases to be self-centred and becomes society-centred, thus beginning to shape his true self"

The 'symbolic' reading of Wilhelm Meister and the interpretation Goethe offered of his age and of his own ideals led to the conviction that German circumstances were not adequate to the needs of a full personality. Many novelists saw themselves mirrored in Wilhelm and found an opportunity to write similar novels, in which life experiences, dreams, lyricism and personal opinions have their space. But the novel was felt from the beginning to be the peculiar literary form of the middle class. The 'Bildungsroman' is the representation of an arduous journey out of inwardness into social activity. In general, the novels actually stop or falter when the

hero finally enters upon active social life. The disparity between the individual and the world which is central to the 'Bildungsroman' has been clearly identified by Georg Lukács (11), who, furthermore, noticed how this conflict is not entirely solved by Goethe himself. In fact, in order to provide society with a worthy field of activity, Goethe had to idealise his characters and send them to a Utopia. The combination of the autobiographical and the overtly fictitious challenges assumptions, derived from realist literature, about the relationship between experience and its artistic expression. In the case of Christoph Martin Wieland (1733-1813), whose Geschichte des Agathons (1766-67; 1773-1794) is more obviously self-conscious in manner than other examples in the tradition of the 'Bildungsroman', the coincidence between autobiographical matter and fiction is quite astonishing. Wieland's friendship with Bodmer and Zimmermann after his philosophic studies at Erfurt University (1749) explain the whole 'skeleton' of his novel. The origin of Agathon, in fact, appears to be connected with the scheme of writing a 'critical history' of his own views: the notion of doing so through the fictitious biography of an ancient Greek probably came to him shortly after returning to his home town of Biberach, in 1760.(12) In view of the changes and development through several different versions, Wieland's Agathon may hardly be considered one novel. It is rather a 'work in progress' made of various 'layers', even though the fundamental concept remains essentially unvaried.(13) In the first version, the novel had an open ending. This consisted in the

disillusion of the hero, who had passed through a series of experiences which had shattered his optimistic and idealistic faith in man. In the second edition, Wieland added the account of the past life of Danae, the fallen-and-redeemed woman Agathon falls in love with, thus providing the novel with a moral 'rounding-off'. In the last 're-working', Wieland adds a final confrontation between Agathon and his former Epicurean master Hippias: but no synthesis is made of the polarly opposed positions about morality, reason and feeling. Michael Beddow proposes a comparison of Agathon with Fielding's Tom Jones:

"Both works employ a garrulous and discursive narrator to relate the story of an abundantly well-intentioned, but initially somewhat naive and gullible young man, who is forcefully taught to understand the ways of the world he inhabits by a sequence of occasionally pleasant but mostly painful experiences"

(ibid., p.21)

But the abstract Greek costumes and scenery contrast with the vivid picture of eighteenth century England, and the intellectual and emotional crises Agathon undergoes are not meant to teach a certain behaviour in practical situations, but rather what view he - and consequently the reader - should hold about the metaphysical questions he raises. However the final philosophy of life of the wise Archytas and the contrived 'happy ending' with marriages, as well as the resignation of the hero to mediocrity after the experiences of government in Athens and Syracuse, since "man in

einem grossen Wirkungskreise zwar mehr schimmern, aber in einem kleinen mehr Gutes schaffen kann"["One stands out more in larger circles, but can do more good in smaller ones"], do not satisfy the initial philosophical aims. If, by the end of the novel, we are well acquainted with the character of Agathon, we are not given enough ground to suppose his further existence as one balanced between reason and heart and worthy of his potentialities. As Michael Beddow aptly summarizes:

"Wieland tried to focus upon the central philosophical problems of his age (...) Unfortunately, the more clearly we perceive and acknowledge the ingenuity of Wieland's literary procedures, the plainer it becomes that his philosophical aspirations have not been realised"
(ibid.,p.59)

The novel which made Karl Philipp Moritz(1757-93) popular is the autobiographical novel Anton Reiser(4 vols.1785-90), in which the hopes, adventures, illusions of a young man in the "Sturm und Drang" period are described. In his 'Vorrede' to the first volume Moritz wrote:

"Dieser psychologische Roman könnte auch allenfalls eine Biographie genannt werden, weil die Beobachtungen, grösstenteils aus dem wirklichen Leben genommen sind"(14)

Like Moritz, his hero Anton is of humble origin, and is unexpectedly opened to the possibility of further education through a grant offered by a nobleman (prince Carl von Mecklenburg). The 'double perspective' given by the memories of his own past and his present

situation is held in balance and the narration is at times 'scientific' in its acute psychological insights. The novel becomes a pattern of self-knowledge: as the narrator comments on the 'ich' of the author, we are presented with a pedagogical and moral view.

The 'portrait' of Reiser's life begins with the affirmation that one could "mit Wahrheit sagen, daß er von der Wiege an unterdrückt war"["truly say, that he was oppressed from the cradle onwards"]: in fact the soul of the adolescent is oppressed by the lack of affection in the family, the humiliating lack of food and clothes, the religious problem, the lack of sense of his own life.(15)

This permanent "Druck" pushes Anton to seek isolation and escape in compensatory pastimes such as reading and a growing passion for theatre. The novel actually ends with Anton's attempt to join a theatre-company. The choice of theatre, here as well as in Goethe's Meister, is certainly not made by chance. Only on stage could the feudal organisation of society be broken or reversed: the actor was moving between noble and poor. Moreover, the stage was the world of illusion, where virtue triumphed and the bad was punished, where rich and poor were valued according to their moral treasures. Only here could the 'better world' dreamed of by young people be materialised, and the contemporaries of Moritz and Goethe shared - enthusiastically - this dream. Hence the universal value of this biographical novel. Moritz's novel - because of the undecided, passive, still unripe character of his 'hero' appears more an anti-Bildungsroman. The 'motive' of travelling - emphasised by the

name of the hero, "Reiser", does not lead to developments or changes in the personality of Anton. Rather, his social "Heimatlosigkeit" is reinforced, and the lack of orientation and central aim is stressed.(16) The narrator stands at a distance, in the position of the "Diagnostiker", from the problematic hero exposed to a 'negative' process of education.

The social criticism of the young author is harsh in the precise, pityless description of the circumstances of time and place. The contradictions and injustices of society are shown as obstacles in the development of a gifted individual, who cannot achieve a balanced relation to his 'Umwelt'.

"Mit der Absicht, einen Roman im Sinne des Wilhelm Meister, das heißt einen Bildungsroman, zu schreiben, gingen die Romantiker an ihre Arbeit. Notwendigerweise gehörte dazu, daß der Held ein kummerloses Dasein führen sollte, die Hindernisse durften nicht zu stark gespannt werden, und ihm in den Weg treten. Drittens durfte auch nicht die schlechte Gesellschaft fehlen"(17)

The German Romantic authors found in Goethe's Wilhelm Meister suitable elements to be developed and emphasised: the poems and songs inserted in the body of the novel, the theme of wandering ('Wanderlust'), figures of sensualism (Philine) and of mystery (Mignon, the harpist), theatre, forests and castles. In short, whatever in Goethe's novel could appeal to the Romantics' taste for lyricism, love, mystery, egotism, was subsequently used again and

again and taken to an extreme in many examples of German Bildungsromane.

In a letter to his brother August Wilhelm, Friedrich Schlegel comments on Ludwig Tieck's novel Franz Sternbalds Wanderungen (1798), and stresses those elements of adventurousness and romanticism which would nowadays appear exaggerated.

"Ein göttliches Buch (...), der erste Roman seit Cervantes der romantisch ist, und darüber weit über Meister" (18)

Ludwig Tieck (1773-1853) represented - paradigmatically - the faults of German Romanticism at its climax (19) : absence of any moral and aesthetic coherence, prolixity in lyricism and narrative, almost no ability for description. The dreamt-of synthesis of art and life is realized through reproductive phantasy, through re-elaboration of someone else.

Franz Sternbalds Wanderungen, with the subtitle "'Eine Altdeutsche Geschichte'", was published in two volumes (a third one was never written) in Berlin (Johann Friedrich Ungar). The main character, Franz Sternbald, a young apprentice in the house of Albrecht Dürer, leaves Nürnberg and his great master in order to begin a 'Kunstreise' through Germany and Italy. During his long journey he finds his true father - who is going to die - and passes through a series of adventures in different places and with different people. Many elements remind us of Wilhelm Meister : apart from the general pattern of the young man who reaches experience and maturity after

travelling and meeting people, we find again the mysterious element of an enigmatic woman (Wilhelm's Amazone) who leaves the protagonist a 'souvenir' (a message to Wilhelm, a little bag to Franz): Vansen is in many ways similar to Mr Melina. The various members of the noble company to which Franz - like Wilhelm - is introduced in the second part of the novel, are very much replicas of Goethe's 'Turmgesellschaft' (Florestan = Laertes; Countess = Amazone; Ludoviko = Lothario; Anselm (old painter) = Harpist). But the lyrical input of Tieck's novel is much more heterogeneous and abundant in comparison to Goethe's Meister. Every now and then Franz and Florestan sing a song or compose a poem without apparent reason or connection with what is happening. The end is open, the love for the Countess has no success, the 'Sehnsucht' of Franz, his expectations of fulfillment and happiness are not granted by any 'deus-ex-machina'. The contemporaries - who realised its imitation of Goethe - were conquered not so much by this pseudo-mediaeval style, as by the refined complexity of the effects of painting and music. But Goethe himself realized the emptiness of Tieck's novel, and the superficiality of the Art so much evoked by the character of Franz. His judgement was quoted in a letter of Caroline Schlegel to Friedrich: (20)

"Sollte es ein Künstlerroman sein, so müsste doch noch ganz viel anders von der Kunst darin stehen, er vermißte da den rechten Gehalt"

In the same year 1798 Friedrich Schlegel himself published his novel Lucinde , in which he wanted to illustrate the "Lehrjahre der Männlichkeit". In his 'Einleitung' to the 1907 edition of the novel, Jonas Frankel wrote:(21)

"Man nehme es nicht als ein literarisches,
vielmehr als ein menschliches Dokument hin.
Denn kein Kunstwerk ist die Lucinde , son-
dern ein Bekenntnis"

Lucinde is written in the first person: but, hand in hand with the biographical character, there is also a theoretical one. Schlegel wanted to exemplify the theory exposed in his Brief über den Roman (1799). The ordered development of Goethe's pattern is lost in a mixture of autobiography, journal annotations, dreams, a 'philosophical idyll', a love dialogue, a 'romanza' with two voices and an 'un-poetic' discussion between the author himself and some of his friends about the novel itself. In this way Schlegel aimed at giving an idea of the modern chaos, "die schöne Verwirrung", which appears very much like amateurish confusion.

Already in Wilhelm Meister love played an important rôle in the spiritual growth of the hero: here in Lucinde love plays a paramount rôle: Julius' relationship - an 'open' one - to Lucinde forms the focus of Schlegel's novel. Unlike Wilhelm, Julius finds 'Erfüllung', the full realization of his personality, in his love for Lucinde, a lively, intelligent female figure modelled on Dorothea Mendelssohn, daughter of the philosopher Moses and wife of

the banker Veit. 'Free love' is sanctioned against the traditional unions established by Church and society. Love brings self-consciousness and is an instrument of education: love and life seem almost to coincide. Goethe spoke about Lucinde in this term: (22) "Gipfel moderner Uniform und Unnatur, dem alle Simplizität und Naivetät abgehe".

Less than half a year after the publication of Lucinde, Dorothea Schlegel decided to follow Friedrich to Jena and live with him in the house of August Wilhelm and Caroline. The atmosphere probably tempted her to write. Modelling the figure of her hero on her earlier lover Eduard d'Alton, she added tracts from Goethe's Wilhelm and from Tieck's Franz to build up her Florentin. Love, travels, noble and mysterious birth are once again fundamental features of the novel's plot. Florentin is perhaps, at the end of the novel, more experienced than Wilhelm Meister, and has led a true artist's life in Florence and Rome, where he has painted and even sold some paintings. The life of the wanderer, the sweet laziness and the extreme egocentrism of this Romantic successor of Meister, are sharply contrasted with the prosaic reality of Germany at the turn of the century.

Novalis (Friedrich von Hardenberg, 1772-1801) brought to the extreme the identification of reality with poetry. The world itself is for him a mystical message. His unfinished novel, Heinrich von Ofterdingen (1799), is set in a fabulous, stylized Middle Age. Dreams are parallel to actions; fables, intertwined with the story, reveal its sense; the events occurring to Ofterdingen mirror similar events which happened to characters of preceding ages, so that the young poet is guided towards his goal by artists and wise men who foresee the future. Thus through the tales of the merchants Heinrich receives the first impressions of the personality of the artists; in a book of the Count von Hohenzollern he reads some wonderful mysteries of Nature; and his union with Mathilde, herself daughter of a poet, symbolises his 'marriage' with poetry. But Heinrich does not make much effort to transform his vocation into activity, notwithstanding the guidance of the poet Klingsor. Klingsor, experienced poet and magician, is probably modelled on Goethe himself; it is significant that the fable - quintessence of the novel - is told by him, as if - in a way - Novalis intended to honour the Master in the field of poetry.

Another Romantic poet full of phantasy, genius and spontaneity, Clemens Brentano (1778-1842), made an attempt to write a Bildungsroman in Godwi (1801-2). Like Novalis' novel, Godwi has no

real plot, but rather a series of impressions and moods. The subtitle "Das steinerne Bild der Mutter. Ein Verwilderter Roman von Maria" suggests the 'wild', dramatic nature of the work, in which the sensual aberrations of a misled young artist are described. When the 'religion' of sensuality fails, only the - useless - marble statue of the Virgin Mary remains. The first part of the novel, made up of letters, informs us of the youth and growth of Godwi and of his friend Römer. Like Wilhelm Meister, Godwi is son of a merchant and begins travelling as an escape from family life. Like Wilhelm again, Godwi falls in love with more than one woman and meets peculiar people. The number of 'mysterious' characters, limited in Goethe to Mignon and the Harpist is here enlarged (Ottilie, Eusebio, Francesco, Annunciata Wellner). All of them are marked by a secret birth, an Italian kinship, a dramatic past of incest and madness.

Equally lyrical and dreamlike in its development is the novel Ahnung und Gegenwart (written in 1810-12, publ.1815) by Joseph von Eichendorff (1788-1857). Inside the frame of this Bildungsroman the overwhelming presence of songs does not constitute a lyrical interlude, as in Wilhelm Meister, or an expression of artistic purposes, as in Franz Sternbald . The songs here are, for Eichendorff's characters, their own soul. Their life is riding from castle to castle, from wood to wood, from one adventure to another,

always while singing.

A member of the lower class of noblemen and destined to become a clerk, Eichendorff identifies in castles - from which, after all, he was excluded - a symbol of the 'good old times', the eternal validity of an unchangeable past; hence the title of the novel ("Foreboding and Presence") and the anti-historical impulse towards restoration - at least, of the landscape. The protagonist, Friedrich, begins his wandering after leaving the university; he admires but criticises the poet Faber, and is attracted by the thoughtless Leontin, representative of the Romantic adventurer. After experiences of love, study and battle (he takes part, on the side of the farmers, in the rebellion of Hofer against the French) Friedrich, disillusioned, chooses the peace and isolation of a convent.

"Mir scheint, unsre Zeit dieser weiten, ungewissen
Dämmerung zu gleichen...Unsere Jugend erfreut kein
sorglos leichtes Spiel, keine fröhliche Ruhe, wie
unsere Väter: uns hat frühe der Ernst des Lebens
gefaßt. Im Kampfe sind wir geboren, im Kampfe wer-
den wir, überwunden oder triumphierend, untergehen..."
(23)

With these words Friedrich goes towards the convent at the end of the novel, and this choice can be interpreted both as a renunciation of life and - paradoxically - as a preparation for action: the cross may even be seen as a sword, and Friedrich's words themselves remind us of similar ones spoken by Edgar at the end of Shakespeare's King

Lear (Act 5, scene 3). Through Friedrich Eichendorff obviously found occasion to express his criticism of contemporary society and to comment on the plight of art. But this criticism, as well as the historical and autobiographical details, are hardly identifiable behind the fabulous, timeless surface.

Even out of the polyhedric activity of Ernst Theodor Amadeus Hoffman (1776-1822), we can identify some fragmentary, short pieces of fiction approaching the tradition of the 'Bildungsroman'. The 'sketchy' Johannes Kreislers, des Kapellmeisters, musikalische Leiden (1813-15), which anticipates and summarizes the successive, unfinished Kreisleriana , makes the social condition of the musician Kreisler responsible for his folly - which is intermittent or even only, at times, apparent. Kreisler must bear - passively - the incomprehension of the middle-class families who pay him so that he contributes to the success of their social evenings with his improvisations at the piano - improvisations which no one listens to or understands. The moral humiliation and the nervous stress he undergoes make his soul empty and his creative capacity lame. He does not succeed in composing anything valuable just because his moral and physical forces are exhausted. Let us quote a little passage on this point:

"'Fantasieren Sie uns doch Eins ! Nur ein wenig, ich bitte !' Ich versetzte ganz trocken, die Fantasie sei bei mir heute rein ausgegangen. Ich weigere mich: da fallen sie alle über mich her. Nur so hört zu und versteht vor Langweile, denk'ich, und arbeite darauf los. Soll man denn ehrliche Musiker so quälen mit Musik, wie ich heute gequält worden bin und so oft gequält werde ?"(24)

The final dramatic self-questioning is indicative of the urgency of the social criticism conducted in Hoffman's work, and also, not less importantly, of the largely autobiographical character of this artist's portrayal. Hoffmann will come back again and again to the character of Kreisler, who will become in later fictions the protagonist of odd theoretical discussions and of adventurous biographies. In the long Lebensabsichten des Katers Murr(1819-21), the journal of a cat and the story of Kreisler are curiously intertwined because of a 'fatal distraction' of the typographer. The strange choice of a cat as a central character of the novel indicates his parodical aim. Through the autobiography of the animal, the contemporary bourgeoisie, in its limited mentality and boring life is once again the target of Hoffmann's satire. The idea of 'Bildung' is here only an instrument for a complete reversal of the traditional pattern at the service of sharp criticism.

Another artist, this time a painter, is the 'hero' of the novel Maler Nolten(1832) by Eduard Mörike, poet, vicar and finally professor at the university of Stüttgart, where he lived all his life. Mörike (1804-75) published Maler Nolten as his first work of fiction, and re-worked it without reaching a finished second version. "Novelle in zwei Teilen", Maler Nolten , as biography of the young Theobald Nolten, shows the effects of the life in the capital on an unexperienced young man educated in the country and son of a parish priest. Nolten naively believes in an obscure destiny, but is actually involved in deception and falsity through his pretended friend Larkens. Through him Nolten is disappointed in love and art. In the second part of the novel Nolten goes back to the country in order to regain his spiritual and physical health, but only death is the resolution of his story, after the dramatic suicide of Larkens and the mysterious death of the enigmatical Agnes. Considered as "der Sohn Goethes, geistig, aus geheimnisvoller , wilder Ehe"["Goethe's spiritual son, from mysterious, irregular marriage"], Mörike seems to go back to the solipsistic choices of Werther more than to the social ones of the Wilhelm Meister. Let us quote the words of resignation attributed to Nolten at the beginning of the second part of the novel:

"Ich habe viel verloren, ich fühle mich unsäglich arm, und eben in dieser Armut fühle ich mir einen unendlichen Reichtum. Nichts bleibt mir übrig als die Kunst, aber ganz erfahre ich nun auch ihren heiligen Wert"(25)

The influence of Werther is also discernible in the youthful production of Karl Immermann(1796-1840) - Die Papierfenster eines Eremiten - but it is Wilhelm Meister which is 'recognizable' in his mature novel, Die Epigonen(1836). In this novel, characters, situation and themes of Goethe's Meister are easy to compare with Immermann's own.(26) The title itself indicates an age of imitation, of transition: Immermann wants to portray the contrast between the old, decaying aristocracy and the new industrial bourgeoisie, between city and countryside. But he cannot solve this contrast because he himself admires the old simplicity of country life and cannot imagine a society without aristocracy. Hence the contrived end of the novel, with a series of recognitions, hidden manuscripts, fortuitous events.

Like Wilhelm, Hermann, the protagonist of Die Epigonen , is son of a merchant, starts to travel around Germany, and is received by a noble family in their castle. Here he contributes to the organization of a ridiculous medieval 'carousel', corresponding to the theatrical performance in the Meister. The comparison between the two novels is also presented by Robert Boxberger in his introduction (27) to Die Epigonen :

"Das Werk ist Goethes Wilhelm Meister mit Bewußtsein nachgedichtet, was ihm doch gewiß nur der Unverstand zum Vorwurf machen kann. Hermann treibt sich wie Meister erst als Abenteuer, dann in vornehmen Kreisen umher. Wilhelm weiht ihn, wie Jarno jenen, in einen Bruderbund mit freimaurerischem Ritual ein. Beide sind Lieblinge der Frauen, und was dergleichen

Aehnlichkeiten mehr sind, die jedem, der seinen
Wilhelm Meister im Kopf hat, auf dem ersten Anblick
ausstoßen"

The character of Flämmchen is modelled on Mignon: her origin is unknown and her liveliness and ability to dance and sing are exceptional. The 'pedagogic province' is also present in the fifth 'Buch' devoted to the 'Demagogen', groups of young revolutionaries whom Hermann tries to calm down in their utopic and ridiculous attempts at innovation.

The long period of composition of the novel (1823-35) is evident in the last books of Die Epigonen, where the threads of the plot are resumed for an improbable and unsatisfying ending. The eighth book, in the form of a correspondence between the 'editor' and the doctor, one of the characters, witness to the events of the story, is however amazingly modern in that it is actually a discussion on the novel 'in progress' and almost reminds us of a similar exchange of letters between narrator and character - used extensively and with a contemporary self-consciousness - by John Barth in his LETTERS(1979).

A more limited horizon of action is offered by the 'Biedermeier' Austrian author Adalbert Stifter(1805-68) in his novel Der Nachsommer(1857); no trace of Goethe can here be detected, apart

from the general Bildung-pattern. The socio-political involution of the novelist is significantly indicated by the title itself ('The Indian Summer') and by his choice of setting the story thirty years earlier, before the revolutionary movements of 1848. Indeed the atmosphere of this novel is very rarefied and timeless: Heinrich Drendorf, the young 'hero' to be educated to the love of nature and art by his father and, subsequently, by the landowner Risach, in whose country-house he eventually settles down, shows no interest whatever for contemporary events, and escapes the town, in which his family lives, in order to travel and study the geology of the mountains and the taxonomy of plants and animals. The natural rhythm of the seasons marks the passing of time and the gradual realisation of Heinrich's own artistic potentialities, under the guidance of the old Risach. He has the function of master in more than one sense: he tells him of his past renunciation of his love for Mathilde, whose daughter Nathalie will be, in the end, Heinrich's wife; he speaks with him about natural sciences and art, giving suggestions about the nature of the artist's work and rôle:

"Der Künstler macht sein Werk, wie die Blume blüht, sie blüht, wenn sie auch in der Wüste ist, und nie ein Auge auf sie fällt. Der wahre Künstler stellt sich die Frage gar nicht, ob sein Werk verstanden werden oder nicht. Ihm ist klar und schön vor Augen, was er bildet, wie sollte er meinen, daß reine unbeschäftigte Augen es nicht sehen ?"(28)

The solitary enjoyment of art, as well as the solitary admiration of the landscape or of the garden, together with the first-person narration and the monotony of setting (it is significant that Heinrich's "grand tour" in Europe is dismissed in a few pages towards the end of the novel) make of Der Nachsommer a very subjective, 'closed' novel. The microcosm of the 'Rosenhaus' is enclosed with high fences from the real world, and the landed gentry is preferred to the bourgeoisie. As Roy Pascal acutely points out (op.cit.,p.60):

"There is a complete absence of internal stress and external reduction or conflict, of religious or philosophical struggle. It conjures up, like Shakespeare's The Tempest , a world where the powers for good are beyond effective challenge or infection"

A different expression of the same 'suffisance' of orderly life in the second half of the 19th century is to be found in the Prussian historian, journalist and novelist Gustav Freytag(1816-95), whose novel Soll und Haben(1855) mirrors the beliefs and aspirations of the new, efficient middle-class of the age. The author wanted to show people at work, but the characters he presents actually belong to the middle-class in their activity of businessmen.

The noble sentimentalism of the protagonist, Anton Wohlfahrt, is too emphasised to seem authentic, and the attempt at compromise with the decayed aristocracy in the person of the landowner, Baron von Rothsattel, whom Anton saves from financial ruin by unmasking the

intrigues of Jewish speculators, does not convince. Anton cannot marry the daughter of the Baron, because he is not a nobleman; instead, he will go back to the firm in which he has done his apprenticeship and will marry the sister of the manager. In this way the marriage assumes more a commercial than a sentimental value: Anton's experiences in the management of the Baron's castle, in the defence against the Polish rebellion, in the friendship with Fink form in the end a chapter to be concluded and overcome:

"Ich habe mit meiner Vergangenheit abgeschlossen.
Ich habe bis jetzt schlecht für meine Zukunft
gesorgt, denn ich bin in der Lage, mir in der
Fremde als Dienender erst Zutrauen und gute Ge-
sinnung erwerben zu müssen (...) Ich habe einige
Ursache, mich allein zu fühlen, und da ich mein
Leben von neuem gestalten muss, so soll das so
bald als möglich geschehen"(29)

It is astonishing to note, in this passage, the frequency of the word 'Ich'; this probably indicates the determination of the young man, who has by now acquired a businessman-like resolution in deciding about his own life.

Soll und Haben is usually defined as a 'social novel': in it, pragmatism and financial concern actually allow no questioning about moral or spiritual development.

Much more personal and troubled, and more authentically a 'Bildungsroman' even though in fragmentary form, is Andreas oder die Vereinigten(publ.posth.1932) by Hugo von Hofmannstahl(1874-1929).

It is the story of a young Austrian nobleman who, during his stay in Venice passes through experiences which help him to know himself. The subtitle 'The Reunited', expresses the re-conquered unity between moral and aesthetic principles, embodied in the two women Maria and Mariquita, who appear to Andreas in more than one dream. The richness and confusion of Venice during the Carnival, the ambiguous and dangerous doctrine of the experienced Scaramozo, Andreas' master of life, the psychological urgency of the hero's - and the author's - schizophrenic situation enhance the peculiar nature of this 'Bildungsroman'.

A jump in time and atmosphere is needed at this point for the continuation of this 'survey' of German examples of 'Bildungsromane'. The Goethean 'root' of the genre is not exactly lost in the passage from the nineteenth to the twentieth century; rather, it assumes a different connotation in consonance with the different artistic and social climate. No longer do the novelists imitate closely the pattern, motives and situation of Wilhelm Meister: the Realistic 'mood' of the age would not allow this. On the other hand, the pattern of initiation and 'Bildung', specifically rooted in the German literary tradition, remains a popular scheme for the novel.

This is particularly clear in the production of Hermann Hesse(1877-1962), whose attachment to this particular pattern is easily identifiable.

"Die Dichter, wenn sie Romane schreiben, pflegen so zu tun, als seien sie Gott und konnten irgend-eine Menschengeschichte ganz und gar überblicken und begreifen und sie so darzustellen, wie wenn Gott sie sich selber erzählte, ohne alle Schleier, überall wesentlich. Meine Geschichte aber,(...) ist nicht eines erfundenen, eines möglichen, eines idealen oder sonstwie nicht vorhandenen, sondern eines wirklichen, einmaligen, lebenden Menschen"(30)

This passage, taken from the introduction to the novel Demian. Die Geschichte von Emil Sinclairs Jugend(1919), one of the first of a series of 'Bildungsromane' by Hermann Hesse, indicates the different character assumed by the literary genre in twentieth century Germany.

There is, first of all, a more self-conscious attitude on the part of the narrator, who speaks about ways of writing the story of a man; secondly, the autobiographical element is explicitly declared. This happens throughout Hesse's literary production, which mirrors his own past and his unique philosophy of life. His problematic anti-heroes are outsiders first in their families, then in society at large. The contribution of oriental mysticism, the reading of Nietzsche, the discovery of psychoanalysis brought Hesse to a strong belief in self-knowledge and in 're-awakening' to a new dimension of life. From Peter Camenzind(1904) to Klingsors Letzter Sommer(1920)

to Siddharta(1922) to Der Steppenwolf(1927) down to his last and longest novel, Das Glasperlenspiel(1943), we can detect the author's central concern with the search for individual identity. Through a slow process, Hesse's heroes free themselves from the prejudices of what we could classify as 'bourgeois' societies and begin to follow their own 'vocation' with the help of their instincts.(31) But the resolution of Hesse's 'Bildungs-geschichte' is often ambiguous and - apparently - passive. His characters suffer from their 'diversity' and do not manage to find an integration in social life. Whereas Demian is 'projected into' Sinclair thus providing a synthesis, Klingsor's pantheistic doctrine does not diminish the fear of death, while Siddharta's contemplation of the river appears too much like a fatalistic resignation to destiny. The 'Steppenwolf' does not solve his crisis with the Immortals' smile; and the death of Josef Knecht at the end of Das Glasperlenspiel leaves us uncertain.

It is however interesting to notice how Goethe, in Der Steppenwolf , is presented to the reader. The protagonist finds a portrait of the old Goethe in the house of a university professor; the portrait is just another symbol of conformism and tradition in that it shows the supreme German poet as classical image of balance and reason, while Hesse's character is desperately looking for his life-balance. Therefore, the image of the old Classicist Goethe prevails, in twentieth century fiction; of course not all the authors will make of him a target of criticism as does Hesse, who classifies him as an

olympic Immortal; Thomas Mann will see in him, in his mature production, the ideal figure of the writer. But the new generations of writers will generally identify in the Goethe of the Weimar period the example of orthodox, classical literature which must be made new, changed, if not openly criticised and derided.

When coming to consider the spread of the 'Bildungsroman' genre in countries other than Germany, we find that in Great Britain too the roots of the tradition go back to the diffusion of Goethe's Meister.(32)

Thomas Carlyle (1795-1881), through his discovery of German romantic literature, his essays on authors such as Schiller, Novalis, Jean Paul Richter, and, above all, his translation of Goethe's Wilhelm Meister in 1824 largely contributed to the grafting of the German 'Bildungsroman' tradition onto his native literature. In his own novel Sartor Resartus(1833-34 in Fraser's Magazine, publ.1837), the influence of Goethe is easily identifiable in quotations and fundamental conceptions. The novel is a sort of allegorical autobiography, in which Carlyle pretends to be exposing the ideas of the peculiar German philosopher, prof. Teufelsdröckh, author of a treatise about clothes. According to him, clothes are nothing else than masks, symbols of the prejudices one must get rid of in order to assume other clothes more similar to one's own soul.

But Goethe's maxims - from the Lehrjahre - of social activity and self-renunciation ('Entsagung') do not work on Carlyle's hero, who lives in the isolation and loneliness of the scholar, and repeats these 'norms of life' for the benefit of the others, without applying them to his own life.

Nearer to the German model is perhaps Edward Bulwer-Lytton(1803-73) with his novel Ernest Maltravers(1837), which he himself defined as the "most mature and most comprehensive of all that I have hitherto written". In this same preface to Ernest Maltravers , the author declares quite openly his debt to Goethe:(33)

"For the original idea, which, with humility, I will venture to call the philosophical design, of a novel of education or apprenticeship, I have left it easy to be seen that I am indebted to Goethe's Wilhelm Meister. But in Wilhelm Meister, the apprenticeship is rather that of theoretical art. In the more homely plan that I set before myself, the apprenticeship is rather that of practical life"

This generic contrast between German idealism and British pragmatism can hold good for the overall differentiation of examples of 'Bildungsroman' in the two countries.

A parallel reference to the example of Goethe can be found in another statesman-novelist, Benjamin Disraeli(1804-81), whose preface to the novel Contarini-Fleming(1832) is quite explicit on this subject:

"The same illustrious author(i.e.Goethe) has, in his capricious memoirs, favoured us with much of his individual experience of self-formation (...) But an ideal and complete picture of the development of the poet had not been produced, nor had any one entirely grappled with the thorough formation of that mysterious character with which, though unlike us, we all of us so strangely sympathise"(34)

Disraeli attempts, therefore, in Contarini-Fleming , to produce not only a 'Bildungs-' but a 'Künstler-'roman by describing the development of an artistic vocation in his 'hero'. But his odd combination of high idealism and exhibitionist Dandyism make his hero persist in an egocentric and solipsistic position: his cult of aestheticism is certainly far from the 'ethos' of his German predecessors.

Melodrama is also present, together with journalism and entertainment, in Charles Dickens(1812-70). The strong autobiographical character gives to David Copperfield(1849-50) a special place in his production, and self-pity as well as ironic observation are mixed in the narrator's attitude as the novel follows the fortunes of its hero from idyllic infancy through the hard, bitter experiences of hatred, loneliness, and early working life up to the happy outcome of literary - and sentimental - success.

But the self-reliance of the middle-class 'Weltanschauung' does not allow space to the social problems characterizing the German 'Bildungsroman'. The hero maintains his qualities of honesty and 'goodness' throughout his 'career' and undergoes no significant moral crisis.

The Victorian ideals accepted by Dickens will be sharply attacked by Samuel Butler(1835-1902), whose powerful novel The Way of All Flesh(posth.1903) satirizes the system of education, family life, and religion as he himself had 'lived' them. Through the story of Ernest Pontifex's life - first victim of his father, later tyrant of his own son - Butler shows the inconsistency and the hidden violence of the contemporary social system.

The resignation in the face of the impossibility of an harmonious development of one's own personality in a social life is found again and again in the 'Bildungsromane' of the Victorian age, whose heroes regularly end in 'defeat'. One could think of Jude the Obscure(1896) by Thomas Hardy(1840-1928), which is about the inevitable frustration of the human condition and the tension between instinct and reason, simplicity and civilization, nature and artifice. Even more psychologically ambitious perhaps, George

Meredith(1828-1909) in his The Ordeal of Richard Feverel(1859) studies self-deception in the character of the hero's father, and the conflict between system and instinct as well as between moral sense and desire in the hero himself. Sentimentality and melodrama are - at times - redeemed by a pervasive ironic tone, which, however, promises a greater wisdom than the novel as a whole succeeds in communicating.

After this short panoramic view of a range of novels which can be put under the broad category of 'Bildungsroman', it is easily understandable how the 'etiquette' can be helpful in a comparative study, when used as a taxonomic genre. As Martin Swales remarks(op.cit.,p.161):

"I do not wish to deny that the genre construct can be used in a taxonomic context, that it can serve as a heuristic tool which makes possible the comparison of a number of texts which stand in no readily identifiable historical relationship to one another"

Keeping in mind the obvious differences of time and place for the works cited - and for many more - it is interesting to see the points of contact among them in order to discern the development of the genre itself. Moreover, the 'Bildungsroman' being the proper parent-genre of the 'Künstlerroman' itself, it is important to note what sort of similarities and differences exist between the two. In order to draw an exact 'portrait' of the 'Künstlerroman' genre our first concern is to determine what it is NOT.

I.2. Autobiography or Fiction ?

"Every man's work, whether it be literature or music or pictures or architecture or anything else, is always a portrait of himself, and the more he tries to conceal himself the more clearly will his character appear in spite of him"

(35)

This passage, taken from Samuel Butler's novel The Way of All Flesh(publ.posth.1903), is a good and provocative introduction to a discussion of the subtle, often ambiguous distinction between autobiography and fiction. The borderline is in fact not so clear and precise as we would perhaps like it to be, and this is even more the case with the 'Künstlerroman'.

In this section we shall deal with those works which, according to our view, cannot be fully considered as belonging to the genre we are trying to define because of their too well-marked autobiographical character.

Autobiography as a genre has roots which go as far back as the post-classical world of Europe. Criticism usually quotes as the first classical example of this tradition St. Augustin's Confessions(about 398 A.D.). The religious colouring in heavily autobiographical texts gradually diminishes. We can think of Dante's Vita Nuova(about 1292-3), of Benvenuto Cellini's Vita(written 1558, publ.1728), of Jean-Jacques Rousseau's Confessions(posth.1781-88), of Vittorio Alfieri's Vita(1790-1803).

With obvious differences of time and place, all these works are 'autobiographies' written by artists, and written in order to be published and therefore read.

What we expect to find in an autobiography is the account of the past life of the writer, who is - as a rule - of middle or advanced age, and looks back on his childhood, adolescence, maturity, to offer us glimpses of these stages of his own life.

The autobiographer is both character and narrator: but the act of writing itself means an imposition of order on the chaos and multiplicity of real life: the autobiographer necessarily becomes a conscious writer as soon as he chooses which events to relate and how to treat and express them.

One of the most striking differences between autobiography and fiction is that, while the latter is complete in itself, the former always reaches forward to the man writing. The fictional characters can seldom be conceived of as existing outside the pages of the book, whereas the autobiographer is explicitly describing his own real life - even though his 'version' of it is only relatively 'true'.

Autobiography also maintains a more 'Matter-of-fact' tone: adventures, 'flights of fantasy', great changes of fortune are not often likely to happen in life.

In fiction the 'I' of the autobiographer is replaced by a multiplicity of characters, the story is presented through the eyes

of more than one person.

But such clear-cut definitions are dimmed when coming to consider the particular fictional genre of the 'Künstlerroman'; as Harry Levin says:

"The history of the realistic novel shows that fiction tends towards autobiography. The increasing demands for social and psychological detail that are made upon the novelist can only be satisfied out of his own experience(...). He becomes his own hero, and begins to crowd his other characters in the background"(36)

Indeed the 'Künstlerroman', by offering as its theme the formation of an artist's character through a process of apprenticeship which includes his life experiences at large, offers a sort of compromise between autobiography and novel. But the focus of the narrative and the relationship between author and narrator, and even more between author and character are different. In works such as Edmund Gosse's Father and Son(1907), George Moore's Confessions of a Young Man(1888), Stendhal's Vie de Henry Brulard(posth.1958) the focus of attention is on the protagonist's character, moods and reactions to the various events of his private life, his conflicts with parents and relationships with friends. There is a particular emphasis on the chronological distance between the events told and the position of the author-narrator who is also the protagonist of those same events. Let us quote Stendhal's words on this point from his introduction to La Vie de Henry Brulard:

"J'ai écrit les vies de plusieurs grands hommes:
Mozart, Rossini, Michel-Ange, Léonard de Vinci.
Ce fut le genre de travail qui m'amuse le plus.
Je n'ai plus la patience de chercher des matériaux,
de peser des témoignages contradictoires, il me
vient l'idée d'écrire une vie dont je connais fort
bien tous les incidents. Malheureusement, l'individu
est bien inconnu, c'est moi"(37)

The apologetic tone is mixed with irony, and the comparison with important men such as Mozart, Rossini or Michelangelo contributes to reduce the importance of the autobiography. At the same time, the assurance of the author, that he knows his subject perfectly, involves the reader in a confidential, intimate atmosphere - such as that of a friendly talk about one's past.

If all this is included in the content of a 'Künstlerroman', it is there only as the background, the preparation for the central part of the novel.

In the autobiography, therefore, climaxes are distributed here and there, on events or moments of interest: the emphasis is on the speaking 'I' as such. But in a 'Künstlerroman' the climactic moments concern the hero - from whom the narrator always creates a certain distance - as artist 'in fieri' and 'in action'.

The actual style of memoirs is sometimes to be found in the body of 'Künstlerromane': the sixth book of Goethe's Wilhelm Meister, "Die Bekenntnisse einer Schöne Seele" is the biography of a pietist woman; there is a series of 'lives' as an appendix to Hesse's Das Glasperlenspiel; the last pages of Joyce's Portrait of an Artist as a Young Man present us with annotations from Stephen's journal.

The difference in style, point of view and content between the whole structure and these 'insertions' make us, in each case, alert to the subtle, but determinant distinction between autobiography and fiction. The autobiography purports to describe the 'life and adventures' of a given character, who is the narrator's past self, at a given moment of time and in a given place. There is no generalizing purpose in the mind of the autobiographer. He simply wants to portray himself - as faithfully, but also as flatteringly - as possible. The act of writing down one's own story does not only help the memory of the author - as Stendhal explicitly declares at the beginning of his Vie de Henry Brulard) but also contributes to an individual catharsis from all the mistakes, the problems and the negative experiences of one's past. This is particularly evident in the cases of Gosse and of George Moore.

In fact, both authors want to evoke their youthful errors in order to understand them better from their present perspective. In Gosse's case, there is also a strong will to denounce his father's responsibility for his own unhappiness, while in Stendhal we find an equally strong tendency to remember and praise the rôles of beloved relations - first of all his mother - in his early life.

In the *Künstlerroman* as well, one might find traces of personal involvement with what is being said; but the author is constantly aware of this 'danger' and is at pains to establish a 'distance' between himself and his hero, who, being an artist, has more of a

representative dimension. Mr. Robson's remark about D.H. Lawrence can be valid in this respect: (38)

"The work represents the writer's dramatization of his own personal problems and conflicts, while the life seems to take on the shape of a symbolic story or legend"

It is certainly difficult to assess the amount of 'life' present in a particular product of art: the relationship between Goethe and Wilhelm will be different from the one between Flaubert and Frédéric, or between Lawrence and Paul, or between Joyce and Stephen. But there will never be complete identification, because there is no explicit autobiographical purpose in them. 'Public' is distinct from 'Private', the character is not the author, but even though the autobiographer is only a part of the real man, and his own self 'on the paper' will appear as his 'persona' - he aims at a self-portrait, not at a portrait.

The autobiographer sets himself to the description - more or less adherent to truth - of his own life and experiences; the 'Künstlerroman'-author uses some biographical material to build a symbolic pattern of an artist's life: it is a matter of transposition, not of transcription.

The maturity and craftsmanship of the writer is shown in the poised detachment he achieves in writing a 'Künstlerroman', a genre which, for its own nature, stands on the border between autobiography and fiction. (39)

Even in poetry we have well-known examples of 'pseudo - autobiographies': William Wordsworth defined his Prelude(1805-50) as "a long poem upon the formation of my own mind", thus allowing a direct identification between the poet thinking and the poet writing. But how much of the real man can be seen in the hero when we come to consider Byron's Childe Harold's Pilgrimage(1816-18) - defined by his author as a 'romaunt'? In his preface Byron seems very keen to avoid a realistic reading of his poetic 'hero':

"It has been suggested to me by friends (...), that in this fictitious character, "Childe Harold", I may incur the suspicion of having intended some real personage: this I beg leave, once for all, to disclaim - Harold is the child of imagination, for the purpose I have stated"(40)

The ambiguity is even more increased in 20th century fiction, as we have seen earlier on: a novel which is written very much like an autobiography in the third person, Compton Mackenzie's Sinister Street(1913) was explicitly written in order to let the reader identify himself with the principal character, as the author himself declares in his 1949 preface.(41) In the same way, Cesare Pavese's last novel, La Luna e i Faló(1950), though markedly autobiographical, is more intended as an 'exemplum', a fiction.

These wide-ranging examples have been taken to show the ever present problem of evaluation and distinction. It is not easy to 'order' an artistic product along categories created by criticism: but in order to study the features of each single work it is

immensely useful to have a point of comparison, an etiquette, to be applied. To remind us, however, of the thorny question regarding this same distinction, let us quote an appropriate - but once again ambiguous - statement from an authentic 'Künstlerroman': Romain Rolland's Jean-Christophe(1913):

"Moi:...La peine qu'on risque de faire à un seul être vivant vaut-elle bien qu'on se promet de faire à ces belles idoles: 'l'art - ou - l'humanité ?

Chr: Si tu penses ainsi, renonce à l'art, et renonce à moi même.

Moi: No, ne me laisse pas ! Que deviendrais-je, sans toi ?... Il faut bien que je te suive, mon ombre.

Chr: Lequel de nous deux est l'ombre de l'autre?"(42)

I.3. The "Zeitroman"

"It is part of his times, of our times, that the individual is conscious of belonging to wider entities of nationality, class, outlook, and can know himself only by understanding his inheritance and allegiance"

This remark by Roy Pascal (op.cit.,p.95) about Thomas Mann's Der Zauberberg(1924) aptly introduces us to another borderline case, that of the 'Zeitroman'. As the German term indicates, this genre of novel enlarges the perspective from the central hero to his own age, thus including in its analysis the contemporary social, political and intellectual situation. If we can recognize the general pattern of the 'Bildungsroman' in Der Zauberberg , and even a 'vein' of 'Künstlerroman' in the little Hanno of the Buddenbrooks(1901), we must however admit that the focus of the narrative is on the generation and time of which the author is speaking. This appears even more unequivocal in Theodor Fontane's Vor dem Sturm(1878).

In all these novels it is a group of people - generally a family - which occupies the 'stage' of the action and stand for a social class in a certain period and in a certain country. Mann's Buddenbrooks , as its subtitle, "Verfall einer Familie", indicates, is mainly concerned with the story of the decadence of a middle-class German family (probably living in Lübeck, Mann's native city) in the last half of the nineteenth century. Through a series of scenes of bourgeois family life - mainly in interiors - the narrator records tragedies, feelings and crises of the members

of four generations, from 1835 to 1877. This aspect of family chronicle refers us back to the tradition of the 'Roman Fleuve' which flourished in France at the beginning of the twentieth century with works such as Les Thibault(1920-37) by Roger Martin du Gard, Les Pasquier(1933-41) by Georges Duhamel, Les Hommes de Bonne Volonté(1932-39) by Jules Romains.(43) This genre could be seen as a form of fusion of historical interest with psychological insight. There is also a conspicuous presence of social and political criticism, and, once again, a necessary biographical 'input'. It is not by chance that Mann chose a 'motto' for his Buddenbrooks from Schopenhauer:(44)

"Gute Maler lassen zu ihren historischen Bildern wirkliche Menschen Modell stehn und nehmen zu ihren Köpfen wirkliche, aus dem Leben gegriffene Gesichter, die sie sodann, sei es der Schönheit, oder dem Charakter nach, idealisieren. Ebenso, glaube ich, machen es gute Romanschreiber: sie legen den Personen ihrer Fiktionen wirkliche Menschen aus ihrer Bekanntschaft schematisch unter, welche sie nun, ihren Absichten gemäss, idealisieren und kompletieren"

For contemporaries, therefore, this kind of novel could become an interesting 'roman à clef', in which fictional characters could - and can nowadays for the scholars - be identified with real persons. Mann actually spoke of 'epic realism' and inserted himself in the tradition of Goethe together with such different authors of 'cycles', such as Zola (Les Rougon-Macquart) and Wagner (Der Ring). The structure and the large perspective Mann offers on late

nineteenth century bourgeois life has indeed something of an epic character.

The same may be said about the atmosphere in Newmark and Berlin prior to Napoleon's reversal of fortunes in 1813 which we find in Fontane's Vor dem Sturm . Here, as in Buddenbrooks , the focus is on the family circle, and the whole story takes place in the family mansion. The private events are slender, while the social and environmental sketches are numerous, and the climactic actions which bring about 'coups de scène' rare. Through social conversation, gossiping or monologues, Mann and Fontane both succeed in characterizing the socio-political climate behind them. Quite different, of course, is the rhythm of narration, the use of irony and the attitude of the narrator himself in the two authors, even though we know that Mann was a great admirer of his predecessor.(45) They were both attached to humanistic values like 'Bildung', but the targets of their criticism were different because of their different periods: Fontane attacks the country noblemen, Mann the city 'Bürgertum'. In both novels, the sphere of art is restricted to some characters and moments: Hanno, Thomas, Christian appear as 'outsiders' just because they are attracted by art, while the 'family poet' Hoffstede is a symbol of the humiliation of art in its compromise with commercialism. In Fontane we have to look in the 'utopian corners' of the 'Kastalia' ~~riunions~~, or in abstract discussions of literary works (ch.28 "Arten und Unarten der

Romantiker Schule"), or, finally, in the solitary meditations of the 'hero' Lewin, who composes some love-poems. The increasing distance between Art and Life acts as an additional anticipation (especially in Buddenbrooks) of the end of a class and of an age.

A similar tension in the expectation of the ruin, or - at least - the radical change of society, is present in Mann's later novel Der Zauberberg . Here the 'Bildung' of the anti-hero Hans Castorp (a representative of the average German of the pre-War period) is intertwined with descriptions of the ambience, meditations on the sense of time, scientific discussions on sickness and death, discussions on politics and history, some music, a love-story and much psychoanalysis. This apparently chaotic novel is in fact a real 'Zeitroman', in that it mirrors contemporary intellectual debates and discusses the paradoxical conceptions men have about Time. In spite of the seclusion of the world of the sanatorium, Hans Castorp is offered contrasting views on life in the person of Naphta, Settembrini, Peeperkorn, learns about love (Clawdia) and death, and is finally ready to face the chaos and violence of the 'flatland'.

In Der Zauberberg Mann manages to convey the image of the massive social reality implied by ideas. The subsidiary characters around Castorp represent certain dominant social attitudes: they fulfil their functions in providing the 'hero' with alternatives. As Michael Beddow observes on this point: (op.cit.,p.247):

"What is time, what is life, what is love, and - the question that subsumes all the rest - what is man ? All these questions, and more like them, will be placed before us in and through Hans Castorp's story: and in each case, the kind of answer intimated will have the same precariousness, will emerge as a more or less arbitrary fixing of what is essentially an elusive flux"

Equally concerned with the dramatic and precarious character of the modern age are two biographical works which can rightly assume the definition of 'Zeitromane': Elias Canetti's Die Gerettete Zunge(publ.1977) and Ernst Toller's Eine Jugend in Deutschland(publ.1978). Both works present a subjective view of Germany in the first half of the twentieth century. As Toller writes in his preface to the book:(46)

"Nicht nur meine Jugend ist hier aufgezeichnet, sondern die Jugend einer generation und ein Stück Zeitgeschichte dazu"

It is the consciousness of exemplarity and universal validity of the "tranches de vie" they are offering us, which makes authors like the ones we have quoted - and many others - true 'Zeitroman'-authors.

Once again, the difference of focus constitutes the main difference between a 'Zeit-' and a 'Künstler-'roman. When all is said and done, the synthetic German definition does make us realize at once the real subject of each of the genres under discussion.

I.4. The Limiting Case of Aestheticism

"Décidément, il n'avait aucun espoir de découvrir chez autrui les mêmes aspirations et les mêmes haines, aucun espoir de s'accoupler avec une intelligence qui se complût, ainsi que la sienne, dans une studieuse décrépitude, aucun espoir d'adjoindre un esprit pointu et chautonné que le sien, à celui d'un écrivain ou d'un lettré"(47)

When considering some 'biographies of artists' written at the end of the nineteenth century and akin to the Bildungsroman, we must consider the conditioning influence of the literary atmosphere which makes these works another 'borderline' case.

"Décadentisme" is the definition given to an attitude of the spirit and of taste which manifested itself at the turn of the century, first in France, then in other European countries - mainly Britain and Italy - in reaction to Naturalism. It represents the extreme reached by the Romantic conception of poetry as interiority, untouched by reason and unsubmitted to the tradition of the past. The term originated in France, between 1882 and 1886, at first as a pejorative definition than as a legitimate 'title' which the young groups of artists chose for themselves and for their magazines ("Le Décadent", "La Revue Wagnérienne", exc.). The 'new' French poets - among them Baudelaire, Rimbaud, Mallarmé - the philosophy of Nietzsche and the music of Wagner brought a new climate to Art and Thought. As far as Fiction is concerned, the 'Bible' of "Décadentisme" was soon identified with A Reboours(1884) by Joris-Karl Huysmans(1848-1907). It is the story of the last

descendant of an aristocratic family, Des Esseintes, who, after experimenting with all kinds of perversions, seeks isolation from the world in a far-away house provided with exquisite refinements of furniture, perfumes, books, paintings and plants. But this artificial existence finally endangers Des Esseintes's health, and he is forced to go back to human society and eventually find peace in religious faith.

Strongly influenced by Huysmans's novel, Oscar Wilde's (1854-1900) The Picture of Dorian Gray (publ. 1891) bears more than a family resemblance to its French model. Here, too, we are presented with a young aristocratic aesthete who wants to 'try' every possible sin and surrounds himself with every thinkable sign of elegance and ostentatious refinement. But morals play a larger rôle: the way to corruption is opened to the naive Dorian by the poisonous presence and suggestions of the experienced Lord Henry, who pushes Dorian to make a 'Faustian' pact with his own beautiful portrait. During years and years of debauchery, it will be the painting which bears the signs of age and sin, while Dorian will keep his beauty and youth. But in the end, Art will have its revenge on Life, and Dorian will commit suicide.

Both Huysmans and Wilde were conscious of the exemplary nature of their respective novels, and of the audacity of their themes. But there is in the French author more autobiographical participation, and more seriousness of purpose - Huysmans himself was a convert to Catholicism after 1891.

Des Esseintes' own aesthetics and ethics arise out of his opposition to the banal regularity of bourgeois life. Wilde, on the other hand, while assuming the function of the refined prophet of Hedonism and of 'Art for Art's sake', aims - above all - to demolish the Victorian morals which limited the freedom of artistic creation. Wilde conducts his battle with a novel which is, after all, animated by a mundane 'nonchalance' and a brilliant style abounding in aphorisms and paradoxes, which are extraneous to the tension of A Rebours. In the preface to The Picture of Dorian Gray there is a true array of paradoxical statements which constitute a 'poetic' of aestheticism: (48)

"The artist is the creator of beautiful things...
The highest, and the lowest, form of criticism
is a mode of autobiography(...) There is no such
thing as a moral or an immoral book. Books are
well written, or badly written, that is all"

The Aesthetic Movement in Britain found proselytes (other than in the fine arts, with the Pre-Raphaelite group) in the collaborators of the literary Quarterly The Yellow Book published (from April 1894 to April 1897) in London on the initiative of the illustrator Aubrey Bearsdley and of the American writer Henry Harland. Poetry, drawings and short stories found a place in this magazine, to which writers like Henry James, Arthur Symonds (editor of another magazine, "The Savoy" which lasted only for some months of 1896), Richard La Gallienne, Ella d'Arcy and Henry Harland himself contributed. The Yellow Book also introduced new authors to

the public (e.g. Georg Brandes, vol.VIII, Gabriele d'Annunzio, vol.XI) through reviews, and presented documents about literary figures (George Sand- Alfred de Musset, vol.XII, Jan.1897).

Some of the contributors to The Yellow Book also wrote full-length novels concerning artists. Henry Harland's Grandison Mather(1889) as well as Evelyn Innes(1898) by George Moore (1852-1933) give us portraits of young would-be artists, influenced by French art and life and struggling for success in contemporary British society. In many ways, these two novels can be considered as 'peculiar' examples of Künstlerroman, though the Victorian atmosphere and the strong moral message intrude upon the actual representation of the artist.

A great impulse to the movement was also given by Walter Pater (1839-94), whose Studies in the History of the Renaissance(1873) led to the 'credo' of impressionist criticism and to symptoms about the solipsistic nature of all discourse about art.

Pater himself became nervous of the effect of his doctrine of sensationalist hedonism - as it emerged from the 'Conclusion' to his Studies and directed the reader to his novel Marius the Epicurean(1885) for a fuller development of his ideas on these matters.

Marius the Epicurean is hardly a novel in the accepted sense of the term: it is the story, set in the second century A.D., of the development of the mind and sensibility of a young Roman boy from his first response to the appeal of the old Roman religion to his final surrender to the new Christian beliefs. Slow-moving, with

inset philosophical discussions and Latin and Greek phrases woven into elaborate English prose, the novel is hardly readable nowadays. More accessible and of striking suggestiveness and originality are his Imaginary Portraits(1887), studies of fictional youths of a mystical, sensual or amateurish character, all prematurely cut short from life without being able to reach a solution to their problems. From the journal chronicle of a French painter of the thirteenth century, to the medieval legend of "Denys l'Auxerrois" to the Flemish thinker Sebastian von Storck, Pater presents us with extraordinary, 'genial' figures in different European countries, whose intellectual concerns about religion, philosophy and literature are causes for an isolated, tormented life.

"He had come to think all definite forms of being, the warm pressure of life, the cry of humanity itself, no more than a trouble, some irritation of the surface of the one absolute mind, a passing vexatious thought or weary dream there, at its height of petulant importunity in the eager human creature" (49)

As it can be noticed in this passage taken from the Imaginary Portraits , Pater's refined, 'languorous' style is accompanied by an unsolved contrast between inner spiritual needs and external beauty, which creates a vein of pessimism and desperation. As in Wilde and in most Decadent authors, there is no way out of Hedonism brought to its extreme, except that of solipsism and eventually self-destruction. Hence the particular character of these 'seeds' of 'Künstlerroman' which grew in the period of Aestheticism.

The style is rich and ironic, the hero has the features of a 'dandy' on the one hand, of the intellectual in the pursuit of a more meaningful philosophy of life on the other, the 'dénouement' of the story is tragic. Notwithstanding the apparent hopelessness of this literary 'fashion', it is important to notice that 'Décadentisme' as such, for its exploration of areas of sensibility until then unknown, and for the invention of new forms of expression of man's consciousness, was responsible for a large part of successful literary currents in the whole of Europe.

The increase in psychological subtlety noticed in the aesthetic period is even more remarkable in an author like Henry James (1843-1916), who brought a new precision and complexity into the description of states of mind. Indeed, he revolutionised the traditional structure of the novel by moving the focus of attention almost entirely from external events to the intellectual activity of thought which is their engine.

If we consider some of James's short stories concerning artists (many of which appeared first on The Yellow Book) (50), we find, once again, very peculiar cases of 'Künstlerromane' "in nuce". Henry James himself describes them with the following words in his preface to the New York edition: (51)

"These pieces have in common that they deal all with the literary life, gathering their motive, in each case, from some noted adventure, some felt embarrassment, some extreme predicament, of the artist enamoured of perfection, ridden by his idea or paying for his sincerity"

In each of these well-structured, ironic short stories, James stresses the contrast between public and private life ("The Private Life"), the mysterious art of writing, the strong opposition between the isolated artist in his 'ivory tower' and the uncomprehending world of the reading public and editors ("The Middle Years", "The Death of the Lion", "The Next Time"). The critic as enemy recurs in what is probably the most intriguing story in this collection, The Figure in the Carpet (in Cosmopolis, Jan-Feb.1896), which has attracted the most elaborate and conflicting interpretations. James builds up tension towards the discovery of a secret (which does not really exist) and engages the characters and the reader in a sort of test, at the end of which there is a disappointing, and skilful, anticlimax. The whole thing, "an elaborate skit on ineffectual criticism" - as Frank Kermode puts it - (ed.cit.intr.p.26) does certainly not correspond to a 'Künstlerroman' as tradition has it, but it is an ingenious, ironic and interesting piece of criticism on the figure of the artist and the rôle of art in modern, commercial society - "literature was a game of skill", (op.cit.p.380).

A different kind of artist-hero is offered by the novels of the main Italian representative of 'Décadentisme', Gabriele d'Annunzio(1863-1938). Leading a brilliant, at times scandalous social life, and keeping in contact with contemporary ideas in both

Literature and Philosophy (his reading of Nietzsche is quite important), d'Annunzio created a series of 'decadent heroes' who - together with autobiographical elements - present a certain similarity to the 'creatures' of Wilde and Huysmans. The pleasant aristocratic atmosphere of the writer's life in Rome is present in d'Annunzio's first novel, Il Piacere(1889), which established his reputation and presented the image of the troubled, genial but essentially weak hero. D'Annunzio himself described his characters as follows in an article in Il Giorno(29.3.1900):

"Tutti i miei eroi professano la piú pura anarchia intellettuale e la loro ansiet  non   se non una perpetua aspirazione a conquistare l'impero assoluto di s  medesimi e quindi a manifestarsi in atti definitivi...Essi riconoscono la loro miseria nella malattia della volont  onde sono impediti di integrare il loro essere, e inutilmente invocano un intercessore per la vita, poich  la felicit    tal cosa che l'uomo deve foggiare con le proprie mani sulla sua propria incudine"(52)

It is not difficult to retrace in the "sickness of the will" of Andrea Sperelli - the 'hero' of Il Piacere - and of his successors, the result of what Paul Bourget's Essais and Nouveaux Essais de Psychologie Contemporaine(1883 and 1885) were diagnosing: the deep spiritual crisis tormenting the century, "une mortelle fatigue de vivre, une morne perception de la vanit  de tout effort"(53). Bourget gave d'Annunzio not only themes and ideas, but a theory of the novel too: he endowed his heroes with many recognizable features, so that behind them the complex debate of the

decadent artist is visible. Il Piacere is also "a study of a monster of the moral order". A didactic purpose was also at the roots of his later novel, Il Trionfo della Morte (1894), as the author's preface makes clear (54), in the address to his friend F. Paolo Michetti:

"Avevamo piú volte insieme ragionato di un ideal libro di prosa moderno che - essendo vario di suoni e ritmi come un poema, riunendo nel suo stile le piú diverse virtù della parola scritta - armonizzasse tutte le varietà del conocimiento e tutte le varietà del mistero; alternasse le precisioni della scienza alle seduzioni del sogno; sembrasse non imitare ma continuare la Natura; libero dai vincoli della favola, portasse alfine in sé creata con tutti i mezzi dell'arte letteraria la particolar vita - sensuale sentimentale intellettuale - di un essere umano collocato nel centro della vita universale"

Old and new elements are mixed in this fragmentary, complex novel: narrative resources of the traditional fiction of the nineteenth century (description of folklore in the Abruzzi, family interiors) match the exploration of non-verbal realities (moods, thoughts, feelings), which eventually emerge as the motivating forces of the actions. Giorgio Aurispa, the self-destructive hero of Il Trionfo della Morte is another intellectual, dyonisiac and irresolute hero dominated by passion. The novel is the study of a "tranche de vie", but not in a scientific, Goncourt-like way; it is rather a portrait of a representative - and partly autobiographical - literate of the age, in his fight with passions greater than himself.

Even stronger autobiographical traits are present in Stelio Effréna,

the central character of Il Fuoco(1900), a novel which is related in more than one way to Zola's L'Oeuvre(1886). The common theme is the ardent wish for glory and success, which in both cases is not destined to be fulfilled. Il Fuoco has no real plot: as in all of d'Annunzio's novels, discussions about art, or better still, monologues on the part of the hero, play a paramount rôle. There is no real development in these characters: they are submitted to no 'Bildung', and the perspective from which d'Annunzio writes is always his present artistic bloom. We can find a more genuine and 'human' d'Annunzio in some autobiographical, confessional writings which constitute his late production, the most valued and 'readable' nowadays. The journal style of the blindfold man on his bed in the Notturmo(1921), through which his recent past of war and action is revisited, is quite refreshing after the oratorical shows of the earlier novels. Heroism and Patriotism comfort the convalescent author, who recurs to his youthful self-eulogy, and finds in the danger of action the source of his inspiration:(55)

"Al vertice della poesia lirica é il poeta eroe
...Il pericolo agisce liricamente su di me. La
mia poesia é sostenuta dal mio coraggio: e non
solo in guerra ma - quando considero i grandi
momenti del mio passato - anche in pace, anche
nel tempo in cui, durante il culto dell'aspet-
tazione, forgiavo le mie ali e le mie armi"

The idea of the 'artifex', of Dedalus and his wings (which we shall find, in the later, different atmosphere of Joyce's Portrait) is reaffirmed in a short poem inserted into the narrative of the

Notturmo:

"Eravamo là, cinquanta fanciulli
cinquanta eredi del folle volo
i figli d'Icaro e delle Sirene
i nepoti di Dedalo dal Labirinto"
(56)

The Dannunzian heroes - those "amateurs of sensations", those "Ulyssians" - sum up in their dreams of greatness and 'inimitable' life the figure of the Renaissance gentleman, of the decadent dandy and of the Nietzschean "Uebermensch". Reality borders on dream, memory borders on mystery: the 'measure' is not man in his moral unity, but man in his infinite, divine sensory perception. Art is often considered as initiation, and in this sense we can perhaps retrace some elements of the 'Künstlerroman' in most of d'Annunzio's novels. Even in the last memoirs (Libro Segreto, 1935), the Artist is all-encompassing, and even though we are presented with a disconnected, non-chronological path of life and initiation, the confessional aspect of the works and the richness of material make it - together with the Notturmo - related to the genre we are interested in.

Like the preceding authors of this period, d'Annunzio is however to be considered in the peculiar atmosphere of Aestheticism. The particular 'tinge' of this period is mirrored by the emphasis on linguistic refinement, on aesthetic attitudes and on moral questions. All these themes are present in the authors we have mentioned, and contribute to their 'isolation' from the actual mainstream of Künstlerroman-authors.

I.5. The "Roman d'Analyse"

"Debbo scusarmi di aver indotto il mio paziente a scrivere la sua autobiografia; gli studiosi di psico-analisi arricceranno il naso a tanta novità. Ma era vecchio ed io sperai che in tale rievocazione il suo passato si rinverdisse, che l'autobiografia fosse un buon preludio alla psico-analisi"(57)

Up to now, we have seen how important a rôle is played by inwardness and psychological insight in novels loosely belonging to the large family of the 'Bildungsroman'. When psychology becomes overwhelmingly important for the author, and a moral thesis is argued, we speak about 'roman d'analyse'. The French term originates from an initial flourishing of the genre towards the end of the nineteenth century - thanks to Paul Bourget (1852-1935); later on, with the advent of Freud and the formulation of psychoanalysis, there is a psychological trend in the novel which concerns not only French authors like Jean Giraudoux and Raymond Radiguet, but also writers such as Hermann Hesse in Germany or Italo Svevo in Italy. We are concerned, in this section, with those novels which, in our view, approach the category of the 'Bildungs-' and 'Künstler-'roman, but whose main focus is on psychology and morality together.

A forerunner of the genre is, then, Paul Bourget, whose Essais de Psychologie Contemporaine(1883-86) are devoted to the psychological analysis of contemporary literature and society. His moral anatomy of the 'mal du siècle' is conducted according to a scientific method, and the insights on the inner motives of the style of a Baudelaire, a Stendhal or a Flaubert are remarkable.

"Je n'ai voulu ni discuter des talents, ni peindre des caractères. Mon ambition a été de rédiger quelques notes capables de servir à l'histoire de la vie morale pendant la seconde moitié du XIXème siècle français"(58)

These words, taken from Bourget's "Avant-propos" to his study in 1883, modestly indicate the purpose of the scientist: reasons and modalities of the "mal du siècle" are however more clearly shown than the possible remedies. The synthetic ability of Bourget is perhaps defective (59) in the presence of the complex and enigmatic phenomena of the age.

The starting point is the statement by Taine (Bourget's master) "La littérature est une psychologie vivante". The identification of the book with an element of moral education and intellectual propagation of ideas ("le grand initiateur") is of great consequence in the consideration of contemporary and later writers - we have seen the case of d'Annunzio.

"L'action de l'oeuvre littéraire réside dans une propagande intellectuelle et sentimentale dont on démêle le logique profonde, si l'on met ensemble les livres qui furent à la mode durant une même période, quelques disparates qu'ils paraissent"(60)

These theoretical premises are indispensable to a correct understanding of one of Bourget's most discussed and widely known novels, Le Disciple(1889). In it, Bourget shows the dangers of the deterministic philosophy of an Adrien Sixte (behind whom many

critics saw Taine, and even, as inspiration, Schopenhauer) upon a young man, Robert Greslou, who puts into practice the concepts of his master and causes the death of a young girl.

The idea of misled 'Bildung' and the inserted journal written by the young man in prison, the "Confession d'un jeune homme d'aujourd'hui" make this novel akin to James Hogg's The Private Memoirs and Confessions of a Justified Sinner(1824). This novel is a powerful denunciation of the effect of Calvinist self-righteousness and belief in predestination on an unstable character. The exemplary purpose and the moral idea behind the writing bring us back to the Goethean aim of the Meister , even though the tragic ending and the ethical criticism belong to a totally different atmosphere.

In the preface to the novel, addressed to "un jeune homme", Bourget makes an appeal whose urgency is stressed by the first person, to the young reader, in order to warn him from the dangers portrayed in the novel: (61)

"Ne sois ni le positiviste brutal qui abuse du monde sensuel, ni le sophiste dédaigneux et précocement gâté qui abuse du monde intellectuel et sentimental. Que ni l'orgueil de la vie ni celui de l'intelligence ne fassent de toi un cynique et un jongleur d'idées !"

Bourget's originality lies in introducing an intellectual topic in a work of imagination, and in the accurate 'diagnosis' of the 'workings' inside a human mind. The process of Greslou's confessions, with the account of an ideological aberration and its

terrible consequence, is - for its style and detailed contents - to be compared to some Modernist novels equally concerned with showing us thoughts instead of actions. (62)

Another amazingly experimental method of composition is employed by André Gide (1869-1951) in his novel Les Faux-Monnayeurs (1925). The actual 'intrigue' concerning a group of adolescents involved in corruption and forgery, is continually intertwined with notes from Edouard's - the narrator's - journal about the novel itself. Edouard is therefore character, narrator and writer at the same time, and the novel itself is shown as fiction 'in progress' while it is being told.

"Beaucoup réfléchi à ce que m'a dit X... Il ne connaît rien de ma vie, mais je lui ai exposé longuement mon plan des Faux-Monnayeurs. Son conseil m'est toujours salutaire; car il se place à un point de vue différent du mien" (63)

Remarks like this are very frequent all through this peculiar novel, which thus appears also like a series of statements about fiction. To complicate the situation, Gide also wrote a Journal des Faux-Monnayeurs (1926) in which the story of the novel's composition is seen from yet another point of view. The autobiographical element is closely related to the psychological intention, and to the moral purpose behind the novel; "faux-monnayeurs" are not only -

according to Gide - the misled school-boys of the story, but all the "faussaires de l'âme", children or grown-up, who live in a condition of hypocrisy.

Adolescence is chosen because it is - for Gide - the most interesting, irresolute and dangerously weak age in human life. The dramatic ending of the novel (with the suicide of little Boris), the desire to involve and intrigue the reader (the novel "pourrait être continué") and the urgency of Gide's concern about middle-class education (a reflection of his austere Calvinistic background) isolate Les Faux-Monnayeurs from contemporary works, but nevertheless relevant to our discussion. One of the moral rules Gide finds as a remedy for the aberrations described is strikingly similar to the basic principle of all of Hermann Hesse's works:

"La réponse me paraît simple: c'est de trouver
cette règle en soi même; d'avoir pour but le
développement de soi" (64)

An equally strong push towards self-analysis is to be found in the Italian writer Italo Svevo (1861-1928), whose production consists of three novels (Una Vita, 1892; Senilità, 1898; La Coscienza di Zeno, 1923), all of them largely autobiographical and 'psychological'. The ambience in which the novels are set is the alienating and bourgeois, Trieste towards the end of the nineteenth century.

The dreams, illusions, doubts of the young Svevo - banker, businessman and would-be-writer - are mirrored in his characters, problematical anti-heroes.

Thus Alfonso Nitti is apostrophied at the beginning of Una Vita(65):

..."E lei che studia, che passa ore a nutrire un essere inutile! Chi non ha le ali necessarie quando nasce non gli crescono mai più. Chi non sa per natura piombare a tempo debito sulla preda non lo imparerà giammai e inutilmente starà a guardare come fanno gli altri, non li saprà imitare. Si muore precisamente nello stato in cui si nasce, le mani organi per afferrare o anche inabili a tenere...'Ed io ho le ali?' - chiese abbozzando un sorriso - 'Per fare voli poetici sì!'"

The day-dreamers of Svevo's novels - who remind us of Jakobsen's Niels Lyhne - are always occupied with the analysis of themselves, and appear isolated in the midst of a merciless society in which production, cynicism and arrogance play the major rôle. The hidden devotion to literature is shown as oppressed and neglected because of the depressing routine of working-life:(66)

"L'altra sua carriera era letteraria, e all'in-fuori di una reputazioncella - soddisfazione di vanità più che d'ambizione - non gli rendeva nulla, ma lo affaticava ancor meno. Da molti anni, dopo di aver pubblicato un romanzo lodatissimo dalla stampa cittadina, egli non aveva fatto nulla, per inerzia, non per sfiducia"

This short portrait of Emilio Brentani, the protagonist of Senilità, sounds more like wish-fulfilment on the part of Svevo himself, who received no recognition whatsoever from the press or the public

until 1926, when Benjamin Crémieux and Valéry Larbaud devoted the February number of the Paris magazine "Le Navire d'Argent" to him, on the encouragement of James Joyce, who had met Svevo in Trieste. The narrative mode of Svevo's last and major novel, La Coscienza di Zeno, resolves itself into a sort of 'interior monologue' by Zeno Cosini, narrator and character, who is the imagined writer of this 'journal' for therapeutic purposes. The traditional structural patterns of fiction give way to the dominant interest in psychological data, and for the analytical process through which the multi-layered levels of consciousness come to light. Instead of an autonomous reality to be described, we are presented with a reality 'in fieri', without a definite shape because of the crowding of abstract images and memories projected onto it from the present. The element of hypochondria and pathology is very much a basic theme of the whole novel-monologue. As in Joyce's Portrait of the Artist as a Young Man, the last chapter of the novel (ch.8), is composed of diary annotations, and ends with apocalyptic visions of the future and forebodings of the imminent Second World War.

The three novels Svevo wrote are really stages of one and the same book, written at different points of his life and poetics. There is in them a logical progression which witnesses the growing uneasiness of modern man and the historical consciousness of the Italian middle-class at the turn of the century. Svevo's aim, throughout his fiction, is the 'study' of life in an attempt to find

the reason for failure, with the consciousness of the impossibility of mastering one's own soul. In the new techniques of psychoanalysis Svevo found the scientific 'proof' of his method, according to which writing becomes a means for 'fathoming' his own mind and, therefore, for understanding himself. Starting from the 'particular' of his own experience, Svevo succeeded in representing a general social situation, and in particular the predicament of the contemporary artist:

"Ogni istante di tempo fuori di ufficio od anche all'ufficio ove in un ripostiglio teneva alcuni libri, lo dedicava alla lettura(...)Scriveva, ma poco; il suo stile, poco solido ancora, la parola impropria che diceva di più o di meno e che non colpiva mai il centro, non lo soddisfaceva. Credeva che lo studio lo avrebbe migliorato(...)Dopo di essersi stancato alla banca e alla biblioteca, gettava in carta qualche concettino, qualche espansione romantica con se stesso e che nessun altro riceveva"(67)

I.6. Novels of Committed Professions

"To be a scientist - is not just a different job - ...it is a tangle of emotions, like mysticism, or wanting to write poetry; it makes its victim different from the good normal man (...) To be a scientist is like being a Goethe: it is born in you"(68)

This appraisal of the profession of the scientist taken from the novel Arrowsmith(1925) by the American writer Sinclair Lewis(1885-1951) is a suitable introduction for the kind of novel - closely related to the 'Künstlerroman' - in which the 'hero' chooses not art but medicine as a profession.

The - probably spontaneous - quotation of Goethe brings us back to the Meister : at the end of the Lehrjahre , Wilhelm, encouraged by the members of the 'Turmgesellschaft', chooses a profession which will be useful to the community, and decides to study in order to become a doctor.

Curiously enough, we find the same choice, with different motivations, in novels written in the same period but in different countries: the already quoted Arrowsmith by S.Lewis, the Story of San Michele(1929) by the Swedish doctor and writer Axel Munthe(1857-1949) and Of Human Bondage(1916) by the English writer - and , once again, doctor - William Somerset Maugham(1874-1965).

These three novels have in common the pattern of apprenticeship - the 'heroes' are followed in the process of their education, the autobiographical character, and a general pessimistic, or at least critical view of society and of life. All three authors, moreover, did not 'practise' literature as their

first choice: Lewis worked as a journalist until 1916; both Munthe and Maugham stayed in Paris for a few years, but while the former studied medicine (which will remain his main profession), the latter spent a hard 'bohémian' period in trying to find producers for his plays, which never appeared on stage. Their own experiences clearly influenced, in different ways, the richness of adventures, problems, reversals of fortune which all three 'heroes' have to face along their stories.

Both Arrowsmith and Of Human Bondage follow the traditional, chronological pattern of the 'Bildungsroman': we get to know the hero at a crucial point in his childhood (both Martin Arrowsmith and Philip Carey have just lost their mother) and witness his progress through school, work, love and several experiences up to the more or less happy ending.

Axel Munthe's story - on the other hand - is more a series of 'sensational' stories set in different places and involving several characters who come in contact with the narrator (it is a first-person narrative in contrast with the third person of the other two). Although we do follow the experiences of the protagonist, and 'feel' the author's participation especially when he is speaking about medicine, death, animals, the major emphasis is on the 'adventures' and on the people he meets or restores to health. He becomes, in a way, the 'agent' of strange incidents and enterprises, and the descriptions of places and persons take up more

space than the characterization of himself. A parodic, quasi - Faustian bargain takes place in the first chapter, where the young student asks not for eternal youth or for knowledge (as Dr Faustus had done from Marlowe to Goethe to Thomas Mann) but for forgetfulness and peace in the isle of Capri, at the price of eternal mediocrity in his profession.

The whole story of Philip and Martin, on the contrary, is strictly adherent to the concreteness of life experiences; in both cases, the series of failures, difficulties, deceptions, increase the credibility of the reader and give occasion for social criticism - especially in Lewis's case.

Munthe's fictional 'alter-ego' renounces a future as a fashionable, rich doctor in Paris and remains a 'Might-have-been'; Philip fails as amateur painter after some years of Parisian bohème and takes up medicine as a concrete, useful alternative to a wasteful existence. Only in Martin's case are we presented with an idealistic, selfless dedication to truth-seeking through scientific research.(69) Art is not directly mentioned in Arrowsmith , while it is viewed as pleasure of the eye (furniture, archaeological findings) or as relaxation in Munthe's novel: (70)

"There was nothing like writing a book for a man
who wanted to get away from his own misery,(...)
who could not sleep"

Maugham's Philip, on the other hand, is confronted with conflicting

conceptions about art: in Heidelberg (ch.24) he meets a prof. Erkin who considers Ibsen a "shameful individual", a "verrückter Kerl" like Wagner; his friend Hayward represents the aestheticism of Pater, while Cranshaw, an old painter, is the bitter and experienced skeptic. Art and morality are the two poles between which Philip vacillates: heart and brains fight for the inspiration of the true artist. When discovering his own mediocrity, Philip chooses to 'live' life instead of painting it:

"There was humanity there in the rough, the materials the artist worked on; and Philip felt a curious thrill when it occurred to him that he was in the position of the artist and the patients were like clay in his hands"(71)

It is precisely in this vocation of doctor as 'creator', as participant in the formation or restoration of human existence, that we can find a common ground among these novels: medicine represents a high, noble ideal which appears perhaps more 'useful' than art. Though different in temper and mentality, these three 'heroes' feel the 'mission', the urge to help, to understand, to discover.

There is, in a way, an extraordinary symbiosis of science and art in these peculiar heroes: they all realize the importance of the medical profession, and want to live their life and their profession as fully as possible, making of it an artistic masterpiece. By rejecting amateurism, charlatanism and commercialism, they look forward to an ideal of professionalism and philanthropism, and offer

the image of their life as example.

Ironically significant here are the last words in Munthe's preface to his novel, which may act as a conclusion to this section:

"Poor old man,(...)you are talking through your hat!... It is not about San Michele and your precious marble fragments from the villa of Tiberius you have been writing the whole time, it is only some fragments of clay from your own broken life that you have brought to light"
(op.cit.,p.XX)

It may appear that a rather heterogeneous selection of novel sub-genres have been arbitrarily put together in this 'Borderline' section. In fact, this effort to divide and distinguish according to their individual character and concern groups of novels related in some ways to the subject of our research is an indispensable premise for the actual treatment of this same subject.

The difference between 'Bildungs-' and 'Künstler-'roman is a subtle but central one: it is not to be forgotten that the latter originated from the former, as a 'special' case of 'Bildung', that of the artist. At the same time, it is necessary to discard a group of novels which follow the German tradition of 'Bildungsroman' but do not enter the 'category-in-the-category' - so to speak - of the 'Künstlerroman'.

Another dangerous confusion may be caused by the autobiographical element present in the 'Künstlerroman' - but in disguise... Again, the border risks being labile and indefinite, but a careful analysis of contents, style, attitude of author and

narrator can nevertheless distinguish between autobiography and fiction.

It is easier to see the diversity of focus and subject-matter between 'our' genre and the 'Zeitroman': an age, a social class, a family are portrayed, not a single individual with an artistic vocation.

On the other hand, the obsession with Art which can be found in many authors of 'Décadentisme' is liable to make us put them in the category of the 'chosen few': but an indicative description of the peculiar atmosphere, the exaggerations, the eccentricities, make us alert to the meaning of 'the limiting case of Aestheticism'. The psychological factor, a constant feature of the 'Künstlerroman' due to its inward character, becomes a characterizing element when the author is mainly interested in it for personal or scientific purposes. The cases proposed are again indicative, and in many ways related to the artist's novel.

As far as the last 'exception' is concerned, it is interesting to identify this 'fil rouge' of medicine as alternative to art, from Goethe down to Maugham, Munthe and Lewis: the choice is certainly meaningful, and its reasons social as well as individual.

In short, this initial section, 'perversely' devoted to all those novels which will NOT be included in the genre we are studying, but are closely related to it, helps - negatively - to define our own subject area.

NOTES TO PART I:

- (1) Dilthey, Wilhelm, Das Leben Schleiermachers, vol.1 Berlin-Leipzig, 1922), p.317: ["I would like to define the novels written after the mode of Wilhelm Meister, as 'Bildungsromane': Goethe's novel shows human educational development in different stages, forms and periods of life"]
- (2) "It will have to be called 'Bildungsroman' first and foremost because of its contents, since it presents the hero's educational development in its beginning and progress up to a certain stage of maturity". See discussion on the term in Köhn, Lothar, Entwicklung und Bildungsroman. "Ein Forschungsbericht" (Stuttgart, B. Metzlersche Verlag, 1969), intr. p.5 ff.
- (3) Martini, Fritz, "Der Bildungsroman. Zur Geschichte des Wortes und der Theorie" in Deutsche Vierteljahrschrift, 35, (1961), pp.44-63; Blanckenburg, Friedrich von, Versuch über den Roman [1774] facs. ed. Eberhardt Lämmert (Stuttgart, 1965); Borchardt, Hans Heinrich, "Der Deutsche Bildungsroman" in Von Deutscher Sprache und Dichtung, eds. G. Fricke, F. Koch, K. Lugowski, vol.5 (Stuttgart-Berlin, 1941) and art. 'Bildungsroman' in Reallexikon der Deutschen Literaturgeschichte, ed. W. Kohlschmidt, W. Mohr, vol. I.2 ed. (Berlin, 1958) pp.44-55
- (4) see Swales, Martin, The German Bildungsroman from Wieland to Hesse (Princeton, N.J.: Princeton Univ. Press, 1978), p.4
- (5) see Beddow, Michael, The Fiction of Humanity, "Studies in the Bildungsroman from Wieland to Thomas Mann" (London, N.Y., Melbourne, CUP, 1982), p.1 ff.
- (6) Pascal, Roy, The German Novel, "Studies" (Manchester: Manchester Univ. Press, 1956, repr. 1965), ch. X, p.302
- (7) see Beddow, Michael, op.cit. p.5
- (8) Dilthey, Wilhelm, Das Erlebnis und die Dichtung [1905] (Göttingen: Vandenhoeck & Ruprecht, 1965), p.272: ["From Wilhelm Meister onwards, all these novels represent the contemporary young man; how he enters the dawn of life; looks for soul-mates, experiences friendship and love, is confronted with the harsh realities of the world and how he becomes an adult after such multifarious experiences of life, finds himself and the task of his existence becomes clear"]
- (9) see Jacobs, Jürgen, 'Wilhelm Meister' und seine Brüder (München: Wilhelm Fink, 1972); Donner, J.O.E., Der Einfluß 'Wilhelm Meisters' auf den Roman der Romantiker (Helsingfors: G.C. Frenckhell, 1893); Gerhard, Melitta, Der deutsche Entwicklungsroman bis zu Goethes 'Wilhelm Meister' (Halle/S, 1926, DVJS Buchreihe, vol.9); Wundt, Max, 'Wilhelm Meister' und die Entwicklung des modernen Lebensideals (Berlin-Leipzig, 1913).
- (10) Pascal, Roy, op.cit., ch. I, p.11
- (11) see Lukács, Georg, Zeitschrift für Aesthetik und allgemeine Kunstwissenschaft [1916] repr. Neuwied/Berlin, 1963; The Theory of the Novel (London: Merlin Press, 1978) transl. A. Bostock
- (12) see Beddow, Michael, op.cit., p.18 ff.
- (13) see "Nachwort" by Wolfgang Pross to Wieland, C.M., Agathon (München: Deutscher Taschenbuch Verlag, 1983), p.605 ff.

- (14) Moritz, Karl Philipp, Anton Reiser "Ein Psychologischer Roman" [1785] (Leipzig: Insel, 1959), p.1: ("This psychological novel could anyway be called a biography, since the observations are mainly taken from real life")
- (15) see Jacobs, Jürgen, op.cit., p.50 ff.
- (16) see Goethe's letter to Frau von Stein (14.12.1786) in Briefe, II (Hamburg: Christian Wegher, 1964, repr. 1968), from Rome: ["Moritz told me of periods of his life and I was astonished about their similarity with my own life. He is like a younger brother of mine, with the same temper, only neglected and damaged by destiny, whereas I have been favoured and advanced by it"]
- (17) see Donner, J.O.E., op.cit., pp.30-31: ["The Romantics set to work with the intention of writing a novel after the mode of Wilhelm Meister. As a necessary consequence, the hero should lead an insouciant life, the obstacles should not be too strong so as to stand in his way. Thirdly, even bad company should not be missing"]
- (18) see Friedrich Schlegel's letter to his brother August Wilhelm in F.Schlegels Briefe zu seinem Bruder A.W., ed.O.Walzel (Berlin, 1870), p.414: ["A divine book, (...) the first Romantic novel after Cervantes, and as such far superior to the Meister"]
- (19) see Mittner, Ladislao, Storia della Letteratura Tedesca (Ital.ed.) vol.II, tome 3, "From Pietism to Romanticism" (1700-1820) (Torino: Einaudi, 1964, repr. 1982), par.359-367, pp.751-768
- (20) see Briefe aus der Frühromantik, eds.G.Waitz, E.Schmidt (Leipzig, 1913), vol.I (14.10.1798), p.459 ff.: ["If it had to be a Künstlerroman, then there ought to have been much more about Art in it, he missed there the true contents"]
- (21) Schlegel, Friedrich, Lucinde, ed.J.Frankel (Jena: Eugen Diederichs, 1907), p.I: ["We should take it not as a literary document, but much more as a human one. Because Lucinde is not a piece of fiction, but rather a confession"]
- (22) see Goethe's letter to Schiller (19.7.1799) in Briefe, ed.cit. p.383, n.729: ["Summit of modern formlessness and unnaturality, deprived of all simplicity and spontaneity"]
- (23) Eichendorff, J.von, Ahnung und Gegenwart [1815] ed.C.Rauschenberg (München: DTV, 1982), ch.XXIV, p.291: ["It seems to me that our age is like a huge, uncertain sunset...our youth enjoys no light-hearted game, no cheerful rest, like our fathers'; we have been overcome early by the seriousness of life. We were born in struggle, and in struggle we shall - either defeated or triumphant - die!"]
- (24) Hoffmann, E.T.A., "Kreisleriana" in Sämtliche Werke, vol.I (München-Leipzig: Georg Müller, 1912), p.40: ["Improvise something for us! Only a little piece, please! -I replied curtly that I had no imagination in me that day. But as I refuse, they all come upon me. Then listen to me and understand what boredom means, I think, and begin to play. Should one torment the true musician in this way"]

- with music, as I was tormented today and I have so often been?"]
- (25) see Britting, Georg, "Nachwort" to Mörike, E. Maler Nolten in Sämtliche Werke, ed. Herbert Göpfert (München: Carl Hanser, 1958), p. 1444. Op. cit., p. 618: ["I have lost much, I feel unspeakably poor but in this very poverty I recognize my infinite richness. Nothing is left to me other than Art, but in this way I now discover its sacred value"]
- (26) see Donner, J.O.E., op. cit., ch. VII, p. 189 ff.
- (27) see Boxberger, Robert, "Einleitung" to Immermann, Karl, Die Epigonen in Werke, 5-7 (Berlin: Gustav Hempel, 1883) p. XI ["The work is consciously written after the mode of Goethe's Wilhelm Meister, and only incomprehension can cause this blame. Hermann behaves first like Meister as an adventurer, then enters into nobler society. Wilhelm attracts him - like Jarno attracts Wilhelm - into a group with masonic rituals. Both are women's favourites, and many other similarities of this kind are clear at first sight to those who have Wilhelm Meister in mind"]
- (28) Stifter, Adalbert, Der Nachsommer [1857], ed. Max Stefl, (Augsburg: Adam Kraft, 1955), Book III, ch. 2, p. 617: ["The artist makes his work like the flower, which blooms even in the desert, without anyone seeing it. The true artist does not ask himself whether his work will be understood or not. It is clear and obvious to him what he is making; what should he care if no idle eyes see it?"]
- (29) Freytag, Gustav, Soll und Haben [1857] (Leipzig: H. F. Fentscher, 1860) Book VI, p. 842: ["I have done with my past. So far, I did not think enough about my future, but I have now to win trust and benevolence as a servant abroad (...) I have reasons to feel lonely, and since I have to fashion my life anew, this must happen as soon as possible"]
- (30) Hesse, Hermann, Demian. Die Geschichte von Emil Sinclairs Jugend [1919] in Gesammelte Werke, 12 vols.; vol. 5 (Frankfurt: Suhrkamp, 1970), p. 7: ["As they write their novels, authors act as if they were God and they could observe and understand any human existence so well as to represent it as God himself would tell it, without any veil, real in every detail. But mine (...) is not the story of an invented, a possible, an ideal or non-existent man, but rather of a real, unique and living individual"]
- (31) see Ponzi, Mauro, Hermann Hesse (Firenze: La Nuova Italia, 1981), p. 41 ff.
- (32) see Jacobs, Jürgen, op. cit. p. 160 ff; see also Howe, S., 'Wilhelm Meister' and His English Kinsmen (Diss. New York, 1930); Gottbrath, K., Der Einfluß von Goethes 'Wilhelm Meister' auf die Englische Literatur (Diss. Münster, 1934); Wagner, H., Der Englische Bildungsroman bis in die Zeit des ersten Weltkrieges (Diss. Bern, 1951).
- (33) Bulwer-Lytton, E. (Lord), Ernest Maltravers [1837] (London: G. Routledge, 1876), pref. to the 1840 ed., p. 7

- (34) Disraeli, B., Contarini-Fleming in Works (London-New York, 1904), vol.V, pref., p.XV
- (35) Butler, Samuel, The Way of All Flesh [1903] (London: Fiffield, 1908) ch.XIV, p.62
- (36) Levin, Harry, James Joyce: a Critical Introduction [1941] (London: Faber&Faber, 1942); p.36
- (37) Stendhal, La Vie de Henry Brulard, ed. Henri Martineau (Paris: Garnier, 1961), Intr. (1831): ["I wrote the lives of several important men, Mozart, Rossini, Michelangelo, Leonardo da Vinci. It has been for me the most enjoyable kind of work. But I have no more patience for searching for materials, for weighing contradictory evidence, so that I thought of writing a life of which I know all the facts. Unfortunately, the protagonist is unknown; it is myself"]
- (38) see Robson, W.W., "D.H. Lawrence and 'Women in Love'" in The New Pelican Guide to English Literature, ed. Boris Ford, vol.VII, "From James to Eliot" [1961] (Harmondsworth-Middl.: Penguin, repr. 1983), p.357
- (39) see Pascal, Roy, Design and Truth in Autobiography (London: Routledge & Kegan, Paul, 1960) passim
- (40) see Byron, G. (lord), Childe Harold's Pilgrimage in Complete Poetical Works, ed. Jerome J. McGann (Oxford: Clarendon Press, 1980), vol.II, pref., p.3
- (41) see Mackenzie, Compton, Sinister Street [1913] (repr. Harmondsworth-Middl.: Penguin Classics, 1960, repr. 1983)
- (42) Rolland, Romain, Jean-Christophe, 10 vols. (Paris: P. Ollendorff, 1913), vol.V, "La Foire sur la Place", pref. pp.I-VIII: ["I: 'The harm one risks causing to a human being, is it well worth one's own in favour of these beautiful idols: Art - or - Mankind?' - Chr: 'If you think so, then renounce Art, and renounce me' - I: 'No, do not leave me, what shall I be without you? ... I have to follow you, you are my shadow'. Chr: 'Which of us is the shadow of the other?'"]
- (43) We could quote more examples from Italian literature, such as Giovanni Verga's I Malavoglia (1881); Ippolito Nievo's Le Confessioni di un Italiano (1858, publ. 1867); Federico de Roberto's I Viceré (1894).
- (44) Schopenhauer, A., Parerga und Paralipomena, in Sämtliche Werke, vol.6, ed. Julius Frauenstädt (Leipzig: F.U. Brockhaus, 1922), p.473, quoted in Thomas Mann Notebook (1899): ["Good painters take real men as models for their historical paintings, and capture from their heads faces taken from life, which they then idealize according to Beauty or character. In the same way, I think, do good novelists work: they create - schematically - the characters of their fictions on the basis of real acquaintances of theirs, whom they later idealize and complete according to their own aims"]
- (45) see Mann, T., Der alte Fontane (essay, 1910) and criticism: Mommsen, Katharina, Gesellschaftskritik bei Fontane und T. Mann (Heidelberg: Lothar Stiehn, 1973); Schwerzer, Ronald, T. Mann und T. Fontane,

"Eine vergleichende Untersuchung zu Stil und Geist ihrer Werken"
(PhD thesis, Zürich Univ., 1971).

- (46) Toller, Ernst, Eine Jugend in Deutschland, in Gesammelte Werke (München: Carl Hanser, 1978), vol. 4, p. 7: ["Not only my youth is here sketched, but also the youth of a whole generation and a period of history"]
- (47) Huysmans, J.-K., A Rebours [1884] (Paris: Eugène Fasquelle, 1925), "Notice", p. 8: ["Decidedly, he had no hope of discovering in other persons the same aspirations and animosities he had; no hope of finding a mind which, like his own, could relish a studious degeneration; of joining a spirit acute and disenchanted like his own to that of a writer or a literate"]
- (48) Wilde, Oscar, The Picture of Dorian Gray in Complete Works (London: Collins, 1966), pref., p. 17
- (49) Pater, W., Imaginary Portraits (London: Macmillan, 1887), "Sebastian von Storck", p. 119
- (50) "The Death of the Lion" appeared in the first number (April 1894) "The Coxon Fund" in the second (July 1894) and "The Next Time" in the sixth (July 1895)
- (51) James, H., Preface to the New York ed. in Blackmur, R. P. The Art of the Novel [New York: Scribner's, 1934] repr. in James, H., The Figure in the Carpet and other Stories (Harmondsworth-Middl.: Penguin, 1986), ed. Frank Kermode, pp. 36-37
- (52) quoted in Andreoli, Anna Maria, Gabriele d'Annunzio (Firenze: La Nuova Italia, 1967 repr. 1986), p. 90: ["All my heroes profess the purest intellectual anarchy and their anxiety is nothing but a perennial aspiration to conquer absolute self-control and therefore to manifest themselves in definite actions. They recognize their misery in the sickness of their will, which prevents them from realizing their own self, and they vainly cry for a mediator to life, since happiness is such as man must mould by himself on his own anvil"]
- (53) see Bourget, Paul, Essais de Psychologie Contemporaine in Oeuvres Complètes, vol. I (Paris: Plon, 1899), "Charles Baudelaire", p. 11: ["A mortal tiredness of life, a sad perception of the vanity of all effort"]
- (54) D'Annunzio, G., Il Trionfo della Morte [1894] (Milano: Mondadori, 1940, repr. 1985), ed. G. Ferrata, p. 11: ["We had often talked about an ideal book of modern fiction which - various in sounds and in rhythms like a poem - would bring together in its style all the most different virtues of the written word, blend the varieties of knowledge and mystery, alternate the precision of science with the seduction of the dream; would appear not as an imitation but a continuation of Nature; free from the constraint of the fabula, would finally show, created with all the instruments of literary art, the particular, sensual, sentimental, intellectual life of a human being placed in the centre of universal life"]

- (55) D'Annunzio, G., Notturmo [1921] (Milano: Mondadori, 1947, repr. 1987) p.131: ["The poet-hero has the utmost lyrical power...Danger works lyrically on me. My poetry is sustained by my courage; and not only in war but - as I consider the great moments of my past - also in peace, in the time in which, during the cult of expectation, I was forging my wings and my arms"]
- (56) *ibid.*, p.151: ["We were there, fifty boys/fifty heirs of the mad flight/sons of Icarus and of the Sirens/grandsons of Daedalus from the labyrinth"]
- (57) Svevo, Italo, La Coscienza di Zeno (Milano: Dall'Oglio, 1938, repr. 1979), pref., p.23: ["I must apologize for inducing my patient to write his autobiography; students of psychoanalysis will turn up their nose at such a novelty. But he was old and I was hoping that with this mnemonic exercise his past would revive, and that autobiography would be a good prelude to psychoanalysis"]
- (58) Bourget, Paul, *op.cit.*, "Avant-Propos" de 1883, p.XIII: ["I did not intend to discuss talents, or to depict characters. My ambition was to set down some notes useful for the history of the moral life during the second half of XIX century in France"]
- (59) see Seillière, Ernest, Paul Bourget. Psychologue et Sociologue (Paris: Nouvelle Revue Critique, 1937), pp.22-23
- (60) Bourget, Paul, *ibid.*, p.X: ["The action of a work of literature consists in an intellectual and sentimental promotion, whose deep-rooted logic is discovered if one puts together the books which were in fashion in the same period, however different they may appear"]
- (61) Bourget, Paul, Le Disciple (Paris: Alphonse Lemerre, 1889), pref., p.X ["Do not be either the brutal positivist who abuses the sensual world, nor the contemptuous and precociously corrupted sophist who abuses the intellectual and sentimental world. Let neither the pride of life nor that of intelligence make of you a cynic and a juggler of ideas!"]
- (62) see discussion about Le Disciple in Feuillerat, Albert, Paul Bourget (Paris: Plon, 1937), pp.143-49
- (63) Gide, André, Les Faux-Monnayeurs [1925] (Paris: Gallimard, repr. 1986) ch.XI, p.92: ["I thought a lot of what X told me...He knows nothing of my life, but I exposed to him carefully my plan of the F-M. His suggestions are always helpful for me, because he has a point of view different from mine"]
- (64) *ibid.*, ch.XIV, p.339: ["The answer seemed easy to me; that is, find your rule in yourself; let your only aim be your own development"]
- (65) Svevo, Italo, Una Vita (Milano: Dall'Oglio, 1938, repr. 1981), ch.VIII pp.93-94: ["And you studying, spending hours to feed a useless being! He who has not the necessary wings when he is born, he does not grow them later on. Anyone who by nature does not know how to pounce upon the prey at the right moment will not learn it afterwards, and will be vainly looking at the others without being able to imitate them. You die precisely in the state in

which you were born, with your hands capable or incapable of grasping...-'Have I got the wings?'-He asked, giving the hint of a smile-'Yes, but only for flights of fancy!"]

- (66) Svevo, Italo, Senilità (Milano: Dall'Oglio, 1938, repr. 1982), ch. I, p. 10
["The other career was literary and, apart from a minor reputation - more a satisfaction for his vanity than for his ambition - it did not pay very much, but it did not wear him out either. For many years, after publishing a novel which was highly praised by the local press, he had not done anything, because of idleness, not of mistrust"]
- (67) Svevo, Italo, Una Vita, ed. cit., ch. V, p. 63: ["Every instant of time outside the office or even in the office itself, where he had a small cupboard with some books, he devoted to reading(...) He wrote, but only a little; his style, not very solid yet, and the unsuitable word, which said too much or too little and did not hit the mark, did not satisfy him(...) After tiring himself in the bank and in the library, he jotted down on paper some concepts, some romantic effusions to himself, which no one else would read"]
- (68) Lewis, Sinclair, Arrowsmith (New York: Harcourt, Brace & Co, 1925), ch. XXVI, pp. 279-280
- (69) see Schorer, Mark, Sinclair Lewis: An American Life (New York-Toronto-London: McGraw-Hill, 1961), pp. 414-417
- (70) Munthe, Axel, The Story of San Michele (London: John Murray, 1929, repr. 1932), pref., p. XVIII
- (71) Maugham, W.S., Of Human Bondage [1916], [first publ. W. Heinemann, 1951] (London: Pan Books, 1973), ch. LXXXI, p. 399

First Stage : the Family Circle

"Par toute son éducation, et par tout ce qu'il voit et entend autour de lui, l'enfant absorbe une telle somme de mensonges et de sottises mélangées aux vérités essentielles de la vie que le premier devoir de l'adolescent qui veut être un homme sain est de tout dégorger"(1)

This general statement taken from Rolland's Jean Christophe may well introduce the section devoted to the actual biography of the artist as it is presented in the genre we are studying. In order to identify the patterns of content of the 'Künstlerroman'-genre, it seems to us useful to examine the treatment of the various stages the 'hero' must go through. Of course, the individual choice of the author determines the length, the completeness and the possible variations of this 'path'. What we are going to describe is an ideal scheme, with the actual deviations made in the texts considered.

In this 'first stage', therefore, we are going to see how the novel actually begins, whether with the birth of the protagonist, or with images from his childhood or adolescence, and how family and school react to the 'hero'. The way in which the individual author handles this first, delicate period in his artist-hero's life, which is also the introductory part of his novel, can be significant in view of the meaning and the aims which the novel itself is going to assume.

1.(a) Childhood and Adolescence

"To begin my life with the beginning of my life,
I record that I was born (as I have been informed and believe) on a Friday, at twelve o'clock at night. It was remarked that the clock began to strike, and I began to cry, simultaneously"(2)

Naturally not all the novels we are interested in begin with a Sternesque, explicit beginning like the above, taken from Dickens' David Copperfield. Indeed, Dickens' ironic description of the circumstances of David's birth, as well as the association with the clock, inevitably remind us of Sterne's hilarious 'incipit' of Tristram Shandy, in which the moment of conception itself is narrated.

It is actually easier to find descriptions of this kind - about the moment of the birth and the first infancy of the 'hero' - in more autobiographical novels such as Gosse's Father and Son or Butler's The Way of All Flesh, or indeed Stendhal's Vie de Henry Brulard. When the narration is in the first person - as in the case of Gosse and Stendhal, and in Dickens himself - it sounds ironic and actually very artificial if the narrator recalls his own birth.

More detached, and more artistically credible, are the images given by Künstlerroman-authors like Rolland and D.H. Lawrence, as regards the first steps into life of their respective heroes. In both cases, the place, the house and the members of the family are characterized in advance, so as to provide a 'frame' for the story.

Lawrence's Paul Morel is already 'marked', in his personality and character, by the expression he has as a little baby:

"He looks as if he was thinking about something - quite sorrowful"(3)

But there is obviously no ground for the narrator's lingering on the 'unconscious' period of the hero's life. Indeed, if we look for the reasons which motivate the author's choice in 'beginning from the beginning' we can make different hypotheses. Perhaps it is for the sake of completeness, of exactitude that the author feels 'obliged' to give at least an image of his hero's birth. Rolland's picture of the family interior with no father, lack of money, and darkness, is a possible 'proof' in favour of this reason. The choice can finally be influenced by the literary tradition: it is after all a most 'orthodox' and obvious technique, that of starting "ab ovo", that is, from the beginning of life itself, accepting the parallel book-child.

On the other hand, those who choose the "medias res" beginning, like Goethe or Joyce, also have 'classical' precedents (we can go back to Homer and to the great Greek tragedians) and may prefer to give a different 'cut' to their narrative by recounting childhood through the hero's memory. It is perhaps unnecessary, for their purposes, to indulge in moments which they consider insignificant for the characterization of the hero, since, as a baby, he cannot really be at the centre of the 'stage' or of the action.

They may also want to keep some 'secrets' about the hero, not to give everything away, even in order to intrigue the reader. Especially in Goethe's case, there is a progressive building up of 'mysteries' and 'knots' which will be cleared up and finally explained only in the last part of the novel. This technique creates expectations in the reader, who follows with the curiosity and attention paid to a thriller or a detective story.

It is however only when the hero begins to see the world around him with his own eyes, and to react to it, that he may be characterized in the eyes of the reader.

"Tout ce qui l'entourait s'effaçait alors, il ne savait plus ce qu'il faisait, il ne se souvenait même plus de lui-même. Cela le prenait à l'improviste"(4)

The way in which Rolland as narrator identifies himself with the child, by using simple syntax and by transforming dimensions, persons and things in order to accommodate them to a child's point of view, is a modern and evocative technique.

"His mother had a nicer smell than his father. She played on the piano the sailor's hornpipe for him to dance(...) The Vances lived in number seven. They had a different father and mother. They were Eileen's father and mother"(5)

Joyce's use, at the beginning of A Portrait of the Artist as a Young Man, of repetitions, childish 'jargon', with short, simple sentences

and richness of sense impressions (smell, cold, heat, sounds) is a good example of this special characterization of childhood.

Already in Goethe's Wilhelm Meisters Lehrjahre we find something of the kind in the initial chapters, when Wilhelm as a young man tells Mariane about his own childhood and evokes not only the atmosphere of his home, but also his own position in it then:

"Die Kinder haben, fuhr Wilhelm fort, in wohl-eingerichteten und geordneten Häusern eine Empfindung, wie ungefähr Ratten und Mäuser haben mögen: sie sind aufmerksam auf alle Ritzen und Löcher, wo sie zu einem verbotenen Naschwerk gelangen können; sie geniessen es mit einer solchen verstohlenen wollüstigen Frucht, die einen grossen Teil des kindischen Glücks ausmacht" (6)

The comparison between children and mice - in this passage - is once again indicative of the emphasis on touch, smell, animal impressions.

"C'était contre le métal même de son coeur que sonnaient ces heures enfantines, et le son qu'elles rendaient alors put devenir plus grave quand son coeur durcit, se fêler ou s'approfondir, ce son resta le sien"(7)

As this passage from Proust's Jean Santeuil shows, the author can be quite resolute in establishing the basic features of his hero already in this first period of his existence. It is, after all, a commonplace of modern psychology that the events, feelings and

circumstances of childhood determine the future development of one's personality. Even more so in the treatment of a 'special' personality such as that of an artist: the 'Künstlerroman'-author wants us to realize at once that we have to do with a particular sensitivity and frame of mind. His character must therefore be manifest not so much by the attributes of a traditional hero (strength of character, determination, action), but more by the attributes of the artistic nature (sensitivity, love of art and nature, feelings). The complexity of these features assumes a problematic aspect when the child reaches the threshold of adolescence, the critical age "par excellence". It is the age of infinite possibilities, the age in which the whole essence of the human being is still anchored in reality, and suffers under this condition. It is also the age in which we realize the clash between our own ambitions, dreams, and the harsh reality of facts. Finally, it is the age in which we are more liable to be influenced by good or evil, as Gide's Les Faux-Monnayeurs(1925) and Robert Musil's Törless(1906) poignantly show.

It is certainly not by chance that Gide and Musil, as well as Thomas Mann in his Tonio Kröger(1903), concentrate their analysis on adolescence. This choice allows a wide-ranging analysis of moral, psychological and artistic interests.

"Törless fühlte sich nun sehr unzufrieden und
tastete da und dort vergeblich nach etwas
Neuem, das ihm als Stütze hätte dienen können"(8)

The first symptoms of uncertainty and the need to find something to believe in, here described by Musil, are as many possible openings towards an artistic vocation. Joyce's Portrait is nothing but the description of an adolescent desperately groping for his rôle in life. His experiences of sex, religion and study, are necessary stages towards the final goal, Art.

1.(b) Parents' rôle and Family Education

"Tous les parents(...) croient leurs enfants de petits prodiges. Ils les élèvent à ne rien faire et à se croire des génies méconnus, parce qu'un petit morceau qui fait les délices de la famille et que le professeur trouve étonnant, n'est pas joué pour le public et payé par les éditeurs(...)je ne souhaite pas à mon fils d'être un artiste de génie"(9)

As this passage, taken from Proust's Jean Santeuil, indicates, the influence of the parents on the sensibility and future career of an artist-hero can be determinant. At the beginning of the novel, and indeed, in some cases for the whole length of it, the artist-hero is, above all, son. The relationship he has with his father and mother plays a large rôle in the formation of his character and vocation in life.

"A man first quarrels with his father about three quarters of a year before he is born. It is then he insists on setting up a separate establishment: when this has once been agreed so, the more complete the separation for ever after the better for both"(10)

This satirical analysis of the relationship between father and son, given by Samuel Butler in The Way of All Flesh is very much a description of the prototypical rôle assumed by the figure of the father in a 'type' Künstlerroman.

As representative of the older generation, the father is generally the greatest and first enemy of the young rebel.

The generation conflict is, after all, the first form of struggle the individual has to confront in his escape from a hostile

environment. The 'defeat' of the father in the 'competition' for the mother's love and attention often becomes, for the child and adolescent, the first motivating force in the assertion of the youth's independence and personality.

"This book is the record of a struggle between two temperaments, two consciences and almost two epochs. It ended, as was inevitable, in disruption. Of the two human beings here described, one was born to fly backward, the other could not help being carried forward"(11)

This statement by Edmund Gosse, in the first chapter of Father and Son sums up the idea of the psychological struggle a young man must win in order to pass from the status of 'son' to that of adult. To be free from the 'domination' of one's father thus means to be able to fashion one's inner life for oneself.

Very clear indications of this strife can be found in D.H.Lawrence's Sons and Lovers, which, as the title hints, is focused on the stage of the artist-hero as son. Paul's father, Mr Morel, appears as an uncultivated, egotistical man - a negative counterpart to the genteel, sensitive Mrs Morel. He is isolated in his own house: no one talks to him or takes his part. Nor does the reader sympathize with him, because of his faults and his incorrect behaviour in the past.

"He was shut from all family affairs. No one told him anything. The children, alone with their mother, told her all about the day's happenings, everything. But as soon as the

father came in, everything stopped. He was like the scotch in the smooth, happy machinery of the home"(12)

Aside from the already mentioned 'biographies' of Butler and Gosse, some sign of the hostility between father and son is given in Joyce's Portrait itself, especially in the chapter devoted to the trip Stephen makes with his father to Cork. Here the abyss between them of mentality, culture and attitudes appears in all its gravity, and justifies Stephen's detachment from his family.

"Stephen walked on at his father's side, listening to stories he had heard before, hearing again the names of the scattered and dead revellers who had been the companions of his father's youth. And a faint sickness sighed in his heart"(13)

The rejection of the paternal world indicates the casting off of traditional values and ways of life belonging to the past. The unconventionality and wish for renewal and rebellion, typical of youth, is enriched with more hidden meanings when the young man is an artist. His sensibility cannot tolerate the common, stale atmosphere of his father's life. He does not understand or approve of his father's tastes and wants to get away from his 'Weltanschauung'.

More commonly, in the *Künstlerroman*, the figure of the father is almost invisible in the background, and we know of him only indirectly, through letters or verbal references. This is handled

in a variety of ways by different authors from Goethe in Wilhelm Meister through Thomas Mann in Tonio Kröger to Proust in Jean Santeuil. This ephemeral presence bears, nevertheless, indications of hostility and strictness. It is very often the case that his intervention only means prohibition and inhibition of 'artistic' activities, such as reading novels or theatre-going. The latter example appears at the beginning of Goethe's Wilhelm Meisters Lehrjahre :

"Als Wilhelm seine Mutter des andern Morgens begrüßte, eröffnete sie ihm, dass der Vater sehr verdriesslich sei und ihm den täglichen Besuch des Schauspiels nächstens untersagen werde.(...)Der Vater wiederholt immer, wozu es nur nütze sei ? Wie man seine Zeit nur so verderben könne ?"(14)

The total incomprehension of the artist-hero's needs and the recourse to disciplinary methods indicate the 'distance' which has been created between father and son.

Sometimes, as in the case of D'Annunzio, or of Thomas Mann in Zauberberg, or of Hesse in Steppenwolf, to quote but a few examples, there is no mention of a father at all. In other cases, for instance, W.S.Maugham's Of Human Bondage, Rolland's Jean-Christophe, Flaubert's Education Sentimentale, Hesse's Glasperlenspiel, the artist-hero is an orphan as far as the father is concerned, and the mother is the only reference to his family ties. In Hesse's case, the 'Magister Ludi' soon enters the world of Castalia, which stands,

in a way, for a substitute family.

Only at the beginning of Thomas Mann's Doktor Faustus does the father assume the rôle of teacher and tutor. The strange experiments Adrian's father makes with crystals and osmotic phenomena are, for the narrator Zeitblom, of a 'devilish' nature (see ch.III). In the climactic dialogue in Palestrina, the devil will actually refer back to those experiments (see ch.XXV) as the first signs of interest for "Hexentaten" and "the other than human". Adrian's father appears, therefore, as his first 'mentor' in prohibited, unnatural matters.

Elsbeth Leverkühn, on the other hand, is mentioned much less than her husband. She is seen by Zeitblom as the personification of destiny:

"Sie gilt mir, dank meiner Freundschaft mit Adrian, als das Paradigma aller Schicksalsgestaltung, als der klassische Anlass zur Ergriffenheit von dem, was wir Werden, Entwicklung, Bestimmung nennen, und das mag sie denn wirklich wohl sein"(15)

Zeitblom goes on to say that childhood is particularly important for the artist, because it will result one day, after the unforeseeable, "abenteuerlich" progress of his career, as immensely far, fabulous and moving. It is significant that Adrian will spend the last, obscure years of his life, after the mad-scene of the confession, back in his childhood home, with the caring presence of his mother. Zeitblom describes his great friend as regressing to the status of

"Kind", apparently smaller, with an "Ecce-homo" face, covered up with blankets, attended by his eighty-year-old mother like a sick child.

It can therefore be said that the father's rôle is generally that of the opponent, destined to be 'defeated' on the level of feeling and consideration, by the mother.

"Ma mère Mme Henriette Gagnon, était une femme charmante et j'étais amoureux de ma mère. Je me hâte d'ajouter que je la perdis quand j'avais sept ans"(16)

Stendhal's affectionate memory of his mother, in La Vie de Henry Brulard, is only one example of the relevance of the mother-figure.

The mother, as woman, housewife, friend, generally tries to soften the restrictiveness of the father and to sympathize with the delicate sensitivity of the artist-son.

In Flaubert's Education as well as in Rolland's Jean-Christophe and Keller's Der Grüne Heinrich, the hero lost his father as a child, and his mother is the only person who can guide, help and love him.

Of course she is also the representative of parental authority, and is more than once an obstacle at the moment of the

hero's rebellion and choice of an artistic career.

In Joyce's Portrait as well as in Lawrence's Sons and Lovers the mother is equally important in the rôle of parent, confidante, ally, and also as symbol of possessiveness and traditionalism.

As Harry Levin points out (17) - the respective mothers in Lawrence and Joyce - "play a similar rôle, yet Mary Dedalus is a wraith beside the full-bodied realization of Mrs Morel". Indeed, while Joyce focuses his attention on Stephen, Lawrence privileges the relationship between mother and son, and the figure of Mrs Morel dominates the whole story. Her struggle with Miriam seems like a competition aiming not only at Paul's love, but also at the "homage of the artist and at the right to control him" as his Muse.(18)

In Lawrence as in Proust, the adolescent's love for his mother borders on pathology, and the affinity of sensitivity and artistic tastes make mother and son allies against the practical attitude of the father.

"Je lui lis souvent des Méditations poétiques, Horace de Corneille et Les Contemplations, car je crois que les bonnes lectures, même mal comprises d'abord, ne peuvent verser dans l'esprit qu'une nourriture saine et fine dont il fera son profit plus tard"(19)

Thus Mme Santeuil about the literary reading: we saw earlier on, that in Goethe's Meister itself, the mother acted as a 'mediator' between father and son. The mother is also the first feminine figure the child sees and comes to know. Every girl and woman he

will know, like, love later on, is inevitably compared with the image of his mother. The psychological relevance of the Oedipus complex acquires its meaning in this respect.

When we come to consider the cultural ambience of the family, we must remember that in the case of the 'Künstlerroman' particular emphasis is placed on the books, music, the social events the would-be-artist experiences in the formative years of his life. It is often the case that the 'Künstlerroman'-hero grows up in a bourgeois, middle-class atmosphere - with variations due to the age and the country in which the particular novel was written. Therefore, a rich library, guests and musical entertainments are normally available to the artist 'in fieri'.

The social background obviously varies - from the almost aristocratic 'milieu' of Goethe's Meister to the 'bourgeoisie' of Proust and Stendhal down to the more modest standing of the Dedalus or the Morel family. The countryside ambience of Flaubert's Education and Keller's Der Grüne Heinrich represent, negatively, the possible offer of family culture. The pastimes, games, trips of the adolescent hero alone and with his parents are all means to develop his imagination and personality. It is not only the biographical interest of the author which motivates these details, but the

intention to build up the basic features of the artist's personality straight from its earliest manifestations.

Paradigmatic in this sense is, once again, Goethe's Meister with the first theatrical attempts of the protagonist as a child :

"...Da der Frühling herbeikam und man ohne Feuer bestehen konnte, lag ich in meinen Frei- und Spielstunden in der Kammer und liess die Puppen wackeln durcheinander spielen.(...)Meine Einbildungskraft brütete über der kleinen Welt, die gar bald eine andere Gestalt gewann."(20)

"Diese beide Vermögen bilden ja das Geheimnis aller Erziehung: unverwischte lebendige Jugendlichkeit, welche allein die Jugend kennt und durchdringt, und die sichere Ueberlegenheit der Person in allen Fällen. Eines kann oft das andere zur Notdurft ersetzen, wo aber beide fehlen, da ist die Jugend eine verschlossene Muschel in der Hand des Lehrers, die er nur durch Zertrümmerung öffnen kann"(21)

This interesting psychological remark by Gottfried Keller is a suitable introduction to a consideration of the period of school education and the growth of relationship with teachers and schoolfellows during childhood and adolescence.

School represents a very important part of the life of a child: inside the schoolroom the child tries his hand not only at learning, but also at communicating with his peers and with the teachers, who embody authority. In a sense, school is a microcosm of life at large. Once again, the events and reactions, the experiences and situations at this stage leave their mark on the personality of the individual.

"He felt small and weak. When would he be like the fellows in poetry and rhetoric? They had big voices and big boots and they studied trigonometry. That was very far away. First came the vacation and then the next term and then vacation again and then again another term and then again the vacation"(22)

Stephen's thoughts at the beginning of Joyce's Portrait convey a picture of life at college and of the relationships between 'big' and 'small' boys. Even more detailed, and at times cruel, is

Robert Musil's description of this same world, in the Germany of the early twentieth century, in Die Verwirrungen des Zöglings Törless (1906). Both the Jesuitic conventionality and the Prussian strictness influence, negatively, the sensitivity of the boys, who then react to the oppressive atmosphere and make their way outside the 'prison'. It is often the case that both institution and teachers are described as inadequate, boring or even ludicrous. It is at school that the artist-hero begins to feel 'different' from the others, to find the teachers uncomprehending or incompetent and his schoolfellows stupid or hostile.

"Nicht selten dachte er: Warum bin ich so sonderlich und in Widerstreit mit allem, zerfallen mit den Lehrern und fremd unter den anderen Jungen? Siehe sie an, die guten Schüler und die vom solider Mittelmässigkeit. Sie finden die Lehrer nicht komisch, sie machen keine Verse und denken nur Dinge, die man eben denkt und die man laut aussprechen kann. Wie ordentlich und einverstanden mit allem und jedermann sie sich fühlen müssen!" (23)

The isolation and 'diversity' of the hero emerges, therefore, already fully motivated at this stage. The future artist is not necessarily a successful (and certainly not a conformist) pupil and student.

In 'Künstlerromane' like Mann's Doktor Faustus or Proust's Jean Santeuil, or Joyce's Portrait, the education of the young hero

is followed to the university, and individual teachers and professors are characterized with all their idiosyncrasies of tastes, teaching methods and personal appearance. The main purpose in these descriptions is to emphasise what the hero learned from these teachers and what he rejected of their doctrines or mentality. In studying the individual novel it is naturally important to observe how much of the author's own education is present in the picture given.

"Comme son maître Rustintor, Jean préférait à tous les poètes Verlaine et Leconte de Lisle, et comme lui éprouvait à la lecture des classiques un morne ennui"(24)

As in the case of Proust's Jean, a teacher can be very influential in the preferences accorded to literary authors. Even outside school, important tutors can become a model of the man of culture for the aspirant artist.

The musical theories of Wendell Kretzschmar charm the young Adrian Leverkühn; Römer's peculiar style in painting determines a change in Keller's Heinrich as far as his 'manner' itself is concerned. New concepts about politics, morals and art are 'instilled' in Hans Castorp, in Der Zauberberg, through Naphta, Settembrini and Peeperkorn. The artist-hero needs examples to follow or to reject: the contact with well-read men, with more or less successful artists is decisive in the growth of his own artistic vocation.

"Ein Lehrer ist das personifizierte Gewissen des Adepten, das ihn in seinen Zweifeln bestärkt, ihm seine Unzufriedenheit erläutert, seinen Verbesserungsdrang spornt"(25)

This remark by Thomas Mann-Zeitblom in chapter XXI of Doktor Faustus, can give the measure of the consideration in which an author can hold the teacher-figure. Even though, as in the case of Leverkühn, the hero is such a genius that he does not really need a teacher, the collaboration with another cultivated man is nevertheless fruitful. In the case of his "Musiklehrer" Kretzschmar, it is also important to note that we are given details of his origin (German-American) and of the failure of his artistic career - "Es war sehr zu bedauern, dass unser Publikum ihm fast keine Gelegenheit gewährte, seine Theorie zu erproben" (26). Kretzschmar's lack of public acknowledgement can be a foreboding of Adrian's own relationship with his audience, and also a further confirmation of the impossibility of understanding between artist and society.

A similar case can be found in Keller's Der Grüne Heinrich in the character of the painter Römer. His lack of recognition causes financial difficulties and nervous problems, and Römer is finally taken to an asylum in Paris (see Band IV, ch.II-IV). As in the case of Kretzschmar and Adrian, the relationship between Römer and Heinrich is also a friendly one. The would-be artist learns from the teacher a discipline of life and work, in order to very soon

become better than the teacher himself. In this way, the teacher is given the rôle of helper, contributor, friend, but is soon put aside to give space for the hero's action.

In the case of Flaubert's Frédéric - and even of W.S. Maugham's Philip - the artists met in the bohemian Paris of the late nineteenth century provide many examples of the dangers, uncertainties and excesses of the artistic career.

"Frédéric conservait ses projets littéraires, par une sorte de point d'honneur vis-à-vis de lui-même. Il voulut écrire une histoire de l'esthétique, résultat de ses conversations avec Péllérin, puis mettre en drame différentes époques de la Révolution française et composer une grande comédie, par l'influence indirecte de Deslauriers et d'Hussonnet"(27)

Flaubert's Frédéric is very much influenced by the artist Péllérin and by his politically active friends Deslauriers and Hussonnet.

Friends are also important points of contact between the hero and contemporary society. The choice of certain friends tells us something about the hero's personality, or perhaps helps create this personality for the reader. The similarities and differences between the hero and his friends are equally meaningful. We have already noticed how the artist-hero as a child and adolescent is already isolated in some way from his peers. It is generally difficult for him to find peers similar to himself in tastes and attitudes.

The 'Künstlerroman'-hero is not, usually, an extrovert person; and yet, at the moment in which he finds a soul-mate, he is capable of intense feelings, and friendship becomes very important in his scale of values. The cases of intimate friendship between Jean Santeuil and Henry de Réveillon, Jean-Christophe and Otto Diener, and between Tonio Kröger and Hans Hansen are well known. This kind of friendship usually covers the stage of adolescence, in which the individual needs the comparison with and the company of another similar person. This stage is then succeeded by the first love experiences, which can be more or less deceptive, but are nevertheless useful for the sentimental growth of the artist-hero's personality. In fact, betrayals and disillusion in love can renew and fortify the soul of the young man: it is not difficult to find many examples of 'rebirth' of the hero's personality after the end of a love affair, starting from Goethe's Wilhelm down to Mann's Adrian Leverkühn. Here is Goethe's description of Wilhelm's feelings as he begins a journey in order to forget Mariane:

"Er fühlte sich bei diesem Anblicke wieder
verjüngt; alle erduldeten Schmerzen waren
aus seiner Seele gewaschen, und mit völliger
Heiterkeit sagte er sich Stellen aus
verschiedenen Gedichten(...)vor".(28)

In the case of Thomas Carlyle's Sartor Resartus(1838), the experience of love opens new horizons to the sensibility of the hero even though it is ultimately unsuccessful:

"Suffice it to know that Teufelsdröckh rose into the highest regions of the Empyrean, by a natural parabolic track, and returned thence in a quick perpendicular one"(29)

After his 'fill' of human, sentimental experiences, the artist-hero, stepping out of adolescence, becomes conscious of his vocation and of the sacrifices it involves. Apart from the prejudices of society and the uncertainty of success, the 'profession' of the artist brings with it isolation and solitude. The 'commerce' with society is more a tool of inspiration than a pleasure of life.

"Il est à remarquer que les gens de lettres, fils souvent de parents pauvres, et voyant le monde d'ailleurs à travers leur imagination qui embellit tout, font souvent au monde un sacrifice qui chez eux est plus grand que pour d'autres, puisqu'il ajoute à tous ces biens immolés que nous venons de dire, l'amour de la solitude, les joies de la vie intérieure, la profondeur de leur pensée, la dignité de leur vie, la solidité de leur gloire"(30)

This general statement by Proust can be valid for the paradigmatic hero of the 'Künstlerroman'. In one way or another, his 'difference' is a condition of his establishing a solitary way of life. Studying, reading, meditating, require silence, time, isolation. This does not mean that the artist always lives like a hermit: he can stand apart from others in the midst of a social evening or of a university lecture. Like Proust's Jean, Flaubert's

Frédéric or Stendhal's Julien, the artist-hero can be an observer of the mondain life of nineteenth century Paris. Mann's Hans Castorp or Svevo's Zeno are also 'spectators' of the life around them. The hero's distinguishing quality resides exactly in his capacity to analyze and criticise human society, and consequently to write, compose or paint. Even Adrian Leverkühn demands the experience of Munich's salons. The perspective is from the outside: it is that of a foreigner who sees and comments on country, people and customs he comes to know during his stay. We might note, in this respect, Rolland's device of making of Jean-Christophe a German musician and onlooker in France.

"Il en avait assez de la société parisienne; il ne pouvait plus souffrir ce vide, cette oisiveté, cette impuissance morale, cette neurasthénie, cette hypercritique, sans raison et sans but, qui se dévore elle-même. Il se demandait comment un peuple pouvait vivre dans cette atmosphère stagnante d'art pour l'art et de plaisir pour le plaisir"(31)

In conclusion, we can say that already at the first stage in the pattern of content, equivalent to the family circle, we are made aware of the 'special' nature of the 'Künstlerroman'-hero. The Leitmotive of the artist-hero are all present 'in nuce'. His delicate relationship with his parents, the contrasting rôles of father and mother in his childhood, his problematic adolescence and troubled social experiences pave the way to his 'outsideness'. In the microcosms of family and school, first cells of society at large, the peculiar position of the artist-hero is already encapsulated. Starting from his Christian name which, not by chance, causes problems from Mann's Tonio to Joyce's Dedalus to Keller's "Grüne" Heinrich, the artist-hero is singled out and set apart. His hypersensitivity is evident in his psychological reactions to people and ambience, as well as in his friendships and relations.

The taste for reading literature, listening to music and observing nature, reveals not only delicate feelings and love for fine arts, but also a tendency to solitude.

It is isolation which is delineated, at the moment of his attempt at choosing his own way of life, as destiny and damnation. Sentimental passions usually give way to intellectual ones, and a distance, social and cultural, begins to manifest itself between the would-be-artist and society. The opposition to bourgeois conformity and values gradually rises from the level of family and school to

that of society at large. Having overcome the painful deceptions of friendship and love, and having accepted the sacrifice of isolation, the artist-hero prepares himself for the difficult 'métier' of life.

Wilhelm's desperation after the episode of Mariane may stand as a conclusion to this section:

"Was sollen diese elenden Blätter? Für mich sind sie weder Stufe noch Aufmunterungen mehr. Sollen sie übrig bleiben, um mich bis am Ende meines Lebens zu peinigen? Sollen sie vielleicht einmal der Welt zu Gespötte dienen, anstatt Mitleiden und Schauer zu erregen? Weh über mich und über mein Schicksal! Nun verstehe ich erst die Klagen der Dichter, der aus Not weise gewordenen Traurigen".(32)

NOTES TO PART II.1 :

- (1) Rolland, Romain, Jean-Christophe (Paris: Ollendorff, 1913), 10 vols., vol. IV, "La Révolte", I, pp. 34-35: ["Through his whole upbringing, and through what he sees and hears around him, the child takes in such a quantity of lies and nonsense mixed up with the essential truths of life, that the first duty of the adolescent who wants to become an healthy adult, is to reject everything"]
- (2) Dickens, Charles, The Personal History of David Copperfield (London: Chapman & Hall, 1890), ch. I, p. 1
- (3) Lawrence, D.H., Sons and Lovers [1913] (Harmondsworth-Middl.: Penguin, 1948, repr. 1973), Part I, ch. II, p. 50
- (4) Rolland, Romain, op. cit., vol. I "L'Aube", ch. I, p. 37: ["All that surrounded him now disappeared, he no longer knew what he was doing, and did not even remember his own self. This happened to him without warning"]
- (5) Joyce, James, A Portrait of the Artist as a Young Man [1915] (London: Grafton Books, 1977, repr. 1986), ch. I, p. 7
- (6) Goethe, J.W., Wilhelm Meisters Lehrjahre, ed. Erich Schmidt (Frankfurt a.M.: Insel, 1980), Book I, ch. 5, p. 19: ["Children - Wilhelm went on - in well organized households, have a sensitivity, which rats and mice can also have: they are attentive to any crack and hole, whence they can reach a forbidden delicacy; they enjoy it with a hidden gluttony, which makes up much of children's happiness"]
- (7) Proust, Marcel, Jean Santeuil eds. Pierre Clarac, Yves Sandre, (Paris: NRF Gallimard, 1971) "Le Baiser du Soir", p. 209: ["It was upon the very core of his heart that these childhood hours, and the sound they made, struck, and this sound became harsher as his heart hardened, or softer, or deeper, but it always remained his own"]
- (8) Musil, Robert, Die Verwirrungen des Zöglings Törleß (Wien/Leipzig: Wiener Verlag, 1906), ch. I, p. 8: ["Törless felt unsatisfied and groped vainly here and there for something new, which could serve him as a support"]
- (9) Proust, Marcel, *ibid.*, p. 203: ["All parents(...)believe their children to be little geniuses. They bring them up to do nothing and consider themselves unrecognized geniuses, only because a little musical piece which is the family delight and has been found exceptional by his teacher, is not played in public and paid by the publishers(...)I do not wish for my son to be an artist of genius"]
- (10) Butler, Samuel, The Way of All Flesh [1903] (London: Fifeild, 1908), ch. LXXIX, pp. 358-359
- (11) Gosse, Edmund, Father and Son [Heinemann, 1907] ed. Peter Abbs (Harmondsworth-Middl.: Penguin Classics, 1986), ch. I, p. 35
- (12) Lawrence, D.H., op. cit., Part I, ch. IV, p. 81
- (13) Joyce, James, op. cit., ch. II, p. 84
- (14) Goethe, J.W., op. cit., Book I, ch. 2, p. 11: ["As Wilhelm the other morning said good morning to his mother, she revealed to him

- that his father was very annoyed and would not allow him to go to the theatre(...)Father kept saying, what good would it be? How could one waste time in this way?"]
- (15) Mann, Thomas, Doktor Faust (Frankfurt a.M.: Fischer, 1956), ch.V, p.37: ["She was for me, owing to my friendship with Adrian, the prototype of all incarnations of fate, the classical occasion for an understanding of what we define as future, development, predestination, and she might have really been all this"]
- (16) Stendhal, La Vie de Henry Brulard, ed. H. Martineau (Paris: Garnier, 1961), ch. III, p.29: ["My mother, Mme Henriette Gagnon, was a fascinating lady, and I adored her. I must say at once that I lost her when I was seven years old"]
- (17) Levin, Harry, Introduction to James Joyce (London: Faber & Faber, 1942), p.37
- (18) Beebe, Maurice, Ivory Towers and Sacred Founts: the Artist as Hero in Fiction from Goethe to Joyce (New York: Univ. Press, 1964), p.105 ff.
- (19) Proust, Marcel, *ibid.*, p.214: ["I often read to him from the Méditations Poétiques, Corneille's Horace and Les Contemplations, for I believe that good reading, even though at first not wholly understood, can give the mind nothing but healthy nurture which will produce advantages later on in life"]
- (20) Goethe, *ibid.*, Book I, ch.6, p.23: ["As spring came by and you could stay at home without a fire, I remained in my room for the moments of free-and play-time and let my puppets play together(...) My imagination flew above that small world, which soon took on a different shape"]
- (21) Keller, Gottfried, Der Grüne Heinrich (Zürich: Atlantis Vlg., 1965) II Band, ch. VI, p.245: ["These two faculties constitute the secret of education: the untouched, lively youthfulness which young people alone know and possess, and the safe superiority of the individual. One can often replace the other if necessary, but if both are missing, youth is a shell shut in the hands of the teacher, which he can open only by breaking it"]
- (22) Joyce, James, *ibid.*, ch. I, pp.15-16
- (23) Mann, Thomas, Tonio Kröger [1903] in Gesammelte Werke, 13 vols. (Frankfurt a.M.: S. Fischer, 1960, 2 ed. rev. 1974), vol. VIII, "Erzählungen", p.275: [He often thought: 'Why am I so special, in conflict with everyone, at variance with the teachers, alien to the other boys? Look at them, these good pupils of good average quality. They do not find the teachers funny, do not write verses and think only of things which you can express as you are thinking. How they must feel orderly and at peace with everyone!']
- (24) Proust, Marcel, *ibid.*, p.236: ["Like his teacher Rustintor, Jean favoured of all the poets Verlaine and Leconte de Lisle, and, like him again, he was bored when reading the classics"]
- (25) Mann, Thomas, Doktor Faustus, ed. cit., ch. XXI, p.240: ["A teacher is

the personified conscience of the disciple, which confirms his doubts, explains to him his dissatisfaction, encourages his pursuit of perfection"]

- (26) Mann, Thomas, *ibid.*, ch. VIII, p. 70: ["It was regrettable that our audience gave him no opportunity to demonstrate his theory"]
- (27) Flaubert, Gustave, *L'Education Sentimentale* (Paris: Eugène Fasquelle Bibl. Charpentier, 1899), Part II, ch. II, p. 179: ["Frédéric kept his literary projects for a sort of self-regard. He wanted to write an history of Aesthetics, resulting from his conversations with Pellerin, then dramatize various stages of the French Revolution and compose a huge comedy, influenced by Deslauriers and Hussonet"]
- (28) Goethe, J.W. *op. cit.*, Book I, ch. III, p. 87: ["In this moment he felt young again; all the sorrows he had undergone had been washed away from his soul, and he recited (...) to himself lines from various poems in full contentment"]
- (29) Carlyle, Thomas, *Sartor Resartus* in *Works*, "The Ashburton Edition", 17 vols., vol. III, (London: Chapman & Hall, 1885), ch. V, p. 101
- (30) Proust, Marcel, *ibid.*, p. 427: ["One must note that the cultured people, often being of modest origins, seeing the external world through their beautifying imagination, often make a greater sacrifice than others, because they add to all those renounced advantages we mentioned earlier on, the love for solitude, the joys of inner life, the depth of their thought, the dignity of their existence and the solidity of their glory"]
- (31) Rolland, Romain, *ibid.*, vol. V, "La Foire sur la Place", p. 188: ["He had had enough of Parisian society: he could no longer bear this emptiness, this idleness, this moral weakness, this neurasthenia, this hypercriticism, without a reason or an aim. He wondered how people could live in this stale atmosphere of art and pleasure for their own sake"]
- (32) Goethe, J.W., *ibid.*, Book II, p. 85: ["What do these poor papers mean? To me, they are no longer stages or encouragement. Should they remain to torment me to the end of my days? Should they perhaps serve to disdain the world, instead of causing compassion and shivering? Pity on me and on my destiny! Only now do I understand the lamentation of the poets, who have grown sadly wise out of necessity"]

PART II. 2

SECOND STAGE : ENLARGED HORIZON

"Une autre soif lui était venue, celle des femmes, du luxe et du tout ce que comporte l'existence parisienne. Il se sentait quelque peu étourdi, comme un homme qui descend d'un vaisseau; et, dans l'hallucination du premier sommeil, il voyait passer et repasser continuellement les épaules de la Poissarde, (...) la chevelure de la Sauvagesse"(1)

In this second stage we follow the progress of the 'Künstlerroman' hero starting from the crucial point of his rebellion and flight from the family, and, usually, from his native province.

As it emerges from the above quoted passage taken from Flaubert's Education Sentimentale, new feelings and curiosities, desires and sensations crowd in the mind of the still adolescent hero as he changes his habits and way of life.

What we are concerned with, in this section, is the treatment of the motives related to this stage of rebellion. The detachment from home, the journey to 'artistic' countries such as France and Italy, the change of habits and friendships, socio-political and religious attitudes: all these themes play a significant rôle in the important metamorphosis of the artist-hero from member of family to independent person beginning to come to terms with life and society at large.

2.(a) Rebellion and Flight

"La patrie ne suffisait plus à Christophe.
Il sentait en lui cette force inconnue, qui,
si elle est simplement une carrière, si elle
n'a point le sacrifice pour but, n'est plus
qu'une agitation morne, une inepte parade,
un rituel qu'on récite, sans croire à ce que
on dit..."(2)

The restlessness expressed in these words taken from Rolland's Jean-Christophe, is a state of mind common to young people just out of adolescence and eager to begin their own life and achieve independence. However, the normal generational revolt takes on further meaning when the son - and hero - wants to become an artist, and this in spite of familial or society's opposition. It is now that the latent 'difference' felt by the artist-hero in his soul, and prepared by the description of his childhood and adolescence, becomes apparent.

Parents and friends are usually mistrustful and diffident of this choice: Art - be it writing, painting or composing - always appears like an unfruitful, difficult, 'strange' career. It is usually the case that the 'Künstlerroman'-hero was born in the provinces, where people are more evidently narrow-minded and 'practical' than elsewhere. Moreover, in many cases the author's choice of the provinces, with the consequent move of the hero from small town to big city, is made in order to stress the significance of his flight, and the difference in ambience and atmosphere between the two places. The motivation can also be autobiographical: it was

particularly important for authors like Joyce, D.H. Lawrence, or indeed Proust and Flaubert, to go back to their own native villages at the beginning of their Künstlerromane. With the exception of Joyce, all these authors spend a certain amount of time describing the countryside around the hero's home, and a certain nostalgia for the innocence and simplicity of the rural life is felt later on in the novels, as the heroes make their own way in the city.

"Tant la nature sait où est ce que nous avons
à exprimer et nous y conduit à coup sûr, vé-
rité exprimée en disant que le poète travaille
mieux à la campagne qu'à la ville ou qu'il est
plus inspiré dans la solitude que dans la so-
cieté(3)

These thoughts of Proust in Jean Santeuil are not new, especially in the French nineteenth century literary tradition. If we go back to Balzac's Illusions Perdues(1843), we find the classic divorce between country and town from a moral and social point of view. The provincial poet Lucien Chardon seems to be destined to a grand future as he leaves Angoulême for Paris. However the capital, and above all the ambience of publishers, journalists and cultured people, reveal their greed and amorality, the products of the commercial mentality of modern society.

In Stendhal's Le Rouge et le Noir we find a bitter criticism of Paris, even though here the little town of Verrières, where Julien was born, is not idealized, but realistically seen in all its

social and political intrigues. During his coach journey towards Paris, Julien listens to some negative opinions about it, which, however, do not discourage him in the least. The novel's social attack is probably voiced through these words:

"A Paris, j'étais las de cette comédie perpétuelle, à laquelle oblige ce que vous appelez la civilisation du XIXème siècle. J'avais soif de bonhomie et de simplicité. J'achète une terre dans les montagnes près du Rhône, rien d'aussi beau sous le ciel"(4)

A similar form of criticism is present in the English literary tradition, especially in conjunction with the industrialisation and the scientific discoveries of the late nineteenth century.

Thomas Hardy, in his "Wessex novels", complemented the assertion of man's alienation from the natural world with a portrayal of the rural way of life as being suggestive of a more organic relationship, one experienced both physically and socially in terms of manual work and of inherited traditions.(5)

The retrospective view of rural life as an escape from loneliness, fragmentation, uniformity, artificiality and all the consequences of the social developments of the industrial age appealed to the popular imagination. In Jude the Obscure(1895), Hardy drew attention to the decaying rural life of England, a life which was almost forgotten because of the prosperity of suburban England.

However, at the same time, he gave his preference to the countryside rather than to civilization. His heroine, Sue, though treated ironically, is a mouthpiece for this tendency:

"I like reading and all that, but I crave to get back to the life of my infancy and its freedom"(6)

The nature-town contrast in relation to man has been present in poetry since Wordsworth's Prelude(1805-50)(7). It also appears in Dickens's fiction. The description of Coketown in Hard Times(1852) gives a powerful impression of the dangers of man's exploitation of the earth. Moreover, in some of his novels - which may be described as 'urban' - the city is presented as a chaotic labyrinth of streets, houses and carriages, into which the railway penetrates with its menacing aspect.

With his characteristically ironic tone, Samuel Butler describes the difference between country and town when narrating the life of George Pontifex in the first chapters of The Way of All Flesh(posth.1908).

"George was sent up by coach to London, where he was met by his uncle and aunt(...)This was George's great start in life. He now wore more fashionable clothes than he had yet been accustomed to, and any little rusticity of gait or pronunciation which he had brought from Paleham, was so quickly and completely lost that it was ere long impossible to detect that he had not been born and bred among people of what is commonly called education"(8)

The popular attitude here satirized by Butler is based upon external appearances, (clothes, aspect, behaviour), as well as on the accent, which immediately classifies an English person socially. Butler is also ready to expose the dangers of the capital, through the misadventures of the naive Ernest, George's son, and through the comments of the narrator such as Overton. Remarks such as, "He hardly knew anything of London yet, but his instincts drew him thither"(op.cit.,ch.LI,p.232); or "He had fallen among a gang of spiritual thieves or coiners, who passed the basest metal upon him without his finding it out"(ibid.ch.LVII,p.257), not only inform us of the gullibility of the hero, but also imply the moral dangers of town life. Overton himself appears more explicitly, as he tries to warn Ernest of the uselessness of his preaching the Gospel to the Londoners (ibid.ch.LVI,p.257):

"The people here in London have had ample warning.. Every church they pass is a protest to them against their lives, and a call to them to repent. Every church-bell they hear is a witness against them, everyone of those whom they meet on Sundays going to or coming from church is a warning voice from God. If these countless influences produce no effect upon them, neither will the few transient words which they would hear from you".

Equally concerned with the religiously moral denunciation of the city is Edmund Gosse in Father and Son(1907). Once again the narrator's tone is ironical, and the paternal preoccupation about the son alone in London at seventeen years of age appears ridiculous and

oppressive.

"(...)Now that I was alone in London, at this tender time of life, 'exposed', as they say, to all sorts of dangers, as defenceless as a fledgling that has been turned out of its nest, yet my father did not, in his uplifted Quixotism, allow himself to fancy me guilty of any moral misbehaviour, but concentrated his fears entirely upon my faith"(9)

The accent here is on the religious strictness of the father and on his dependence upon prejudices, with resulting blindness towards the more practical and important concerns. This is still clearer when Gosse says about his father that:

"He conceived me to have become, or to be becoming, a victim of the 'infidelity of the age'"
(ibid.,p.242)

D.H.Lawrence was among the first writers to dismiss the mendacious nostalgia for a rural past that never was. 'Nature' for him meant integrity of human feeling and sensitivity. He associated the spirit of exploitation with the establishment of technological civilisation. In Sons and Lovers(1913) there are, now and then, descriptions of how the mining district looked before and after the 'sudden change' brought about by the discovery of coal and iron and their exploitation. The destiny of William, the eldest son of the Morels, is tied up with his ambition and overwork in London. The character of his fiancée, the "little gypsy", is illustrative of the

city girl, who is spoiled, superficial and unintelligent. Mrs Morel resents William moving to London because she "loses" him on a physical and spiritual level: the capital is seen as a place of corruption.

"William was studying hard and growing serious. Then he got a place in London. His mother doubted almost whether to rejoice or to grieve. She felt almost as if he were going as well out of her heart"(10)

Paul himself, being forced to go to Nottingham in order to find a job, is more like a 'commuter'. Willey Farm and the countryside around the "Bottoms" are the places where important events happen in Paul's life. It is in contact with nature that he meets and falls in love first with Miriam, then with Clara.

"It was in this atmosphere of subtle intimacy, this meeting in their common feeling for something in Nature, that their love started"(11)

The kind of nostalgia avoided by D.H.Lawrence can be found in his contemporary, the Italian writer Gabriele D'Annunzio. Throughout his fiction, images of the Abruzzi, his native region, come up again and again, notably in Il Trionfo della Morte (posth.1940). Popular folklore, family places, the feeling of the earth and of the seasons reveal a very sensual, material attachment of poet to land.

The same love for the land is expressed, in more elegiac tones, by Cesare Pavese. His memories of the Langhe, the hills, vines and streams around his native village, S.Stefano Belbo, contrast with the squalid corners of Turin in which loneliness is a way of life. Country means, for Pavese, belonging to a community of people which he identifies with a piece of land, whereas the town means rootlessness and despair. Let us quote a significant passage from his last novel, La Luna e i Faló(1950):

"Un paese vuol dire non essere soli, sapere che nella gente, nelle piante, nella terra c'è qualcosa di tuo, che anche quando non ci sei resta ad aspettarti"(12)

But the realization of one's own roots usually comes later on in life; even Pavese's hero escapes from his village as a young boy, attracted by the glamour of the city.

Running away, at this point, is more than a desire: it is a necessity. In order to give voice to the artist within him, the 'Künstlerroman'-hero must abandon the limiting surroundings of his home - and indeed of his country - and begin a process of apprenticeship which is made up of a series of experiences of life. The growing and ambiguous abyss between the world of the family, all practicality and middle-class order, and the world of the would-be artist, all dreams and mysteries, is well expressed in Hermann Hesse's Demian, in the following passage: (13)

"...Das Seltsamste war, wie die beiden Welten aneinander grenzten, wie nah sie beisammen waren ! (...) Gewiß, ich gehörte zur hellen und richtigen Welt, ich war meiner Eltern Kind, aber wohin ich Auge und Ohr richtete, überall war das andere da, und ich lebte auch im andern, obwohl es mir oft fremd und unheimlich war, obwohl man dort regelmäßig ein schlechtes Gewissen und Angst bekam".

The mental and physical detachment from the paternal home is often accompanied, therefore, by abandonment of the native town in favour of the great city. This may be Paris as in the case of Flaubert, Rolland, Stendhal in Le Rouge et le Noir, Nottingham for D.H. Lawrence, or Munich for Keller. The essential common feature is nevertheless the nature of a cosmopolitan city, with many fields of activity, a rich social life and new possibilities for young people. For the provincial young man, the big city means happiness, fortune, the future. Whether his aspirations will be fulfilled, depends not only on external circumstances and on the choices of the hero himself, but also on the author's own outlook. In the last paragraph of Joyce's Portrait we find a typical expression of the youth's enthusiasm before his departure:(14)

"Mother is putting my new second-hand clothes in order. She prays now, she says, that I may learn in my own life and away from home and friends what the heart is and what it feels. Amen. So be it. Welcome, O life !"

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2 (b) Travelling

"Unterwegs erfuhr ich, daß ich nur noch ein paar Meilen von Rom wäre. Da erschrak ich ordentlich vor Freude. Denn von dem prächtigen Rom hatte ich schon zu Hause als Kind viele wunderbare Geschichten gehört, und wenn ich dann an Sonntagsnachmittagen vor der Mühle im Grase lag und alles ringsum so stille war, da dachte ich mir Rom wie die ziehenden Wolken über mir, mit wunderbaren Bergen und Abgründen am blauen Meer und goldenen Toren und hohen, glänzenden Türmen, von denen Engel in goldenen Gewändern sangen"(15)

This naïve but imaginative description of the hero's feelings when approaching Rome, from Eichendorff's 'novelle' Aus dem Leben eines Taugenichts(1826), is a good example of the consideration in which cultural cities like Rome or Paris were held.

Already in the age of Goethe, the idea of an 'artistic pilgrimage' to the land of Michelangelo and Leonardo da Vinci was widespread among the cultural élite. Paris, on the other hand, has always offered the image of the artistic Bohemia, the melting pot of European avant-gardes, the city of the 'salons' and social life 'par excellence'.

The literary 'topos' of the 'Grand Tour', which we can find in eighteenth and nineteenth century authors, receives special emphasis in the case of the 'Künstlerroman'. Travelling to France and Italy had meant till then, in 'Bildungsromane' as well as in travel journals, an educational enrichment necessary for the complete formation of a bourgeois or aristocratic young man.

The topos of the 'Grand Tour' can be found in European literature from the seventeenth century onwards. The pedagogic novel written by the preceptor of King Louis XIV, Francois de Salignac Fénélon, Télémaque, dates from 1695. For the amusement and the instruction of the 'dauphin', Fénélon adapted the classics, notably Homer and Virgil, to present mythological material together with information about Italy, Greece, Egypt.

Christoph Martin Wieland's Agathon(1766-67) also goes back to classical sources and develops a philosophic question while making the hero travel from one country to the other inside the classical world.

In many German Bildungsromane, travelling becomes the best means of maturing and self-development for the hero. We may recall Karl Philipp Moritz's Anton Reiser(1785) or Eichendorff's Aus dem Leben eines Taugenichts(1826).

The tradition of travel literature is actually at the root of the 'Grand Tour' topos. Significant examples of this genre are to be found in eighteenth century Britain. Tobias Smollett's Travels through France and Italy(1766) and Laurence Sterne's A Sentimental Journey through France and Italy(1768) are indicative of the original character of a novel 'about' a journey.(16) The theme of this literature is the exemplary quest of the narrator-traveller for possible ways and means of self-knowledge and self-realization, as a dynamic and dialectic process of a struggle between the idealistic

yearnings of a passionate imagination and the realistic, empirical findings of a moralistically tempered intelligence, cast into the narrative pattern of a journey based on authentic, often autobiographical, facts. The 'outward' handling of these travel-books, with the description of landscapes and encounters is intertwined with the 'inward', more important handling of the reactions and feelings of the narrator-traveller.(17) In Fielding's Journal of a Voyage to Lisbon(1755) and in Samuel Johnson's Journey to the Western Islands of Scotland(1775), the author's goal is mainly a moral and didactic one. The journey is seen as a process of "Selbstfindung" and, at the same time, of "Wahrheitsfindung". The series of adventures the hero-traveller passes through constitute a sort of 'test of adversity', a ceremony of initiation. The individual shows his own virtue and qualities in the encounter with corruption and worldliness, discovers the merits of his homeland and acquires experience and self-knowledge.

Not by chance, the customary "Reiseziele" are France and Italy. These two countries, in the heart of European civilization, traditionally constitute the two poles to which British and German would-be artists are attracted. Paris means painting, social life, cultural attractions; Rome means the charm of ruins, the memories of pagan (and at the same time, Christian) rituals. The masters of great art, be it painting, sculpture, or music, appear in the cultural heritage of these countries. It is therefore natural,

for the hero - first traveller, then artist - to choose France and Italy for his experience of 'abroad' and acquisition of the rudiments of art. If eighteenth century writers were more interested in showing the moral faults of other countries, their successors, the Romantic poets and novelists, put the emphasis on the subjective reactions of the hero-traveller to the visited land, and perhaps included criticism and irony, with social and political implications. The focus is gradually shifted from the 'adventures' and the details of the place to the central character and the consequences of the journey on his character and mood. Instead of occupying the whole novel, the journey becomes an accessory means to improve the education, cultural experience and self-reliance of the young hero.

In Stifter's Nachsommer(1857), as well as in Dickens' David Copperfield(1890), the 'instructive' journey is dismissed in a few pages, but is nonetheless seen as an indispensable implement for the enrichment of the hero's personality. In the latter case, it is also an occasion to forget recent sorrows and begin a new 'chapter' of life:

"I left all who were dear to me, and went away
and believed that I had borne it, and it was
past"(18)

The same motivation is presented to us by Byron himself in his poetic 'travel journal', Childe Harold's Pilgrimage(1831), in which remarks on many Mediterranean countries are ironically presented through the eyes of an idiosyncratic hero:

"Apart he stalk'd in joyless reverie,
And from his native land resolved to go.
And visit scorching climes beyond the sea"(19)

The idea of travelling remains the focus of interest of picaresque novels, because travels are occasions for meeting people, discovering new customs and seeing different places. The "adventure" is the product of travelling. A classic example of this kind of novel is of course Henry Fielding's Tom Jones(1781), which is built entirely on the multiplicity of places the hero visits and the persons he meets.

Among the Victorian novelists, the theme of a journey - especially a journey to the Continent - is still very much in fashion. George Meredith's The Adventures of Henry Richmond(1897), as well as the earlier Ernest Maltravers(1837) by Edward Bulwer-Lytton, are only two of many novels with a 'travelling' hero. The journey is not only an occasion for the author to change setting, characters and atmosphere, in order to give variety to his plot. It is also a metaphor of the central idea contained in any Bildungsroman in general. The journey becomes at the same time a psychological, social and artistic one, the symbol of the hero's

quest to define his own individuality.(20)

A caricature of the educated young man travelling to Europe in order to enrich his culture is presented to us by Butler in his account of George Pontifex's journey to Italy:

"In due course Mr Pontifex found his way into Italy, where the pictures and other works of art - those, at least, which were fashionable at that time - threw him into gentle paroxysms of admiration"(ibid.ch.IV, p.15)

The remark about the works of art being in fashion and the oxymoron "gentle paroxysms" make us alert not only to the blind conformity of the character, but also to the superficiality of popular appreciation of foreign art in Victorian England.

In the 'Künstlerroman', however, there is a feeling of the would-be artist's duty to visit important centres of art. Rome or Paris are not only occasions for sightseeing or getting to know artists: they become places to live in for more than a holiday, and offer possibilities of new friendships and experiences in Art and in Life.

More than one novel has been set in Italy, because of the richness of its cultural heritage and the mildness of its climate. An early example is Wilhelm Heinse's Ardinghello(1787), whose artist-hero is involved in the intrigues of Italian Renaissance history. The chronological and geographical settings give Heinse the opportunity to describe works of art (Raphael's works in Rome)

and various artistic cities in Italy (Florence, Venice, Genoa, Naples) avoiding the attitude of the journal-writer. It is not himself, but the artist-hero Ardinghello, who is travelling for justifiable purposes in a particular age. Because of the historical climate of the novel, the remarks about artists and works of art assume a different, greater value.

A more elaborate, romantic story was invented by Nathaniel Hawthorne for The Marble Faun (1860), set almost entirely in Rome. In his preface, Hawthorne gives some reasons for his choice of setting:

"Italy, as the site of his romance, was chiefly valuable to him as affording a sort of poetic or fairy precinct, where actualities would not be so terribly insisted upon as they are, and must needs be, in America...Romance and poetry, ivy, lichens, and wall-flowers need ruin to make them grow." (21)

In Hawthorne's case, therefore, the scenery of Italy, and particularly of Rome, creates the appropriate 'background' for a romance. According to his own definition, a 'romance' is a psychological-sentimental and somewhat fantastic story of love and art.

Axel Munthe appears similarly sentimental in his pseudo-biographical novel The Story of San Michele (1929), set mainly in Capri and Rome. Like Hawthorne, Munthe - and his fictional persona - is attracted by ruins. The villa of Tiberius becomes his

focus of archaeological interest, and Italy itself his adoptive homeland. In a sense, his reconstruction of the villa is a metaphor for his insistence on wholeness, health and life. He groups his archeological finds with the same care which he gives to a patient. His tribute to the dead emperor and to the hospitable Italian village is the careful restoration which he supervises, both as artist and as doctor, on the rocks of Capri.

Among the Italian cultural cities, Venice has fascinated many novelists from different countries.

In his fragmentary Andreas, oder die Vereinigten(1912-18), Hugo von Hofmannstahl chooses the interiors and the streets of Venice for the images 'recorded' by the eyes of his hero-traveller.

The idea of decadence and melancholy linked with Venice can be easily identified in D'Annunzio's Il Fuoco(1900) and in Thomas Mann's Der Tod in Venedig(1912). Although both novelists employ the 'topoi' of art and death in connection with the city of the lagoon, but a different season and a different atmosphere are chosen. D'Annunzio describes an autumnal Venice, languorous and sad, and makes of it the frame for the thoughts and words of his artist-hero Stelio:

"Tutto il mistero e tutto il fascino di Venezia sono in quell'ombra palpitante e fluida, breve e pure infinita, composta di cose viventi ma inconoscibili, dotata di virtù portentose come quella degli antri favoleggianti, dove le gemme hanno uno sguardo"(22)

On the other hand, Mann depicts a suffocating, summer Venice, where symptoms of the approaching cholera epidemic are visible in the dirtiness of the alleys and in the faces of some passers-by. Notwithstanding these omens, and the death announced by the title itself, Venice continues to have its dangerous but irresistible influence on the visitor:

"Ah, Venedig! Eine herrliche Stadt! Eine Stadt von unwiderstehlicher Anziehungskraft für den Gebildeten, ihrer Geschichte sowohl wie ihrer gegenwärtigen Reize wegen!"(23)

The cosmopolitan atmosphere of a city like Paris attracts and changes naïve provincials such as Flaubert's Frédéric, Stendhal's Julien or even Maugham's Philip. Here they really begin their artistic apprenticeship. Attending courses, studying, visiting artists' studios, meeting friends at the cafe. A new mode of life, new ideas, a different ambience, new notions of art confront the inexperienced young man. A new life begins for him, and the mere fact of living alone in a 'foreign' city is a sign of this beginning.

The following passage from Flaubert's novel contains the first enthusiastic impressions of Paris on Frédéric:(24)

"Frédéric l'aspira de toutes ses forces, savourant ce bon air de Paris qui semble contenir des effluves amoureuses et des émanations intellectuelles: il eut un attendrissement en apercevant le premier fiacre"

The charm of the big city, so long dreamt-of and so much quoted in books and stories, initially prevents the young man from getting to know it as it really is. However, as is usually the case, problems are often revealed as time passes by, while criticism and disappointment follow.

Especially in nineteenth century French authors, from Balzac and Stendhal onwards, there is a tendency to consider Paris as the place of perdition for young provincials who would like to make a fortune and a name. This holds true for Flaubert and Zola as well. While keeping in mind the individual differences, we can nevertheless note that the usual ending of this kind of 'Desillusionsroman' is disappointment, despair, and very often, death.

"Les joies qu'il s'était promises n'arrivaient pas; et, quand il eut épuisé un cabinet de lecture, parcouru les collections du Louvre, et plusieurs fois de suite été au spectacle, il tomba dans un désouvement sans fond"(25)

These are Frédéric's feelings after a few months in Paris. It is certainly hard, and sometimes disappointing, to compare one's own dreams with the harsh reality of facts. However, all this is also necessary preparation for the hard existence of a true artist. Only by bearing the bitterness of disillusionment, the deception of friends and lovers, the sacrifice of earning one's own life, can the artist-hero learn to be his own master.

2.(c) Social and Political Attitude

"La religion du Nombre - du nombre des spectateurs et du chiffre des recettes - dominait la pensée artistique de cette démocratie mercantilisée(...)La foule est incapable de se prononcer; elle est choquée, au fond: mais aucun n'ose dire ce que chacun sent en secret"(26)

As he comes in contact with different people and ways of life, the artist-in-fieri develops his own ideas about the society around him, and tends to take a stand in contemporary politics.

According to the author's own intentions, the artist-hero can be more or less interested or involved in the social and political life of his age.

It is however, generally, the case that he assumes the rôle of the 'outsider' which had already been hinted at in the description of his childhood and adolescence (see Part II, 1). From a social point of view, therefore, he will be 'singled out' by living alone, by finding few friends on the same intellectual level, by being absorbed in reading, and thinking about Art.

Rolland's Christophe - whose thoughts about Parisian society are quoted above - as well as Hesse's 'Steppenwolf' or Joyce's Stephen, are only too clearly solitary heroes.

"He was destined to learn his own wisdom apart from others or to learn the wisdom of others himself wandering among the snares of the world"(27)

Thus Joyce about Stephen. Indeed, just at this stage of

social development, it is noticeable how, after the first disillusionments in love and friendship, the 'Künstlerroman' hero usually chooses a stance of non-conformism and alienation from society. He prefers "going the other way" - "à rebours" , after Huysmans's mode - because his aesthetics and his mentality impel him to do so.

Let us quote Rolland on this point: (28)

"Pour créer, comme c'est le rôle du génie, un monde de toutes pièces, organiquement constitué, suivant ses lois intérieures, il faut y vivre tout entier. Un artiste n'est jamais trop seul."

- And again, in another passage :

"Il s'enferma chez lui, et se remit à écrire. Peu lui importait que les gens de Paris l'entendissent ou non. Le vrai artiste ne s'occupe pas de l'avenir de son oeuvre."(29)

This doctrine of isolation - which has its consequences in the social and political fields - is not only - as ~~it~~ could be assumed - a product of the ~~nineteenth~~ century 'Art for Art's sake' aesthetic. It is rather an attitude inherited from the Preromantics: some Wertherian tones are still present, after all, in Goethe's Lehrjahre, as the following extract from Wilhelm's speech at the beginning of the second book shows:

"Der Dichter muß ganz sich, ganz in seinen geliebten Gegenständen leben. Er, der vom Himmel innerlich auf das köstlichste begabt ist, der einen sich immer selbst vermehrenden Schatz im Busen bewahrt, er muß auch von aussen ungestört mit seinen Schätzen in der stillen Glückseligkeit leben, die ein Reicher vergebens mit aufgehäuften Gütern um sich hervorzubringen sucht"(30)

The privileged, god-like position of the artist - a position which bears Romantic undertones - remains a constant of nineteenth century poetics, down to twentieth century authors as diverse as T.Mann, H.Hesse, or Joyce himself. In fact, especially in these three 'Künstlerroman' authors, it is easier to identify - with obvious individual differences - a strong presence of social and political criticism of their age, an element only apparently irreconcilable with the concept of isolation.

Leverkühn's statements about the state of Art in his age, the lively discussions between Knecht and Designori in Hesse's Das Glasperlenspiel, Stephen's thoughts about Ireland and his countrymen in Joyce's Portrait : these are all means for the author to intervene on current debates.

This does not imply - necessarily - that the artist-hero is 'committed' in the political sense of the term. Flaubert's Frédéric and Proust's Jean were mainly 'spectators' of historical events. Frédéric does not actually take part in the street-fighting and riots of 1848 Paris, and Jean participates only as a member of the audience in the development of the Dreyfuss 'affaire'.

The conviction Proust dramatized in his works (31), a conviction shared by most of the authors we are studying, is that Art is necessarily subjective, because it is the reflection of a unique, internal world. But the essences which he feels the artist must depict are sensory (sights, sounds, odours, tastes) and can therefore come only through emotive experience. As a consequence, the artist must live, suffer, mingle with society - but his function as an artist is to capture those essences and make them serve as unifying links in the work of art. In other words, the artist needs to 'plunge' into society in order to create his artistic product in solitude. Let us see Proust's interesting metaphor of the poet's room, in which this whole poetics is expressed:

"Quoiqu' on puisse imaginer (que) la chambre d'un poète, comme une sorte d'observatoire où rien ne doit borner la vue du ciel, arrêter les vents, les orages, les pluies, devrait être en quelque sorte nue, pour que le poète puisse y recueillir attentivement le plus pâle rayon de soleil, la maison d'un Edmond de Goncourt (...) intéressent le romancier et redeviennent pour lui matière à description, c'est à dire à resurrection de (ses) journées"(32)

This tradition of the 'Ivory Tower' is therefore quite strong - though ambiguous - in these nineteenth and twentieth century writers we are studying. Sometimes the historical circumstances - war, political disorders - are also responsible for the disillusioned isolation and aloofness of the artist-hero. This is particularly true for Thomas Mann's Dr Faustus and Hesse's

Glasperlenspiel: in both novels the world seems to be moving towards its total destruction, and the artist can do nothing but retire into a 'golden' seclusion.

It is easy to verify this by quoting some of Leverkühn's observations about the future of music, towards the end of the novel:

"Ist es nicht komisch, daß die Musik sich eine Zeitlang als ein Erlösungsmittel empfand, während sie doch selbst, wie alle Kunst, der Erlösung bedarf, nämlich aus einer feierlichen Isolierung, die die Frucht der Kultur-Emanzipation, der Erhebung der Kultur zum Religionsersatz war - aus dem Alleinsein mit einer Bildungselite - 'Publikum' - genannt, die es bald nicht mehr geben wird, die es schon nicht mehr gibt, so daß also die Kunst bald völlig allein, zum Absterben allein sein wird, es sei denn, sie fände den Weg zum 'Volk', das heißt, um es unromantisch zu sagen: zu den Menschen?"

(33)

The only solution indicated for the salvation of Music and all Art from isolation and death is to regain contact with mankind, with people.

Once again, we are presented with an ambiguous relationship between Art/Artist and Society. A sort of 'osmosis' between the two parties is indispensable, but then a certain distance is also vital. The artist-hero must have an experience of life and society in order to mature and be able to create a work of art, but he wants to work in solitude. His very nature, with unique tastes and particular qualities, single him out from his peers. At the same time, historical events interest him mainly in relation to himself and to art, or as bare material of art.

2.(d) Religion and Church

"(...)He knew now that the exhortation he had listened to had already fallen into an idle formal tale. He would never swing the thurible before the tabernacle as priest. His destiny was to be elusive of social or religious orders"(34)

Another important issue for the young would-be-artist is Religion. Whether to follow the religious tradition of the family, or reject it totally, or return to it later on in life. A great range of possibilities is open before him, and - sooner or later - the religious question is to be faced.

In the case of Joyce's Stephen - to whom the above passage refers - Religion constitutes a true ordeal. The strict education received from the Jesuit colleges, the pressure exerted on him in order to lead him to priesthood, his mother's Catholic conformism: all this weighs on Stephen, and it is only by passing through all the stages of penitence, faith, self-punishment, doubts, that he reaches a state of agnosticism. This does not mean, however, that he gives up his whole upbringing: inevitably, his mental frame, the references to St Thomas, are unchangeable signs of his religious 'background'.

"...'Then, said Cranly, you do not intend to become a protestant?'
-'I said that I had lost the faith, Stephen answered, but not that I had lost selfrespect [sic]. What kind of liberation would that be to forsake an absurdity which is logical and coherent and to embrace one which is illogical and incoherent?' (35)

Of course, Stephen's religious 'trial' reflects Joyce's own troubled relationship with the religion of his fathers and of his country. When religion has been a real problem for the author, one is certainly more likely to find it important, indeed decisive for his hero as well.

Two artist-heroes in anxious quest for a faith which could respond to their needs can be found in Keller's Der Grüne Heinrich and in Rolland's Jean-Christophe. Both central characters in these novels appear careless and uncertain about religion in their youth, and reach the certainty of faith only towards the end of their lives, after different experiences and pains.

Keller's Heinrich decides to take part in the "Glück von Gottes Tisch", while Rolland's Christophe finally discovers he had God within him unawares. Through the conversations with the abbé Corneille and a general reevaluation of his own past as an artist, Christophe finds God once again: life returns, and a new style for his musical creation makes him successful in the last period of activity.

"Il ne s'apercevait pas qu'il y avait deux hommes en lui: l'artiste qui créait, sans se soucier d'aucune fin morale, et l'homme d'action, raisonneur, qui voulait que son art fût moral et social" (36)

This same moral preoccupation emerges again and again as a corollary to the religious interest. We speak here of a special kind of morality, that tied to orthodox religion and a particular social class, the bourgeoisie, which takes on different colourings when we pass from England to France and Germany, but is based on the same fundamental values.

Even in the novels which seem to be evading any moral concern - notably Wilde's Dorian Gray and Huysmans's A Rebours - it is precisely morality and faith which have their victory - in different ways - in the end. In Wilde's case, Morals takes its revenge upon Art with Dorian's suicide, whereas Huysmans mirrors his own final conversion to Catholicism after experiencing - like his hero Des Esseintes - all kinds of excess.

"Il s'apercevait enfin que les raisonnements du pessimisme étaient impuissants à le soulager, que l'impossible croyance en une vie future serait seule apaisante" (37)

In many cases therefore, what had appeared as an obstacle or as a ridiculous, abstract form of consolation in youth, becomes the only true sustenance and comfort towards the end of one's life.

It is however important to note the difference between Religion as a personal feeling and the Church as an institution. One can believe in God without believing in priests or Masses. A little like Joyce's Stephen, Stendhal's Julien has this same problem.

He abandons the seminary because he does not want to conform to certain norms of behaviour -

"Depuis qu'il était au séminaire, la conduite de Julien n'avait été qu'une suite de fausses démarches. (...) A leurs yeux, il était convaincu de ce vice énorme, il pensait, il jugeait par lui-même, au lieu de suivre aveuglément l'autorité et l'exemple" (38)

- but in the supreme, last days in prison before the trial, Julien turns back to the 'idea of God', while coherently rejecting, once again, the concept of institution and priesthood:

"Dans ce moment suprême il était croyant. Qu'importent les hypocrisies des prêtres? peuvent-elles ôter quelque chose à la vérité et à la sublimité de l'idée de Dieu?"(39)

The idea of a 'personal' religion lived in the individual soul, without need for external rituals is developed, with contributions from the East, by Hermann Hesse. In his life, as well as in his novels, Hesse preaches the creed of the discovery of one's self, of meditation, of personal contact and trust with the Divinity. The religious colouring of books like Siddharta or Das Glasperlenspiel is the most evident manifestation of the moral message carried through Hesse's works.

"Ein Ziel stand vor Siddharta, ein einziges: leer werden, leer von Durst, leer von Wunsch, leer von Traum, leer von Freude und Leid. Von sich selbst wegsterben, nicht mehr Ich sein, entleerten Herzens Ruhe zu finden, im entselbsteten Denken dem Wunder offen zu stehen, das war sein Ziel"(40)

The richness of spirituality present in Hesse's works is certainly exceptional in comparison with the 'Künstlerroman' authors considered up to now. Indeed, the preponderant rôle this religious doctrine assumes in Hesse appears to be leading, at times, to didacticism.

If the question of religion is important in the context of the whole frame of mind of the would-be-artist, it is nevertheless secondary to the acquisition of an aesthetics. The artist-hero has to face his religious and moral heritage, to build up his own ideas about it, but 'values' form only the background, and sometimes the direct consequence, of a particular idea of art.

The religious experience is necessary in the formative period of the artist's life, as he is structuring his personal 'Weltanschauung' and is trying his hand at social life. Only after his bitter experience in the Jesuits' college can Joyce's Stephen revolt against his forefathers' religion; only after every possible form of dissipation can Huysmans' Des Esseintes go back to Catholicism. In one way or another, Religion constitutes one of the 'trials' the aspirant-hero must pass through in order to obtain his initiation.

A particular form of this is present even in the early example of Goethe's Lehrjahre. The insertion, in the sixth book, of an 'exemplum' of life according to the Pietist doctrine - "Bekenntnisse einer schönen Seele" - has its influence on the hero. This

autobiography is intended to teach Wilhelm a series of concepts - self-sacrifice, love for mankind, obedience, and so on - which will be his guiding values once he has entered the community of the 'Turmgesellschaft' and has become a useful member of society. The final matrimonial arrangements are - in a way - an echo of the events in the life of the 'schöne Seele'. By the end of the novel, Wilhelm has acquired a new religion - that is to say, a new way of life. The sixth book thus is not only a personal tribute to the real Susanna Katharina von Klettenberg on the part of Goethe, but also the book of religion 'par excellence' in the context of Wilhelm's apprenticeship. This does not involve a passive and total acceptance - by Wilhelm - of the example of Pietism. The irony of the narrator himself makes this religious pattern relative and limited. Its fault is the subjectivist isolation from the rest of the world, underlined by Natalie herself, when commenting on her aunt later on in the novel (41):

"Eine sehr schwache Gesundheit, vielleicht zuviel
Beschäftigung mit sich selbst und dabei eine
sittliche und religiöse Aengstlichkeit lieben
sie das der Welt nicht sein, was sie unter andern
Umständen hätte werden können"

An equally strong moral presence is deep-rooted in the other 'Classical' writer most often associated with the Goethian inheritance, Thomas Mann. More overtly than in any other novel, we realize the importance of morality in Dr Faustus. The devilish compact - the central motif of the novel - stands for the

impossibility of Art in the modern age, and particularly in the 'immoral' period of the Second World War in Germany. Leverkühn's last speech in front of all his friends, in particular - his dramatic confession - gives us, between the lines, the measure of Mann's moral denunciation addressed to his contemporaries:

"Es ist die Zeit, wo auf fromme, nüchterne Weis, mit rechten Dingen, kein Werk mehr zu tun und die Kunst unmöglich geworden ist ohne Teufelshilf und höllisch Feuer unter dem Kessel..., daB die Kunst stockt und zu schwer worden ist und sich selbst verhöhnt, daB alles zu schwer worden ist und Gottes armer Mensch nicht mehr aus und ein weiß in seiner Not, das ist wohl Schuld der Zeit" (42)

Mann's connection of Art and Morality, and his attributing the decadence of Art to the times ("Schuld der Zeit") is most common in European 'bourgeois' literature between the nineteenth and twentieth century.

In fact, the same sharp criticism of contemporary morals is the main feature of a group of short stories by Henry James devoted to artists. These stories are all concerned with the art of fiction and the position of the artist in society - and, as such, they are 'Künstlerromane' "in nuce". The autobiographical situation - James's depression in the 1890's, for his lack of a responsive audience in what he called " an age of trash triumphant" - is probably the background for these 'sketches'. We are confronted with true artists who find no audience and no commercial success

only because they profess art as a religion, while only 'popular' valueless work is expected from them. The pressure of the market makes them renounce their 'artistic morals': art is subservient to a degenerate age:

"Success be hanged! - I want to sell. It's a question of life and death. I must study the way. I've studied too much the other way. I know the other way now, every inch of it. I must cultivate the market - it's a science like another (...) I haven't been obvious - I must be obvious. I haven't been popular, I must be popular. It's another art - or perhaps it isn't art at all. It's something else; one must find out what it is." (43)

Another occasion for a bitter critique of commercial success comes in The Lesson of the Master. Here James puts in the mouth of a mature, famous artist a destructive comment on what society considers 'success':

"Do you call it success to be spoken of as you'd speak of me if you were sitting here with another artist - a young man intelligent and sincere like yourself? Do you call it success to make you blush - as you would blush! - If some foreign critic (...) were to say to you: 'He's the one, in this country, whom they consider the most perfect, isn't he?' (44)

The different morality of society is again confronted with that of the artist in the paradox at the root of The Private Life. Here the artist becomes schizophrenic: he is divided into public and private man, into 'bourgeois' and 'genius'. The social and moral attack is obviously very strong:

"There are two of them (...) One goes out, the other stays at home. One's the genius, the other's the bourgeois, and it's only the bourgeois whom we personally know"(...)He had a costume for every function and a moral for every costume; and his functions and costumes and morals were ever a part of the amusement of life(...) for an immense circle of spectators "(45)

An analogous denunciation of the bitter battles between integrity and the dictates of the market is carried on in George Gissing's novel New Grub Street(1891): the moral relevance of his critique is - once again - paramount. A personal experience is here too at the root of the novel, in which all human relations are affected by the claims of 'literature', and writing is reduced to a purely mechanical process. The contrast is poignant between Jasper Milvain - the ambitious young journalist who represents the new style, the exploitative view of the literary profession - and Edwin Reardon who stands for old-fashioned integrity and is condemned to failure and finally to suicide.

"There's the shrinking from conscious insincerity of workmanship - which most of the writers nowadays seem never to feel. "It's good enough for the market", that satisfies them. And perhaps they are justified. I can't pretend that I rule my life by absolute ideals; I admit that everything is relative. There is no such thing as goodness or badness, in the absolute sense, of course." (46)

This relativism and the submission to commercialism - on the part of Reardon - are only the consequences of a dominant 'religion

of money', which nowadays is still very important for artistic creation.

Gissing's attack borders on paradox with the proposal by Biffen - another unsuccessful writer befriended with Reardon - to write an "author's guide", in order to help young writers to 'win' their audience and prevent them from making the same mistake that he himself or Reardon have made as "pure" artists:

"What do you think I'm writing just now? An author's Guide. You know the kind of thing: they sell splendidly(...) The first lesson deals with the question of subjects, local colour(...) I gravely advise people, if they possibly can, to write of the wealthy middle class; that's the popular subject, you know.(...)The real thing to take is a story about people who have no titles, but live in good Philistine style"(47)

The fact that Biffen sounds here like Milvain, with a commercial mentality ("they sell splendidly") and an understanding of the social structure of contemporary England, shows to what point the moral degeneration has gone. The most dramatic demonstration is then reached, of course, by Reardon's suicide.

In conclusion, the sphere of Morals and Religion can be approached from many different points of view, or can even be implied in the attitude of the narrator. But it is nevertheless a question which the artist-hero must in some way face and solve.

This second stage in the content pattern of the 'Künstlerroman' is - as we have seen - a decisive turning point on the way towards the career of the artist-hero.

The adolescent rebellion against family and authorities is often enlarged in the open conflict with one's own native town and traditions. The flight from the province to the big city is a constant in the genre, as well as an 'artistic' journey to France or Italy. This is no holiday, but a real formative period, during which the young would-be-artist comes to grip with the meaning of his choice of life and gets to know other artists, a new ambience, new friends.

The fact of living alone and organizing one's own life in a new way are premises for a first form of independence. Disappointments and sorrows are also part of this new period of the artist-hero's life: youthful ambitions and dreams are often crushed by reality, but this does not necessarily lead to despair. Disillusionments are 'useful' for the young artist to mature and develop a personal form of criticism in the socio-political fields. However, if society and history are materials for his work, the actual process of artistic creation requires isolation and concentration. This brings us back to the idea of the 'genius', different from the others, as well as to the Aestheticist attitude of the 'Ivory tower'.

Morals in general play a very important rôle in the author's attitude: the nature of art is often associated with the moral atmosphere of a certain age. This acquires more urgency with respect to the Modern age and its Commercialism.

We can finally say that the artist-hero's 'opening' to life receives space and interest on the part of the author. The different aspects of this new stage are complex but connected with one another. It is a whole "Weltanschauung" which the artist-hero must acquire in order to begin his true apprenticeship to Life and Art.

NOTES TO PART II.2 :

- (1) Flaubert, Gustave, L'Education Sentimentale (Paris: Bibl. Charpentier, Eugène Fasquelle, 1899), II Partie, I, p.156: ["He had another kind of thirst, a thirst for women, luxury and all that Parisian life involves. He felt a little dizzy, like a man getting off a boat; and, in the reverie of the first sleep, he saw passing again and again the shoulders of the 'Poissarde' (...) the head of the 'Sauvagesse'"]
- (2) Rolland, Romain, Jean-Christophe (Paris: P. Ollendorff, 1913), vol. IV "La Révolte", III, p.356: ["His own country was no longer enough for Christophe. He felt this unknown force inside himself, which at the stage of a bare career, without a sacrifice as a goal, is no more than a sterile agitation, a vain covering, a ritual played out without believing what is being said"]
- (3) Proust, Marcel, Jean Santeuil (Paris: NRF Gallimard, 1971), eds. P. Clarac, Y. Sandre, p.396: ["Nature well knows what it is we must give expression to and leads us without fail: this truth is expressed when we say that the poet works better in the country than in town, or that he is more inspired in solitude than in company"]
- (4) Stendhal, Le Rouge et Le Noir (Paris: Michel Lévy Frères, 1870), ch. XXXI, "Les Plaisirs de la Campagne", p.227: ["In Paris, I was tired of this eternal comedy, to which what you call XX century civilization forces us. I craved for friendliness and simplicity. I am going to buy a piece of land in the mountains near the Rhône, nothing is so beautiful under the sun"]
- (5) see Cavaliero, Glen, The Rural Tradition in the English Novel 1900-39 (London/Basingstoke: MacMillan, 1977), ch. I, "The Land and the City", p.3 ff.
- (6) Hardy, Thomas, Jude the Obscure [1895] (London: MacMillan, 1903, repr. 1920), III, ii, p.170
- (7) Especially in Book 7 and 8, as the poet tells of his journey to London and notes the difference between his native countryside and the confusion of sounds ("thickening hubbub") of the capital.
- (8) Butler, Samuel, The Way of All Flesh (London: A.C. Fifield, 1908), ch. II, p.8
- (9) Gosse, Edmund, Father and Son [Heinemann, 1907] ed. Peter Abbs, (Harmondsworth-Middl.: Penguin Classics, 1984, repr. 1986) 'Epilogue', p.239
- (10) Lawrence, D.H., Sons and Lovers [1913] (Harmondsworth-Middl.: Penguin, 1948, repr. 1973), Part I, ch. III, p.72
- (11) *ibid.*, Part II, ch. VII, "Lad-and-Girl Love", p.185
- (12) Pavese, Cesare, La Luna e i Faló [1950] (Milano: Mondadori, 1969, repr. 1987), ch. I, p.7: ["A village means not being alone, knowing that in the people, the plants, the earth there is something which is yours, which, even when you are not there, remains waiting for you"]
- (13) Hesse, Hermann, Demian in Gesammelte Werke (12 vols.) (Frankfurt a.M Suhrkamp, 1970), vol.5, I, pp.10-11: ["The strangest thing was,

how the two worlds verged upon each other, how near they were!
 (...) Naturally I belonged to the clear and 'right' world, I was my parents' child, but wherever I turned my eyes and ears, there was the other world, and I lived in it too, though it often seemed to me alien and threatening, though there you always experienced fear and a bad conscience"]

- (14) Joyce, James, A Portrait of the Artist as a Young Man [1916] (Cape, 1924) (London: Grafton Books, Collins, 1977 repr. 1986), ch. V, p. 228
- (15) Eichendorff, Joseph von, Aus dem Leben eines Taugenichts [1826] (Stuttgart: Reclam, 1970 repr. 1987), ed. Konrad Nussbächer, ch. VII, p. 60: ["On the way I found out that I was only a couple of miles from Rome. I felt a literally fearful joy. Already as a child, at home, I had heard many wonderful stories about the splendour of Rome, and as I was lying on the grass in front of the mill, on a Sunday afternoon, I used to think of Rome as the clouds were moving over me, with spectacular mountains and abysses into the blue sea, high golden gates, shining towers, on which golden-clad angels were singing"]
- (16) See Possin, Hans-Joachim, Reisen und Literatur "Das Thema des Reisens in der Englischen Literatur des 18 Jahrhunderts" (Tübingen: Max Niemeyer, 1972), passim.
- (17) See Roppen, G., Sommer, R., Strangers and Pilgrims: An Essay on the Metaphor of Journey (Norwegian Studies in English, vol. II, Oslo, 1964); Adams, P.G., Travelers and Travel Literature, 1660-1800, (Berkeley/Los Angeles, 1962), exc.
- (18) Dickens, Charles, The Personal History of David Copperfield (London: Chapman & Hall, 1890), ch. LVIII, "Absence", p. 644
- (19) Byron, George Gordon (Lord), Childe Harold's Pilgrimage in The Complete Poetical Works, ed. Jerome J. McGann (Oxford: Clarendon Press, 1980), vol. II, Canto I, Stanza VI, p. 10
- (20) see Mayer, Roberta, Voyage into Creativity: the Modern Künstlerroman. A Comparative Study of the Development of the Artist in the Works of H. Hesse, D.H. Lawrence, J. Joyce and T. Dreiser (New York Univ., PhD, 1974, MF, Ann Arbor, Michigan, 1975), Intr., p. 4 ff.
- (21) Hawthorne, Nathaniel, The Marble Faun "The Romance of Monte Beni" [Cambridge, Mass. 1866] (Boston: James R. Osgood & Co, 1871), 2 voll. vol. I, Preface, pp. VIII-IX
- (22) D'Annunzio, Gabriele, Il Fuoco [1900] (Milano: Mondadori, 1951, repr. 1982), Part I, p. 78: ["All the mystery and the fascination of Venice reside in that palpitating, fluid shade, short and yet infinite, composed of living but unknowable things, endowed with wondrous virtues like that of the fabulous caves where precious stones have eyes"]
- (23) Mann, Thomas, Der Tod in Venedig in Gesammelte Werke (13 vols.), (Frankfurt: S. Fischer, 1969, 2 ed. rev., 1974), vol. VIII, "Erzählungen", ch. III, p. 459: ["Ah, Venice! A wonderful city! A

- city of irresistible attraction for cultured people, because of its past history and its present charm!"]
- (24) Flaubert, Gustave, op.cit., II Partie, I, p.127: ["Frédéric breathed and savouring with all his strength this pleasant Parisian air which seems to contain all sentimental and intellectual fragrances; he was moved on seeing his first cab"]
- (25) ibid., I Partie, III, p.27: ["The joys he had promised to himself did not come; and after he had exhausted a library, visited the Louvre collections and seen a few shows, he fell into a state of infinite idleness"]
- (26) Rolland, Romain, op.cit., vol.5 "La Foire sur la Place", pp.139-140 ["The religion of Number - the number of spectators and of 'recipies' - dominated the artistic thought of this commercialized democracy(...) The crowd is incapable of expressing an opinion; they are actually shocked, but nobody dares to say what he secretly feels"]
- (27) Joyce, James, ibid., ch.IV, p.148
- (28) Rolland, Romain, ibid., p.260: ["In order to create, as the role of the genius demands, a complete world which is organically constituted and follows its inner rules, one must live entirely in it. An artist is never too lonely"]
- (29) ibid., p.229: ["He shut himself at home and began to write once more. He did not care whether the Parisians listened to him or not. The true artist is never worried about the future of his own work"]
- (30) Goethe, J.W., Wilhelm Meisters Lehrjahre, ed. Erich Schmidt, (Frankfurt a.M.: Insel, 1980), Book II, ch.2, p.82: ["The poet must live entirely on his own, among his favourite objects. Endowed by God with the best qualities, which he keeps as an ever-growing treasure in his heart, he must live, undisturbed from outside, in the quiet contentment which the rich vainly search to obtain with the accumulation of material goods"]
- (31) see Beebe, Maurice, Ivory Towers and Sacred Founts: The Artist as Hero in Fiction from Goethe to Joyce (New York Univ. Press, 1964), ch.VI, pp.232 ff.
- (32) Proust, Marcel, Jean Santeuil, eds. Pierre Clarac, Yves Sandre, (Paris: NRF Gallimard, 1971) p.436: ["Though one can imagine that a poet's room is like a sort of observatory where nothing can limit the view of the sky, or stop the winds, the storms, the rains, and which should be in some way naked, so that the poet can fully gather the palest rays of the sun, the house of Edmond de Goncourt(...) interest the novelist and become material for the description, that is to say, for the regeneration of his days"]
- (33) Mann, Thomas, Doktor Faustus [1947] (Frankfurt a.M.: Fischer, 1956), ch. XXXI, pp.428-429: ["Is it not funny that Music was conceived of for a long time as a means of salvation, whereas - like all art - it needed a saviour, namely from a festive isolation, the

product of cultural emancipation and the elevation of culture to substitute religion - from the society of a cultured élite called 'the audience', which will disappear and has already disappeared, so that finally Art will be entirely alone, unless it finds the way to the people, that is to say, unromantically, to men?"]

(34) Joyce, James, *ibid.*, ch.IV, p.146

(35) Joyce, J., *ibid.*, ch.V, p.220

(36) Rolland, Romain, *ibid.*, vol.9 "Le Buisson Ardent", II, p.332: ["He did not realize that he had two men inside himself: the artist creating, with no moral aim to worry about, and the man of action the reasoner, who wanted his art to be moral and social"]

(37) Huysmans, Joris-Karl, A Rebours (Paris: Bibl. Charpentier, E.Fasquelle, 1925), ch.XVI, p.293: ["He realized at last that the reasonings of pessimism were incapable of comforting him, that only the impossible faith in a future life would bring him peace"]

(38) Stendhal, Le Rouge et le Noir (Paris: Michel Lévy Frères, 1870), ch. XXVI, p.178: ["Since he had entered the seminary, Julien's behaviour had been nothing but a series of false steps(...) To their eyes he had this terrible vice: he thought, he judged by himself, instead of following blindly authority and example"]

(39) *ibid.*, ch.LXVI, p.451: ["In this supreme moment he believed. What did he care about the priests' hypocrisy? Could they take anything away from the truth and sublimity of the idea of God?"]

(40) Hesse, Hermann, Siddharta in Gesammelte Werke (Berlin: Suhrkamp, 1951), I, p.20: ["One goal stood before Siddharta; to empty himself of thirst, desire, dreams, joy and sorrow. To die out of himself, to be no longer 'I', and, with an empty heart, to find peace, be open to the Prodigy with an objective mind, this was his only goal"]

(41) Goethe, J.W., *op.cit.*, Book VIII, ch.3, p.534.: ["A very poor health, probably too great a preoccupation with herself and therefore a moral and religious anxiety did not allow her to be in the world what she might have become in different circumstances"]. See also Hass, Hans Egon, art. in Wiese, Benno von (ed.) Der Deutsche Roman I (Düsseldorf: A.Bagel, 1963), p.188 ff,

(42) Mann, Thomas, *op.cit.*, ch. XLVII, p.662: ["This is an age, when you can no longer create a world in a pure, modest way with the right materials; Art is now impossible without the devil's help and the fire of Hell under the cauldron, since Art is at a standstill, has become too hard and cheapened. Everything has become too hard and God's poor creature does not recognize himself in his plight, and this age is to blame for all this"]

(43) James, Henry, "The Next Time" [first publ. in the Yellow Book, July 1895] [Scribner's New York ed., vol.XV, 1907-9] in The Figure in the Carpet and other Stories, ed. Frank Kermode (Harmondsworth-Middl Penguin Classics, 1986), p.331

(44) James, Henry, "The Lesson of the Master" [first publ. in Universal

Review, July-Aug. 1888] (Scribner's New York ed., vol. XV) in coll. cit. pp. 168-169

(45) James, Henry, "The Private Life" [first publ. in Atlantic Monthly, April, 1892] [Scribner's New York ed., vol. XVII], in coll. cit. p. 212; p. 198.

(46) Gissing, George, New Grub Street [1891] (Harmondsworth-Middl.: Penguin Classics, 1985), ed. B/Bergonzi, ch. 4, pp. 83-84

(47) *ibid.*, ch. 16, "Rejection", p. 249

PART II.3

THIRD STAGE : FOCUS ON ART

"Perhaps I care too much for beauty. I don't know, I doubt if a poor devil can; I delight in it, I adore it, I think of it continually, I try to produce it, to reproduce it"(1)

3(a) Aesthetic Theories

"When we come to the phenomena of artistic conception, artistic gestation and artistic reproduction I require a new terminology and a new personal experience"(2)

The obvious point at which the 'Künstlerroman' deviates from the similar genre of the 'Bildungsroman' is the emphasis it puts on 'Kunst'= Art rather than on 'Bildung'= Education. We are presented with the biography of an artist: the 'seeds' of his vocation blossom when he reaches maturity and self-consciousness. As he realizes he is 'born' to be an artist, the 'hero' of the Künstlerroman achieves his true dimensions and comes close to the author. Now comes the moment for the author to express his opinions about Art and the Artist. The 'hero' often becomes his mouthpiece for statements about Aesthetics and about contemporary literature. Although the idea of Art permeates the whole novel, it is particularly in the exposition of aesthetic theories and the pronouncements on literary tradition, as well as in the relationship of artist to work of art, that the author of the Künstlerroman achieves one of his objectives. We shall try to examine the treatment of these themes in various authors of different countries and ages.

"The artist, he imagined, standing in the position of mediator between the world of his experience and the world of his dreams - a mediator, consequently gifted with twin faculties, a selective faculty and a reproductive faculty. To equate these faculties was the secret of artistic success."(3)

An obvious example of direct exposition of an aesthetic theory is to be found in Joyce's Portrait of the Artist as a Young Man(1916). It is interesting to note the differences in treatment of this theme in Stephen Hero, the fragmentary first draft of what was to become the Portrait, and the finished work itself. In Stephen Hero (probably written between 1904 and 1906) we find the aesthetic theory we are familiar with in the Portrait already fully outlined.(4) However, while in the latter Stephen outlines his aesthetic programme in a conversation with Lynch, and the intellectual integrity of Stephen's ideas are contrasted with the humour and comments of his companion, in Stephen Hero he reads out his essay to a literary society and discusses his ideas with the President of the university. It is really a public event, for which Stephen prepares with great care. His 'revolutionary' opinions here contrast with the intellectual paralysis of Dublin (in the indifferent or non-comprehending response of the audience) and with the conventionality of Catholicism.

"-Integritas, consonantia, claritas. There seems to me
...to be effulgence in that theory instead of danger.
The intelligent nature apprehends it at once.
- St Thomas of course...
- Aquinas is certainly on the side of the capable

artist. I hear no mention of instruction or elevation. - To support Ibsenism on Aquinas seems to me somewhat paradoxical. Young men often substitute brilliant paradox for conviction. - My conviction has led me nowhere; my theory states itself."(5)

Such confrontations are not to be found in the finished Portrait, where the theory of epiphany, central to an understanding of Joyce and to the aesthetics of Stephen Hero (cf. the passage beginning with the words "He was passing through Eccles Street"pp.188 ff., ed.cit.), is replaced by a Thomistic theory of artistic creation. What had been in Stephen Hero his whole poetic - the enunciation of the theory of 'epiphanies' becomes in the Portrait (6) a mere foreword, a starting point. "Ad pulchritudo tria requiruntur: integritas, consonantia, claritas". Stephen interprets St Thomas in the sense that the requisites for the perception of beauty are the capacity of seeing the aesthetic object as a whole, of apprehending it as an harmonic structure, and finally of "epiphanizing" its essence ('claritas'= 'quidditas').The lyrical moment of epiphany could not sustain the novelistic dimension of Joyce's new stylistic form. In Stephen Hero, epiphany is still a way of 'seeing' the world, and therefore a kind of intellectual and emotional experience (see his project for a book of epiphanies)(7). In the Portrait, however, the epiphany transforms itself from an emotional moment, which artistic expression could only remember, to an 'operational' moment in the process of artistic creation. It no

longer represents a way of 'experiencing' life, but a way of 'forming' life. Joyce's artist, last heir of the Romantic tradition, extracts meaning from an otherwise senseless world, and in so doing takes possession of the world and becomes its centre.

"The poet is the intense centre of the life of his age to which he stands in a relation than which none can be more vital. He alone is capable of absorbing in himself the life that surrounds him and of flinging it abroad again amid planetary music".(8)

Most aesthetic principles enunciated in Stephen Hero and in the Portrait will maintain their validity in Joyce's later works, but they are particularly important in that they present the conflict between a world thought "ad mentem Divi Thomae" and the needs of contemporary sensibility. It is the conflict between traditional order and a new vision of the world, a vision of the artist trying to give a 'shape' to the chaos around him and finding only the instruments of the 'old' order in his hands, because he has not yet managed to replace them with new ones.

"For my purpose I can work on at present by the light of one or two ideas of Aristotle and Aquinas(...)I need them only for my own use and guidance until I have done something for myself by their light"(9)

Placed in chapter five, the 'casual' exposition of Stephen's theories constitutes the climax of Joyce's Portrait. While hearing himself state these artistic principles, Stephen becomes conscious of his artistic vocation (foreshadowed by the 'vision' of the

girl-'bird' on the beach at the end of chapter IV) and realizes at last that his destiny is to be free of the claims of family, religion and country.(10) He has to learn to escape from them, and to cultivate the 'terrible' neutrality of the artist. The modern Daedalus seeks to escape from the labyrinth of Dublin life: being Stephen (first Christian martyr) and Daedalus (first craftsman), Joyce's hero is reminiscent of the romantic outcast, and is eventually presented, in the journal annotations at the end of the Portrait, as a solitary aesthete in exile, making his way toward artistic maturity.

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"De plus en plus le devoir se présentait à ses yeux comme l'obligation de se consacrer aux pensées qui à certains jours envahissaient en foule sa pensée (...) Ces diverses pensées qu'il aimait alors à transcrire lui parurent de plus en plus quelque chose de plus important que lui-même(...)Mais le mot 'écrire' est bien incapable de suggérer le charme de la matière précieuse dans laquelle il les coulait"(11)

Rather like Stephen Hero for the Portrait, Proust's Jean Santeuil (publ.1952) represents a similar 'workshop' for the main themes later developed, on a much larger scale, in the Recherche du Temps Perdu.

In the fragmentary, episodic structure of Jean Santeuil, in which the device of the 'manuscript in the bottle' and the use of

the third person narrative do not conceal the strong autobiographical tone, we can find in his frequent annotations of Jean's thoughts, moods, projects, the first 'ébauche' of Proust's aesthetics. The axis of his poetics, the determining rôle of memories and the workings of Time, already sustain this first novel. The 'anthology' of childhood memories is presented to us in their first form: mother's kiss at night, the little girl at the Champs Elysées, school days, holidays in Combray and Etreuilles. The episodes of the 'madeleine' and of the musical 'petite phrase', as well as the 'salons' and the characters of Parisian social life are already here. Only after the study of Ruskin (1905) and the death of his mother, did Proust set to work on his major novel, having abandoned this first draft probably in 1899.(12)

The exposition of Aesthetics in Jean Santeuil is not so direct and explicit as in Joyce, but we are constantly presented with intuitions, thoughts and eventually opinions about art which germinate in the would-be-artist's mind.

"Une fois devant son papier, il écrivait ce qu'il ne connaissait pas encore, ce qui l'invitait sous l'image où c'était caché (et qui n'était en quoi que ce soit un symbole) et non ce qui par raisonnement lui aurait paru intelligent et beau" (13)

Spread here and there among memories of different stages in Jean's life, we find thoughts about artistic creation, problems of morality, and the conflict between art and life, which last is indeed one of the major points of interest in modern art:

"Chaque fois qu'un artiste, au lieu de mettre son bonheur dans son art, le met dans la vie, il éprouve une déception et presque un remords qui l'avertit avec certitude qu'il s'est trompé. En sorte qu'écrire un roman ou en vivre un, n'est pas du tout la même chose, quoiqu'on dise. Et pourtant notre vie n'est pas absolument séparée de nos oeuvres" (14)

Proust, at this stage, has not yet reached what was for him the necessary distance from his hero, who therefore acts as his filter, and Jean Santeuil as a whole is more than anything else an occasion for the young, sensitive writer to pour forth all his sensations, feelings and thoughts by putting them down on paper.(15) Be that as it may, it is interesting to see the spontaneous emergence of the themes and thoughts of most direct interest to the author: what will happen later, is mainly a change of perspective as well as a refinement and enlargement.(16) When he comes to the Recherche, Proust is no longer interested in the isolation of the intrinsic values of a given world, but in the revelation of the relationships which he himself has with those same values as a man and as an artist.

What Jean Santeuil and, to a larger extent, the Recherche says regarding the 'reasons' for writing, Zola's L'Oeuvre(1886) cannot fully explain about the reasons for painting.

"Il avait peur de son oeuvre, tremblant de ce brusque saut dans l'au-de-là, comprenant bien que la réalité elle-même ne lui était plus

possible, au bout de sa longue lutte pour la
vaincre et la répéter plus réelle de ses mains
d'homme"(17)

L'Oeuvre is not a history of painting, but a novel about artistic creation: Zola keeps saying why his 'hero' Claude fails, how he does not succeed in his creation. Through the plight of this Pygmalion we are shown the dramatic relationship between art and life, which is rarely better focussed than in the exasperation of the unsuccessful painter:

"Puisque nous ne pouvons rien créer, puisque
nous ne sommes que des reproducteurs debiles,
autant vaudrait-il nous casser la tête tout
de suite" (18)

And indeed it is only by recourse to suicide that Claude eventually abandons his desperate efforts on the empty canvas. The aesthetics Zola presents us with in L'Oeuvre , if it may indeed be defined as such, is a merciless and pessimistic one; there are no rules, as in Joyce, and no reflections about art. The mere example of the unsuccessful painter in modern Paris is sufficient commentary on the part of the author.

A similar concern with the artist and his plight but from a realistic point of view can be found throughout the works of Thomas Mann.

"Die Begabung für Stil, Form und Ausdruck setzt
bereits dies kühle und wählerische Verhältnis
zum Menschlichen, ja, eine gewisse menschliche
Verarmung und Verödung voraus"(19)

Whether through the voice of his characters - as in this extract from Tonio Kröger(1903) - or in authorial comments, or distanced in third person narrative, aesthetics are always traceable in Thomas Mann's fiction , not as a set of rules, but as significant notes towards the building up of a personal 'Weltanschauung'. A well-known personification of the modern artist is the old writer Gustav von Aschenbach in the story Der Tod in Venedig(1912), whose characterization relates not only to the character, but to Mann's idea of a possible image of the artist in the Germany of his own times:

"Sein Lieblingswort war 'Durchhalten'- er sah in seinem Friedrich-Roman nichts anderes als die Apotheose dieses Befehlsworts, das ihm als der Inbegriff leidend-tätiger Tugend erschien"(20)

In Gustav von Aschenbach, Thomas Mann reflects some autobiographical characteristics, but also features of the Schillerian 'Grossschriftsteller' who lives and works in fruitful solitude and devotes his whole life to the idea of art. The 'creed' Aschenbach professes is itself an Aesthetic, but not necessarily Mann's own. The ironic distance which the writer maintains from his characters, and the number of explicit statements he makes in his own diaries or in his essays prevent us from identifying 'his' voice with that of his artist-heroes. Nevertheless, the aesthetic pronouncements we find in novellas and major novels, up to Dr.

Faustus(1947) doubtless do reflect, at least in part, the stages of Mann's aesthetic in its long, varied development throughout his career.

The case of Oscar Wilde's The Picture of Dorian Gray(1891) is unique. The preface to the novel, composed of short, apodictical aphorisms is a poetic in itself.

"The artist is the creator of beautiful things.
To reveal art and conceal the artist is art's
aim(...)There is no such thing as a moral or an
immoral book. Books are well written, or badly
written. That is all(...)The artist can express
everything. Thought and language are to the ar-
tist instruments of an art. Vice and virtue
are to the artist materials for an art...All
art is quite useless"(21)

Posing himself as a teacher of Hedonism and Dandyism, Wilde aimed at demolishing the moral limits which English Victorian society imposed upon the freedom of artistic creation. The aesthetic theory seems to have a paramount importance in the 'donnée' of the novel itself, which - beyond the absorption of Huysmans's (22) and Poe's influence serves as an 'exemplum'(in the mediaeval sense of the word) of the dangerous confusion between art and life. Art is discovered to be, eventually, not a redemptive fantasy but a frail illusion which is defeated by a cruel, conditioning Nature. The schizophrenic self-division of Dorian can be applied to the figure of the Artist, in tension between self-fulfillment, creativity and the negation of freedom and creativity. The tragic end of Dorian Gray shows the

artist's incapability to resolve this conflict.

"I am too fond of reading books to care to write them...I should like to write a novel that would be as lovely as a Persian carpet, and as unreal"(23)

A similar climate of Aestheticism and an equal predominance of aesthetics with a symbolic, heavily charged and lyrical language, are present in Gabriele d'Annunzio (1863-1938).

"Nell'opera d'arte futura, la sorgente della invenzione non s'inaridirá giammai. L'arte era infinita come la bellezza del mondo. Nessun limite alla forza e all'ardire. Cercare, trovare, piú oltre, sempre piú oltre. Avanti! Avanti!"(24)

In all of D'Annunzio's fiction - from Il Piacere(1889) down to the Libro Segreto(1935), d'Annunzio projects his egocentric self onto a refined aesthete, whose main concern is with Art and human passions. Most of the narration is taken up by the artist-heroes' reflections upon themselves, art, life, love. Thus d'Annunzio found space for aesthetic statements in order to show his position in contemporary debates (he was one of the first Italian artists to write about Nietzsche and Wagner).

"Quanto poveri sono i segni del piú alto poeta in paragone della sua sensibilità, della sua intuizione e del mistero ch'egli respira continuo!...Le piú arcane comunicanze dell'anima con le cose non possono esser colte, fino a oggi, se non nelle pause; che sono le parole del silenzio...Si può affermare che tra la nostra vera occulta vita e la parola elaborata non esiste concordia alcuna"(25)

The posturing and rhetorical flights of the early novels are replaced by a more introspective, psychological prose in the Notturmo(1921) and in the Libro Segreto(1935), fragmentary journals containing personal memories and thoughts on art.

In contrast with the aesthetic 'exposés' we have been concerned with so far, writers may find in the so-called 'authorial interventions', scattered along the course of a novel or of a short-story, a way of making unofficial statements about Art. In such different authors as Goethe and Henry James we may find examples of this technique; once again, here we are not presented with rules or critical 'exposés', but with simple notations formulated inside the body of the fiction itself.

"Die originalsten Autoren der neuesten Zeit sind es nicht deswegen, weil sie etwas Neues hervorbringen, sondern allein, weil sie fähig sind, dergleichen Dinge zu sagen, als wenn sie vorher niemals wären gesagt gewesen"(26)

"The sense of having done the best - the sense which is the real life of the artist - and the absence of which is his death, of having drawn from his intellectual instrument the finest music that nature had hidden in it, of having played it as it should be played. He either does that or doesn't - and if he doesn't he isn't worth speaking of"(27)

When such notations touch the sensibility and the personal experience of the writer himself, they assume a more lyrical,

intimate tone, as in this passage from d'Annunzio:

"L'anima del poeta può possedere le cose come possiede il suo amore il suo odio o la sua speranza; ma, nell'atto di esprimerle, cessa di possederla; il linguaggio gli rende estraneo quel che gli era intimo"(28)

The lyrical intonation here indicates the personal origin of these reflections, born from the direct experience of the person writing. On the other hand, when the author has an aim in mind, when he wants to illustrate or demonstrate an idea, his direct or indirect comments inevitably reveal evidence of didacticism.

3(b) Didacticism

"J'écris, j'écris pour exalter ou pour instruire et j'appelle un livre manqué celui qui laisse intact le lecteur"(29)

In the case of early nineteenth century authors, like James Hogg, the whole novel is written as a moral exemplum after the mediaeval fashion of the Morality Plays: morality and religion are in these cases the driving forces of the whole narrative:

"I will let the wicked of this world know what I have done in the faith of the promises, and justification by grace, that they may read and tremble, and bless their gods of silver and gold that the minister of Heaven was removed from their sphere before their blood was mingled with their sacrifices"(30)

It should be noted that the speaker here is the main character in the tragedy narrated; this distances the passage even more rhetorically from the reader.

But when irony is introduced and harsh criticism of religious prudishness and cruelty is conducted throughout the novel, as in the case of the 'Bildungsroman' by Edmund Gosse and by Samuel Butler, the lesson changes its 'sign' and the extreme case of Hogg is replaced by a true-to-life description of a wrong educational method which works its effects on the writer himself:

"My Father, then, like an old divine, concentrated his thoughts upon the intellectual part of faith (...) He had recognized, with reluctance, that holiness was not hereditary, but he continued to hope that it might be compulsive"(31)

What Gosse aims at, all through Father and Son (1907), is a realistic portrait of a Victorian, Puritan background in terms of human fallibility and, indeed, gullibility.

A well-known precursor of such ideas is of course Samuel Butler's The Way of All Flesh (written 1867-84, published posth. 1903), one of the first autobiographical attacks on the Victorian and Edwardian family and education. (32)

In his discursive commentaries, the author has occasion to express, always ironically, his opinions on the morals and behaviour of his characters, who emerge as 'samples' of his contemporaries and representatives of his age.

"I think the Church Catechism has a good deal to do with the unhappy relations which commonly even now exist between parents and children(...)The general impression it leaves upon the mind of the young is that their wickedness at birth was but very imperfectly wiped out at baptism, and that the mere fact of being young at all has something with it that savours more or less distinctly of the nature of sin"(33)

Probably no Victorian before Butler had seen the comic possibilities of clerical speech and family conventions. Some of the criticism is unmistakably directed at Ernest Pontifex himself, the anti-hero of the novel. (34) This is fundamentally self-criticism, and if we consider the unreliability and limitations of the narrator, Edward Overton, we have to wait the middle of the twentieth century to find a corresponding, corrosive use of irony - notably in the works of Thomas Mann and Hermann Hesse.

In the case of these German writers, it is obviously the bourgeois frame of mind and conventions which constitute the target of authorial didacticism 'a contrario'.

The middle-class narrator of Doktor Faustus(1947), Serenus Zeitblom, is a classic example of how an author can state and deny at the same time a way of thinking and, of considering the world.

Didactic purposes generally aim at a reformation of contemporary moral customs, but the 'pars destruendi' and the sheer pleasure of attacking and criticizing the present state of things often overwhelm a possible 'pars construendi'. It is not common, therefore, to find a positive alternative being offered by the author, even though the hero of a 'Bildungs-' and even more of a 'Künstler-roman' ends up in a position of rebellion and opposition to both tradition and his own age.

A rare example of the symbiosis of the theory and practice of literary and moral criticism can be found in Paul Bourget(1852-1935) whose works were very influential in shaping the production of many modern writers.

"La littérature est une psychologie vivante. Vivre est synonyme d'agir. Il y a donc dans l'oeuvre littéraire, si son auteur lui a vraiment insufflé ce mystérieux pouvoir de la vie, une force d'action indépendante de cet auteur lui-même, et qu'il n'a pas pu mesurer plus qu'un père ne mesure à l'avance les énergies d'un fils émané de lui"(35)

In his Essais de Psychologie Contemporaine(1883-1899), Bourget analyzes many well-known authors of his time from a psychological point of view, according to his central idea of the function of a literary product. A book, Bourget thought, is not only an expression of a particular, individual sensibility (that of its author), but also a determining element in the 'education' of the sensibility of others (the reading public). Literature is therefore considered a main factor in the constitution of the moral life of an age.

"Je me suis borné...à ces dix physionomies parce que'elles m'ont paru les plus capables de manifester la thèse qui circule à travers ces deux volumes, à savoir que les états de l'âme particuliers à une génération nouvelle étaient développés en germe dans les théories et les rêves de la génération précédente"(36)

By choosing congenial (obviously favourite) authors who can bring an example of the different influences of the age upon man, and consequently of different, individual styles, themes, and characters, Bourget succeeds in diagnosing, if not solving, the 'malaise' of the decadent period. But he also puts into practice his psychological insight in what came to be called the 'roman d'analyse'. An example of this new genre is Le Disciple(1889), in which Bourget shows the negative consequences of the contemporary philosophical stream. As in the case of Stendhal's Julien Sorel, here the 'hero' (if thus he may be called), Robert Greslou, is a symbol of what a young man should not be. The love crime which

Greslou commits proves that the theories of Adrien Sixte, the philosopher presented in the novel, are potentially harmful for the moral balance and intellectual 'health' of youth.

"Il mesurait avec une précision affreuse, l'impuissance de sa psychologie, si savante fût-elle, à manier ce mécanisme étrange qu'est une âme humaine"(37)

For the first time the moral responsibility of the writer was in some way called into question, and the didactic aim involved in the treatment of an intellectual matter was given full justification.(38) But, as Michel Raimond remarks,(39) while Bourget had the merit of admitting 'ideas' into a novel, he was charged with 'manoeuvring' the plot according to the thesis he was arguing. Many critics also objected to the lifelessness of his characters and the paramount role of the didactic element. Indeed, the imposition of a moral 'lesson' through a narrative is distasteful not only to modern readers but also to modern authors. A good novel, it is now commonly believed, carries within itself a world of ideas: it does not need a preconceived 'aim'.

"J'étais isolé. J'étouffais, comme tant d'autres en France, dans un monde morale ennemi; je voulais respirer, je voulais réagir contre une civilisation malsaine, contre une pensée corrompue par une fausse élite, je voulais dire à cette élite: "Tu mens, tu ne représentes pas la France. Pour cela, il me fallait un héros aux yeux et au

coeur purs, qui eût l'âme assez intacte pour avoir le droit de parler, et la voix assez forte pour se faire entendre"(40)

Thus Romain Rolland explains the 'donnée' of his 'roman-fleuve' Jean Christophe (written 1904-12, publ.1913). The form of didacticism assumes here, and in the following authors taken as examples, the form of direct or indirect criticism of one's own age. The fact that Rolland's hero is a German composer allows him to criticize contemporary France on the level of morality and of culture. Unlike the Victorian writers, Rolland expresses his opinions directly through his fictional character, and proposes in Jean Christophe himself a different kind of artist. The position as a foreign, exiled and solitary artist gives Jean Christophe the character of an outsider, an external observer at a certain distance from his author.

"Le souffle de l'art est irrespirable pour la plupart des hommes. Seuls, les très grands y peuvent vivre, sans perdre l'amour, qui est la source de la vie(...)Olivier, ne pouvant compter sur ceux qui étaient de sa race d'esprit, puisqu'ils ne le lisaient pas, se trouva donc livré à la horde ennemie: à des litterateurs, pour la plupart, hostiles à sa pensée, et aux critiques qui étaient à leurs ordres"(41)

Through the character of Olivier, French writer and lifelong friend of Jean Christophe, Rolland can condense his own experiences in the field of literature and its relationship with the reading public, the critics, the 'market'. Being himself a passionate

Germanist, Rolland can often compare France and Germany in their political and cultural characteristics. The relationship of the two friends, Olivier and Jean Christophe, also represents a meeting and confrontation of two different mentalities. There is a balance between the culture and psychological genius of France and the interior music and intuitive nature of Germany. Jean Christophe admires French democracy and the 'avant-gardisme' of artists like the 'Impressionists', but recognizes in the widespread individualism and idealism a source of aloofness and inaccessibility:

"Les poètes, méprisants de la rhétorique
impudente et du réalisme senile qui rongent l'écorce des choses sans pouvoir l'entamer, s'étaient retranchés au centre même de l'âme, dans une vision mystique où l'univers des formes et des pensées était aspiré, comme un torrent qui tombe dans un lac, et se colorait de la teinte de la vie intérieure. L'intensité de cet idéalisme, qui s'enfermait en soi pour recréer l'univers, le rendait inaccessible à la foule"(42)

A similar technique for commenting on contemporary literature is adopted by Marcel Proust in Jean Santeuil as, later, in the Recherche. However, the remarks are generally 'interiorized' in the authorial description of Jean's thoughts and impressions - an indirect interior monologue. Once again, it is the Parisian social ambience which is offered for examination by Jean. The moundain years of Proust act in this case as a precious reservoir of human experience. It is interesting to see how Proust describes the

opinions which different social groups have of artists:

"...Les médecins ont pu constater que les gens de lettres dorment mal, souffrent de maux qu'on guérit difficilement, sont difficiles à soigner et désireux d'être drogués, qu'ils sont une proie facile pour les hypnotiseurs et les charlatans. Les hommes d'affaires peuvent constater que les poètes sont désordonnés et sont une proie aussi pour les charlatans. Les savants peuvent remarquer que les poètes disent volontiers des choses qui étonnent chez des gens intelligents et qui pourraient les faire trouver bêtes, à savoir de parler quelquefois de pressentiments, de superstitions diverses sans trop de doute"(43)

On the other hand, in the character of Traves, a novelist Jean has occasion to meet, Proust gives some hints of his ideas about the personality of the Artist:

"Rien dans sa vie, dans son visage et même dans sa conversation ne pouvait vous faire pénétrer plus avant dans la connaissance de ces créatures mystérieuses que probablement il ne nous est pas donné de pouvoir approcher de plus près qu'à travers le cristal précieux de ses livres"(44)

A more indirect method of making statements about writers of the present and of the past is by quoting the books read by the artist-hero in his period of formation, and, indeed, in his maturity. This is actually a 'compulsory' stage in the 'path' of the 'Künstlerroman' as well as, and even more obviously so, in the 'Bildungsroman'. Through the likes and dislikes of the character, we become better acquainted with the personality, cultural range and tastes of the author himself. Sometimes cross-references are to be

found among various authors of 'congenial' Bildungsromane; here is

Proust on Goethe:

"Il eût été fort désenchanté de penser que Wilhelm Meister valait le Capitaine Fracasse qui lui paraissait quelque chose d'unique et nullement un roman sur les comédiens"(45)

It is usually the artist-hero's taste for modern, 'avant-garde' authors, which contributes to distinguish and separate him from his peers. We have seen earlier, how Stephen Dedalus' appreciation of Ibsen placed him in a position of open rebellion with his Jesuit professors. In the same way his defense of Shelley puts him against and above his university friends:

(Stephen)... "sometimes Shelley does not address the eye. He says "many a lake-surrounded flute."
Does that strike your eye or your sense of colour?
(Cranly)-Shelley has a face that reminds me of a bird.
What is it? "The lake-surrounded sun illumine"?...
(Stephen)-"The lake-reflected sun illumine
The yellow bees in the ivy bloom"(46)

Stephen is worlds apart from the grossness and ignorance of his peers. Another example of this cultural difference is his passionate defense of Byron against Tennyson, which provokes a row between himself and his companions:

(Stephen)-"Tennyson a poet! Why, he's only a rhymester!"
-"O, get out!", said Heron. Everyone knows that Tennyson is the greatest poet"
-"And who do you think is the greatest poet?", asked Boland, nudging his neighbour.

- "Byron, of course", answered Stephen.
Heron gave the lead and all three joined
in a scornful laugh.
- "What are you laughing at?", asked Stephen
- "You"-said Heron. "Byron the greatest poet!
He's only a poet for uneducated people"...
"In any case, Byron was a heretic and immo-
ral, too".
- "I don't care what he was", cried Stephen
hotly". (A Portrait, ed. cit. pp. 74-75)

Literary preferences are in this case signs of a way of reasoning, a frame of mind. While the other students are stifled by moral and social prejudices, Stephen is openly unconventional and free in his artistic opinions. Thus he can refer to Ibsen, Hauptmann or Yeats, (47) while the others consider these authors 'forbidden' or do not know them at all:

"One day a big countrified student came over to Stephen and asked: - "Tell us, aren't you an artist?". Stephen gazed at the idea-proof young man, without answering. - "Because if you are why don't you wear your hair long?" A few bystanders laughed at this and Stephen wondered for which of the learned professions the young man's father designed him" (ibid. p. 35)

The ironic tone of the description and the definitions used for the unnamed student - "countrified", "idea-proof" - are further indications of the aloofness and distance of Stephen from his fellow students.

From Goethe's Wilhelm onwards, the reading of Shakespeare's plays often constitutes the very first step in the literary education of the 'would-be-artist'. (48) The passion for books

common to authors and heroes of the 'Künstlerroman' frequently represents an act of rebellion against familiar, religious or moral imposition: a good example of this can be found in a passage from Edmund Gosse's Father and Son, concerning the reading of Walter Scott:

"Seeing me so much fascinated, thrown indeed into a temporary frenzy, by the epic poetry of Sir Walter Scott, my stepmother asked my Father whether I might not start reading the Waverley Novels. But he refused to permit this, on the ground that those tales gave false and disturbing pictures of life, and would lead away my attention from heavenly things"(49)-

The "frenzy" caused in this case by Scott's poems in the young boy, can reach the stage of literary 'intoxication' - the term used by Bourget in his Essais de Psychologie Contemporaine with other writers and other 'victims'. The case Bourget himself quotes is Flaubert: both Frédéric in L'Education Sentimentale and Emma in Madame Bovary are clear examples of naive young people who try to translate into reality the adventures and situations of the many romantic novels they have read. Also Stendhal's Julien Sorel in Le Rouge et le Noir (1870) is presented at the beginning of the novel as an unexperienced young provincial fascinated by the heroic figure of Napoleon, as it appears in the Memoriale de Sainte-Helène - which appears to be Julien's 'Bible':

"Depuis bien des années, Julien ne passait peut-être pas une heure de sa vie sans se dire que Bonaparte,

lieutenant obscur et sans fortune, s'était fait le maître du monde avec son épée. Cette idée le consolait de ses malheurs qu'il croyait grands, et redoublait sa joie, quand il en aurait"(50)

Stendhal himself in his autobiographical 'attempt' La Vie de Henry Brulard (1836) admits the importance of some literary 'idols' of his youth for the development of his own character:

"L'Ariosto forma mon caractère(...)Je travaillais peu (vz. "à un premier acte") parce que j'attendais le moment du génie, c'est-à-dire cet état d'exaltation qui alors me prenait peut-être deux fois par mois(...)Je n'étais point habile aux choses de la vie(...)J'étais un poète"(51)

From this literary preference, it is easy for Stendhal to pass on to his own first attempts at writing and his sensation of 'being' an artist.

In a very different atmosphere we find a well-known example of a 'survey' of the past and contemporary literary fields contained in Joris-Karl Huysmans's novel A Rebours(1884), which, in this as in many other respects, is considered a 'Bible' of Decadentism.

"Plus des Esseintes relisait Baudelaire, plus il reconnaissait un indicible charme à cet écrivain qui, dans un temps où le vers ne servait plus qu'à peindre l'aspect extérieur des êtres et des choses, était parvenu à exprimer l'inexprimable...Perdant la faculté d'admirer indifféremment la beauté sous quelque forme qu'elle se présente, préférerait-il chez Flaubert, la Tentation de Saint Antoine à l'Education Sentimentale ; chez de Goncourt, la Faustin à Germinie Lacerteux ; chez Zola, la Faute de l'abbé Mouret à l'Assommoir"(52)

As Des Esseintes is described reviewing his selective library, we are presented with a panorama of the literature of the age, seen through the viewpoint of an aesthete who is desperately looking for a meaning to his life. The preference accorded to Baudelaire and Poe, and the mention of poets like Verlaine, Mallarmé, Villiers de l'Isle-Adam is then explained through the aesthetics of this decadent hero, who was to influence so many authors at the turn of the century:

"En un mot, le poème en prose représentait, pour Des Esseintes, le suc concret, ... l'huile essentiel de l'art. Cette succulence développée et réduite en une goutte, elle existait déjà chez Baudelaire, et aussi dans ces poèmes de Mallarmé qu'il humait avec une si profonde joie"(53)

About twenty years after the publication of the novel - in 1903, which had aroused polemics, criticism and reappraisal,(54) - Huysmans wrote a 'préface' in which he substantially defends and justifies his book in the light of his conversion to Catholicism, which directly followed the composition of A Rebours. He confirms his judgements on literature and points out the positive effect of his mention of the 'new' poets of the age upon their popularity:

"Quant aux chapitres sur la littérature laïque et religieuse contemporaine, ils sont, à mon sens, de même que celui de la littérature latine, demeurés justes. Celui consacré à l'art profane a aidé à mettre en relief des poètes bien inconnus du public alors: Corbière, Mallarmé, Verlaine. Je n'ai rien à retrancher à ce que j'écrivis il y a dix-neuf ans; j'ai gar-

dé mon admiration pour ces écrivains; celle que je professais pour Verlaine s'est même accrue. Arthur Rimbaud et Jules Laforgue eussent mérité de figurer dans le florilège de Des Esseintes, mais ils n'avaient encore rien imprimé à cette époque-là" (55)

According to the admission of the author himself, the novel was therefore an occasion for the exposition of his personal evaluation of contemporary colleagues, a platform - much less formal than a review or a critical essay - for an active intervention in the current literary debate.

3(c) Failure or Success ?

"Surely I am not the only writer, there have been others in history whose ways have been misconstrued and who have failed...who have won through ...success"(56)

"He had sacrificed honour and pride, and he had sacrificed them precisely to the question of money(...)He stayed till death knocked at the gate, for the pen dropped from his hand only at the moment when, from sudden failure of the heart, his eyes, as he sank back in his chair, closed for ever"(57)

The above passages - taken respectively from Malcolm Lowry and Henry James - are only two of many examples of a dramatic outcome for the career of an artist-hero. What is stressed, time and again, by the authors of 'Künstlerromane' is precisely the negative side of the artist's life, the awkwardness of his situation. It is almost as if they could free themselves from the memories of their own pain faced with a blank page, during the hard, laborious process of artistic creation.

"Nein, es misslang, und alles war vergebens!
...Sein Blick schwang sich zum Manuskript
hinüber, und seine Arme verschränkten sich
fester über der Brust...Das Talent selbst -
war es nicht Schmerz? Und wenn das dort,
das unselige Werk, ihn leiden machte, war
es nicht in der Ordnung so und fast schon
ein gutes Zeichen?"(58)

This lively description of the changing mood of an artist painfully at work - by Thomas Mann (novella Schwere Stunde, 1905) shows the 'input' of personal experience which a writer could make in the case of fiction devoted precisely to art and the artist.

"Isolation(...)is the first principle of artistic economy."(59)

"He could respond to no earthly human appeal(..)
An abyss of fortune or of temperament sundered
him from them. His mind seemed older than theirs"(60)

The concept of 'difference' of the artist, which - as we saw earlier on - characterizes the hero of the 'Künstlerroman' from his childhood, has negative and positive tones ambiguously mixed together. To be singled out from the 'herd' of society may be dramatic and depressing, but it is also a 'mark' of distinction, a symbol of intellectual superiority. The considerations Mann's Tonio Kröger makes in his discussion with his Russian friend, a woman-painter, are interesting in this respect:

"Einen Künstler, einen wirklichen, nicht einen dessen bürgerlicher Beruf die Kunst ist, sondern einen vorbestimmten und verdamnten, ersehen Sie mit geringem Scharfblick aus einer Menschenmasse. Das Gefühl der Separation und Unzugehörigkeit, des Erkannt- und Beobachtetseins, etwas zugleich Königliches und Verlegenes ist in seinem Gesicht... Sie werden kaum die Augen aufzuschlagen und ein Wort zu sprechen brauchen, und jedermann wird wissen, dass sie kein Mensch sind, sondern irgend etwas Fremdes, Befremdendes, Anderes...Aber was ist der Künstler ?"(61)

It is a constant feature of the 'Künstlerroman', that the artist-hero is surrounded by a 'halo' of noble - "königlich['regal']" is the word Thomas Mann adopts - but also of embarrassing differentiation. As Colin Wilson remarks:

"The Outsider is he who cannot accept life as it is, who cannot consider his own existence or anyone else's necessary. He sees 'too deep and too much'"(62)

Wilson considers the question of the Outsider a problem of living: the existential uncertainty of the Outsider, who is more sensitive than the others and cannot be satisfied with 'their' way of life, must find his way back to himself. This way is certainly not easy: language - and therefore writing - can offer an ideal medium for self-analysis.

"The Outsider is destroyed by human pettiness, triviality and stupidity. For the Outsider the world into which he has been born is always a world without values. Compared to his own appetite for a purpose and a direction, the way most men live is not living at all, it is drifting. Unless he can evolve a set of values that will correspond to his own higher intensity of purpose, he will always be an outcast and a misfit"(ibid.p.143)

We have quoted Wilson at length because of the centrality of this characterization as it applies to the hero of the 'Künstlerroman'. We are reminded of William Blake's motto "I must create my own system or be enslaved by another man's". And indeed, the intellectual, rebellious artist-hero tends to be of independent judgement, acute sensitivity, and - at times - startlingly deep insight into his own psyche. Self-absorption and proud, egotistical attitudes are also prominent features of his character. Most of 'Künstlerroman' contents consist in inner action. There are not

many external events: and the few which are scattered throughout the plot of the novel are the results of a chain of reasoning we have witnessed in the hero's mind. We could here apply what Kenneth Bruffee says about 'elegiac romance'(63), in observing that the 'Künstlerroman' -

"...challenges belief in sudden alteration of the self differently from the psychological novel, because it is optimistic about the human potential for inner change(...) [It] also implies that inner change involves understanding"

We are presented - in the period of 'full bloom' of the artist-hero inside the novel - with the inner turmoil of an uncommon personality. The artist cannot adapt himself to social life and is leading a struggle against himself in order to find his true identity and completeness, so as to be a fully realized artist and man.

In his doctoral thesis on the German 'Künstlerroman', Herbert Marcuse acutely detects the motivating force for the existence of the genre:(64)

"Der Künstlerroman ist erst möglich, wenn die Einheit von Kunst und Leben zerrissen ist, der Künstler nicht mehr in der Lebensform der Umwelt aufgeht und zum Eigenbewusstsein erwacht. Irgendwie muss eine Lösung, eine neue Einheit gewonnen werden, denn dieser Gegensatz ist so schmerzlich, dass auf die Dauer nicht ertragen werden kann, ohne Künstlertum und Menschentum zu zerstören"

The solution to this dilemma can be found in different ways in different heroes. In the case of Goethe's Wilhelm Meister, the hero finds a way of reconciling Art and Life through theatre: in the passage from the Theatralische Sendung (1775-85) to the Lehrjahre (1795-96), the notion of 'Künstlertum' is widened and raised to a larger notion of active life. But is Wilhelm's re-admission to society a victory or a failure? In other words, is 'Outsideness' a negative or a positive condition? As we noticed earlier on - at the beginning of this paragraph - there is a basic ambiguity at the heart of the matter, and there can be multiple, contradictory interpretations.

There seems to be no hope at the end of Mann's Buddenbrooks (1901), and yet the last words of Toni are, in a way, optimistic; Hans Castorp, at the end of Der Zauberberg (1927), chooses life and is destined to die on the battlefield. Tonio Kröger, in the eponymous novella, reflects - as we have seen earlier on - precisely on this schizophrenic condition of the artist:

"Es ist aus mit dem Künstler, sobald er
Mensch wird und zu empfinden beginnt.
...Ist der Künstler überhaupt ein Mann?"
(65)

The rootlessness, the lack of fulfillment, the inability to live are often felt not only as sources of desperation, but as necessary - and perhaps productive! - elements of the artist's life. To be an artist is a destiny, but a self-contradictory

feeling of renunciation and nostalgia for the conventional middle-class life remains particularly evident in Thomas Mann and Hermann Hesse, and even in Flaubert or Joyce. Irony as an instrument acts in this context to help the author overcome this impasse. Parody and criticism guarantee a distancing from the narration.

Hesse's Der Steppenwolf(1927) proposes the escape into an oneiric dimension beyond reality: the outsider Harry Haller tries to overcome his 'ego' through the acceptance of the thousand facets existing in his human nature. The same multiplicity of man is made evident in the various biographies supposedly written by Joseph Knecht himself, Hesse's hero, in the appendix to Das Glasperlenspiel(1943), an imaginative, apocalyptic novel which borders on the utopian, while at the same time, revealing a skeptical attitude.

Irony and self-parody, ambiguity and uncertainty: just as Thomas Mann divides his sympathies between the bourgeois conservative Zeitblom and the diabolical rebel Leverkühn, in the same way do most 'Künstlerroman' authors remain painfully contradictory concerning the outcome for their 'creatures'. Let us quote again some observations from the central debate about Art and the Artist which Thomas Mann places in the middle of Tonio Kröger(66):

"Die Literatur ist überhaupt kein Beruf, sondern ein Fluch(...) Wann beginnt er fühlbar zu werden, dieser Fluch ? Früh, schrecklich früh. Zu einer Zeit, da man billig noch in Frieden und Eintracht mit Gott und der Welt leben sollte. Sie fangen an, sich gezeichnet, sich einem rätselhaften Gegensatz zu den anderen, den Gewöhnlichen, den Ordentlichen zu fühlen, der Abgrund von Ironie, Unglaube, Opposition, Erkenntnis, Gefühl, der Sie von den Menschen trennt, klafft tiefer und tiefer, Sie sind einsam, und fortan gibt es keine Verständigung mehr".

The painful process of differentiation is here described in all its negative effects on the sensitivity of the man who discovers he is an artist, and therefore different from the ordinary man.

In more than one example of the 'Künstlerroman', the author gives an apparently negative ending to the artistic career of his hero. In Gottfried Keller's Der Grüne Heinrich (1 ed. 1854; 2 ed. 1879), as well as in D.H.Lawrence's Sons and Lovers (1913) and in W.S.Maugham's Of Human Bondage (1916), the central character ends up by failing in his artistic ambitions and resigning himself to the destiny of a misfit. It is difficult to calculate how much of the 'public' and how much of the 'private' aspects of their lives each of these authors put - and intended to put - into their novels. They all 're-worked' their stories, perhaps in order to obtain a certain distance from much autobiographical material contained in them. It is interesting to note that these three novels are all the first and the most personal for their respective authors.

All three pursue their vocation as painters, but are

eventually discouraged by lack of recognition (but do not have recourse to suicide as did Zola's artist in L'Oeuvre). The major part of each novel consists of a series of experiences undergone by the protagonist on his way to manhood. Each one suffers his own ordeal, with disillusionment, discoveries, sorrows, joys.

"...Leiden, Irrtum und Widerstandskraft erhalten
das Leben lebendig, wie mich dünkt"(67)

After a long apprenticeship and a change of method (from imagination to copying Nature), Keller's Heinrich, unable to fill a place in the artistic market of the capital, seems resigned to abandon any pretensions, and does not accept the patronage of an eccentric count. Maugham makes his hero renounce his attempt to be an artist in order to find a sound application for his 'plastic' qualities in the practice of medicine (in a metaphor patients are like "clay in his hands"). Paradoxically, Maugham himself did the opposite: he abandoned the medical profession in order to write books, because it was more lucrative.

In the case of D.H.Lawrence we are left to choose a meaning for the ambiguous end of the novel. Alone, purified, disillusioned, Paul walks towards the city, in the darkness - "He walked towards the faintly humming, glowing town, quickly"(68). In a positive sense, he is redeemed, and can move on to life; but in a negative sense, the squalor of Paul's lodgings, his last, meaningless conversation with Miriam, do not leave much space for hope. The

social environment is also to be considered: if the artist cannot affirm his 'self', in some way the society he lives in shares the responsibility for his failure.

"The deadening restrictiveness of middle-class conventions are challenged by forces of liberation often represented by an outsider, (...) someone freed by circumstances or personal effort from the distorting or mechanizing world that Lawrence saw in modern industrial society"(69)

Thus David Daiches. The remark is after all equally applicable to ~~as~~ different authors as Keller and Maugham, because *Such* all three authors manifest a 'humanistic' reaction to the changes caused in contemporary society by industrialization and urbanization. In Lawrence and in Keller, in particular, we find a symbolic contrast between country and town, and an emphasis on contact with Nature. Lawrence's hero seems really to be drifting away towards the end of the novel, troubled by a hostile ambience and spiritual emptiness:

"Everything seemed to have gone smash for the young man. He could not paint. The picture he finished on the day of his mother's death—one that satisfied him—was the last thing he did. At work there was no Clara. When he came home, he could not take up his brush again. There was nothing left"(70)

Indeed, the whole of Lawrence's last chapter of Sons and Lovers consists of Paul Morel's interior debate about what he is going to do with his own life. The death of his mother, the

conclusion of his tormented affairs with Miriam and Clara, the intermittance of artistic inspiration make him remain in a condition of "semi-intoxicated trance". When he finally realizes he is going adrift, there is in him an unmistakably positive reaction - which is, however, opposed by a nihilistic temptation:

"What am I doing ?"... "Destroying myself".
Then a dull, live feeling, gone in an instant, told him that it was wrong. After a while, suddenly came the question: "Why wrong ?" Again there was no answer, but a stroke of hot stubbornness inside his chest resisted his own annihilation"(ibid.p.500)

Rather as in the mediaeval representations of the battle between the devil and the angel for the conquest of a soul, Paul Morel oscillates between victory and defeat. Only during the conversation with Miriam, he ^{does} regains the strength to accuse her of possessive love, and understands that he does not want to follow her. He must learn to stand on his feet, both as a man and as an artist, a painter.

In Gottfried Keller's words - from Der Grüne Heinrich - the destiny of a painter is certainly not to be envied:

"Wer nicht in seiner Jugend durch Uebung und Vorbild seiner Umgebung, sozusagen durch die Ueberlieferung seines Geburtshauses, oder sonst im rechten Moment den rechten Fleck erwischt, wo der Tick liegt, der muss manchmal bis in sein vierzigstes oder fünfzigstes Jahr ein umhergeworfener und bettelhafter Mensch sein, oft stirbt er als ein sogenannter Lump"(71)

To be a painter means therefore - in the society portrayed by Keller as well as in that portrayed by D.H.Lawrence or by W.S.Maugham - to be poor, without a 'respectable', fixed profession, in short, to live on the margins of social conventions. Behind the social criticism, however, there is a reflection of the authors' own experiences of hardships and failures preceding eventual success. There may also be a rebellion against Romantic clichés in the name of Realism of form and content, which leads to an unconventional ending. By making the final atmosphere darker, these writers succeed in conveying an alarming concern for the future of Art and the Artist. But they may also imply that a 'condemnation' to live outside society and to renounce a 'productive' occupation may both after all be preferable to conformism. We cannot finally forget the cathartic function of a sad ending: by imagining a negative outcome and by remembering the darker sides of their past career, the authors may feel 'liberated' and ready - phoenix-like - for a new start.

"A second chance - that's the delusion. There never was to be but one. We work in the dark -we do what we can - we give what we have. Our doubt is our passion and our passion is our task. The rest is the madness of art"(72).

NOTES TO PART II - 3:

- (1) James, Henry, "The Author of Beltraffio" [I publ. English Illustrated Magazine, June/July 1884] in The Figure in the Carpet and Other Stories (Harmondsworth-Middl.: Penguin, 1986), ed. Frank Kermode, p. 90
- (2) Joyce, James, A Portrait of the Artist as a Young Man (London: Grafton Books, I ed. 1977, repr. 1986) [first publ. Jonathan Cape Ltd, 1924], ch. V, p. 190
- (3) Joyce, James, Stephen Hero (part of the first draft of Portrait) [Cape, 1944] ed. Theodore Spencer, rev. John J. Slocum & Herbert Cahoon, (Panther Books: Granada Publ. London, 1977, repr. 1984), XIX, p. 73
- (4) *ibid.* Introd. to the I ed. by T. Spencer, p. 17 ff
- (5) *ibid.* p. 89
- (6) see Melchiori, Giorgio, ed., Preface to Joyce, J. Racconti e Romanzi (Milano: Mondadori, 1974), pp. XXIX ff.
- (7) see Eco, Umberto, Le Poetiche di Joyce [1962] (Milano: Bompiani, 1982, passim)
- (8) Joyce, J., Stephen Hero, ed. cit. p. 75 (Cape, p. 67)
- (9) Joyce, J., A Portrait of the Artist as a Young Man, ed. cit. p. 170
- (10) see Daiches, David, A Critical History of English Literature [1969] (London: Secker & Warburg, 1984, 4 vols.) IV, pp. 1161-62)
- (11) Proust, Marcel, Jean Santeuil [1952, ed. Bernard de Follois] eds. Pierre Clarac, Yves Sandre (Paris: NRF, Gallimard, 1971) pp. 701-2: ["More and more he saw before him the duty of devoting himself to the thoughts which in certain days crowded into his mind(...) These various thoughts which he then loved to write down seemed to him, little by little, something more important than himself (...) But the word 'write' falls short of suggesting the charm of the precious material into which he turned them"]
- (12) see Contini, Gianfranco, "'Jean Santeuil', ossia l'infanzia della 'Recherche'" in Letteratura (March-Apr. 1953), pp. 3-26
- (13) Proust, Marcel, op. cit., p. 703: ["Once in front of his paper, he wrote what he did not yet know, what attracted him behind the image where it was hidden (and which was by no means a symbol), not what through reasoning would have appeared to him intelligent and beautiful"]
- (14) *ibid.*, p. 490: ["Each time an artist, instead of pursuing his happiness in art, pursues it in life, he feels disappointment and almost remorse, and thus realizes he has made a mistake. So that, writing or living a novel is not the same, whatever one may say. And yet our life is not at all distinct from our works"]
- (15) see Mauriac, Claude, "'Jean Santeuil' de M. Proust" in La Table Ronde (Lichtenstein: Nendeln, 1969), nr. 55-60, 1952, pp. 107-127
- (16) see Dort, Bertrand, "'Jean Santeuil' de M. Proust" in Les Temps Modernes, dir. J.P. Sartre, (nr. 81, Dec. 1952) pp. 1061-65
- (17) Zola, Emile, L'Oeuvre [1886, "Rougon Macquart" Series], (Paris: Gallimard, 1983, ed. Bruno Foucart), pp. 390-91: ["He was afraid of his own work, trembled at this sudden jump into the beyond, and

- realized that reality itself was no longer possible for him, at the end of his long struggle to defeat it and reproduce it more real than his own human hands"]
- (18) *ibid.*, p.408: ["Since we can create nothing, since we are nothing but weak imitators, we might as well break our neck at once"]
- (19) Mann, Thomas, "Tonio Kröger" in Gesammelte Werke, (Frankfurt: Fischer Verlag, I ed.1960, repr.1974, 13 voll.), vol.VIII, "Erzählungen, Fiorenza, Dichtungen", p.296: ["The gift of style, form and expression already establishes this cold, unstable relationship to everything human, a certain human impoverishment and feebleness"]
- (20) Mann, Thomas, "Der Tod in Venedig" [1912], *ibid.* p.451: ["His favourite motto was 'Hold fast'. He saw in his Friedrich novel nothing other than the sublimation of this rule, which seemed to him the leading concept of a suffering, active virtue"]
- (21) Wilde, Oscar, The Picture of Dorian Gray [1891] in The Complete Works of O.Wilde, gen.ed.J.B.Foreman, intr.Vyvyan Holland (London-Glasgow: Collins, I ed.1948, new ed.1966), Preface, p.17
- (22) It is very likely that the "Yellow Book", which Lord Henry sends Dorian Gray indicates A Rebours (1884); see the detailed description of plot, style and effects of it as described in The Picture of Dorian Gray, ed.cit., ch.10, p.101
- (23) *ibid.* ch.3, p. 45. Interesting - as far as Wilde's aesthetics is concerned, his essay The Critic as Artist *ibid.*, pp.1009-59
- (24) D'Annunzio, Gabriele, Il Fuoco [1900] (Milano: Mondadori, 1951, repr. 1982), part I, p.139: ["In the work of art of the future, the source of invention will never dry up. Art was infinite like the beauty of the world. No limit to strength and courage. To search for, to find, to go further and further. Forward! Forward!"]
- (25) D'Annunzio, G., Cento e Cento Pagine del Libro Segreto di G. D'Annunzio Tentato di Morire [1935], ed.Piero Gibellini (Milano: Mondadori, 1950, repr.1977), p.140 *passim*: ["How poor are the signs of the loftiest poet in comparison with his sensitivity, his intuition and the continuous mystery he breathes!...The most arcane communications of the soul with the objects could not be caught, up to now, other than in pauses, which are the words of silence.. We may say that between our true hidden life and the elaborated word there is no harmony whatsoever"]
- (26) Goethe, J.W., Wilhelm Meisters Wanderjahre [Urfassung 1821] 'Nachwort' by Erhard Marz (Bonn: Bouviers, 1986), 'Betrachtungen im Sinne der Wanderer', p.518: ["The most original modern authors are such not because they write something new, but because they are capable of saying the same things, as if they had never been said before"]. About Goethe's 'sententiae', see: Stephenson, R.H., Goethe's Wisdom Literature "A Study in Aesthetic Transmutation" (Bern/Frankfurt a.M./New York: Peter Lang, 1983)
- (27) James, Henry, "The Lesson of the Master" [first publ. Universal Revue July/Aug.1888]; Scribner's New York ed.(1907-9), vol.XV, in coll. cit., p.167

- (28) D'Annunzio, G., Cento e Cento... ed.cit.p.142: ["The soul of the poet can possess things as he possesses his love, his hatred or his hope; but, in the act of expressing them, he ceases to possess them. Language renders to him foreign what used to be intimate"]
- (29) Gide, André, Pref. to Les Cahiers d'André Gide [1952] (Paris: NRF Gallimard, ed. Claude Martin), p.31: ["I write in order to praise or to teach and I think a book is a failure when it leaves its reader indifferent "]
- (30) Hogg, James, Confessions of a Justified Sinner [1824] (London: Cresset, 1947), p.89
- (31) Gosse, Edmund, Father & Son [1 ed. London: Heinemann, 1907] ed. Peter Abbs (London: Penguin, 1983, repr. Penguin Classics 1986), p.240
- (32) see Hoggart, Richard, Pref. to Butler, S., The Way of All Flesh [1903] (Harmondsworth-Middl.: Penguin, 1984)
- (33) Butler, Samuel, The Way of All Flesh [1903] (London: Fiffeld, 1908), ch. VII, p.31
- (34) see Churchill, R.C., "Three Autobiographical Novelists" in The New Pelican Guide to English Literature, vol. VI, "From Dickens to Hardy", ed. Boris Ford (Harmondsworth-Middl.: Penguin, 1982, repr. 1983), pp.340 ff.
- (35) Bourget, Paul, Essais de Psychologie Contemporaine in Oeuvres Complètes, I, "Critique" (Paris: Plon, 1899), 'Préface' (1883), p.X: ["Literature is a living psychology. Life is a synonym of action. Therefore in the literary work, if the author has really put into it the mysterious power of life - there are potentialities for action independent of the author himself, which he could measure no more than a father can measure in advance the energies of his own son"]
- (36) *ibid.* 'Avant-Propos de 1885', p.XV: ["I have limited my study ... to these ten portraits because they seemed to me the most suitable proofs of the thesis running through these two volumes, namely, the moods typical of a new generation were enucleated in the theories and dreams of the preceding generation"]
- (37) Bourget, Paul, Le Disciple (Paris: Alphonse Leverre, 1889), p.316: ["He calculated with terrible precision the inadequacy of his psychology, however rational it was, in handling this peculiar mechanism, the human soul"]
- (38) see Feuillerat, Albert, Paul Bourget (Paris: Plon, 1937), pp.145 ff.
- (39) see Raimond, Michel, Le Roman depuis la Révolution (Paris: Colin, 1967), pp.132 ff.
- (40) Rolland, Romain, Jean-Christophe, 10 vols. (Paris: Ollendorff, 1913), vol.VII, "Dans la Maison", Pref. (1909), p.II: ["I was isolated. Oppressed, like so many others in France, by an hostile moral world, I wanted to breathe, to react against a degenerate civilization, a philosophy corrupted by a false élite. I wanted to say to this élite: 'You are lying, you do not represent France'. In order to do this, I needed a spiritually and physi-

- cally pure hero, who had a soul innocent enough to speak, and a voice loud enough to make itself heard"]
- (41) *ibid.*, pp. 108-112: ["The air of art cannot be breathed by most men. Only the greatest of men can live in it, without losing love, which is the source of life.(...) Olivier, since he could not trust those who belonged to his spiritual race but did not read him, found himself exposed to the hostile rabble: they were mostly litterati, who disapproved of his thought, and critics, who obeyed them"]
- (42) *ibid.*, pp. 39-40: ["Poets disdainful of the bold rhetoric and servile realism which nibble at the skin of things without being able to peel it off, had taken refuge at the very core of their soul, in a mystical vision where the universe of forms and thought had been sucked in, like a brook which flows into a lake, and assumed the colour of inner life. The intensity of this idealism, which withdrew in itself in order to recreate the universe, made it inaccessible for the crowd"]
- (43) Proust, Marcel, Jean Santeuil, ed.cit., p.733: ["The Doctors have been able to endorse that men of letters do not sleep well, suffer from illness difficult to treat, are exacting to look after, want drugs, are an easy prey for hypnotists and quacks. Businessmen can make certain that poets are disorderly and victims of charlatans. The cultivated can notice that poets are prone to say things which astonish intelligent people and could make them appear like fools if only they sometimes speak of forebodings and various superstitions without fears"]
- (44) *ibid.*, p.478: ["Nothing in his life, in his face or even in his conversation could help you to a knowledge of these mysterious creatures which we probably can only approach more closely through the precious crystal of his books"]
- (45) *ibid.*, p.315: ["He would have been very disappointed if he had thought that W.Meister was worth more than Le Capitaine Fracasse, which seemed to him something unique and by no means a novel about comedians"]
- (46) Joyce, J., Stephen Hero, ed.cit., p.118. See also Critical Writings, ed.R.Ellman (New York: Faber&Faber, 1959).
- (47) See references to W.B.Yeats's short stories "The Adoration of the Magi" and "The Tables of the Law", notoriously read and appreciated by Joyce; (S.H., pp.159-160, p.172)
- (48) see Stendhal, Vie d'Henry Brulard [1836] (Paris: Garnier, 1961, ed. Henri Martineau) ch XXVII, p.237: ["Je crus renaître en le lisant (vz.Shakespeare)". See also R.Rolland, op.cit., (vol.IV, ch.2, p.135): "Christophe n'avait jamais laissé une occasion de voir une pièce de Shakespeare qui était pour lui, au même titre que Beethoven, une source inépuisable de vie".]
- (49) Gosse, E., op. cit., p.190

- (50) Stendhal, Le Rouge et Le Noir "Cronique de 1830" (Paris: Michel Lévy Frères, 1870) ch.V, p.22: ["For many years Julien did not let one hour pass without saying to himself that Bonaparte, obscure and poor lieutenant, had become the master of the world with his sword. This idea comforted him in the sufferings which he thought great, and doubled his joy, when he could feel it"]
- (51) Stendhal, La Vie de Henry Brulard, ed.cit., ch.IX, p.85; ch.X, p.101; ch.XXXVII, p.335, p.336: ["Ariosto formed my character...I was working little on a first act, because I was waiting for the moment of genius, namely that state of exaltation in which I found myself two or three times a month(...)I was not practical(...)I was a poet"]
- (52) Huysmans, Joris-Karl, A Rebours [1884] (Paris: Eugène Fasquelle, 1925), ch.XII, p.191-ch.XIV, p.238: ["The more Des Esseintes read Baudelaire, the more he recognized his indescribable charm: in a period in which verses were used only to describe the external aspect of men and things, this poet had succeeded in expressing the inexpressible(...)Since he had lost the faculty of admiring beauty indifferently, under any form, he preferred - in Flaubert - La Tentation de Saint Antoine to L'Education Sentimentale; in Goncourt, Faustin to Germinie Lacerteux; in Zola, La Faute de l'abbé Mouret to L'Assomoir"]
- (53) *ibid.*, p.265: ["In short, the poem in prose represented for Des Esseintes the real lifeblood, the very lymph of art. This richness, developed and distilled to a drop, already existed in Baudelaire, as well as in these poems by Mallarmé, which he inhaled with such enjoyment"]
- (54) *ibid.*, pp.XIV-XV: ["As far as the chapters on lay and religious literature are concerned, they are, in my opinion, still valid, like those on Latin literature. The one devoted to profane art helped to highlight poets then unknown to the public: Corbière, Mallarmé, Verlaine. I have nothing to disown of what I wrote nineteen years ago: I maintain my admiration for these writers; the esteem in which I hold Verlaine is even greater now. Arthur Rimbaud and Jules Laforgue would have been worthy to appear in Des Esseintes' anthology, but they had not yet published anything at the time"]
- (55) see, for ex., Moore, Georges, Confessions of a Young Man [1888] (London: Heinemann, 1952), ch.XIII, p.143; here A Rebours is described as a "prodigious book, a beautiful mosaic". Huysmans's novel - as we said earlier on - had no little influence upon Wilde's Picture of Dorian Gray, similarly centred upon a figure of idiosyncratic aesthete.
- (56) Lowry, Malcolm, "Strange Comfort Afforded by the Profession" [1953] (London: Cape, 1962) (Harmondsworth-Middl.: Penguin, 1979) in Hear Us, o Lord from Heaven Thy Dwelling Place & Lunar Caustic (repr.1984), p.113

- (57) James, Henry, "The Next Time" [first publ. in Yellow Book, VI, July 1895], [Scribner's New York ed., 1907-9, vol. XV], in coll. cit., ed. Frank Kermode, p. 351; p. 353
- (58) Mann, Thomas, "Schwere Stunde" [1905] in coll. cit., p. 375: ("No, it failed, and all the effort had been in vain!... His eyes went to the manuscript and his arms closed more tightly upon his breast... Talent itself - was it not pain? And when that there, the blessed work, made him suffer, was it not in the order of things, and almost a good sign?")
- (59) Joyce, J., ms. "A Portrait of the Artist" [1904] in The Workshop of Daedalus: J. Joyce and the Raw Material for 'A Portrait...', eds. R. Scholes, R. M. Kain, (1965) p. 62, repr. in Beja, Morris, ed., J. Joyce, 'Dubliners' and 'A Portrait...', casebook series, (London: MacMillan 1973), p. 45. [N.B.: I have not been able to consult the original edition of this manuscript]
- (60) Joyce, J., A Portrait of the Artist as a Young Man, ed. cit., p. 85, p. 88
- (61) Mann, Thomas, "Tonio Kröger" [1903] in coll. cit., pp. 297-298: ["A real artist, not one who considers art as his middle-class profession, but rather a pre-destined and damned artist, is recognizable by no special insight from his face. The feeling of isolation and distinction, of being recognized and observed, something at the same time regal and embarrassing, all this in his face... You hardly need to wink and say a word, and everyone will know that you are not a human being, but rather something alien, foreign, other... But what is, in fact, an artist?"]
- (62) Wilson, Colin, The Outsider (London: Victor Gollancz Ltd., 1956) p. 77
- (63) Bruffee, Kenneth, Elegiac Romance "Cultural Change and Loss of the Hero in Modern Fiction" (Ithaca & London: Cornell University Press 1983), p. 61
- (64) Marcuse, Herbert, Der Deutsche Künstlerroman [Freiburg, PhD Thesis, 1922], in Schriften, vol. I (Frankfurt; Suhrkamp, 1978), p. 12: ["The Künstlerroman is only possible when the union of art and life is broken up, the artist no longer conforms to the world around him and reaches self-consciousness. In some way a solution, a new unity must be achieved, because this duality is so painful that it cannot be endured too long, without destroying both the artist and the man"]
- (65) Mann, T., *ibid.*, p. 296: ["The artist is finished as soon as he becomes a man of feeling... Is the artist after all a man?"]
- (66) *ibid.*, p. 297: ["Literature is not really a profession, but a curse (...) When does it become visible? Early, frightfully early. At a time, when one should still be living in peace and accord with God and the world. You begin to feel marked, in conflict with the habitual and the orderly. The abyss of irony, distrust, opposition, recognition, feeling, which separates you from others, becomes deeper and deeper. You are alone, and from now on you will understand nothing"]

- (67) Keller, Gottfried, Der Grüne Heinrich [1879] (Zürich: Atlantis Verlag, 1965), 2 vols., vol. I, p. 664: ["Pain, mistakes and resistance make life lively, as it seems to me"]
- (68) Lawrence, D.H., Sons and Lovers [1913] (Harmondsworth-Middl.; Penguin, 1948, repr. 1973), ch. XV, p. 511
- (69) Daiches, David, op. cit., vol. IV, pp. 980 ff.
- (70) Lawrence, D.H., op. cit., p. 498
- (71) Keller, Gottfried, op. cit., vol. II, ch. XV, p. 340: ["He who, in his youth, through practice and the example of those around him, so to speak through his family tradition, did not catch the right moment when he could, must live as a rootless wanderer up to forty or fifty years of age, and often dies a wretch"]
- (72) James, Henry, "The Middle Years" [first publ. in Scribner's, May 1893], [Scribner's New York ed., vol. XVI, 1907-9] in coll. cit., p. 258

PART III

FORMS

"It is when the novel is seen in the process of its making that the dignity of the craft, if ever it was questioned, is fully restored to it"(1)

III.1 The Choice of Techniques

"This world or 'kosmos' of a novelist - pattern or organism which includes plot, characters, setting, world-view, 'tone' - is what we must scrutinize when we attempt to compare a novel with life or to judge, ethically or socially, a novelist's work"(2)

What concerns us here is a more 'technical' analysis of the kind of novel which we are trying to define. In order to 'build up' his novel, each author has to choose definite techniques and adopt a certain 'tone' and 'style'.

"The deepest quality of a work of art will always be the quality of the mind of the producer"(3)

One must not nevertheless privilege form over idea, since formal features taken together do not necessarily show the 'novel's' 'real' way of thinking. In order to examine the chief elements which form the 'structure' of the novel, we shall treat separately the kinds of narrators, chronology, and plots which are traceable in the novels belonging to the genre of the 'Künstlerroman', and in those on its borderline. Finally, a section will be devoted to the peculiarity - present in more than one author - of the multiple 'versions' of the same novel. Doubtless, because of its particular nature, the 'Künstlerroman' genre may transform or adapt forms taken from the literary tradition in general for its own purposes.

1 (a) The Narrator

"The personality of the artist, at first a cry or a cadence or a mood and then a fluid and lambent narrative, finally refines itself out of existence, impersonalizes itself, so to speak"(4)

The author's voice is obviously the first striking characteristic of a novel. The use of the first person probably makes the novelist's task easier in the process of composition. The 'hero' gives the story a substantial unity by the mere act of telling it. A picture can be enhanced by the dramatizing force of the first person narrative. But when, as in the case of the 'Künstlerroman', the 'hero' often gives a picture of himself, a searching and elaborate portrait(5), then the choice of the first person becomes unduly limiting. The story requires a 'seeing eye', and the author turns to the third person. Instead of receiving the hero's 'report', we now see him in the act of judging and reflecting: his consciousness is now before us, his interior life appears and acts. The novelist pushes his responsibility further away from himself simply because the story begins to find its centre of gravity in his own life, or, at least, in a projection of his own life.

"The fiction that he devises is ultimately his; but it looks poor and thin if he openly claims it as his, or at any rate it becomes much more substantial as soon as he fathers it upon another"(6)

The third person narration functions as a 'centre of consciousness' through which the author filters his story(7). The narrator may be more or less distant both from the implied author and from the characters in the story he tells. Most 'Künstlerroman' authors selected the medium of a third person narration, but there are obvious differences in degrees of participation by the narrator in the story, and in the author-narrator relationship. Since the 'story' of a 'Künstlerroman' consists in the account of the life of an artist - which can be more or less complete and detailed - the mutual relationship between character, narrator and author are all the more problematic for the actual identification of one with the other outside the fiction.

"Every portrait that is painted with feeling
is a portrait of the artist, not of the
sitter"(8)

As we have seen earlier on (see Part I,2), the connection between autobiography and fiction is a very troubled and delicate problem for the 'Künstlerroman' genre . The incompatible functions of creation and narrative set the novelist a problem which can never be perfectly solved.(9) As a creator, he wants to hide - to be timeless and nameless, so that his work can stand by itself. This was the aim of Flaubert's theory and practice of literature. But narrative must be addressed to somebody. He needs some protective colouring, some 'camouflage' or mask. Sometimes the author talks

through one of the characters in the book: he must somewhere break the privacy of his character and open his mind to us. According to his status, the narrator assumes the rôle of 'Teller' or of 'Dramatist'. 'Telling' is opposed to 'Showing' as description is opposed to dialogue. Every novelist uses both, but his quality appears clearly in his management of the two. The pictorial method enables the novelist to cover great areas of life and quantity of experience. The dramatic method heightens the life-like aspect of characters and events. Writers like Thomas Mann, Hermann Hesse, Marcel Proust, D.H. Lawrence, James Joyce, privilege the moments of 'telling' in comparison with those of 'showing'. But there are individual variations to be taken into account. So, for example, if Mann and Hesse use the third person narrative - with very little dialogue - for most of their literary production, they pass on to a different technique, that of the so called 'Manuscript in the Bottle' in their respective last novels - Doktor Faustus(1947) and Das Glasperlenspiel(1943) in which there are perhaps more dialogue parts. The autobiographical 'mood' of Proust and Rolland - as well as of Stendhal in La Vie d'Henry Brulard(publ. 1958) and of Gottfried Keller's Der Grüne Heinrich(1853) - accounts for the prevalence of sheer narration of moods or events. But Proust's Jean Santeuil(1896-1904, publ. 1952), first 'ébauche' of La Recherche, offers another example of 'Manuscript' technique. Pretending to be the 'editor' of a manuscript, whose author is the 'hero' of the

story, the novelist establishes a further distance from the story itself, and is - theoretically - free from responsibilities and involvement.

"Un jour, les journaux annoncèrent qu'il [i.e. l'auteur] était mort subitement, et comme on ne parla pas, dans les papiers qu'on avait trouvés chez lui, du roman dont nous avions une copie, je me suis décidé, mon ami ayant d'autres affaires, à publier celle-ci"(10)

Conscious of the singular nature of his 'Utopia', Hermann Hesse expands the editor's note to Das Glasperlenspiel into a long 'Einleitung' in which the meaning of the 'Glasperlenspiel' and the ambience of the pedagogic, elitist province are explained. The biography of the 'hero', the legendary 'Magister Ludi', is shown as being put together from archive information and rumours.

"Es ist unsre Absicht, in diesem Buch das Wenige festzuhalten, was wir an biographischem Material über Josef Knecht aufzufinden vermochten, den Ludi Magister Josephus III, wie er in den Archiven des Glasperlenspiels genannt wird"(11)

Also Thomas Mann's *Leverkühn* is presented as a legendary person, an 'exemplum' for tormented contemporary Germany seen in the light of the Second World War. But Mann 'delegates' the rôle of the editor to Serenus Zeitblom, through whom a double distance is reached and further ironic touches about the 'bourgeoisie' are possible. Zeitblom is presented in the act of writing this 'elegy' for his strange - for him partly incomprehensible - friend.

His comments on the contemporary world and on morals make him unreliable and gullible in the eyes of the reader. The subtle satirical vein of Mann thus comes to the surface as a further 'layer' in his complex narrative technique.

"Mit aller Bestimmtheit will ich versichern, dass es keineswegs aus dem Wunsche geschieht, meine Person in den Vordergrund zu schieben, wenn ich diesen Mitteilungen über das Leben des verewigten Adrian Leverkühn, dieser ersten und gewiss sehr vorläufigen Biographie des teuren, vom Schicksal so furchtbar heimgesuchten, erhobenen und gestürzten Mannes und genialen Musikers, einige Worte über mich selbst und meine Bewandtnisse vorausschicke"(12)

Already from these first words, Zeitblom puts himself in a position of inferiority and modesty, which is paradoxically - and ironically - disclaimed by the considerable length of his autobiographical 'notes'. The very subtitles of the last works of Hesse and Mann are respectively indicative of the peculiar position chosen by the author. But, again, Hesse emerges more 'neutral' than Mann by defining himself as 'editor' -

"Versuch einer Lebensbeschreibung des
Magister Ludi Josef Knecht
samt Knechts hinterlassenen Schriften
Herausgegeben von
Hermann Hesse"(13)

- while Mann allows more space to human sympathy by defining the 'status' of Zeitblom as that of a 'friend' of the 'hero':

"Das Leben des deutschen Tonsetzers
Adrian Leverkühn
erzählt
von seinem Freunde"(14)

A slightly different technique of narration had been used by Hesse earlier on, in his novel Der Steppenwolf(1927). In it, once again, we find a narrator-editor who introduces the story of the 'hero'.

"Dieses Buch enthält die uns gebliebenen
Aufzeichnungen eines Mannes, welchen wir
mit einem Ausdruck, den er selbst mehr-
mals gebrauchte, den 'Steppenwolf' nannten"(15)

But, halfway through the diary of Harry Haller ('der Steppenwolf'), a 'Tractat vom Steppenwolf' is presented(p.65): the numeration of the pages begins again from one, the print-type changes, and we are supposed to read the essay while Harry Haller is reading it too.

An apparently similar, but substantially different device had been used by James Hogg in his Private Memoirs and Confessions of a Justified Sinner(1824), where the actual diary of the 'villain' is offered to the reader after the end of the narrative as an alternative version of the facts - while Hesse's 'Tractat' is intended as an explanation of the facts themselves.

After all, Goethe himself had inserted in his Wilhelm Meisters Lehrjahre(1795-6) as sixth book, the "Bekenntnisse einer schönen Seele", which is nothing else but a private diary.

In the Wanderjahre(1825-29) as well, we find collections of maxims at the end of the second book, "Betrachtungen im Sinne der Wanderer" and at the end of the book, "Aus Makariens Archiv", to interrupt the course of the narration.

Journal notes also appear at the end of Joyce's Portrait of the Artist as a Young Man (1916), while Italo Svevo's La Coscienza di Zeno(1938) is consciously presented by the narrator as his own, 'therapeutic' diary. Needless to say, all these fragments of (alleged) diaries are written in the first person: but human involvement on the part of the author or even of the reader is qualified by the mere position these sections assume in the novel. This is particularly true at the climax of Thomas Mann's Doktor Faustus, as Zeitblom introduces(ch.XXV)as a 'Document' Leverkühn's description of his singular 'meeting' with the Devil in Palestrina. The dramatic urgency of the dialogue and the use of the first person enhance the relevance of this chapter in the body of the novel:

"Das Dokument, auf das in diesen Blättern
wiederholt Hinweise geschahen, Adrians
geheime Aufzeichnung, seit seinem Abschei-
den in meinem Besitz und gehütet als ein
teuer furchtbarer Schatz - hier ist es,
ich teile es mit"(16)

In the case of the 'Bildungsroman' examples we have briefly looked at (see Part I,1), we find a more 'omniscient', 'paternalistic' presence of the narrator and an outspoken preoccupation with the techniques of presentation.

Karl Philipp Moritz(1756-1793) deliberately presents his novel Anton Reiser(1785) as a 'Psychologischer Roman', or better, as an example of the psychological consequences of a 'Bildung' process upon an individual. Given these 'scientific' aims, Moritz feels obliged to introduce the various books of his novel to the public, in order to explain the meaning of what he has written and prevent - or comment on - the readers' critiques.

"Um fernen schiefen Urteilen, wie schon einige über dies Buch gefällt sind, vorzubeugen, sehe ich mich genötigt, zu erklären, dass dasjenige, was ich aus Ursachen, die ich für leicht zu erraten hielt, einen psychologischen Roman genannt habe, im eigentlichsten Verstande Biographie und zwar eine so wahre und getreue Darstellung eines Menschenlebens bis auf seine kleinsten Nüancen ist, als es vielleicht nur irgendeine geben kann"(17)

Similar justifications, which are directly addressed to the public, can easily be found in nineteenth century novels, not as detached prefaces or forewords, but as parenthetical interventions in the midst of the narration. Theodor Fontane's Vor dem Sturm(1878) offers more than one example of this technique:

"Der Lauf unserer Erzählung führt uns während der nächsten Kapitel von Hohen-Vietz(...) an den westlichen Höhenzug"(18)

"Es wird unsere nächste Aufgabe sein, der blossen Vorstellung dieser Herren(...) eine kurze Charakterisierung folgen zu lassen"(19)

Sometimes, as in the case of Gustav Freytag(1816-95) in his novel Soll und Haben(1855) these editorial interventions in the

first person plural accompany the whole narrative from the beginning to the end, gently reminding the reader of the 'fictionality of the fiction':

.."Hinter der weissen Gardinen wurde der Held dieser Erzählung geboren: Anton"

"Das alte Buch seines Lebens ist zu Ende..."(20)

This type of 'mediation' may assume the tone of ironic, good-humoured 'stage directions' after Sterne's mode. Good examples can be discovered - here and there - in Stendhal's Le Rouge et le Noir :

(..."Maintenant qu'il est bien convenu que le caractère de Mathilde est impossible dans notre siècle, non moins prudent que vertueux, je crains moins d'irriter en continuant le récit des folies de cette aimable fille")

("Ici l'auteur eût voulu placer une page de points. Cela aura mauvaise grâce, dit l'éditeur, et pour un écrit aussi frivole, manquer de grâce, c'est mourir(...)La politique au milieu des intérêts d'imagination, c'est un coup de pistolet au milieu d'un concert...")(21)

In both examples the author intervenes to justify and comment on his choice - of characters and situation - but in his moral and artistic concerns before the readers he maintains the attitude of an ironic 'plaidoyeur' and an atmosphere of relaxed 'causerie'. But when the protagonist of the novel is more an 'artist' than a 'hero', more a mouthpiece of the author's own theories and experiences, the narrator cannot assume the rôle of the 'puppet-master'.

1 (b) Chronology

"Wie eigentümlich doch schliessen sich nun die Zeiten - schliesst sich diejenige, in der ich schreibe, mit der zusammen, die den Raum dieser Biographie bildet !"(22)

Another important element to be considered in the structure of a novel is the question of time. The very nature of the literary product requires a 'multiplicity of times'. We have the time of actual composition, then the time in which the 'events' take place in the course of the novel, and the time necessary to read the novel itself. Once again, the author is given the choice as to the treatment of time inside his story. He can make us conscious of the moment of writing (as happens in the above quoted passage from Mann's Doktor Faustus), he can make his novel last one day or a hundred years. As Nelly Cormeau (23) observes about time in the novel:

"Le roman joue à son gré dans l'espace. La contemplation même de l'oeuvre s'inscrit sous la loi ineluctable du temps: ainsi le roman doit-il, en quelque manière, dilater l'instant pour marquer la simultanéité de phénomènes ou d'événements distincts et contigus"

The freedom of the author in the handling of time is limited by the necessity of making the story coherent and understandable. If he uses flashbacks or does not want to respect a definite chronology, this is made clear through explanation or at least through a regular repetition of the same proceeding. In the case of the

'Künstlerroman', its subject being the story of an individual life, the development is usually linear. But there are significant exceptions - which we shall examine later on. When the 'Künstlerroman' author sets ~~about~~ to write his story, his thoughts generally go back to his own past. Memories and experiences help him in proceeding through the stages of a life parallel to his own. It is up to him to 'begin from the beginning' or to throw the reader into a situation in 'in medias res' and then give an account of the past, or even to remain in a given moment. The more 'biographical' approach obviously consists in telling the artist-hero's story from his birth to his maturity or even to his death. Not only nineteenth century novelists incline to this procedure - we can think of Rolland's Jean Christophe(1913), of D.H.Lawrence's Sons and Lovers(1913), and even of the already quoted last works of Hesse and Thomas Mann, to realize that it is not simply a choice of fashion. We follow the hero's progress in the 'Künstlerromane' of Gottfried Keller, of Goethe, and of Joyce if not from his birth, then from his childhood.

In Flaubert's Education Sentimentale (1869) and in Stendhal's Le Rouge et le Noir(1870) we are 'acquainted' with the 'hero' at the threshold of life, in that decisive moment of transition from adolescence to maturity. Joyce's fragmentary Stephen Hero(publ.1944) is entirely concentrated on this climactic period of

rebellion and initiation into Art and into life. On the other hand, Henry James's 'artistic' short stories and D'Annunzio's novels are set in the period of artistic maturity of the hero, who thus approaches more closely the sensibility of the author himself at the moment of writing. It is however to be kept in mind that, though the temporal 'coverage' may coincide in two or more novels, the individual treatment of the lapse of time 'available' to the author makes each novel unique. It is sufficient to compare the length and narrative speed of novels like Rolland's Jean Christophe - in ten volumes - and one like Lawrence's Sons and Lovers - of 511 pages ! But time in fiction may be 'out of joint'. The author may prefer to play with it and dispose of events, memories and thoughts in a different way. There is no temporal coherence even in Stendhal's fragmentary autobiography La Vie de Henry Brulard(1833-36): facts and impressions are presented just as they occurred to the author's mind. There is a secret rhythm of present and past according to the prevalence of one of two viewpoints: that of the middle-aged man remembering, or that of the child experiencing.(24)

"Mais le lecteur, s'il s'en trouve jamais pour ces puérités, verra sous peine que tous mes pourquoi, toutes mes explications peuvent être très fautives. Je n'ai que des images fort nettes, toutes mes explications me viennent en écrivant ceci, 45 ans après les événements."(25)

The chronological disorder is therefore justified by the

confusion in the author's mind. As Martineau remarks in his introduction to the autobiography:

"Il écrivait dans la fièvre, la joie, la passion.
Les idées bouillonnaient, la main ne pouvait les
suivre, l'écriture devenait de moins en moins
lisible, l'ortographe de plus en plus fantaisiste,
le style des plus elliptiques"(26)

The fragmentary book, which remains the 'brouillon' of a larger, never realised autobiography, was obviously written on the spur of the moment. The temporal chaos is the most evident mark of its status of draft.

In the case of Cesare Pavese(1908-50), the continuous contraposition of present and past, of mortal man and immortal Nature in his last novel La Luna e i Falo' (1950)("The Moon and the Bonfires") is a purposeful one. The present of the conversation between Anguilla - an emigrant who is back in his native village - and his friend Nuto is alternated with the past of their common adolescence. Images of the various stages of his education to life, his first experiences, historical events, considerations on the present compose the tissue of this dialogic novel. Dialogues and memories follow each other till the story comes full circle, and the voyage into Anguilla's past - and therefore into his own self - is at an end.

"Era strano come tutto fosse cambiato eppure
uguale. Nemmeno una vite era rimasta delle
vecchie, nemmeno una bestia;(...)la gente era
passata, cresciuta, morta;(...)eppure a guardarsi
intorno(...)le aie, i pozzi, le voci, le zappe,

tutto era sempre uguale, tutto aveva quell'odore,
quel gusto, quel colore d'allora"(27)

The case of Marcel Proust is obviously to be considered separately: his quasi-epiphanic technique of the moments of 'illumination' enhances the intensity of the present 'durée' of Bergsonian memory. According to Nelly Corneau (op. cit., pp. 108 ff.), La Recherche can be considered - because of this remarkable innovation - "la grande institutrice du roman moderne". The "temps perdu" is restored to the present - untouched by the wear and tear of 'becoming' - thanks to the eternalization of Art. In Jean Santeuil (publ. 1952) the Proustian doctrine of the 'souvenir' is already present, and the thematic 'germs' of the Recherche are already traceable. But, because of its unfinished state, the narration proceeds through stages or moments - "Enfance et adolescence", "A Illiers", "Beg-Meil", "Les Reveillon", etc. Each section stands by itself: the architectural coordination of the later 'oeuvre' is not yet in existence. Thus Jean Santeuil emerges as a 'workshop' of materials, themes, moods, which are all the more interesting precisely for their spontaneity. Let us quote an example of 'mémoire involontaire' concerning "la petite phrase":

"Pendant que T. jouait une dernière valse, à une certaine phrase Jean sentit au fond de lui quelque chose qui avait tressailli. Sans doute c'était quelque mélodie oubliée où se trouvait cette même phrase, peut-être simplement le même accord qui, étonné de s'entendre, se débattait au fond de l'oubli, tâchait de

revenir à la vie, à être senti et reconnu(...)
Jean essayait de réentendre cette phrase[quil
tout d'un coup avait frappé quelque chose en
lui, de se la redire, [pour] qu'en frappant
plusieurs fois elle finît par réveiller tout
à fait sa conscience, dans ces fonds-là en-
dormie"(28)

It can really be said that Proust's poetic is about Time. His
source of inspiration is memory, his aim is the eternalization of
the moment:

"A vrai dire, dans ces moments de profonde
illumination où l'esprit descend au fond
de toutes les choses et les éclaire comme
le soleil descend [dans] la mer, où le mou-
vement de la petite fille, (...) les dolé-
ances des innombrables feuilles de lilas
qui se plaignent, (...) sont suivis avec un
égal enchantement par le regard pour qui
une ombre un peu plus éclairée, une courbe
qui s'accroît ne sont plus alors des hié-
roglyphes de plus, mais des caractères par-
lants, exprimant la vérité la plus plaisante"
(29)

Proust chooses delicate, fugitive images - leaves, rays of sun,
shade - to express the instantaneous moment of spiritual
illumination. The brevity of this 'epiphany' is well rendered
through these metaphors.

A similar poetic of time and timelessness is manifested in Joyce's
doctrine of the epiphany as a moment of sudden revelation in which
the clock - temporarily - stops.

"By an epiphany he meant a sudden spiritual manifestation, whether in the vulgarity of speech or of gesture or in a memorable phase of the mind itself. He believed that it was for the man of letters to record these epiphanies with extreme care, seeing that they themselves are the most delicate and evanescent of moments"(30)

But, unlike Proust's 'illuminations', Joyce's epiphanies are just flash-like impressions, which are not developed and cannot therefore sustain the structure of a whole novel. This is the necessary reason why the 'book of epiphanies' remained only an unfinished project.

Time does not seem to pass in 'dialogic' novels like Italo Svevo's Una Vita(1938) and Senilità(1938): even in D'Annunzio, or in Gide's Les Faux-Monnayeurs(1925) there is no manifest concern with chronology. If we look for the 'standard' pattern of the 'Künstlerroman', however, its insistence on apprenticeship, growth and change in the individual clearly indicate that Time has its rôle in measuring and marking the stages of a life's progress towards maturity and Art. The pattern of the genre - in fact - follows the life of the hero, and it is therefore through the passing of time, the progress from one stage of growth to another - from childhood to adolescence to adulthood - that we are made aware of the growth of an artistic vocation.

1 (c) How Many Plots ?

"Writers are(...) seldom agreed in their definition of a plot: to some it is a piece of ingenious construction in which an author can claim proprietary rights: to others it is a kind of composition line, a rudimentary suggestion of pattern, which governs the whole work".(31)

It is indeed difficult to give a univocal definition of 'plot', because every individual author has a different way of conceiving and handling it. The plot is generally considered as the narrative structure, the 'skeleton' on which the novel is built. The plot itself is composed of smaller narrative units (episodes, incidents) and develops through stages of growing dramatic tension up to a climax, then exhausts itself in the final 'dénouement' or resolution. Length, 'pace', complexity are variable elements which the author arranges at his own pleasure. The plot as complex organisation of 'incidents' enables the story to unfold itself so as to attract the reader's attention.

"Le roman, en effet, est d'abord une 'histoire', en qui réside proprement la charpente ou la substance matérielle de l'oeuvre. Le romancier ne construit un sujet véritable que par une coordination scrupuleuse des éléments divers qu'il a choisis: dans cette conjonction réside le principe moteur du roman"(32)

The 'dramatic knot' which starts the 'engine' of the novel can originate from the connection of circumstances, but it can also be determined by the psychology of the characters. According to this distinction, the novel assumes a 'dramatic' or an 'analytic'

quality. But the two elements - action and psychology - are incessantly interfering with one another. It is only the prevalence of one or the other which differentiates the character of the novel. In other words, if in nineteenth century novels - we may recall Dickens or Balzac, to quote the most evident examples - the 'architecture' of plot is more important in comparison with the psychological characterization, in twentieth century novels - notably in the period of Modernism - the characters' moods and thoughts are the main subject. If we push the argument further into a consideration of the 'Künstlerroman' genre, we see that here the value of the plot has changed. Its subject is a life-story, the author is interested in the spiritual progress of the 'artist-hero', and not so much in the actual events. As Roy Pascal points out, (33) in reference to the autobiographical novel:

"[It] offers an almost unlimited opportunity for the exploration of personality - not solely of the author's, but also of the people with whom he is intimately involved. It is free of the conventional exigencies of 'literature', it needs no plot, no spurious liveliness, and can devote itself truthfully to its theme, the slow assimilation of experience and emergence of a character"

Even though we may say that the 'Künstlerroman' needs no 'plot' as we have defined it, we must remember that we are not dealing with an autobiography. As a 'genre' of novel, the 'Künstlerroman' has a wider scope than traditional autobiography: while the latter leads

to something known and extra-textual, namely, the author's present status, the novel of the artist is in itself a rounded experience. Novelists demand a more coherent and firm structure, with a series of facts which may be intrinsically symbolic. As we have seen earlier on (Part II, 1,2), the patterns of content can be easily identified. There is a recurrence of facts and stages which always follow one another in the same order. The basic 'itinerary' of the novel is more or less unchangeable: but this does not exclude remarkable differences in the author's handling of the elements before him. He can expand on the period of the artist's rebellion or on that of his ripeness, he can give more space to the hero's relationships with friends or women, or emphasize his isolation. More secondary characters can develop or contrast with the protagonist, and the historical, social background can be a further element in the hero's formation. No limits are posed to the author's imagination other than this 'track' which guides the hero's steps into life.

"The novel tells of the adventure of interiority;
the content of the novel is the story of the soul
that goes to find itself, that seeks adventures
in order to be proved and tested by them, and,
by proving itself, to find its own essence"(34)

This judgement of Lukács on the novel can be even more aptly applied to the sub-genre of novel we are studying. As the novelist introduces more characters, sub-plots, or emphasizes the ambience, the psychology, we move further away from the 'pure'

'Künstlerroman'. In other words, when the focus of attention shifts from the artist-hero to another element, character or theme, then only loosely can we call that novel a 'Künstlerroman' (see Part I); so loosely that we may use the term 'improper'. This emphasis on the artist-hero makes all parallel plots less important, so much so that it is difficult to talk about 'plot' in the usual sense of the word.

Along the path of the artist-hero's development there are several climactic moments which lead up to his maturity. His rebellion and flight, the first hint of his vocation as an artist and his initiation into both Art and Life are all steps toward the full bloom of the protagonist.

"Welcome, O life ! I go to encounter for the
millionth time the reality of experience
and to forge in the smithy of my soul the
uncreated conscience of my race"(35)

As in the case of Joyce's Portrait - of which the above is an extract - and of D.H.Lawrence's Sons and Lovers, this climactic moment marks the end of the novel. But different kinds of resolution are chosen by other authors. It is not really a 'happy ending' that we expect from a 'Künstlerroman', but rather a sense of a positive or negative outcome of the 'hero' in Art as well as in Life. (see Part II, 3 b). According to the author's own experiences, his view of life and his purposes in writing, we see the hero ending up in different ways. But - it is generally the

case - we either find a tragic death (Zola, Hesse and Mann in their last works, and Stendhal in Le Rouge et le Noir choose this alternative), or an ambiguous defeat in life which is often intended as a success in Art (this is the case in the already mentioned novels by D.H.Lawrence, W.S.Maugham, Hesse, Mann, Musil). In these cases then, we are confronted with an 'open ending' of which we are free to interpret the - explicit or implicit - meaning.

"The scope of the hero's possible experiences and its mass is organized by the orientation of his development towards finding the meaning of life in self-recognition; the discretely heterogeneous mass of isolated persons, non-sensuous structures and meaningless events receives unified articulation by the relating of each separate element to the central character and the problem symbolised by the story of his life"(36)

Once again, Lukács makes a good point about the ultimate aim of the hero's education. He also points out the non-relevance of secondary persons and events in the light of the central subject of the novel. As far as the hero himself is concerned, we have seen up to now how 'special' his position is in comparison with the age and society he is living in. The protagonist of the 'Künstlerroman' does not 'fit' in the rôle of 'hero' as it is commonly understood - especially in eighteenth and nineteenth century fiction. He is not a man of action, and there are no real 'villains' against whom he must fight. He is rather like an 'anti-hero', often introverted (Mann's Tonio Kröger and Hans Castorp are clearly in this category),

sometimes ^Lcold reasoner (as in the case of Bourget's and Stendhal's ^Lheroes) and generally absorbed in thoughts and daydreaming. This last quality, and his status as an outsider make of the 'artist - hero'- so to speak - an 'a-normal' person. It is not difficult to recognize in many artist-heroes - notably in Thomas Mann's works - an inclination to neuroticism, idiosyncrasy and even inhumanity. — The very fact of being an artist determines a particular frame of mind, of which egotism, hypersensitivity, predisposition to illness are only some features. Goethe had already made the traditional distinction:

"Das Klassische nenne ich das Gesunde und
das Romantische das Krankhafte"(37)

The Romantic concept of the artist, and the diffusion of the Decadent image of the 'poète maudit' form the background for the problematic figure of the modern artist in authors such as Hesse and Mann.

"Die Kunst der Dekadenz löst sich - nach
Thomas Manns Anschauung, aus Krankheit
und biologischem Verfall. Genie und
Krankheit, Kunst und Verfall gehen nach
seinem Begriff Hand in Hand, gehören
immer zusammen"(38)

Thus C.A.Noble characterizes Mann's view of the connection between Decadence and art. Indeed the theme of sickness and neurosis, creeping into his first short novels (Tonio Kröger), is sublimated into 'Epos der Krankheit' in the Zauberberg and passes over into

demonism in Doktor Faustus . Nor are Hesse's heroes - particularly in Der Steppenwolf and in Das Glasperlenspiel - less eccentric and incomprehensible to the 'vulgar'.

"Er war in einem hohen, von mir bisher bei niemandem beobachteten Grade ungesellig, er war wirklich...ein Steppenwolf, ein fremdes, wildes, und auch scheues, sogar sehr scheues Wesen aus einer anderen Welt als der meinigen"(39)

In conclusion, we can say that it is not easy to discuss the actual 'plot' of the 'Künstlerroman', its plot being the life-path of the artist-hero. Minor characters, 'coups de scène', chronological and spatial changes are very much accessories to the characterization of the artist-hero, who maintains a foreground position. The hero of the 'Künstlerroman' attracts our sympathy and attention not because he is good or bold or successful, but because of his highly sensitive and thoughtful nature, which makes him so different - and so misunderstood and isolated - from common mankind. The features of the hero, as well as the 'special' nature of the plot, the peculiar status of the author-narrator, the treatment of time, all mark the original pattern of the 'Künstlerroman' as an individual sub-genre.

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1 (d) The Number of Versions

"...(Er) hat auf dem Wege von seinem ersten grösseren Prosawerk zu den Spätlingen an können und Kunstverstand, lernend und reifend, ein Gewichtiges zugenommen, wie er als Mensch, an Kenntnissen, Erfahrungen und Erlebnissen bereichert, seine Gesamtanschauung nach allen Seiten erweitern könnte(...) In eine grössere Entfernung von den Gegenständen seiner Darstellung war er gerückt und vermochte jetzt objektiv zu schildern, wo er subjektiv beurteilt hatte"(40)

The above remarks about Gottfried Keller's two versions of Der Grüne Heinrich(1855-1880) can be applied to other authors of Bildungs- and Künstler-roman who have felt the necessity of 're-working' the first version of their novels. It is probably not mere coincidence that authors of such different periods as Goethe and Keller, Lawrence and Joyce, Flaubert and Proust have gone through the same experience. There is always a lapse of time between the first and the second version: intervening experiences, maturation, change of style and mentality, comments of friends and readers on the first draft; all these factors contribute to the idea of a revision. An impulsive, subjective and unexperienced first writing gives place to a mature, detached, skillful 'adaptation', in which many elements have changed, or disappeared. But is this the case ? In other words, is it fair to put aside the first version as incomplete and immature, and to evaluate the second one only ?

"Mich selbst, ganz wie ich bin, auszubilden, das war dunkel von Jugend auf mein Wunsch und meine Absicht"(41)

Goethe's Wilhelm Meister is actually better considered as a lifelong work, divided into three different versions scattered along the author's artistic career. It grew and changed for over sixty years. The idea of a poetic vocation had already been encapsulated by Goethe in the poem Hans Sachsens poetische Sendung(1776) and the author's intention of writing a contrasting 'pendant' for Werther can be retraced in his diaries as far as February 1777.(42) From this date we can presume that Goethe began to work on the Theatralische Sendung, which was left to the sixth book in 1785, to be transformed and enlarged to the dimension of the Lehrjahre starting from 1791. The events of the Sendung are contained in the first four books (and the first three chapters of the fifth) of the Lehrjahre. Just after publishing the Lehrjahre(1796), Goethe mentioned a possible continuation of the novel, and he gathered material by writing a sketchy Briefe eines Reisenden und seines Zöglins(1798) and a series of 'novellas' from 1808 to 1817. The first version of Wilhelm Meisters Wanderjahre was published in 1821; a second edition, with slight changes in the sequence of the 'novellas' and other parts of the work, was finally published in 1829. Why did Goethe feel the need of re-elaborating his work so incessantly, and what are the main differences between the three 'variants' as far as themes, style, structure and characters are concerned ? Let us try and answer these questions by analyzing, separately and in comparison, these three novels.

Until 1910 we knew nothing about Wilhelm Meisters Theatralische Sendung except the title. By chance, Dr. Gustav Billeter, teacher in a Gymnasium in Zürich, recognised a neglected manuscript as the 'Urform' of Wilhelm Meister, which, till then, had been considered lost. The title appeared only at the beginning of the third book. In his Mitteilungen über die erste Fassung von Wilhelm Meisters Lehrjahre (Zürich: Rascher & Co, 1910), Billeter announced his discovery to the general public, and gave the manuscript to the University professor Harry Maync, in Bern, in order to publish it. The title indicates the 'setting' of the novel, easily classifiable as 'Theaterroman'. Behind this definition is the situation of theatre in Germany at the end of the eighteenth century: the Weimar theatre - like others of the same period - was a courtly, amateur theatre, on whose stage the noblemen, 'Maecenas' of the occasion, did not hesitate to appear. In 1785 Germany had no National Theatre, and Goethe, like Lessing and other 'enlightened' artist-directors, had great hopes for its eventual birth. But a National Theatre as such could not consist merely of an enlarged courtly theatre. The importance of a contribution to a National Theatre and its difference from a courtly theatre are discussed in the fifth book of the Sendung, set in a noble castle. The Sendung contains the career of a young man destined for the theatre, not according to his origin or to his parents' consent, but according to his own inclination and qualities.(43)

But the portrait of this theatrical career stopped short: in the progress of Wilhelm, son of a wealthy tradesman, from bourgeois life to the stage, the inner development of a poet makes itself clearer and clearer. The narrow frame of the theatre-house must be expanded into the dimensions of real life, the performance must give way to actual experience, and the dramatic apprenticeship becomes only the first stage of a complete 'Bildung'. The central theme of the novel is therefore enlarged and thickened.

"Ich habe Gelegenheit gehabt, über mich selbst und andre, über Welt und Geschichte viel nachzudenken, woran ich manches Gute, wenngleich nicht Neue, auf meine Art mitteilen werde. Zuletzt wird alles im "Wilhelm" gefasst und geschlossen"(44)

Rich with new experiences and ideas - particularly after his great 'Bildungserlebnis' - the voyage to Italy in 1786-88 - Goethe set himself to work almost incessantly from 1794 to 1797, and brought the Lehrjahre to completion. Even though the Sendung forms the first part of the novel, the whole Lehrjahre originates from the concept of 'Bildung' and is influenced by the long friendship and correspondence with Schiller. Wilhelm is by now less of an individual and more of a symbolic character. After the theatre-experience, Wilhelm enters the world of the nobility (castle), of religion (Pietismus, "Bekenntnisse einer schönen Seele") and finally of the 'Turmgesellschaft'. The interplay of dream and reality, of wishes and disappointments, of contrasting and

mysterious characters, all contribute to the richness of intrigue which almost suffocates the author, who -- as editor -- has to give explanations in the last chapters. The novel becomes a synthesis of life and society in eighteenth century Germany. Each category finds its own place: bourgeoisie as well as artistic-bohemian, aristocracy and court, pietistic communities and masonic societies with vague ideals of social reforms and colonies in America. If the main subject of the Lehrjahre had been the education of the individual up to the 'status' of social man, the Wanderjahre explains the grounds and the realization of this process, but more from the point of view of society than from that of the individual. The element stressed in the Wanderjahre is practical work at the service of the community. The title indicates not so much the content of the novel, as the external frame: a series of novellas form the psychological narrative texture of the work, which has therefore no real 'beginning' or 'end'. These novellas, like the songs and poems of the Lehrjahre, are not external 'decorations': they are instead intimately bound up by virtue of their themes to the central aim of the work as a whole. The 'Untertitel' of the Wanderjahre, "die Entsagenden", marks the new message of Goethe's last version of Wilhelm Meister. The characters presented in the novellas fight against their passions before finding the way to the renunciation ('Entsagung'). Most of the characters in the 'Platonic dialogues' of the frame are in the process of perfecting their 'Entsagung' in order to become 'Wanderer'.

As far as style and language are concerned, there is an inevitable, complex evolution from the Theatralische Sendung up to the last Wanderjahre.

"Die Kunst ist eine Vermittlerin des Unaus-sprechlichen; darum scheint es eine Torheit, sie weder durch Worte vermitteln zu wollen. Doch indem wir uns darin bemühen, findet sich für den Verstand so mancher Gewinn, der dem ausübenden Vermögen auch wieder zugute kommt"(45)

It is perhaps the insufficiency of the 'realistic' style of the Sendung , limited to feeling and immediacy, which persuaded Goethe to mould his narrative themes in a totally new, enlarged form. In chapter II of the Sendung Wilhelm as a child, in front of the first dramatic performance organized at home, is made conscious of the importance of language. The house is described from the point of view of the child, with abundance of diminutives ('Plätzchen', 'Brettchen', exc.) and of dialogue. This child-world is only 'narrated' by Wilhelm as he speaks of his past with Mariane. The psychological analysis of the adolescent's needs in the Sendung shows remarkable insight:

"Das Knabenalter ist, glaub'ich, darum weniger liebenswürdig als die Kindheit, weil es ein mittler, halber Zustand ist: sie haben mit der ersten Beschränktheit die liebevolle Behaglichkeit verloren, ihr Sinn steht vorwärts, sie sehen den Jüngling, den Mann vor sich, und weil ihr Weg darin geht, eilt die Einbildung voraus, ihre Wünsche überfliegen ihren Kreis, sie ahnen nach, sie stellen vor, was sie nicht sein können noch sollen"(46)

This detailed, figurative language characterizes the Sendung: Goethe tries to express inner sensations, for which there are no words. Realism is sometimes transcended in favour of metaphors: 'Psyche' and 'Physis' continue as yet to go hand in hand. The most lyrical passage of the first book of the Sendung is the letter to Mariane, "Unter der lieben Hülle der Nacht" (ch XXII, p.574 ff.), whose subjective, sentimental tone reminds us of Werther and of the 'Sturm-und Drang' style. In the following chapters, the 'theatre novel' takes on, with several spiritual confrontations, speculations about art and actors, and new friendship. But after the Hamlet-production comes the disillusion with the fictionality of theatre and the meanness of the theatre-people.

"Ich gestehe mein schülerhaftes Wesen und bitte um Vergebung. Ich habe von Jugend auf mehr einwärts als auswärts gesehen, und da ist es sehr natürlich, dass ich den Menschen bis auf einen gewissen Grad habe kennen lernen, ohne mich auf die Menschen im geringsten zu verstehen"(47)

The critical and self-critical tone foretells the atmosphere of the Lehrjahre, in which Wilhelm shows himself in the position of a young man in need of learning. The Lehrjahre begins 'in medias res': the past is recalled by Wilhelm in conversation with Mariane, and by the end of the first book, his detachment from Mariane and from the theatre-world is already foreshadowed. When we come to the Wanderjahre, we find a different atmosphere: the composite nature of the work makes it necessary to distinguish, stylistically too, the

'frame' from the 'novellas'. The considerable use of letters inset between a dialogue and a story stresses the distance between the characters, and the presence of numerous aphorisms, moral rules, as well as the description of the educational institution (Book II, ch I) and the pedagogical province (Book III) is in remarkable contrast to the lyrical language of 'fables' such as "Die neue Melusine" (Book III, ch VI), or "Das Nussbraune Mädchen" (Book I, ch XI). The author appears here only in editorial comments and in the introductions to the 'novellas', so as - in a way - to justify them. In the "Zwischenrede" between ch.VII and ch.VIII of the second book, he gives the reason for the lapse of years:

"Doch wird ja wohl auch der Raum zwischen zwei Kapiteln genügen um sich über das Mass gedachter Zeit hinwegzusetzen, da wir längst gewohnt sind, zwischen dem Sinken und Steigen des Vorhangs in unserer persönlichen Gegenwart dergleichen geschehen zu lassen" (Book II)(48)

Notwithstanding the changes of tone and depth in the language, some central metaphors run all through the 'Wilhelmiade', and act as intermediary between dream and reality, idea and matter. Among the most easily recognizable are the opposition Fire/Warm - Cold, applied to the intensity of feeling; that between Light and Dark, tied up with Reason/Knowledge - Ignorance; the antithesis Height - Depth with connections to the landscape and the intellect; the image of flowing finally gives the idea of uncertainty, proper to Wilhelm's state. As far as the technique of characterization is

concerned, we can easily see that its development follows the changes in style and language.

In the "Betrachtungen im Sinne der Wanderer", towards the end of the Wanderjahre, Goethe himself gives some 'technical' indications:

"Der Dichter ist angewiesen auf Darstellung.
Das Höchste derselben ist, wenn sie mit der
Wirklichkeit wetteifert, das heisst, wenn
ihre Schilderungen durch den Geist dergestalt lebendig sind, dass sie als gegenwärtig für jedermann gelten können"(49)

We cannot say that the characters appearing in the Wanderjahre are particularly lifelike ('lebendig'): in fact, in the progress from the Sendung through the Lehrjahre up to the Wanderjahre, the personality of each character is more and more overwhelmed by the symbolic value they acquire. As Hannelore Schlaffer points out - (50) - all the figures in the novel have a kind of superhuman ('übermenschliche') beauty. Starting from Mignon, she goes on to identify in every single character traces of several mythical figures (Natalie = Minerva, Wilhelm as a doctor = Aesculapius, saving of Felix = Eleusi Mysteries, and so on). Without going so far, we can nevertheless say that Goethe consciously attributed his characters - especially in the Wanderjahre - a certain function and meaning with a view of the 'message' the novel would transmit. Since Wilhelm is at the centre of the novel, the other characters

are, to some extent, a function of his existence. Werner, the old friend of Wilhelm who takes over the business of Wilhelm's father after the death of the latter, stands for the practical man, who believes in money and leads a middle-class life:

"Welche Vorteile gewährt die doppelte Buchhaltung dem Kaufmanne! Es ist eine der schönsten Erfindungen des menschlichen Geistes, und ein jeder gute Haushalter sollte sie in seiner Wirtschaft einführen"(51)

The dialogue between Werner and Wilhelm on the value of culture and trade (of which the above is an extract), is a real confrontation of opposites: Wilhelm talks about theatre with idealistic enthusiasm, but also Werner - as we can notice - reaches lyrical heights in praising commerce. When the two friends meet again after years - towards the end of the Lehrjahre - (Book VIII, ch.I, pp.513 ff) - Wilhelm, now physically and morally grown up, has a certain experience of life and a great spirit of initiative, while Werner is reduced to an 'hypochondriac of work', an arid pedant, who can only play cards after work.

"Der gute Mann schien eher zurück als vorwärts gegangen zu sein. Er war viel magerer als ehemals, sein spitzes Gesicht schien feiner, seine Nase länger zu sein,...)seine farblosen Wangen liessen keinen Zweifel übrig, dass ein arbeitssamer Hypochondrist gegenwärtig sei"(52)

The external deterioration figures the spiritual, inner condition. Another relevant character whom Wilhelm meets in his 'Bildung'-path is Serlo, head of the theatre company which Wilhelm joins for a

while. He is given a negative connotation for his commercializing of art. At the end of a detailed account of Serlo's life, Goethe presents us with a 'summary' of his personality:

"Bei der innerlichen Kälte seines Gemütes liebte er eigentlich niemand; bei der Klarheit seines Blicks konnte er niemand achten; denn er sah nur immer die äussern Eigenheiten der Menschen und trug sie in seine mimische Sammlung ein"(53)

Serlo's vehemence is lessened in the passage from the Theatralische Sendung to the Lehrjahre, but he remains the mediator for Wilhelm's Hamlet-experience, which marks his detachment from the paternal figure - the ghost - and the consciousness of his freedom. In the socio-political interpretation of Stefan Blessin (54), this is the point in which Father and Son have their confrontation - an economic and social confrontation - since the father stands for middle-class values as opposed to art. In the noble sphere of the castle it is Jarno (who will be transformed into the hermit-geologist Montano in the Wanderjahre), the 'tutor' of Wilhelm in the absence of the 'Turmgesellschaft'. He is the first who suggests to him the reading of Shakespeare's works. The main representative of this aristocratic circle is Lothario, who, for his strength of character, nobility of birth, feelings and high ideals, is one of the most accurately described figures in the novel. But it is actually a series of female figures who come in contact with Wilhelm and in a way are paramount, in that they reflect, in various degrees, the problematic relationship between Spirit and

Nature, the Moral and the Human. These run from the 'true Eva' - Philine - up to the too spiritual lady of the 'Bekenntnisse' and to the perfect Natalie, in whom the highest morality is made nature. (55) Because the knowledge of the world is instrumental to Wilhelm's self-knowledge, the several women appearing in the novel help him in the stages of his 'Bildung':

"Der geringste Mensch kann komplett sein, wenn er sich innerhalb der Grenzen seiner Fähigkeiten und Fertigkeiten bewegt; aber selbst schöne Vorzüge werden verdunkelt, aufgehoben und vernichtet, wenn jenes unerlässlich geforderte Ebenmass abgeht"(56)

According to this 'programme', each individual can be 'complete' if he succeeds in putting into practice his innate potentialities. The first-love disappointment with Mariane makes Wilhelm conscious of the dangers of idealization and of the 'duplicity' of theatre people. Only in the Lehrjahre does Mariane obtain redemption after death through Wilhelm's recognition of their son Felix, the story of the old housemaid Barbara and Mariane's last message. The voluble, light-hearted actress Philine too is revalued and integrated - in the Wanderjahre - as the wife of Friedrich and an excellent, 'useful', seamstress. A case apart among the female figures is the enigmatic Mignon, midway between boy and girl, endowed with that androgynous charm connected later with the apparition of the beautiful Amazone and - earlier on - with the unknown girl in masculine uniform.

Unable to speak or write correctly, solitary and without a past, Mignon remains an 'alien' in the novel. Angel and gypsy, creature of the spirit and at one with nature, she embodies the Goethean archetype of the 'divine child':

"So lasst mich scheinen, bis ich werde;
Zieht mir das weisse Kleid nicht aus !
Ich eile von der schönen Erde
Hinab in jenes feste Haus"(57)

By revealing Mignon's past in the final explanatory chapters of the Lehrjahre, Goethe diminishes the poetic impact of the figure, whose fascination mainly consisted in her secret origin. The only trace of Mignon left in the Wanderjahre is a sort of 'pilgrimage' to the land in which she was born - Italy - in the idyllic chapter of the trip to Lake Maggiore (Book II, ch.VII), where a painter shows Wilhelm her portrait. The artist 'stream' mainly confined to Mignon and the Harpist - with their songs - is characterized as dangerous solipsism as soon as Wilhelm joins the 'Turmgesellschaft'. At this point the two mysterious characters aptly vanish.

What was born as the narrative of a would-be actor became - after years of maturation, the contribution of new themes, and an enlargement of scope - the novel of the education and integration of an individual into a social community. Refinement of style, increased distance between author and character, intervention of a moral 'message', all those elements contribute to the metamorphosis of the complex 'saga' of Wilhelm Meister. While much has still been

retained from the 'Ur-form', the quantity of new motifs and the different attitude of the writer make it difficult to recognize the original pattern of the 'pure' Künstlerroman.

Gottfried Keller's Der Grüne Heinrich too, exists in more than one version.

"Absicht und Motive bleiben dabei unverändert dieselben wie am ersten Tage der Konzeption, während in der Ausführung, während mehrerer Jahre der Geschmack des Verfassers sich notwendig ändern musste, oder ehrlich herausgesagt: ich lernte über der Arbeit besser schreiben"(58)

The above extract is taken from Gottfried Keller's preface to the second volume of the first version of his novel Der Grüne Heinrich(1854-55). The Goethean influence is very much felt in this novel. Not only is the hero's experience of Goethe remarkable in the progress of his life, but the novel itself has many parallel points with Wilhelm Meister (e.g. Heinrich as a child acts, like Wilhelm in a performance of David and Goliath, and also in Goethe's own Faust). The similarity of the two novels was pointed out by Paul Schaffner:

"Keller hat damit auf dem Gebiete des Malerromans das geleistet, was Goethe auf demjenigen des Schauspielerromans: Der Grüne Heinrich und Wilhelm Meister bedeuten Höhepunkte ihrer Kunstgattung"(59)

In fact, the first critic who recognized this affinity was Keller's

friend Hermann Hettner, who reviewed Der Grüne Heinrich on the 'Nationalzeitung' on the 5th May 1854(60). According to Hettner, the aim of the novel was "jenes Ideal der freien und harmonisch durchgebildeten Persönlichkeit, die sich willig dem frischen, werktätigen Leben hingibt".

Like Wilhelm Meister, again, there is in Der Grüne Heinrich a collision between artistic vocation and middle-class exigencies: Heinrich must go back home from the city (Keller's Zürich) because he cannot make a living out of his activity as a painter: the bourgeois is not defined by the formation of his personality, but by his property and profession.(61) The first version - Keller's first published novel - of 1854-55, was written in the third person with a lengthy first person interpolation and a tragic ending (the death of Heinrich). The later version, finally completed around 1879-80, is narrated in the first person, with slight changes in characters and incidents, and more remarkable changes in style, as well as a different ending (Heinrich's survival and resignation). The problem of the comparison between the two versions, the reason and scope of the variations has concerned many a critic of Keller's works.(62) The considerable distance in years between the first and the second version, the references we find in Keller's correspondence, the close relationship between Keller's own life and Heinrich's 'adventures' are all witness to the troubled development of this biographical novel, recognized by many critics as an example

of 'Künstlerroman' or - because of its negative outcome - as 'Desillusionsroman' (see Lukács, op.cit., ch.II,p.112 ff.). The novel, as Martin Swales (63) so well summarizes it, "chronicles the life of a young man whose imagination in childhood becomes so much the colourful supplanter of a drab reality that he spends the rest of his life unable to find an assent to reality that goes beyond the grudging and the pragmatic". The central collision is one between the 'poetry' of the heart and the 'prose' of social demands and external circumstances. In the earlier version Keller could find no other solution to this conflict than the death of the hero. But twenty-five years later, after coming in contact with Ludwig Feuerbach's philosophy (64) and gathering experience in life and in art, he chose to maintain Heinrich in life and make him accept reality. As Bernd Neumann remarks (op.cit.p.114), Heinrich's return to his native village concerns the question of the 'Eingliederung des Helden in die Gesellschaft'. This coming back means -

"...ein Sieg der Mutter-Imago und ein Siegel auf dem Scheitern des Helden an der Realität einer Gesellschaft, die es objektiv nicht mehr zulässt, dass man sich zu jenen "ganzen Menschen" ausbilde, der als Forderung in der positiven Seite der Vater-Imago anwesend ist"(65)

Psychological and biographical explanations can be found for this reversal of Keller's position. But we must also take into account the historical and cultural changes in Germany - as well as in the

rest of Europe, indeed -- between 1855 and 1880. Keller found himself in a period of transition between the aftermath of Romanticism and the first hints of Realism. The general 'trend' of the revision Keller made on the first version, goes towards an attenuation of Romantic 'flights of phantasy', a refinement and homogeneity of style, a more realistic view of characters and incidents, a more detached and critical attitude to the hero. Anything which sounded 'improbable', too spontaneous, more liable to criticism, too near to autobiography, was eliminated or deflated. As Franz Beyel observes:

"Der alte Grüne Heinrich ist der Erguss eines vollen Herzens und eines gärenden Kopfes. Gefühle und Gedanken, Urteile und Meinungen, Liebe und Hass liess der Dichter in das weite Gefäss seines Romanes einströmen(...)Objektivierung lautet demnach der erste Leitsatz bei der Umgiessung: die Sache galt es darzustellen, nicht das eigene Ich: bescheiden trat der Schöpfer hinter sein Werk zurück"(66)

Following this line of 'Objektivierung' and refinement, Keller omitted adjectives or opinions which could be considered too personal and irrelevant to the development of the story (e.g. "das harte Wort" becomes "das Wort"; "mit dem elenden Gemeinplatze" - "mit dem Gemeinplatze"). Traces of criticism of the Church or of social classes are equally left out (e.g. "Raub des Autoritäts und Pfaffenwesens" - "Raub des Autoritätswesen"; "Landsitz eines Aristokraten" - "Landsitz eines Herren"). Any indication of time and place is made vague: "über Deutschland" - "in der Welt"; "Odeon"

(Munich's local dance-hall) - "Festsaal". Speaking of himself in the second version, Heinrich tactfully uses modest terms for his achievements and actions, while the first Keller was too indulgent and excessive in the evaluation of his hero. If Heinrich with a teacher first "sehr ordentlich aufführte" now he "ziemlich gut aufführte". Also dialect expressions, colloquialisms, and foreign words were 'translated' into standard 'Hochdeutsch' (e.g. "der arme Teufel" - "der arme Mensch"; "Giberne" - "Tasche"). The different approach to reality of the mature Keller is reflected by Heinrich's change of attitude and painting manner in consequence of the 'Goethe-Erlebnis':

"Ich wollte sogleich anfangen, nun so recht mit Liebe und Aufmerksamkeit die Dinge zu behandeln und mich ganz an die Natur zu halten, nichts Ueberflüssiges oder Müssiges zu machen und mir bei jedem Striche ganz klar zu sein"(67)

According to this Aesthetic, romantic descriptions such as a landscape in the moonlight are considerably 'reduced' in tone and suggestiveness (e.g. "wo ein Teil...dunkel ins Fabelhafte verschwand" - "wo ein Teil...in die Dämmerung zurücktrat").(68)

The way in which the characters are introduced to the reader is also remarkably altered. While in the first version Keller characterised a person by the style or colour of their clothes (and this is true also of the 'green' Heinrich of the title) or by a detail of their appearance (the 'Statthalter' is marked by the adjective 'fein'), in the second version there is a 'plastic' presentation. The

characters appear in their 'Umwelt', have an individual style of speech, are defined by metaphors (Judith = "eine Art Lorelei") or by short notations (Grossmutter = "keine Städterin und keine Bauerin, sondern eine wohlwollende Frau"). All in all, Keller's 'Umarbeitung' - even though not equal throughout the length of the novel (which still appears formless or at least too digressive to some critics)(69) - was conducted along definite directions and followed the author's and the age's 'Stimmung'. Like Goethe, Keller aimed at clear, concise verbal construction, roundness of form and accurateness of contents. When we consider that, already in the 1855 version, there were anti-romantic elements (critical attitude to State and Church, free-thinking in politics and religion), we can recognize a greater realistic emphasis in the 1880 version, but not a definite change from romanticism to realism. The characterization of the hero (artist, wearing 'legendary' green clothes, with a richness of imagination) and the basic techniques and material of the first version remain at the root of the second one. When the definitive edition was published, Keller tended to consider the first one an immature work best forgotten, and railed at the critics who compared the two:

"Nun kommen die sogenannten Kritiker und anstatt das jetzige Buch aus sich heraus zu beurteilen, vergleichen sie es in philologischer Weise mit dem alten, um ihre Methode zu zeigen, und zerren so das Abgestorbene herum und lassen das Lebendige liegen, denn das verstehen sie ja einmal"(70)

But, nowadays, critics and readers of Keller find it interesting to see the first version. And, as far as the artistic value is concerned, it is not always necessary to see in the later work only different, superior quality.

Without embarking on a full-scale discussion on Proust's Recherche we can nevertheless consider Jean Santeuil as the preparatory 'ébauche', the 'childhood' of the later work (71)(see Part II, 3 a). As Bertrand Dort observes in his article about Jean Santeuil. in the year of its publication, 1952:

"Le texte de Jean Santeuil demeure très incertain. Il constitue l'une des rares oeuvres où l'on peut saisir, sur le vif, le passage d'un style d'écriture à un autre, d'une conception toute traditionnelle à une conception nouvelle (...) Nous voyons Jean Santeuil céder la place à Marcel Proust, ses expériences devenir celles de Proust, le romancier entrer dans son oeuvre et en tirer les thèmes qui fonderont la Recherche"(72)

As in the case of Goethe and Keller, therefore, the first version gives us indications and materials for a better understanding both of the second version and of the artistic and human growth of the author. Here, however, the difference between the fragmentary, relatively short draft and the monumental finished work is much greater than it was in the German authors just considered. As we said earlier on (see Part I.b, p.38 ff.), the 'Leitmotive' of the

Recherche are already present in Jean Santeuil, but in a rougher, unfinished state. Jean Santeuil marks a decisive stage on the route towards the 'grand oeuvre', the modulation of a voice which is being practised. There is not enough detachment from the past, no real coordination between one chapter and the next, no real balance between the Balzachian ambition of representing an age and 'milieu' through the characters' vicissitudes, and the wish to communicate to the reader the 'essence' of reality.(73) The failure of this attempt is quite evident: the device of the manuscript does not assure the necessary distance between narrator and character. Proust does not manage to 'see' his hero, and therefore to let us see him. We cannot really discover through Jean Santeuil his world. The same themes of the Recherche are handled in a different way: the mere juxtaposition of episodes does not guarantee the coherence of the novel. The material of the composition (Autumn 1895 - August 1899) consists of personal memories of the whole year 1895. There are also vast digressions on current events (the Marie scandal, the 'affaire' Dreyfus), and episodes of social life ('salons', 'soirées', etc.), or travels (Mont-Dore, Beg-Meil). Towards the end of 1899 Proust discovered the critical works of Ruskin: the study of Ruskin's aesthetics and the translation of two of his essays will absorb him till 1905, when he turns back to the project of writing his own life and searching for his own past. The 'meeting' with Ruskin is not without consequence for his future

'opus magnum'. As Claude Mauriac remarks:

"Au bénéfice du recul et de l'expérience, s'ajouteront les acquisitions d'une culture plus étendue, notamment la découverte de Ruskin(...) de là la dimension que les arts plastiques ouvrent à leurs vrais amis."(74)

Another well-known example of a 'twice-written' 'Künstlerroman' is Flaubert's Education Sentimentale. Unlike the preceding cases, we are here faced with two quite different novels.

"Ce Flaubert-là a vingt-deux ans quand il entreprend d'écrire un livre intitulé L'Education Sentimentale, qu'il ne publiera pas. Il ne mettra pas cinquante-cinq mois, comme pour écrire Madame Bovary, mais douze. Il n'a pas quarante-huit ans, âge auquel il termine l'Education Sentimentale que l'on connaît, et qui est la grande, bien sûr. Voilà donc tout le crime de cette première Education Sentimentale: elle est la première, et on la traite d'esquisse"(75)

The first Education Sentimentale was begun in February 1843 and completed on the 7th January 1845, "à une heure du matin" (manuscript). But a nervous malady - a crisis which took place in January 1844, often interrupted the composition of this first novel. As often happens with first versions, the Education of 1845 is variously referred to as 'ébauche', 'la première' (as synonym of 'petite'), even as a 'tentative manquée' or 'échec'. Louis Bertrand (76) concedes it is a 'véritable roman', even though the 'moi' of the writer "finisse par écraser l'action et les personnages". The 'moi' of Flaubert is actually divided - in this 1845 version - into

two characters, Jules and Henry. These two friends, born in the same provincial town, share the same dreams of glory and love, but will take different routes. Henry - like later Frédéric Moreau - goes to Paris to study Law, falls in love with the wife of the landlord, M.Renaud, and unlike Frédéric elopes with her to America, to come back, disillusioned, to the mediocrity of bourgeois life. Jules, on the other hand, continues to live 'confined' in his province, dreaming of the actress Lucinde, met briefly during the visit of a travelling dramatic company.(77) Most critics see in these two contrasted characters (Henry = man of action, Jules = man of thought) two different sides of Flaubert's own personality. After all, Flaubert himself authorized this view and criticised his book because of this 'division' of spiritual tendencies, in a letter to his lifelong friend and confidant Louise Colet (16.1.1852):

"Le caractère de Jules n'est lumineux qu'à cause du contraste d'Henry: un des deux personnages isolés serait faible(...) L'Education Sentimentale a été, à mon insu, un effort de fusion entre les deux tendances de mon esprit (il eût été plus facile de faire de l'humain dans un livre et du lyrisme dans un autre). J'ai échoué. Quelques retouches que l'on fasse à cette oeuvre, elle sera toujours défectueuse, il y manque trop de choses, et c'est toujours par 'l'absence' qu'un livre est faible"(78)

This confessional and very critical letter of Flaubert is an illuminating explanation of the possible faults of this first attempt. His purposeful recourse to imagination for the success of

Henry's passion and the consequent flight of the two lovers - a flight destined to failure - is in remarkable contrast with the first part of the story, which will be described more 'realistically' in the published version. In fact, the driving force of both novels starts from Flaubert's own experience of unhappy passion. The meeting with Elisa Schlesinger, in Trouville (August 1836), when he was barely fifteen, played a determining rôle in his life. The 'ghost' of Elisa will appear - under different 'disguises' - throughout his work. In the Mémoires d'un Fou(1837), an autobiographical book, she is wife and mother - as in the definitive text of the Education; she is a courtisane, Maria, in Novembre(1842), but nonetheless noble in her feelings; and she is Emilie Renaud in the first draft of 1845. In this way, as René Dumesnil remarks:

"L'auteur se délivre (pas pour longtemps) de l'ensorcellement, en imaginant et en racontant le roman qu'il eût souhaité vivre avec elle, en abolissant tout ce qui la séparait de lui, devoirs, contraintes, familles"(79)

-and age, since Elisa Schlesinger was thirteen years older than Flaubert. Fiction, in this case, becomes a 'revanche' on reality: the writer is still too attached to his own experiences and passions. But, precisely for this reason, we can retrace in this first draft the influence of his favourite authors and books. Flaubert himself confesses the influence of Byron on the composition

of his Mémoires d'un Fou , and mentions Goethe's Werther, which was translated in French in 1776 (just two years after its publication in German). Gérard de Nerval's translation of Goethe's Faust was published in 1828 and Flaubert probably read it at a very early age.

(80) He often refers to Goethe's works in his correspondence, and it is Wilhelm Meister which acts as a dominant model in the first Education Sentimentale . The first complete translation of Goethe's novel was published in 1843 (Mme de Carlowitz) and Flaubert read it - according to his friend Maxime du Camp - before beginning his first novel.(81) The episode of Jules and Lucinde is reminiscent - in many ways - of the one involving Wilhelm and Mariane in the Lehrjahre, and the voluble Lucinde is also reminiscent of Philine. But it is not a single trait which refers back to Goethe: the whole novel, for its 'construction' and substance goes back to the German model. In the first Education Flaubert already aims at describing the 'milieu' and 'moeurs' of the French middle-class. But the 'portrait' is restricted to the entourage of the pension Renaud. The historical fresco of the revolutionary period we find in the later version is here completely lacking. There are more subjective, 'fresh' impressions and romantic sensibility, as well as naïve narrative techniques with direct interventions of the author after the theatrical mode:

"Allons, allons, vite! Que ce soit promptement fini, rangeons en rond tous les personnages au fond de la scène. Les voici qui se tiennent par la main, prêts à dire leur dernier mot avant qu'ils ne rentrent dans la coulisse, dans l'oubli, avant que la toile ne tombe et que les quinquets ne soient éteints"(82)

Even from the first words of the two versions we realise the remarkable difference in the attitude of the author. In 1845 Flaubert began with: "Le héros de ce livre, un matin d'octobre, arriva à Paris avec un coeur de dix-huit ans et un diplôme de bachelier ex-lettres"(op.cit., ch.I, p.15). In 1869, the first lines of the Education would read thus: "Le 15 septembre 1840, vers six heures du matin, 'la Ville de Montereau', près de partir, fumant à gros tourbillons devant le quai de Saint-Bernard". The focus is lifted from the 'hero' to the details of time and place: the romantic attitudes give place to the doctrine of realism and objective impersonality. The theory of objectivity, which becomes the aesthetic religion of the 'hermit of Croisset' from 1850 onwards, certainly modifies the techniques of style and composition. Coming back to this autobiographical subject almost unwillingly, Flaubert has reached an attitude of indifference before the events of his past, and is therefore enabled to 'faire vrai'. On the other hand, as Henry represents 'le crétin' who Flaubert could have become if he had been loved, thus Jules is a projection of himself as an artist.(83) If Henry seems to occupy the whole novel, it is Jules who - as is clear in the last chapter - really

concerns the author and chooses the right way in life. In this last chapter (XXVII) the 'education' of Jules to art is briefly sketched and more than one statement about Jules could as well be applied to Flaubert himself:

"Il porta dans les arts l'habitude, qu'il avait contractée dans l'étude du monde et insensiblement dans l'analyse de lui-même, de parodier ce qui lui plaisait davantage, de ravalier ce qu'il aimait le mieux, abaissant toutes les grandeurs et dénigrant toutes les beautés, pour voir si elles se relèveront ensuite dans leur grandeur et leur beauté première"(84)

Showing in Jules the 'quasi-ideal' artist could mean, in a way, trying to become what the statements of the novel had foretold. It meant, for the young novelist, promising a future for himself. In this regard, the Education of 1869 seems to propose no image of personal realisation. If figures of artists can be found in it, they are images of dissatisfaction and failure, such as that of the painter Péllerin.

"Péllerin lisait tous les ouvrages d'esthétique pour découvrir la véritable théorie du Beau, convaincu, quand il l'aurait trouvée, de faire des chefs-d'oeuvre (...) Ainsi tourmenté par des convoitises de gloire et perdant ses jours en discussions, croyant à mille niaiseries, (...) il n'avait, à cinquante ans, encore produit que des ébauches" (85)

The strict, demanding practice of Flaubert's artistic discipline will need no description in the second Education. The composition of the novel, demanding all the qualities and strength from its

author, is an Aesthetics in itself. If the first version is nearer to the progressive pattern of 'Bildung' and is faithful to its title in that it shows the character's formation and choice of life, the published version seems to be a negation of movement, a bitter denial of the dreams of youth, without Goethe's temporal 'élan'.

Let us leave the conclusion to Flaubert himself:

"Je veux faire l'histoire morale des hommes de ma génération; sentimentale serait plus vrai. C'est un livre d'aveu, de passion, mais de passion telle qu'elle peut exister maintenant c'est-à-dire inactive."(86)

More than one critic has pointed out the stylistic and structural affinities between two such - chronologically - distant writers such as Flaubert and Joyce. It is not perhaps a coincidence that both - following the strict rules of their 'priesthood in art'(87) - suppressed their 'juvenilia' and recast them in the published works. None of their juvenile efforts appeared in print during their authors' lifetime.

"...The past assuredly implies a fluid succession of presents, the development of an entity of which our actual present is a phase only. Our world (...) is, for the most part, estranged from those of its members who seek through some art, by some process of the mind as yet untabulated, to liberate from the personalised lumps of matter that which is their individuating rhythm, the first or formal relation of their parts. But for such as these a portrait is not an identificative paper but rather the curve of an emotion"
(88)

James Joyce's Portrait of the Artist as a Young Man(publ. 1916) had a very long 'gestation', which was caused not so much by the hostility of the publishers as by the dissatisfaction of the author himself in handling an autobiographical kind of work. The older he grew, the more changed his attitude towards the act and function of writing. Consequently, the Portrait had at least three different versions from 1904 to 1914.(89) The narrative essay of 1904, "A Portrait of the Artist", and the surviving chapters of Stephen Hero (written 1904-6, publ. 1944) bear witness to this evolution, thus revealing stylistic and ideological attitudes which left their trace in maturer works - but after radical transformations. Let us briefly analyze each version in order to discover similarities and differences and draw comparisons between them.

"Let the pack of enmities come tumbling and sniffing to the highlands after their game; there was his ground: and he flung them disdain from flashing antlers(...)Wherefore, neglecting the wheezier bayings in that chorus which no leagues of distance could make musical, he began loftily diagnosis of the younglings" (90)

The above extract from "A Portrait of the Artist"(1904) shows the lofty, visionary style of this first draft, which was influenced by authors like Pater, Wilde, Yeats, D'Annunzio, all of whom Joyce read quite early. The contradictions between realistic chronicle and epiphanic ecstasis are, in a way, at the roots of this essay-narrative, which was written impulsively in a day (7/1/1904)

and remained unpublished till 1965. In the intention of the 22 year old Joyce this text was composed to be published in a new progressive Irish literary magazine, "Dana" (which eventually never appeared). It was probably destined to be a starting point, not only for himself, but for the literature of Ireland at large, as a lesson, a paradigm, a 'manifesto' of a new form of narrative prose. It is introspective but not psychological, ideological but not symbolist. Joyce had already found here the basic rhythm determining the structure of the later Portrait(91): the 'hero' passes through an adolescent stage of fanatical religious devotion, which is founded on the fear of damnation, but, once he has entered the University, his religious faith vanishes and he assumes more enigmatic manners:

"The vision(...)of congenital lives shuffling
onwards between yawn and howl, starvelings
in mind and body, visions of which came as
temporary failure of his olden, sustained
manner, darkly beset him"(92)

At the beginning the young man thinks he can find in Art a form of divine knowledge ("A thousands ~~en~~emies were to be reaffirmed, divine knowledge was to be re-established"), but his ascetic studies are interrupted in favour of "the fair courts of life". After a vision will be later re-elaborated in the climactic epiphany of the 'bird-girl' in the Portrait of 1914, the hero finds a new inspiration and goes out to meet the world, isolated and

indifferent. The conclusion of the essay consists of a rhetorical appeal to the reader:

"Man and woman, out of you comes the nation that is to come, the lightning of your masses in travail; the competitive order is employed against itself, the aristocracies supplanted; and amid the general paralysis of an insane society the confederate will issue in action"(ibid.p.48)

This final expression of social concern - with the naïve vision of the masses' liberation and a hint of criticism of the doctrine of free competition, goes beyond the pure aestheticism of sources such as D'Annunzio (Il Fuoco). But this first Portrait failed because it was based on the epiphanical method, which cannot sustain a narrative, and shows too strong a tendency towards metaphysics. Biography is transfigured and proposed as paradigmatic experience. The artist appears as priest, but also as critic and innovator, redeemer of a decadent society. The highly figurative language suggests a number of pictures, and peaks of mysticism are reached in many points ("A litany must honour thee; Lady of the Apple Trees").

Stephen Hero was thought of as a delimited expansion of the first Portrait, a detailed chronicle of that intellectual development which had been very synthetically traced through metaphors and images. As Joyce planned it, Stephen Hero was to be -

"An autobiographical book, a personal history, as it were, of the growth of a mind, his own mind, and his own intensive absorption in himself and what he had been and how he had grown out of the Jesuitical garden of his

youth. He endeavoured to see himself objectively, to assume a godlike poise of watchfulness over the small boy and youth he called Stephen and who was really himself"(93)

Thus Herbert Gorman, whose book was checked by Joyce: the fragments of the manuscript which we can read today were bought by Harvard College Library in the autumn of 1938 from Miss Sylvia Beach, the first publisher of Ulysses .(94) The first part of the manuscript (about 518 pages) has apparently disappeared for good, probably burnt by Joyce himself, who later defined Stephen Hero as a "schoolboy production". Despite the loss of the early pages, the 383 pages that remain have a kind of unity in themselves. They describe two years of Stephen's life, from his entering the National University to leaving it - chapters XV-XXVI. There is also a fragment describing Stephen's visit to his godfather, Mr Fulham, in the provincial city of Mullingar. The period covered by the whole manuscript occupies only the last 80 pages of the published version. Stephen Hero is almost nine times longer than the corresponding passages in the Portrait of 1914. This early version portrays many characters and incidents which were later left out, and the description of the growth of Stephen's mind is much more detailed. The narrator is less critical of his hero: Joyce had not yet acquired the necessary distance from his own past. His story is more autobiographical than biographical. As Homer Obed Brown observes -

"The third person narration of Stephen Hero is a deception: it is really a first person narration disguised behind the apparent distancing and objectivity of the third person. The third person is really only a thin mask meant to give the narrator the appearance of objectivity and some secrecy: it allows the narrator to praise Stephen extravagantly and to validate Stephen's own high estimate of himself"(95)

The problem of the distance between narrator and hero in Joyce's Portrait has indeed been a moot point among literary critics: the balance between autobiography and fiction, subjectivism and objectivism is complex and ambiguous. Wayne C.Booth makes an interesting remark on this in his Rhetoric of Fiction :

"Joyce may indeed have found that effacing the commentary was the only way he could obtain an air of maturity: but we must go for evidence to this immature commentary[i.e.Stephen Hero] in deciphering the ironies of the later, purer work. Here we find an extremely complicated view, combining irony and admiration in unpredictable mixture"(op.cit.ch.XI,p.333)

When coming to a comparison of the three versions, it is curious, first of all, to note the variation of the title from one to another. The "Portrait" emphasizes the analysis of the subjectand recalls the vast production of confessions, autobiographies, portraits and self-portraits of the second half of the nineteenth century. The title, therefore, allows its admittance to a narrative tradition which was then rich and 'fashionable'.(96) But, while "Portrait of the Artist" can be

'translated' as 'self-Portrait', the later specification "as a Young Man" implies that this is not a self-portrait painted in youth, but the way in which the mature author looks at himself when he was young. It is, in a way, the objectified projection of an egocentric impulse, the 'recherche' for the past 'ego' in the present one. On the other hand, Stephen Hero - as if it were a ballad character focussing on satire and parody - is presented as a popular, self-critical and autobiographical epos, a sort of Byronic Don Juan degraded to everyday prose (97). If Stephen Hero stands for the epic form, wherein the artist "presents his image in mediate relation to himself and to others", then the final Portrait stands for the dramatic form, "Wherein he presents his image in immediate relation to others", and the first Portrait remains lyrically subjective. Stephen himself explains the progress from one form to another, and in more than one sense, the explanation applies to the development of Joyce's own novel:

"The simplest epical form is seen emerging out of lyrical literature when the artist prolongs and broods upon himself as the centre of an epical event and this form progresses till the centre of emotional gravity is equidistant from the artist himself and from others. The narrative is no longer purely personal. The personality of the artist passes into the narration itself, flowing round and round the persons and the action like a vital sea"(98)

The final Portrait is tightly structured in five parts, according to a regular rhythm of climax and resolution. In each part Stephen is

shown while passing through stages of development (family, love, Church, Art, country), at the end of which he is ready to begin his artistic career. As David Daiches puts it:

"Stephen Daedalus, the hero, is at the beginning of the novel firmly anchored in his family and in the institutions of his country. They continue to put forth claims on him throughout the period of his growing up. But when he realizes at last that his destiny is to be free of all these claims (...) he has to learn to escape from them, to cultivate the terrible neutrality of the artist".(99)

The five main themes: Stephen's family; his friends (male and female); the life of Dublin; Catholicism; Art, were to be found already in Stephen Hero . But, while Stephen as hero is an adolescent, Stephen as artist is an adult. In Stephen Hero the Daedalus family is more accurately described than in the final Portrait. Stephen's brother Maurice - absent in the Portrait - is here seen as his confident and friend. The pathetic account of the illness and death of Stephen's sister Isabel (S.H.,p.148 ff.) is entirely omitted, as well as Stephen's attempt to convert his family to an admiration of Ibsen (S.H.,p.79 ff.). The dramatic dialogue between Stephen and his mother over his refusal to perform his Easter duty is only referred to in a conversation with Cranly. Hinting at an episode or conversation instead of describing it in full, is certainly a good method to emphasize better Stephen's thoughts and actions. In Stephen Hero there is less emphasis, less selection.

Let us compare the two treatments of this discussion of religion. Here is the dramatic contrast between Stephen's sarcasm and his mother's seriousness in Stephen Hero :

"Stephen, are you trying to scoff at Our Lord ?
I really thought you had more intelligence than to use that kind of language: it's only what people who believe only in what they can see under their noses say. I'm surprised"
-'Tell me, mother, said Stephen(...), do you mean to tell me you believe that our friend went up off the mountain as they say he did ?'
-'I do'
-'I don't'(...)
-'Stephen', said his mother, I'm afraid you have lost your faith'
-'I'm afraid so too', said Stephen"(op.cit.,ch.XXI,p.121)

And here is the account Stephen gives Cranly in the Portrait:

"-'Cranly, I had an unpleasant quarrel this evening.
-'With your people ?' Cranly asked.
-'With my mother'.
-'About religion ?'
-'Yes', Stephen answered"(op.cit.,ch.V,p.215)

More space and colour are also given to Stephen's friends in the early version. They are here characterised by a description of their appearance and their point of view; they have an independent reality of their own, while in the Portrait they appear more like items in Stephen's mind, seen only through his point of view. Cranly - for example - is in Stephen Hero the foil for Stephen's discussions about art -

"...He explained to Cranly at great length the difficulties of the verse-maker(...)Cranly, like many cynical romanticists, held that civil life affected in no way the individual life" (op.cit.,ch.XXIII,pp.156-7)

Cranly is again with Stephen when he exposes his theory of epiphanies: he stands for mediocrity and stolidity:

"Having finished his argument Stephen walked on in silence. He felt Cranly's hostility and he accused himself of having cheapened the eternal images of beauty" (ibid.,ch.XXV,p.190)

On the other hand, the reaction of Lynch - in the Portrait - to Stephen's exposition of his aesthetics is full of humour. But Stephen himself is by now so convinced of its truth, that he is beyond approval or disapproval.

"Stephen paused and, though his companion did not speak, felt that his words had called up around them a thoughtenchanted [sic] silence" (op.cit.,ch.V,p.193)

As we noted before (see Part two, 3.a), the delivery itself of his ideas is reduced - from one version to the other - from a public paper to a literary society to an informal discussion, and the development of these 'revolutionary' theories is shown in its contrast with the paralysis of Irish cultural atmosphere and with the conventionality of Catholicism. The only trace of the essay in the Portrait is its mention by a student, Donovan :

"I hear you are writing some essay about esthetics"
(ibid.,p.191)

A female character - Emma Clery - is also present in the earlier version: Stephen meets her in the house of a Mr. Daniel, where he sometimes goes on Sunday evenings. Nothing is said about Mr. Daniel in the Portrait, and the girl is only known through her initials, E.C.: Stephen's mentions of her are short and not too indicative. She is either shown among other girls -

"She too stood silently among her companions"

"She was preparing to go away with her companions"
(ibid., p.195; p.196)

- or referred to in the final journal notes:

"15 April. Met her today pointblank [sic] in Grafton Street(...) Yes, I liked her today. A little or much? Don't know. I liked her and it seems a new feeling to me(...) O, give it up, old chap! Sleep it off!" (ibid. p.227)

Nothing is left of the physical attraction Stephen feels for her in Stephen Hero, which pushes him to leave the class in the midst of an Italian lesson because he has seen her from the window (S.H., ch. XXIV, p.175-178). In the Portrait, the anonymous girl is more a symbol of the 'eternal feminine', an idealized vision of womanhood in Stephen's mind, than a real girl with concrete features and personality.

One last example of the variations from Stephen Hero to the Portrait is a trip out of Dublin Stephen makes with his father. In a fragment of the earlier version, they go to Mullingar. Stephen appears there as the inhabitant of a metropolis, who brings with him, among the provincials, his 'sophistication' and his

consciousness of the condition of modern man. The occasion for this confrontation is the conversation with his godfather, Mr. Fulham (101), whose limited vision as a country landlord is opposed to Stephen's anticlericalism and antinationalism, and in the following comments:

"Mr Fulham's pride was the pride of the burgher in the costly burdensome canopy which he has exerted and loves to sustain. He had affection for the feudal machinery and desired nothing better than that it should crush him"(op.cit.p.218)

On the other hand, the trip to Cork in the Portrait only contributes more and more to the separation of Stephen from his father, through the impact of the young University student on the uneducated cronies of his father at the local pub.

We may then say that by a comparison of the three different versions of Joyce's first novel, not only do we have a remarkable refinement in style, techniques and concentration of material, but also insights into the author's mind and experiences(102). Conceived and composed in the most tempestuous period, intellectually and emotionally, of the artist's life (detachment from the Church and from his country, beginning of a career as a writer), the manuscript of Stephen Hero reflects the pull of forces exerted upon the frail young man hardly out of his adolescence. The elements of naïvety, subjectivism and boasting scattered along the first Portrait and Stephen Hero, as well as the immaturity of the last Portrait's style have disappeared at this advanced stage of craftsmanship.

"In 1913, the year before Joyce finished his book, D.H.Lawrence had published his own portrait of the artist, Sons and Lovers. Both books convey the claustal sense of a young intelligence swaddled in convention and constricted by poverty, and the intensity of its first responses to aesthetic experience and life at large"(102)

Harry Levin's statement gives the measure of the affinity between the two exiled authors, Joyce and D.H.Lawrence. Needless to say, D.H.Lawrence also wrote his 'Künstlerroman' more than once, even though many readers could not suspect the edition of an earlier version of Sons and Lovers(1913).

"I will give you(...) my third novel, Paul Morel, which is plotted out very interestingly (to me), and about one-eighth of which is written. Paul Morel will be a novel - not a florid prose poem or a decorated idyll running to seed in realism: but a restrained, somewhat impersonal novel"(103)

In this letter, as well as in his whole correspondence with his editor Edward Garnett, Lawrence provides us with clues for a reconstruction of the various stages of 'growth' of Sons and Lovers. Harry T.Moore (104) has devoted a section of his biography of D.H.Lawrence to the genesis of this novel, starting from a study of the "Miriam Papers", a manuscript located at the Humanities Research Centre of the University of Texas. The Miriam Papers, which date from 1911-12, fall into two parts: one of these parts comprises three manuscript sections in Jessie Chambers' (= Miriam) own hand; the second part consists of two sections. One is a

twenty-three-page fragment of manuscript in Lawrence's hand (with Jessie's interlinear comments and protests); the other is a separate four-pages of comments in her hand. The Miriam Papers are apparently concerned with improving the first version of the novel, which was begun in 1910, but not shown to Jessie until the autumn of the following year. A later manuscript of Paul Morel is kept in the University of California. It seems that this manuscript was sold by Frieda Lawrence to a Mrs Luhan for the Kiowa Ranch near Taos, in 1923. It found its way into the possession of a psychoanalyst, Dr.A.A.Brill, the story being that Mrs Luhan had in turn paid him with it. At any rate, it dropped from sight until 1963, when it was purchased from Dr.Brill's heirs by the Library of the University of California at Berkeley - by Prof.Mark Schorer. This manuscript, in Lawrence's hand, was used by the printers of the first Duckworth edition (as it appears from the names and stints of the editors): the cutting in the manuscript is extensive, varying in length from three or four lines to several pages. According to David Garnett (105), the erasures were of his father's hand, Lawrence's editor. This is supported, in fact, by Lawrence's letters:

"I got Paul Morel this morning, and the list of notes from Duckworth...What a Trojan of energy and coscientiousness you are ! I'm going to slave like a Turk at the novel - see if I won't do you credit."(To E.Garnett,22/7/1912,op.cit.p.427)

Some of the deleted passages in the early chapters have to do with

the quarrels between Mr and Mrs Morel, some with Miriam's rôle as a 'lover', some with the scenes between Paul and Miriam. Edward Garnett's purpose in making these deletions was primarily - so it seems - to bring the novel to a length the publishers of the day found economically feasible. Lawrence had also some concern regarding censorship.

"I have begun Paul Morel again - glory - you should see it ! The British public will stone me if ever it catches sight !" (To Helen Corke, 14/3/1911, op.cit.p.239)

Jessie Chambers - as we said earlier on - had also an important rôle in the variations operated on the early manuscripts. She accused Lawrence of distorting the reality of facts, and of telling the story from the point of view of a twenty-six year old instead of that of a seventeen year old. To her - according to her book D.H.Lawrence: A Personal Record (1913) - not only Lawrence's creation, Paul Morel, but Lawrence himself was victimized by the split between soul and passion, and blindly and cruelly made her a scapegoat. Jessie Chambers provided Lawrence with details of their early days, and he took over a good deal of her text in several sequences. But one cannot really speak of a collaboration: her essential modesty never claimed any credit, and she was not trying to write a novel (she destroyed an attempt at an autobiographical novel, Eunice Temple), but merely providing notes. The 'raw materials' she gave Lawrence were used by him in the same way as his

own observations and remembered experiences. Despite the fact that Jessie felt 'betrayed' because in Sons and Lovers Lawrence had Miriam defeated by his mother, we must remember that he was writing fiction, not biography, and that despite his personal involvement in the subject matter he saw it with the eye of the artist, and aimed at generalisation:

"It is a great tragedy, and I tell you I 've written a great book. It's the tragedy of thousands of young men in England.(...) I think it was Ruskin's, and men like him - Now tell me if I haven't worked out my theme, like life, but always my theme(...) It's a great novel. If you can't see the development- which is slow, like growth - I can (...) I have patiently and laboriously constructed that novel."
(To E.Garnett, 19/11/1912, op.cit., p.477-478)

It is not easy to compare the different stages of drafts with the finished novel, simply because of their fragmentary nature: they are too sketchy to allow much critical comment. However, it may be said that many scenes contained in these early manuscripts are often the seeds for later development in the final version. They are not organically arranged, and lack the vitality of those in Sons and Lovers.

Paul Morel opens in somewhat the same fashion as Sons and Lovers (the change of title is significant). The former begins - "The Breach took the place of Hell Row" - here Lawrence was drawing upon fact, because the place in question was actually called "The Breach". In Sons and Lovers Lawrence named it "The Bottoms". Throughout this opening passage of Paul Morel, Lawrence gives

actual names (the only one repeated in Sons and Lovers is 'Greenhill Lane'); in the first page of Paul Morel he speaks of the Nottingham, Derby and Mansfield Roads. In the opening passages (and elsewhere) in Sons and Lovers , he wrote of 'Eastwood' as 'Bestwood', while 'Eastwood' appeared in all its actuality in Paul Morel. The mining countryside and Sherwood forest are also more thoroughly described in the first version than in the second one. The quarrels between Paul's parents occur very much in the same way in both versions, but there is a notable difference in Paul's prayer as a child. In Paul Morel the boy says: "Lord, let my father not drink,...or let him be killed at pit", while in Sons and Lovers (106) he says: "Make him stop drinking(...)Lord let my father die(...)Let him not be killed at pit". In many ways, the draft follows Sons and Lovers , but there are slight variations in the age of Paul and Miriam - in the draft they are respectively fifteen and fourteen year old, in Sons and Lovers they are seventeen and sixteen year old. By a close comparison of 'micro'-sequences, some small changes are made tangible. For example, when Paul discusses art - in Part Two, ch.VII, "Lad-and-Girl Love" - the interlocutor in Paul Morel was Edgar, Miriam's brother, who mocks him. On the other hand, in Sons and Lovers Edgar's comments are omitted; Paul makes a revised version of some of his explanations to Miriam, and she accepts them with admiration:

"...And she, with her little finger in her mouth, would ponder these sayings. They gave her a feeling of life again, and vivified things which had meant nothing to her(...)His struggling, abstract speeches(...)were the medium through which she came distinctly at her beloved objects"(op.cit. p.189)

In the next sequence of the same chapter, Paul tries to teach Miriam some algebra, but she is given no time to understand it, and Paul gets angry. His anger bursts "like a bubble" in both versions, but in Sons and Lovers he throws a pencil (op.cit.,p.195) rather than a book in Miriam's face, and the whole incident becomes - still according to Harry T.Moore (107) - more vivid and detailed. Jessie Chambers objected that the episode might prove unintelligible or dull to the readers, and judged peculiar the fact that Paul and Miriam, at respectively 17 and 16 years of age, could read Schopenhauer and Nietzsche, authors who hurt her inexpressibly and delighted him. Lawrence subsequently omitted the reference to those authors. As is generally the case, therefore, the material is greatly improved in the process of 're-writing'. The incidents are similar in both versions, but the treatment of the second one is more intense and living. As Lawrence told Edward Garnett in the above quoted letter (14/11/1912 , ibid.p.476):

"And I want to defend it, quick. I wrote it again, pruning it and shaping it and filling it in. I tell you it has got form - form: haven't I made it patiently, out of sweat as well as blood !"

Through the direct proof of Lawrence's letters and manuscript, we can realise how the 'gestation' of this novel was long and painful. Lawrence had to gain a certain distance from his own past in order to 're-tell' it as fiction. It is not by chance that the final draft of the novel was written during the early months of his relationship with Frieda von Richthofen Weekley (whom Lawrence married in 1914) in Germany and Italy, at the beginning of his voluntary exile from Britain.

"Here, in this tiny savage little place, F[rieda] and I have got awfully wild. I loathe the idea of England, and its enervation and misty miserable modernness. I don't want to go back to town and civilisation. I want to rough it and scramble through free, free"(To E.Garnett,27/7/1912, from Icking,near München,ibid.,p.427)

This attitude of the outsider is reflected in Paul, who triumphs in the end over the deadening restrictiveness of middle-class convention which his mother's genteel pretensions represent.(108) The psychological tension between the crippling effects of a mother's love on the emotional development of the son (and his subsequent inability to love 'entirely') and the son's desire for freedom made it difficult for Lawrence to choose a definite ending. Lawrence is repeating his emotions in his alter ego Paul Morel, and he avoids an austere technical scrutiny of his material because that would compel him to master this tension. The overpowering presence of the mother gives way, in the end, to Paul's choice of life.

NOTES TO PART III:

- (1) Lubbock, Percy, The Craft of Fiction [London: Cape, 1921], repr. 1955)
Preface
- (2) Wallek, René & Warren, Austin, Theory of Literature [New York: Cape, 1949] (Harmondsworth-Middl.: Penguin, 1973), ch. XVI, p. 214
- (3) James, Henry, The House of Fiction (London: Rupert Hart-Davis, 1957)
p. 44
- (4) Joyce, James, A Portrait of the Artist as a Young Man [1916] (London: Cape, 1924 - Grafton Books, 1977, repr. 1986), p. 194
- (5) see Lubbock, Percy, op. cit., pp. 140 ff.
- (6) *ibid.*, p. 147
- (7) see Booth, Wayne C., The Rhetoric of Fiction (Univ. of Chicago Press, 1961), pp. 151 ff.
- (8) Wilde, Oscar, Pref. to The Picture of Dorian Gray (1891) in Complete Works, ed. G. F. Maine, (London/Glasgow: Collins, 1966), p. 15
- (9) see Kennedy, Margaret, The Outlaws on Parnassus (London: Cresset Press, 1958), p. 33 ff.
- (10) Proust, Marcel, Jean Santeuil [1896-1904, first publ. 1952] eds. P. Clarac, Y. Sandre (Paris, Gallimard, NRF, 1971), Préface, p. 191: ["One day the newspaper announced that the author had died suddenly, and, since, among the papers they had found in his house there was no mention of the copy of the novel we had, I decided to publish it, my friend being busy with other things"]
- (11) Hesse, Hermann, Das Glasperlenspiel (Zürich: Fretz & Wasmuth, 1943)
'Einführung in seine Geschichte', p. 15: ["It is our intention to put in this book the little biographical material we can find about Josef Knecht, the Ludi Magister Josephus III, as he was called in the Archives of the Glass Bead Game"]
- (12) Mann, Thomas, Doktor Faustus (Frankfurt a.M.: Fischer, 1956), I, p. 9:
["With firm decision I want to assure that it is not deliberately that my own person appears in the foreground, as I present these notes on the life of the immortalized Adrian Leverkühn, this first and certainly daring biography of the dear and genial musician who was terribly persecuted by fate, exhalted and debased, and I will begin by writing only a few words about myself and my situation"]
- (13) Hesse, H., *ibid.*, title page: ["Attempt at a biography/ of the Magister Ludi Josef Knecht/ together with Knecht's posthumous writings edited by H. Hesse"]
- (14) Mann, T., *ibid.*, title page: ["The Life of the German Musician/ Adrian Leverkühn/ told/ by his friend"]
- (15) Hesse, Hermann, Der Steppenwolf in Gesammelte Werke (Berlin: Fischer, 1927), p. 9: ["This book contains the annotations left us by a man, whom we used to call, with an expression he himself used more than once, the 'Steppenwolf'"]
- (16) Mann, T., *ibid.*, ch. XXV, pp. 294-5: ["The document to which in these pages several references have been made, Adrian's secret diary, which has been in my possession since his departure and is kept

like a precious terrible secret - here it is, I am going to disclose it to you"]

- (17) Moritz, Karl-Philipp, Anton Reiser [1785] (Leipzig: Insel, 1959), "Vorrede", [1786], p. 107: ["In order to prevent further misunderstandings over this book - as there already have been - I find myself obliged to explain that what I called - for reasons I considered easy to guess - a psychological novel, is in fact a proper biography and indeed such a real and life-like representation of a human life down to its smallest detail, as perhaps only a few are to be found"]
- (18) Fontane, Theodor, Vor dem Sturm in Sämtliche Werke, ed. W. Keitel (München: Carl Hanser, 1962), vol. V, ch. 18, p. 131: ["The course of our story brings us in the next chapter from Hohen-Vietz (...) to the western Höhenzug"]
- (19) *ibid.*, ch. 20, p. 144: ["It will be our next duty to give a short characterization of these men after their simple introduction"]
- (20) Freytag, Gustav, Soll und Haben [1855] (Leipzig: H. Fiftentscher, 1860) I, p. 11; VI, p. 845: ["Behind the white curtains, the hero of this story was born"; "The old book of his life has come to its end"]
- (21) Stendhal, Le Rouge et le Noir in Oeuvres Complètes (Paris: Michel Lévy Frères, 1870), ch. XLIX, p. 354; ch. LII, p. 373: ["Now that it is agreed that Mathilde's character is impossible in our century, as prudent as it is virtuous, I am less afraid of annoying the reader in going on with the description of this lovely girl's follies"; "Here the author meant to insert a page of points. This would be unsuitable - the editor said, and to lack grace in such a frivolous piece of fiction would be fatal (...) Politics in the sphere of imagination is like a shot in the middle of a concert"]
- (22) Mann, Thomas, Doktor Faustus ed. cit., ch. XLVI, p. 639: ["How peculiarly do the two periods now converge, the period in which I am writing, and the period which forms the setting of this biography!"]
- (23) Cormeau, Nelly, Physiologie du Roman (Bruxelles: 'La Renaissance du Livre', 1947), ch. IV, p. 106: ["The novel moves at its ease in the space. The very consideration of the work complies with the inexorable law of time: therefore the novel must in some way dilate the instant in order to mark the simultaneity of phenomena or events, which are separate and close to each other"]
- (24) see Jean Stewart & B. C. Knight, Intr. to Stendhal. The Life of Henry Brulard [Merlin Press: 1958] (Harmondsworth-Middl.: Penguin, 1973)
- (25) Stendhal, La Vie de Henry Brulard, ed. H. Martineau (Paris: Garnier, 1961), ch. V, p. 44: ["But the reader - if there is one for these childish notes - will see by himself that all my questions and explanations may be quite imperfect. I have only nothing but neat pictures, while my explanations come as I am writing, forty-five years after the events took place"]
- (26) *ibid.*, Martineau, H., Pref.: ["He wrote with fever, joy, passion. The ideas were boiling up, his hand could not follow them, his hand-writing became less and less legible, the spelling more and

- more fanciful, the style elliptical"]
- (27) Pavese, Cesare, La Luna e i Faló [Torino: Einaudi, 1950] ed. A. Pita-mitz (Milano: Mondadori, 1969, repr. 1987) ch. VI, p. 32: ["It was strange how everything had changed and yet was the same. Not even one of the old vines had survived, not even one cow; (...) people had passed, grown up and died, (...) and yet if you looked around, (...) the farm-yards, the wells, the voices, the spades, everything had that same smell, that taste, that colour which it once had"]
- (28) Proust, Marcel, Jean Santeuil, ed. cit., "Fragments divers", p. 897: ["While T. was playing that last waltz, at a certain phrase Jean felt something stirred deep in his soul. It was doubtless a forgotten melody with the same phrase, perhaps even the same accord which, astonished of hearing itself, was moving in the back of his memory struggling to come to life, to be heard and recognized. (...) Jean was trying to hear again this phrase, which had suddenly touched something in him; he was trying to repeat it to himself, so that beating again and again it could reawaken his memory, which had been so far asleep in those depths"]
- (29) *ibid.*, p. 194: ["To tell the truth, in these moments of profound illumination, when the mind plunges into the essence of everything and sheds light on it as the sun does into the sea, when the movement of the little girl (...) the lamentations of the innumerable lilacs leaves (...) are followed with the same enchantment by the eye for which a paler shadow, a stronger curve are no longer hieroglyphs but speaking characters who express the most pleasant truth"]
- (30) Joyce, James, Stephen Hero [Cape, 1944] ed. T. Spencer (London: Panther Books Granada, 1977, 3rd repr. 1984), p. 188
- (31) Kennedy, Margaret, *op. cit.*, ch. II, p. 21
- (32) Corneau, Nelly, *op. cit.*, ch. III, p. 53: ["The novel is - in fact - first of all a story which in effect constitutes the skeleton or material substance of the work. The novelist creates a real subject only through a careful coordination of different elements which he has chosen; in this conjunction resides the driving force of the novel"]
- (33) Pascal, Roy, Design and Truth in Autobiography (London: Routledge & Kegan Paul, 1960), ch. XI, p. 162
- (34) Lukács, Georg, The Theory of the Novel, [1920] transl. Anna Bostock (London: Merlin Press, 1978), ch. V, p. 89
- (35) Joyce, James, A Portrait of the Artist as a Young Man, ed. cit., p. 228
- (36) Lukács, Georg, *op. cit.*, ch. IV, p. 81
- (37) Mann, Thomas, "Goethe und Tolstoi" in Adel des Geistes (Stockholm: S. Fischer Verlag, 1955), p. 180: ["I define Classicism as health and Romanticism as sickness"]
- (38) Noble, C. A. M., Krankheit, Verbrechen und Künstlerisches Schaffen bei Th. Mann (Bern: H. Langs & Cie AG, 1970), ch. II, p. 50: ["The Decadent Art, according to Mann, is centered upon disease and

biological decay. Genius and disease, Art and decline go hand in hand and belong together in his opinion"]

- (39)Hesse, Hermann,Der Steppenwolf,ed.cit.,p.10:["He was to a high degree - never before seen by me in anyone - unsociable, he was really a 'Steppenwolf', a strange, wild and very shy being too, belonging to a world different from mine"]
- (40)Beyel, Franz,Zum Stil des 'Grünen Heinrich' (Diss. Zürich.Tübingen: H.Laupp jr.,1914), p.2:["From his first down to his last work, he gained much in craftsmanship and artistic understanding, through study and growth. In the same way, as a man, he enlarged his knowledge, his experience and his horizons as much as he could(...)After achieving a certain distance from the object of his representation, he was now able to describe objectively where he had judged subjectively earlier on"]
- (41)Goethe, J.W.,Wilhelm Meisters Lehrjahre[1795-96] ed.Erich Schmidt (Frankfurt a.M.:Insel Verlag,1980),book V,ch.III,p.300:["Since my youth, my desire and my intention have been - at first obscurely - to cultivate myself as I am"] For a treatment of the three versions see: Jacobs, Jürgen,W.Meister und seine Brüder(München: 1972), pp.70-99
- (42)see Küntzel, Gerhard,Intr.to Wilhelm Meisters Theatralische Sendung in Goethe Gedenkausgabe der Werke, Briefe,Gespräche (Zürich: Artemis,1948), vol.8, pp.955-958
- (43)see Baumgart, Wolfgang,Intr.to Wilhelm Meisters Lehrjahre in Goethe, J.W.,coll.cit., vol.7, pp.657-714
- (44)Goethe,J.W.,Italienische Reise,II(Juni 1787-April 1788),ed.Christoph Michel (Frankfurt a.M.:Insel,1976,repr.1977),Frascati,2/10/1787,p.540:["I have had occasion to meditate on myself, on others and on the world, and I will communicate something good, if not new, in my way. In the end, everything will be in the Meister"]
- (45)Goethe,J.W.,Maximen und Reflexionen,ed.Günther Müller(Stuttgart: Alfred Kröner,1949),n.536,p.86:["Art is the mediator of the unspeakable; therefore, the intention of translating it into words seems crazy. And yet, as we make this effort, there is such an advantage for the reason, that there is a benefice for the material ability too"]
- (46)Goethe,J.W.,Wilhelm Meisters Theatralische Sendung,ed.cit.,book I ch.XI, pp.546-547:["Adolescence is - I think - less pleasant than childhood, because it is an intermediate position. You have not lost the cheerful spontaneity of the first limited stage, your mind goes forward, you already imagine the young man, the adult, but since there is a long way in between, the imagination anticipates, your desires fly ahead, you foresee and expect someone you cannot and must not become"]
- (47)Goethe,J.W.,Wilhelm Meisters Lehrjahre,ibid.book VI,ch.XI,p.859: ["I recognize my schoolboy self and ask for forgiveness. Since my early youth, I have been looking more forward than backward, and it is therefore natural that I know mankind only up to a cer-

tain point, without being capable of understanding it in the least"]

- (48) Goethe, J.W., Wilhelm Meisters Wanderjahre [Urfassung 1821] 'Nachwort' by E. Marz in coll. cit., vol. 8, book II, between ch. VII and VIII, p. 265: ["The space between two chapters will be sufficient to let the time of thought slip away, since we are by now used to letting the same happen in our own present, between the falling and rising of the curtain"]
- (49) *ibid.*, p. 317: ["The poet depends upon representation. The highest kind of representation is the one which can challenge reality, that is, when its images are so alive that they can seem real to everyone"]
- (50) see Schlaffner, Hannelore, 'W. Meister': Das Ende der Kunst und die Wiederkehr des Mythos (Stuttgart: Metzlersche Verlag, 1980) *passim*
- (51) Goethe, J.W., Wilhelm Meisters Lehrjahre, ed. cit., book I, ch. X, pp. 37-38: ["What advantages does the double entry bring the tradesman! It is one of the most beautiful discoveries of the human mind, and a good administrator should introduce it in his accountancy"]
- (52) *ibid.*, book VIII, ch. I, pp. 513-4: ["The poor man appeared to have gone back instead of forward. He was much thinner than before, his lean face looked even leaner, his nose longer (...) his colourless cheeks left no doubt on his being a hypochondriac of work"]
- (53) *ibid.*, book IV, ch. XVIII, p. 282: ["Given the essential coldness of his heart he actually loved no one; given the acuteness of his look he could esteem no one; for he always saw only the external qualities of a man, and gathered them in his collection of characters"]
- (54) see Blessin, Stefan, Die Romane Goethes (Königstein/Ts: Athenäum, 1979), p. 20 ff.
- (55) see Sagmo, Ivar, Bildungsroman und Geschichtsphilosophie (Bonn: Bouvier, 1982), p. 56 ff.
- (56) Goethe, J.W., Maxime und Reflexionen, ed. G. Müller (Stuttgart: Alfred Kroner, 1949), nr. 474: ["The simplest man can be complete, when he operates within the limits of his abilities and skills; but some advantages are concealed, subtracted and destroyed, as soon as the inexorably demanded symmetry is missing"]
- (57) Goethe, J.W., Wilhelm Meisters Lehrjahre, ed. cit., Book VIII, ch. II, p. 532: ["Let me shine, till I am/Do not take my white dress off!/ I am fleeing from the beautiful earth/Up to the secure ancestral halls"]. In this sense she has been compared to Mann's 'Echo' in Doktor Faustus, see: Dornheim, Alfredo. "Goethes 'Mignon' und Thomas Mann's 'Echo': zwei Formen des göttlichen Kindes", in Euphorion, 46, (1952), pp. 315-347
- (58) Keller, Gottfried, Der Grüne Heinrich in Werke. (Zürich: Atlantis Verlag, 1965), vol. IV, "Vorwort zur I Fassung", p. 201: ["Intention and motive remain unchanged from the first days of the conception"]

but not the treatment, since in several years the author's tastes have necessarily changed, or, to put it plainly: while writing, I learnt to write better"]

- (59) Schaffner, Paul, 'Der Grüne Heinrich' als Künstlerroman (Berlin/Stuttgart, 1919), p. 11.: ["Keller achieved in the field of the painter-novel what Goethe had done in that of the actor-novel: D.G.H. and W.M. represent the apex of the artistic productions of both"] For a review of the criticism of Keller's novel in terms of 'Bildungsroman' see Köhn, Lothar, Entwicklungs- und Bildungsroman. "Ein Forschungsbericht" (Stuttgart: Metzlersche Vlg., 1969) pp. 68-70
- (60) Nationalzeitung, 7 jgg. n. 209, printed in Briefwechsel Keller-Hettner (Berlin/Weimar, 1964), ed. V. Jahn, p. 204 ff.: ["That ideal of free and harmoniously built-up personality which willingly devotes itself to a fresh, active life"]
- (61) see in this regard Neumann, Bernd, G. Keller. Eine Einführung in sein Werk (Königstein/Ts: Athenäum Vlg., 1982), p. 101 ff.
- (62) see Ermatinger, Emil, Studien des alten 'Grünen Heinrich' von 1854-55, 2 vols. (Stuttgart/Berlin: Cotta, 1914). Among recent criticism, see Beyel, Franz, op. cit.; Hauser, Albert, G.K. (Zürich: Atlantis, 1959); Laufhütte, Hartmut, Wirklichkeit und Kunst in G.Ks Roman 'D.G.H.' (Bonn: Bouvier & Co, 1969)
- (63) Swales, Martin, The German Bildungsroman from Wieland to Hesse (Princeton: Univ. Press., 1978), p. 89
- (64) Keller received a grant of 800 Francs from the 'Züricher Erziehungsrat' in 1848 in order to complete his education. He went to Heidelberg and met Feuerbach personally. The philosopher's influence made him accept pantheistic realism and reject the Christian idea of a world beyond life.
- (65) Neumann, Bernd, *ibid.*, p. 114: ["A victory of the mother-imago and a seal on the hero's failure in the face of the reality of a society which no longer objectively allows a man to realize himself fully, a reality which becomes a condition for the positive side of the father-imago"]
- (66) Beyel, Franz, op. cit., p. 13: ["The old G.H. is the outpouring of a full heart and an uncertain head. The poet lets feelings and thoughts, judgments and opinions, love and hatred flow in the large vessel of his novel... Therefore the first principle of the rewriting was objectification: he had to represent the facts, not his ego; so the author hid himself modestly behind his work"]
- (67) Keller, Gottfried, Der Grüne Heinrich, ed. cit., III Band, ch. I, p. 378: ["I wanted to look at things with affection and attention, stay faithful to Nature, without doing anything superfluous or pointless, and being always clear to myself"]
- (68) The examples quoted refer to Ermatinger (op. cit.) as studied by Franz Beyel, op. cit., passim

- (69) see Lindsay, J.M., G.Keller. Life and Works (London: Oswald Wolff, 1968), ch.2, pp.109-143. For an evaluation of the novel see also Jacobs, J.op.cit., ch.VII, p.180-88
- (70) Keller, Gottfried, Letter to Marie von Frisch (Zürich, 21/11/1880) in Kellers Briefe (Berlin/Weimar: Bibl.Deutscher Klassiker, 1967), p.285: ["Now come the so-called critics and, instead of judging the book just published, they compare it philologically with the old version, in order to show their methods. They tear apart the dead, neglecting the living, because they do not understand it"] Also see Hirsch, Rudolf, ed., Dichter über ihre Dichtungen. G.Keller (München: E.Heineman, 1969), passim.
- (71) see on this subject: Contini, Gianfranco, "'Jean Santeuil' - o l'Infanzia della 'Recherche'" in Letteratura (March-Apr., 1953), pp.3-26; Kanters, Robert, "Le Petit et le Grand Oeuvre de Proust" in La Gazette de Lettres (15/7/1952); Natoli, Glauco, "La Prima Forma di 'A la Recherche...'" in Il Ponte (IX, march 1953), pp.317-331
- (72) Dort, Bertrand, "'Jean Santeuil' de Marcel Proust" in Les Temps Modernes (n.81, Dec.1952), pp.1061-65, see p.1062: ["The text of J.S. remains very uncertain. It constitutes one of the rare works where one can grasp the actual passage from one style of writing to another, from a traditional conception of the novel to a new conception(...) We see Jean S. make room for Marcel Proust, while his experiences become those of Proust, the novelist, enter his work and produce the themes on which the Recherche will be based"]
- (73) see Fortini, Franco, Intr.to Jean Santeuil, Ital.ed. (Milano: Mondadori, 1970, repr.1978), passim
- (74) Mauriac, Claude, "'Jean Santeuil' de Marcel Proust" in La Table Ronde (n.55-60, 1952, Lichtenstein: Nendeln, 1969), pp.107-127, see p.127: ["To the advantages of distance and experience the notions of a richer culture will be added, notably the discovery of Ruskin(...) whence the dimension which the figurative arts offer their true friends"]
- (75) Bastide, Francois-Régis, Préface to La Première Education Sentimentale (Paris: Seuil, 1963), p.7: ["This F. is twenty-two as he begins to write the book entitled E.S., which he will not publish. It will not take him fifty-five months to write it, as for Mme B., but twelve. He is not forty-eight, the age at which he finishes the E.S. we know, which is certainly the great one. Here is the fault of this first E.S.: it is the first one, and they consider it a draft"]. The first E.S. was first publ. by the 'Librairie Conard' in the appendixes to Oeuvres Complètes (1909-1912), 2.ed. in 22 vols. (1926-33) and by René Descharres for his ed. 'du Centenaire' (Librairie de France, 1924)
- (76) Bertrand, Louis, Gustave Flaubert "avec des fragments inédits" (Paris: Ollendorff, 192-?), ch.VII, p.163 ff.

- (77)see Fony, Antonia, Intr. to Flaubert, G.L'Education Sentimentale I version (Paris: Garnier & Flammarion,1980),pp.19-39
- (78)Flaubert, G.,Correspondance in Oeuvres Complètes, 9 vols + 4 suppl(Paris: Conard,1929), vol.2,(1847-62),to Louise Colet, pp.343-344:["Jules's character stands out only by contrast with Henry's;either character would have been weak on his own(...) L'E.S. has been - without my knowing it - an effort of fusion between the two tendencies of my soul(it would have been easier to treat the human in one book and the lyrical in another). I failed. Whatever corrections one could make to this work, it will always be imperfect. Too many things are missing, and a book is always weak when it lacks something"]
- (79)see Dumesnil, René,'L'Education Sentimentale' de G.Flaubert(1869) (Paris: Nizet,1967), p.59 ff.:[The author frees himself (not for long) from the spell, by imagining and telling the romance he would have liked to live with her, leaving out all that kept her away from him, duties, constraints, families"]
- (80)ibid.Dumesnil reports (p.79) Mme Comanville's mention of Flaubert reading Faust, and his reaction to it, in her Souvenirs Intimes .
- (81)ibid.p.81. See also Dégoumois, Léon,Flaubert à l'école de Goethe (Genève: Sonor,1925) for further details.
- (82)Flaubert,G.,La Première Education Sentimentale (Paris: Seuil, 1963),ch.XXVII, p.282:["Let us go, quick! Let this be all over soon, let us group the characters at the back of the stage. Here they are, holding hands, ready to say their last words before going back into the wings, into oblivion, before the curtain falls and the stagelights are off"]
- (83)see Neefs, Jacques & Mauchard, Claude,Flaubert(Paris:Balland, 1986),p.219 ff.
- (84)ibid.,ch.XXVII,p.245:["He transferred in the arts the same habit he had formed in the study of the world and - subconsciously - in the study of himself, of parodying what he liked, of running down all the important things and depreciating all beauties, to see whether they would rise soon after in their original splendour and shine"]
- (85)Flaubert, G.,L'Education Sentimentale,[1869](Paris:Bibl.Charpentier, E.Fasquelle,1899),ch.IV,p.46:["Péllerin read all the works of aesthetics to discover the true theory of beauty, convinced that he would create masterpieces once he had found it(...)So tormented by ambitions of glory, wasting his days in discussions, and believing a thousand nonsense,(...)at 50 years of age, he had produced nothing but sketches"]
- (86)Flaubert,G.,Correspondence,ibid., vol.5(1862-68),letter to Mlle Levoyer de Chantepie,6/10/1864,n.800,p.158:["I want to write the moral history of the men of my generation; the adjective 'sentimental' would be more appropriate. It is a book of confession, of

passion, of such passion as it can now exist, namely, a passive one"]

- (87) see Cross, Richard, K., Flaubert & Joyce. The Rite of Fiction (New Jersey: Princeton Univ. Press, 1971), p. 36 ff. See also Hayman, David, 'A Portrait' and 'L'Education Sentimentale': The Structural Affinities" in Orbis Litterarum, XIX, (1964), pp. 166-169.
- (88) Joyce, J., 'A Portrait of the Artist' [1904] in The Workshop of Daedalus: James Joyce and the Raw Material for 'A Portrait of the Artist as a Young Man', ed. R. Scholes & R. M. Kain (1965), pp. 60-69; repr. in Beja, Morris, ed., J. Joyce, 'Dubliners' and 'A Portrait of the Artist as a Young Man' (London: MacMillan, 1973, repr. 1978), pp. 41-48; p. 41
- (89) see for further details Melchiori, Giorgio, Intr. to Joyce, James, Racconti e Romanzi, (Milano: Mondadori, 1974), pp. 521-529
- (90) Joyce, J., 'A Portrait of the Artist', ed. cit., p. 42
- (91) see Walton Litz, A., The Art of James Joyce (New York: OUP, 1961), passim
- (92) Joyce, J., op. cit. p. 47
- (93) Gorman, Herbert, James Joyce (New York: Farrar & Rinehart, 1940), p. 133
- (94) see Spencer, Theodor, ed., Intr. to Joyce, J., Stephen Hero [Cape, 1944] (London: Panther Books. Granada, 1977, repr. 1984, rev. John Slocum & Herbert Cahoon), p. 11 ff.
- (95) Brown, Homer Obed, James Joyce's Early Fiction (Cleveland: The Press of Case Western Reserve, 1972), p. 59
- (96) see Ruggieri, Franca, Maschere dell'Artista. Il Giovane Joyce (Roma: Bulzoni, 1986), passim
- (97) see Melchiori, Giorgio, op. cit., p. XXVIII. Melchiori also suggests a model for Ulysses in Fielding's heroic-comical narrative poem, Tom Jones.
- (98) Joyce, J., A Portrait of the Artist as a Young Man [1916] (London: Grafton Books, 1977, repr. 1986), ch. V, p. 194
- (99) Daiches, David, A Critical History of English Literature, 4 vols. (London: Secker & Warburg, 1969, repr. 1984), vol. 4, pp. 1161-1162
- (100) According to Melchiori - op. cit. p. 528 - the character of Mr. Fulham could be an anticipation of the motif of the search for spiritual paternity developed in Ulysses through the relationship between Stephen and Mr. Bloom.
- (101) see Magalaner, Marvin, Time of Apprenticeship. The Fiction of Young James Joyce (London/New York: Abelard Schuman, 1959) p. 97 ff.
- (102) Levin, Harry, James Joyce: A Critical Introduction [1941] (London: Faber & Faber, 1942), ch. 3, p. 37
- (103) Lawrence, D. H., The Letters of D. H. L., ed. James T. Boulton (CUP, 1979) vol. I, (Sept. 1901-May 1913), to Sydney S. Pawling, 18/10/1910, n. 186, p. 184

- (104) Moore, Harry T., D.H. Lawrence: His Life and Works (New York: Twayne, 1964), "A Postscript", and E.W. Tedlock, Jr. "A Report on the final Manuscript" in D.H. Lawrence and 'Sons and Lovers': Sources and Criticism, ed. E.W. Tedlock (London/New York: Univ. Press, 1965), p. 63 ff.
- (105) *ibid.* see Tedlock, E.W. Jr., "A Report on the Final Ms", p. 68
- (106) Lawrence, D.H., Sons and Lovers [1913] (Harmondsworth-Middl.: Penguin, 1948, repr. 1973), Part I, ch. IV, p. 79
- (107) Moore, Harry T., "The Genesis as revealed in the 'Miriam Papers'" in E.W. Tedlock Jr., *op. cit.*, p. 52 ff.
- (108) see Daiches, David, *op. cit.*, vol. IV, pp. 1159 ff. On Sons and Lovers see also Schorer, Mark, "Technique as Discovery" in The Hudson Review, vol. I, n. 1 (Spring, 1948); Van Ghent, Dorothy, in The English Novel: Form and Function (New York: Holt, Rinehart & Wiston, 1953).
- (109) Lawrence himself, once Sons and Lovers had been published, wrote to Edward Garnett (19/5/1913) saying "I shall not write quite in that style any more. It's the end of my youthful period" (*op. cit.*, p. 551), thus implying a spiritual change had taken place inside him after his meeting with Frieda and the departure from England
- (110) Unfortunately we cannot here treat the parallel case of W.S. Maugham's Of Human Bondage (1916). The first manuscript version of this novel, with the title The Artistic Temperament of Stephen Carey (1897-98) is kept in the Library of Congress in Washington, and is not accessible through photocopy or microfilm. See for details: Cordell, Richard, W.S. Maugham. A Biographical and Critical Study (London: Nelson, 1937, Heinemann, 1961), p. 89 ff.

PART IV

A FEMALE KÜNSTLERROMAN ?

"Came a morn
I stood upon the brink of twenty years,
And looked before and after, as I stood
Woman and artist,- either incomplete,
Both credulous of completion"(1)

The purpose of this section is to explore the possibility of a tradition of female 'Künstlerroman' parallel to the dominant male prototype.

In A Room of One's Own(1929), Virginia Woolf observes that women's writing cannot be considered in isolation from the political and economic situation which dictates and defines woman's position. The conditioning influence engenders a character which is peculiar to female writing. Because social conventions suppressed women, the woman as artist most often must find her expression not as 'artist' per se, but more subtly, as asserting her right to an individual identity beyond the clearly defined and limited rôle assigned and permitted by society. Since men writing about the Artist took their own experience as the norm, this has become accepted as the only Truth and the separate experience of women, largely denied the cultural possibilities of men, until recent decades has been invalidated and marginalised. The man breaks the mould of his background in choosing Art and the struggle gives him his creative impetus. The woman establishes her self-identity, a supreme struggle, and from this comes the impetus to express herself - to 'artistic creation'.

Whilst an artistic career has been acceptable for a man for centuries, women artists have been regarded as 'fallen'. Only as women's social and cultural experience has come closer to that of men (education, employment, independence), the expression of the artist-writer comes closer to that of the male Künstlerroman model...Therefore, in order to consider the female version of the Künstlerroman genre, we shall have to see first of all how female fiction actually came to be accepted and canonized by the literary tradition.

In recent years, especially from the seventies onwards, criticism of women-writers, and 'Feminist' criticism has been concerned with the peculiarities of style, content and purpose of female authors.(2) By concentrating their attention on particular periods - the Victorian Age for Britain(3), the eighteenth century for Germany and France(4), critics have been re-discovering neglected novels and undervalued literary women. New aspects in the works of female writers of the past and of the present have been brought to light, and nowadays, there are literary series and magazines entirely devoted to women's literature.(5) Leaving aside the undeniable fact that 'feminist' criticism is today 'in fashion' and has become the subject of many dissertation thesis in Europe and the United States, we can say that a new consciousness of the individuality of female writing is by now well established. In this context, the study of the heroine in novels written by male or female authors has also been receiving emphasis from many different

points of view.(6) For our purposes, it is interesting to look both at the women-writers and at the artist-heroines, in order to ascertain similarities and differences by comparing them with their male counterparts.

The very lack of a proper designation of a woman concerned with literature - the German "Schriftstellerin", the French "romancière" and the Italian "scrittrice" are perhaps the nearest - indicates the difficulty and rarity of an artistic career for the "sexe faible". In a male-dominated language and society it was once unthinkable or disgraceful for a woman to devote herself to literature as the main interest of her life. When turning the pages of a literary history, we seldom find the name of a 'great' literary lady.

A remarkable exception, in the seventeenth century, is given by the personality of Mme de la Fayette(1634-93), whose well-known novel La Princesse de Clèves(1678), published anonymously, is at the roots of the modern tradition of the "roman d'analyse"(see Part I,5). The 'authoress', if we may use this term, fused in this novel the romantic sensibility of the 'esprit précieux' of her age with the sober truth of Classicism, and focused her attention on the psychological 'drama' of the heroine in order to show the dangers of love conceived of as an illegitimate passion. Such depth of analysis and an equally rich background of culture and experiences are to be found only in the wealthy classes, and in particular circumstances of family, place and possibilities.

However, as B.G. MacCarthy remarks(7), women as listeners influenced the art of story-telling long before they actually shared in it, and naturally the growth of the novel gained in variety and verisimilitude when women were given a place in the subject-matter. We have the first female contribution to English prose fiction in the person of Lady Mary Wroath, niece of Sir Philip Sydney. She published, in 1621, the pastoral romance The Countess of Montgomery Urania, which bears more than a passing similarity to Sydney's Arcadia(1620). Noblewomen like the Countess of Pembroke, the Duchess of Montgomery, the Duchess of Newcastle and Lady Fanshawe published detailed memoirs throughout the seventeenth century. These biographies, the most accessible genre for the first women writers, are not only remarkable as historical documents, but also for the realism and acuteness of observation shown by their authoresses.

Aphra Behn was among the first women of modern times to earn her living by her pen. She tried her hand at drama and fiction, and demonstrated in her work, the influence of contemporary European authors. Her Love Letters between a Nobleman and His Sister(1683) is clearly inspired by the Portuguese Letters. Later writers like Mrs Manley and Mrs Haywood gained their fame as scandalists and libellous memorialists (Manley's The New Atalantis, 1705-9) and Haywood's A Spy upon the Corner(1725) are only two of the many possible examples). Even considering all the possible faults and inexperience of these first experiments in female fiction, it is

clear that women played their part in preparing the raw materials which Samuel Richardson excellently fashioned later on - so excellently that his work was hailed as the first modern novel.(8)

In the eighteenth century, the female rôle became a subject involving much controversy: people argued about the place of the 'accomplishments' - fine needlework, drawing, the ability to converse in French, and so on - in a woman's education, they also debated the question of marriage against career.(9) In Jane Austen's novels we see an interest in the development of a female personality, as well as a serious concern for realism clashing with the traditional feminine ideal. Revolutionary 'dissenters' like Mary Wollstonecraft(May, A Fiction,1788; The Wrongs of Women,1798) - precursors of the Suffragettes' Movements - propose a completely new kind of heroine, free from conventional stereotypes.

Austen's Emma(1817) presents us with a strong-willed heroine whose personal judgments on persons and facts have dangerous consequences. A friction emerges between the individual's needs and society's expectations. In a sense, all of Austen's heroines, from Pride and Prejudice(1813) to Mansfield Park(1814), Northanger Abbey(1818) down to Persuasion(1818), are determined and intelligent, thoughtful and often absorbed in the reading of novels. The irony with which Jane Austen views marriage habits and sexual rôles, as well as the semi-biographical nature of her heroines, confronted with a conventional family background and social rules, are signs of her novelty and nonconformity. In

Austen's Northanger Abbey there is an extensive parody of the genre of novel then in fashion, the Gothic novel. Ann Radcliffe in particular, in her most famous work, The Mysteries of Udolpho(1794), is shown in her effect on naïve readers, like Austen's heroine herself. Austen suggests that the escape to a world of castles, murders and plotting can easily impress the most common class of readers, namely young girls. Austen's realism, on the other hand, shows different directions for the plot and scope of the novel, and the intellectual capacities of women are emphasized. Austen's Catherine in Northanger Abbey, for example, is presented as a girl with unconventional, intellectual tastes: not only is she the vehicle for Austen's criticism of contemporary fiction; she is also a 'persona' of the authoress and a 'different' type of heroine, in that, at least for the first half of the novel, she is more interested in reading novels than in flirting as her friends do. It is still too early to find the attributes of the artist in the heroine, but Austen's heroines are already a good deal more similar to this type than any of their predecessors. It is interesting, from reading what Austen says about the 'current' literary heroines of her time, to deduce her 'revolutionary' ideas on writing fiction:

"Yes, novels; for I will not adopt that ungenerous and unpolitic custom, so common with novel writers, of degrading, by their contemptuous censure, the very performances to the number of which they are themselves adding; (...) Alas! if the heroine of one novel be not patronized by the heroine of another, from whom can she expect protection and regard? I cannot approve of it(10)

If love and marriage remain the main issue, the example of Fielding's picaresque novel, of Rousseau's psychological emphasis, of Richardson's accent on letters and therefore on dialogue, lead to an enlargement of the women-writers' aims.

The cosmopolitan character of Mme de Staël (Germaine Necker, 1766-1817) contributes to the richness and 'diversity' of her novels, Delphine (1802) and Corinne (1807). As in the case of Jane Austen, much of the authoress's own character and intellectual taste is transposed to her heroines, and once again, the 'droits de coeur' are opposed to the contemporary social prejudices.

Mme de Staël is also one of the first female literary critics of international reputation. Her essays De L'Influence des Passions sur le bonheur des Individus et des Nations (1796), De La Littérature considérée dans ses rapports avec les Institutions Sociales (1800), and especially her most famous work, De l'Allemagne (1810), show the width of her cultural horizon and perceptiveness she possessed regarding cultural and human phenomena. In De l'Allemagne, she emphasises the role of inspiration and 'génie', on the enthusiastic 'élan' of human spirit, in a way that only a true artist can do. But a concern for art is not yet the same as a Künstlerroman.

Another unique figure in female fiction is Bettina Brentano (1785-1859), whose interest in literature and politics (she married Achim von Arnim and helped French refugees during the

Napoleonic wars), and lively personality – they called her "Kobold der Schönheit", "Kind" and "Sperling" are features of the German Romantic period. Her correspondence with Goethe (Briefwechsel mit einem Kinde, publ. 1835) is nowadays considered a particular example of female 'Bildungsroman', in that the young intellectual asks for advice and gives her opinion to the mature poet of Weimar. The unconventional, intimate tone she assumes in addressing the great genius, and the detailed description of her daily activities are signs of her exuberant naivety and of her passion for poetry:

"Ich bin ganz sanft geworden durch Dich; am Tage treib ich mich mit Menschen, mit Musik und Büchern herum, und Abends, wenn ich müde bin, und will schlafen, da rauscht die Fluth meiner Liebe mir gewaltsam in's Herz"(11)

Bettina Brentano's only novel, Die Gündelode, is devoted to her great friend, the poetess Karoline von Gündelode (1780–1806), whose tragic death by suicide, due to her unhappy love for Frederic Creüzér, dramatically impressed her. This epistolary novel is not only the proof of an authentic friendship between two exceptionally sensitive and cultured women, but also a tribute to the person Bettina considered as her first 'master' in literature, though it is a Künstlerroman only in the loosest sense.

Travelling, wide social connections and cultural horizons were not accessible to many women at the turn of the eighteenth century. Too many try their hand at writing conventional love-novels, and too often the harmony between heroine and 'intrigue' is poor or lacking.

The consequences of three revolutions were felt in the first half of the nineteenth century: the aftermath of the French Revolution and the later upheaval caused by the Napoleonic wars; the overwhelming Industrial Revolution, whose first victim was Britain; and the Women's Revolution, with the 'New Woman' issuing from the first Liberation Movements. Novelists might approve or disapprove, proselize or attack, but in all cases they dealt with her, deliberately, as a social phenomenon.(12) Although Mary Wollstonecraft in her 'Bible' of Feminism, The Rights of Women(1792) had vision enough to see what women might be, she had not sufficient tolerance to forgive them for what they were. The impact of the feminist movement on the 'romanière' and the heroine is complex and multilateral. Heroines, seen as philanthropists, governesses, at work or confronted with politics, begin to crowd the Victorian novel. Neither the appearance, nor the character and intellect of the heroine was proof against the insidious influence of emancipation.

The heroines of Thackeray's Vanity Fair(1867) and Emily Brontë's Jane Eyre(1847) set a new fashion, that of considering themselves as women first and dependants second. Their personality imposed, notwithstanding their social status, the story of their 'Bildung' and eventual success constituted the groundwork of the novel. Acting, painting, writing, journalism, medicine - each was a worthy opponent to marriage - worthy, too, of fluttering the pages of the novel.(13)

"Of writing many books there is no end;
And I who have written much in prose and verse
For others' use, will write now for mine,
Will write my story for my better self,
As when you paint your portrait for a friend,
Who keeps it in a drawer and looks at it
Long after he has ceased to love you, just
To hold together what he was and is"(14)

These lines begin Elizabeth Barrett Browning's Aurora Leigh(1857), a biographical novel in verse, which gives a detailed impression of an authoress of that period. Like Miss Yonge and Mrs Lynn Linton, Mrs Browning supported herself by the pen and was proud of it. The picture she gives us in Aurora Leigh of contemporary English society and its effects upon the life of a young woman-writer is near to the prototype of the 'Künstlerroman'. The "cage-bird life" of Aurora, her education, pastimes and aspirations indicate the oppression and subordination of the nineteenth century woman.

"Those years of education(...)
Certain of your feeblers souls
Go out in such a process: many pine
To a sick, inodorous light; my own endured:
I had relations in the Unseen, and drew
The elemental nutriments and heat
From nature, as earth feels the sun at nights(...)
I kept the life, thrust on me, on the outside
Of the inner life, with all its ample room
For heart and lungs, for will and intellect,
Inviolable by conventions"(15)

The ironic tone does not completely hide the personal experience of the kind of education imposed on the middle-class young woman. Throughout her novel in verse form which contains, of course, many

autobiographical details, Elizabeth Barrett Browning intertwines the life-story of her heroine with thoughts about society, the artist and his/her function. Images of travel are not lacking - the references to her Italian experiences with her husband, the poet Robert Browning, are clear. The central contrast between Art and Life is however decided in favour of the second, since -

"Art is much, but Love is more(...)
Art symbolizes heaven, but Love is God
and makes heaven"(16)

Another important figure of the 'Industrial' period, Elizabeth Gaskell, was perhaps more successful in blending the two selves, woman and artist.(17) She can use her education to make a joke out of domestic frustration, and, on the other hand, nursery stories provide material to make serious points in her novels about the infantilisation of Victorian girls. In Mary Barton(1848), Mrs Gaskell contrived to dispel a little of the darkness which had gathered around unfortunate women, by her unsympathetic study of the prostitute, Esther. The novel develops a contrast between two ethical systems, that of the working class, based on caring and cooperation, and that of the middle class, based on ownership, authority and the law.(18) Mary's whole story is a reversal of positions: from being the silent object of others' contemplation Mary becomes a speaking subject unconscious of her appearance, but determined to save the man she loves:

"Mary could not bear the idea of deputing to anyone the active measures necessary to be taken in order to save Jem. She felt as if they were her duty, her right. She durst not trust to any one the completion of her plan; they might not have energy, or perseverance, or desperation enough to follow out the slightest chance, and her love would endow her with all these qualities"(19)

Mary Barton functions as the central character in this story of love and political tension - the historical background is the situation of the factory-workers in Manchester in the 1840s.(20) The importance of the female character in this context is vital, since she is shown to affect the outcome of the story through her influence on the men with power - in this case, the millowner - and through her choice of life companion.

The heroine of the industrial novel, who has not the qualities of an artist, tends to draw attention to the need for more humanity in a society ruled by economic interests. This function is even more clearly identifiable in Benjamin Disraeli's Sybil(1845), whose title-heroine is presented like an angel. The novel is largely a political tract, depicting life in both the opposing 'nations' of society - the subtitle is "The Two Nations".

A different atmosphere can be sensed in Charlotte Brontë's Shirley(1849), which presents two different heroines: Caroline Helstone, an orphan brought up by her uncle, a minister, and the independent heiress Shirley Keldor. Caroline is more passive, and shows social concern by objecting to the millowner Robert Moore's

attitude to his workmen, and by engaging herself in charitable activities. Shirley is more aggressive and strong-minded, and she ventures, without warning, to start a charity committee in defiance of social conventions. Both women, in different ways, show decision and character in their choice of life. Here is Caroline asking her uncle to look for a situation in a family for her: (22)

"Some day I must do something for myself: I
have no fortune. I had better begin now"

And here is Shirley asserting her own position as a squire, on the same level of her male counterparts:

"I am an esquire. They gave me a man's name:
I hold a man's position: it is enough to inspire me with a touch of manhood"

Even more significant in contemporary feminist debates, are Shirley's pronouncements about marriage, which sound exceptionally unconventional for the time:

• - "I could never be my own mistress more - A
terrible thought! - it suffocates me! (...) Now, when I feel my company superfluous, I can comfortably fold my independence round me like a mantle, and drop my pride like a veil, and withdraw to solitude. If married, that could not be"

Caroline is the mouthpiece for Charlotte Brontë's reflections about the contemporary situation of women. No doubt personal experiences are at the roots of the authoress's sharp, bitter criticism of Victorian society and its conventions, and of her denunciation of

the uneasiness of a cultured, single woman with artistic tendencies.(23)

"...I feel there is something wrong somewhere. I believe single women should have more to do - better chances of interesting and profitable occupations than they possess now"

Fathers are shown responsible for their daughters' education, and, consequently, for their future life:

"What do they[i.e.fathers] expect them to do at home? If you ask, they would answer, sew and cook. They expect them to do this, and this only, contentedly, regularly, uncomplainingly all their lives long, as if they had no germs of faculties for anything else"

Charlotte Brontë's criticism is then followed by an intelligent proposal of reforming family education in favour of the development of the inborn qualities of middle-class girls.

"You would wish to be proud of your daughters and not to blush for them - then seek for them an interest and an occupation which shall raise them above the flirt, the manoeuvrer, the mischief-making tale-bearer(...), cultivate them - give them scope and work - they will be your gayest companions"

The new qualities of independent and intelligent thinking, spirit of initiative, decision, attributed to the 'New Woman', are very important for the evolution of the female literary image. Women writers are very self-conscious of their "métier" - because of its unconventionality and uniqueness: by reflection, their heroines

are more and more determined and cultured. This does not exclude - of course - the survival of the traditional 'feminine' heroine of romantic fiction. The compromise between the audience's demand for 'orthodox' love-stories and the new image of the heroine, who does not yet appear as an artist, is particularly clear in George Eliot's Middlemarch(1871). The intricate web of events in this novel complies to the Victorian taste: the presentation of feeling is continuous, running through - as Barbara Hardy notes (24) - "explicit commentary, behaviouristic description of action, movement, gesture and the drama of human relations and inner life". Nevertheless, the novel, self-conscious in many ways, tends to register its author's creative experiences and her idea of being woman and artist. We cannot expect to find, as yet, an example of female 'Künstlerroman', and yet Eliot's heroines, her comments upon Life and Art, her own dedication to literature, are all precursors of this kind of novel for women. George Eliot's heroine Dorothea is undoubtedly the dominant character in the novel. The male characters Casaubon, Ladislaw and Lydgate, are all in various ways subordinate to her. Dorothea herself is implicitly likened to Mary Ann Evans, George Eliot's true name, when she, too, reclaims an aimless young man and settles for motherhood.(25) In contrast with the lifeless knowledge of Casaubon, the vain experiments of doctor Lydgate and the amateurish artistic experiences of Ladislaw in Heidelberg, Dorothea emerges as a more genuine seeker after knowledge.

A similar metaphysical search was conducted meanwhile, on the other side of the Atlantic, by the well-known French 'romancière' George Sand (pseudonym of Aurore Dupin). In one of her more 'philosophical' novels, Lélia(1833, 2ed.1839), she encircles real persons and events of her own life of a symbolical value in a series of letters and conversations about love, death and religion. Biography, morals, social questions and the methods of artistic creation are all mingled to form a problematic 'treatise' on the effects of Positivism on contemporary thought. The heroine Lélia, refers back not only to George Sand herself, but also to Mme de Staël's Corinna, and yet she is, in a sense, both an historical and a symbolic figure. More individualized, but also more mystical, is the title-heroine of Jeanne(1852), model of the "fille des champs", and as such idealization of the countryside as a place of purity and pantheism untouched by the corruption of the city.

As we approach the end of the nineteenth century, we can finally find some true artist-heroines, particularly in the work of George Moore. For much of his life, he regarded women as eminently fit subjects for art.(26) His novels expand gradually to reveal a concern for women in different strata of society. From the lower-class of Esther Waters(1894) to the middle-class of A Mummer's Life(1885) - whose heroine Kate Ede has been compared to Flaubert's Emma Bovary. Moore is interested in social denunciation of women's oppression the "marriage market" and limiting conditions of life. More interesting for our study is the woman artist Moore portrays in

Evelyn Innes(1898), an opera singer. The search for freer self-expression in this art form is an unwitting search for the life of passionate emotion. Appalled by the violence of passion, Moore's heroine turns to religious mysticism. Evelyn Innes can be considered a 'Künstlerroman' in that the artist-heroine is engaged in a search for the emancipation of her spirit through art. Music - significantly, through epical themes in Wagner - is the ordering power of Evelyn's independent life. As Fernando Lloyd points out: "Wagner's epical dramas provided harmonious material with which to represent an aesthete's ideas of the emotional dialectic of the soul".(27) Moore shows his awareness of modern issues in the contemporary debate by referring to Wagner and to the use of music as the best example of the 'Art for Art's sake' theory. Indeed, music was viewed, both by the "Décadents" and by Wagner himself in his idea of the "Wort-ton-drama" -as the one perfect, unified art capable of evoking the most valuable response in human beings. By choosing a female artist as the protagonist of his novel, Moore contributes to the issues of women's liberation, and confirms the possibility of artistic potentialities latent in women, by allowing a woman rather than a man to express this point.

The same undercurrent of proto-feminism can be detected in various European women-novelists at the beginning of the twentieth century. The most famous book by the Italian novelist Sibilla Aleramo, Una Donna("A Woman", 1906) is the story, partly autobiographical, of the slow, painful process of liberation from

the chains of marriage and social constrictions, undergone by a woman. Like her nameless narrator-heroine, Sibilla Aleramo married, at an early age one of her father's employees, and later developed interest in feminism and contributed articles to several national magazines. A Woman was translated in many languages and brought immediate critical acclaim outside and within Italy. The novel is confessional and mainly psychological, as the narrator assembles feelings and thoughts, with very little dialogue.(28) Like Ibsen in A Doll's House, Sibilla Aleramo focuses on the ineradicable split between the need to work and the demands of marriage and family.

"My ideals had ebbed away as if I had been bewitched at the sound of my sick child's plaintive cry"(29)

After a long stay in Rome, where she works for the women magazine "Mulier", and a tormented psychological evolution, the heroine decides, with a "rebellious determination", to "break through laws, to create another, better life"(ch.XI,p.82). Supplementing her scarce provincial education with appropriate reading of literature and sociology, and frequenting intellectuals and fellow feminists, she becomes conscious of her situation and of her rights, and, while criticizing past and current images of literary heroines:

"In their poetry and their novels men continued to construct their eternal duos and triangles, with endless emotional complications and sensual perversions. All the same, not one of them had ever been able to create an original female character"(ch.XVII,p.126)

- she also feels the need to help other women who have suffered the same torments she has now overcome:

"I thought I was a privileged bearer of a new sort of truth, which manifested itself through my suffering. But if this was true I should be able to produce something which others, who suffered like me, would find useful, and I very much doubted that I was capable of that"(ch.XX,p.159)

The heroine's modesty and her capacity for crude, realistic self-analysis, bring her closer to the reader and facilitate a universal dimension for her plight. The matter-of-fact tone of the narrative, even in the dramatic points, such as her husband's beating her, or her moments of despair, or the final escape, makes the story even more compellingly credible and emblematic. The courage Sibilla Aleramo showed in giving expression to her emotional and psychological turmoil is quite remarkable for the time. Like Joyce's Portrait or Lawrence's Sons and Lovers, the book has a cathartic value for its author, but also a more active function of encouragement for the reader. Here, the novel suggests that women should "sécouer le joug" of oppression and give way for their individual talents to develop.

A parallel story of oppression and will to be free is told by Willa Muir(1890-1970) in her novel Imagined Corners(1931). Muir's heroine, Elizabeth, is "one of those supreme people who understood books" and lives the agony of a marriage with a culturally inferior man. Only after her husband Hector goes off to Singapore with another woman, does Elizabeth re-acquire her old, true self:

"It was like a return to student days, she thought, and there was something pleasant in being on one's own again"(30)

Elise and Elizabeth are, and at the end of the novel, travelling together on the train to the Midi of France; like Aleramo, Muir's Elise intends to help other women who have gone through the same torments, and finds a good 'disciple' in Elizabeth:

"She felt it might be her 'Gebiet' to clear away stones of prejudice and superstitions so that other girls might grow up in a more kindly soil. And Elizabeth would help her..."(ibid.)

Another description of a woman's struggle for emotional and intellectual freedom is to be found in May Sinclair's Mary Olivier: a Life(1919). The major opponent here is not a tyrannical husband, but a possessive mother, who is loved and hated at the same time by her daughter Mary. Mary's resistance to her mother's conception of femininity as self-suppression is the central issue in the novel.(31) May Sinclair's reading of Freud and Jung introduce the psychoanalytic ideas of repression and sublimation, dream symbolism and infantile sexuality - new to British fiction. The heroine, Mary Olivier, is obviously fascinated by philosophy (like her creator) and uses concepts taken from Hume, Hegel and Kant - but also from Byron, Shelley and the Greeks - to grow out of her situation and evade, at first intellectually, and then, materially, from her prison-house. Like D.H.Lawrence's Paul in Sons and Lovers, Mary will be free in the end only after her mother's death, and like

Virginia Woolf in To The Lighthouse(1927), she repeats bits of Tennyson (particularly the ballad line "Someone had blundered") to comment upon family members. The appalling domination of Mrs Olivier over her children has a destructive influence on them: both Mark and Roddy escape for a period, only to die prematurely. Slowly but decisively, Mary realizes the awful situation of the family, and the roles each one has been playing. Her evasion into music ("Nothing could touch you, nothing could hurt you while you played", IV, p.177), her literary relationship with Mr Sutcliffe, and later on with Richard Nicholson, are only stages towards her complete emancipation. Nevertheless, her recognition of the way in which her mother had been hurting and stifling her is strikingly deep:

"I'd like to write poems. And to get away
sometimes and see places. To get away from
Mamma(...). We were brought up all wrong.
Taught that our selves were beastly, that
our wills were beastly and that everything
we liked was bad.(...) My body'll stay here
and take care of her all her life, but my
self will have got away"(32)

The traditional 'Bildung'-path, the provincial setting, the artistic vocation and the determination to evade bounds, make of both Sinclair's Mary Olivier and Aleramo's A Woman good examples of female 'Künstlerroman'.

The pathological vein presented in Mary Olivier in the theories about hereditary psychological disease, remind us of yet another possible version of novels about women. The novels, that

is, about cases - not necessarily clinical - of 'marginal' women, who, like many artist-heroes, for social or emotional reasons, are singled out from the others. A good anthology of this genre of novel is offered - already in the nineteenth century - by the 'Frères Goncourt'. If Renée Mauperin(1864) is about a young bourgeois girl, and Germinie Lacerteux(1865) treats a case of hysteria, Manette Salomon(1867) describes the life of a "femme fatale", a beautiful mannequin who slides down the path of degradation. With their characteristic interest for contemporary society and its problems, Jules and Edmond de Goncourt identified in various kinds of women interesting but negative examples of deprivation and corruption.

A similar range of portraits in a different atmosphere can be found in the novels of Jean Rhys(1890-1979), whose unhappy heroines are alienated from a cruel, opportunistic society. As Arnold E. Davidson remarks, "The action, in Rhys's novels continues considerably beyond the final curtain of Ibsen's Doll House to show that the social edifice does not come tumbling down with one slammed door"(33). The woman in conventional revolt has become the 'fallen' woman. The society portrayed in Rhys's fiction is revealed in its brutalities, especially in its violence against women, a violence so endemic it needs not be recognized as such. All of her heroines - if so these passive characters may be defined - are victims of male exploitation, of difficult family situations, of social rules. Although Jean Rhys herself was reluctant to describe herself as a

feminist, she anticipates much contemporary feminist criticism. Most of the material which constitutes her novels, from Quartet(1928), to After Leaving Mr. Mackenzie(1930) to Voyage in the Dark(1934) and Good Morning, Midnight(1939), is obviously autobiographical. Her own disordered and difficult life - three marriages, an abortion, several love affairs, continuous travels around Europe - is reflected in the drifting of her several 'personae' - Marya, Anna, Julia. The woman's dependance on love affairs and 'temporary' suitors inevitably leads to disappointment, degradation, hopelessness. Rhys's novels function as a denunciation of the wrongs in relationships between the sexes as sanctioned by society. But none of her protagonists manage to escape this spiral of abjection and achieve freedom. Even her unfinished autobiography, Smile Please(1979) has mainly a cathartic effect, as a release from her own troubled life, written in the period of her late recognition as a writer. Wide Sargasso Sea(1966), on the other hand, is particularly interesting in that it is a "reworking" of Charlotte Brontë's Jane Eyre. The criticism of marriage and the different perspectives from which we see Rochester, not only destroy the romantic 'mask' of the original, but also vindicate the rôle of the heroine, Antoinette Cosway. Although Rhys's heroines are so dependent and irresolute, we can always retrace some lost wish to be a self-supporting 'artist' - even if it is only that they work for a time as chorus-girls or models - a wish soon suffocated by their weakness. Being dependant on men is not their aspiration; they are

'trapped' into it, and they have no choice once that kind of existence is thrust upon them by an opportunist first lover.

An apparently passive image of woman is also given by the Italian novelist Grazia Deledda (1871-1936), the first female recipient of the Nobel Prize for Literature (1926). The influence of her native backward region, Sardinia, is particularly evident in the description of peasants, bandits, superstitions and rituals. Her readings of French and Russian authors (Sue, Balzac, Dumas, Tolstoy, Dostojevskij, Gogol, exc.) are felt in the atmosphere of her novels. Her female figures are stubborn and faithful in their passions (L'Edera, 1906; Canne al Vento, 1913, etc.). By describing the conditioning influence of the regional customs and ideology, Deledda detaches herself from her own past in the same fashion as Joyce did for Ireland in the Portrait. The heroine of Marianna Sirca (1915) becomes conscious of her own strength of will as she falls in love with a servant-outlaw, and is finally "mistress" of herself:

"Voi la chiudevate dentro, Marianna, come una dentro la cassa, eppure essa é scappata. Si, sposeró un servo, un bandito(...) Sono la padrona, io, di me stessa"(34)

A parallel story of emancipation and acquisition of self-consciousness is contained in Kate Chopin's The Awakening (1899). This novel, which is considered the masterpiece of this writer, born in St. Louis, who earned her living by the pen after the death of her husband, is a break with the popular taste of

the time. The life of the heroine Edna as a wife and a mother emerges in the poignant portrait of a woman oppressed by the rôles which are invariably foisted on the female, whether or not she is suited for them.(35) The quality of the relationship between Edna and her husband Léonce are delineated with accuracy and a critical undercurrent of resentment at his lack of respect for her individuality. Through the encounters with Robert and Arobin, Edna understands and accepts the impersonal erotic drive within her; this sexual aspect of the heroine's liberation was certainly the main reason for the general disapproval of Chopin's book.

Edna rejects the imposed rôle of wife and mother in order to dedicate some of her time to painting. This artistic element is stressed again and again in association with Edna's conquest of her own self, and this element brings us back to the basic aspect of the female 'Künstlerroman'. The final scene of the novel, where Edna feels relaxed and content while swimming naked in the sea, is significant as a symbolic expression of her new, individual freedom (which is to find final expression in suicide - : her children are now looked upon as -

"...antagonists who had overpowered and sought to drag her into the soul's slavery for the rest of her days. But she knew a way to elude them"(36)

In some of her short stories too, Kate Chopin presents strong-willed heroines in quest of individual - and, often artistic - freedom. In Wiser than God(1889), the pianist Paula refuses the

proposal of marriage on the part of the rich George, because he "doesn't enter into the purpose of her life". In A Point At Issue(1891,publ.1893), the cultured Eleanor tries to unite individual freedom - she stays alone in Paris to learn French while her husband Charles remains in America - with the necessities of married life. However, in the end, she must admit her jealousy and is happy to go back home.

Another strong-willed heroine, who is also a great artist, is portrayed by Willa Cather in her novel The Song of the Lark(1915). The story sets out to tell of an artist's awakening and struggle; her escape from a domestic, self-satisfied, provincial world of utter ignorance, and her final success. Thea Kronburg, of Scandinavian origins, leaves her native village, Moonstone, Colorado, through the help of a friend who has understood her genius, and after studying in Chicago and in Germany, achieves an international fame as an opera singer. The typical pattern of 'Bildung', travelling and maturation - both artistic and psychological - is followed by the authoress. Like the protagonist of Henry James's The Private Life, or indeed like Wilde's Dorian Gray himself - as Willa Cather points out in her 1932 preface - "personal life becomes paler as the imaginative life becomes richer" - and Thea at the end of the novel, has practically no life outside the stage.

"Your work becomes your personal life. You are not much good until it does. It's like being woven into a big web. You can't pull away, because all your little tendrils are woven into the picture. It takes you up, and uses you, and spins you out; and that is your life. Not much else can happen to you"(37)

The dramatic expression of the power of art which sucks up and replaces life - in the apt metaphor of the web - indicates Cather's involvement in her novel. The Song of the Lark appears as a classic 'Künstlerroman', because art is indeed the axis around which the story of Thea turns from beginning to end.

A parallel description of the emotions of a stage-artist, in this case an actress, is given in Virginia Woolf's Between the Acts(1941). Again, the effects on the artist-heroine are violent and annihilating. When acting, Isa is invaded by a special power, the illusory atmosphere of the play in progress involves her whole person. But as the curtain falls, it is death: she almost loses her identity:

"Grating her fingers in the bark, she damned the audience. Panic seized her. Blood seemed to pour from her shoes. This is death, death, death, she noted in the margin of her mind; when illusion fails. Unable to lift her hand, she stood facing the audience"(38)

We are here reminded of Wilhelm's sensations during the Hamlet performance, and its preparation, in books IV and V of the Lehrjahre.

The actress Beatrix Lehmann(1903-79), sister of the writer Rosamond Lehmann, herself wrote two novels, one of which, Rumour of Heaven(1934) presents again the irreducible opposition between Art and Life, this time suffered by the dancer Miranda. Haunted by the horrors of the First World War and its aftermath, the novel has a tragic, at times fairy-tale atmosphere, to which Miranda's transformation belongs. No sooner is her daughter Clare born, that Miranda stops dancing, and craves for seclusion.

"...She no longer wished to dance. And what was stranger still, she might never have been a dancer nor worn a pair of ballet shoes for all the reference she made to her former glory. She developed an aversion to crowds and noise"(39)

The legacy of isolation and vulnerability she leaves for her children - after her death - is clear and inescapable, and the family house in Princes' Acre is like a sombre monade.

Less sinister and nearer to our idea of 'Künstlerroman' is the recent autobiography written by the American writer Eudora Welty(b.1909), One Writer's Beginnings(1983). The origin of this book is the set of three lectures delivered at Harvard University in April 1983, and the explanatory, didactic tone of some pages shows it. This impressionistic autobiography is significantly divided in three parts: "Listening", "Learning to see" and "Finding the Voice". The events in the writer's life, the other members of her family, the family house and the natural landscape are all observed

from the point of view of the future story writer. The awareness of the 'word', the sounds, and the particular attachment to books as objects are all signs, in the child Eudora, of her artistic vocation.

"The future story writer in the child I was must have taken unconscious note and stored it away then"(40)

The affectionate memories of her father and mother, the detailed observations of her school and University life constitute an introduction to the more interesting part of her life: the beginning of her career as a writer.

At this point Eudora Welty writes about writing; ideas about style, aesthetics, artistic creation are grouped like journal notes at the end of the book, rather like Joyce's Portrait.

"Writing a story or a novel is one way of discovering sequence in experience, of stumbling upon cause and effect in the happenings of a writer's own life"

"What I do make my stories out of is the whole fund of my feelings, my responses to the real experiences of my own life, to the relationships that formed and changed it"(41)

Looking back at her own life and especially at her beginnings as a writer and an independent woman, the well-known writer/philosopher/feminist Simone de Beauvoir(b.1908) also produces a 'Künstlerbiographie'. Les Mémoires d'une jeune Fille Rangée(1958) - later followed by the sequel La Force de l'Age(1960) - is the story of an intellectual, moral and social emancipation.(42)

"Protégée, choyée, amusée par l'incessante nouveauté des choses, j'étais une petite fille très gaie. Pourtant, quelque chose clochait puisque des crises furieuses me jetaient sur le sol, violette et convulse"(43)

The writer's own delicate psychological frame is studied in its slow development through the stages of childhood, adolescence and maturity. The family ambience, the school atmosphere and the University period are seen from the point of view of the first-person narrator, who builds herself up as a heroine.

"Dans mon milieu, on trouvait alors incongru qu'une jeune fille fît des études poussées; prendre un métier, c'était déchoir. Il va de soi que mon père était vigoreusement anti-féministe"(44)

The social prejudices which stood as obstacles to a woman's emancipation had been already faced by Simone de Beauvoir in Le Deuxième Sexe(1949), a sort of 'treatise' which would later become the 'Bible' of modern feminism. Just as Sartre became a "compagnon de route" for part of the radical left, so Simone de Beauvoir played the same rôle for one part of the women's movement, the radical feminists. The statement "One is not born, but rather becomes a woman"(45) - from Le Deuxième Sexe(1949) - is something of a motto for them.

The choice of the writer's career is therefore very hard for the bourgeois university student: success, in her case, means solitude, heroism, exile:

"Non seulement on m'avait condamnée à l'exil, mais on ne me laissait pas libre de lutter contre l'aridité de mon sort; mes actes, mes gestes, mes paroles, tout était contrôlé; on épiait mes pensées, et on pouvait faire avorter d'un mot les projets qui me tenaient le plus au coeur"(46)

Once graduated and on friendly terms with the unconventional Jean-Paul Sartre, the writer finds the way towards freedom, but not before the tragic death of her best friend, 'Zaza' (Elizabeth), crushed by the incomprehension of her family and the cruelty of her suitor:

"Ensemble nous avons lutté contre le destin fougoux qui nous guettait et j'ai pensé longtemps que j'avais payé ma liberté de sa mort"(47)

A similar biography of a woman-artist stifled by social rules and family requirements is given in third-person narrative by Christa Wolf's Nachdenken über Christa T.(1968). Although Christa is said to be a "literarische Figur", much of her story and personality derives from autobiographical details. The narrative does not follow a strictly chronological order: it is rather a series of images, reflections, passages from letters or journals. Christa is described as a "Sternkind", a person 'different' from the others already as a child. But she is no 'heroine' in the traditional sense of the word: she passes through the tragic experiences of the Second World War, marries, has three children, teaches, and writes poems. As the narrator declares:

"Sie ist, als Beispiel, nicht beispielhaft,
als Gestalt, kein Vorbild"(48)

Yet it is this 'mediocrity' which compels the reader's sympathy and attention, and the sentences quoted from her journals express an artist's mind ("Dass ich nur schreibend über die Dinge komme!"; "Man selbst, ganz stark man selbst werden", etc.). The narrator, Christa's schoolfriend - but without the apologetic tones of Mann's *Zeitblom* - groups together documents and witnesses of Christa's life and personality, in order to leave a trace of her, to give an idea of her 'philosophy of life':

"Christa T. wird zurückbleiben. Einmal wird man wissen wollen, wer sie war, wenn man da vergisst. Wird sie sehen wollen, das verständige sie wohl.(...) Wird sie, also, hervorzu-
bringen haben, einmal. Dass die Zweifel verstummen und man sie sieht. Wann, wenn nicht jetzt?"(49)

Christa Wolf's theme of the writer's search for identity has been compared to other modern works written on a more epic scale: Doris Lessing's *Children of Violence*(5 vols.,1950-69) and Dorothy Richardson's *Pilgrimage*(12 vols.1915-38).(50) Both novel-series centre on a woman engaged in a process of self-knowledge and self-fulfillment. The inward and outward quest involves a confrontation between individual and society, and a readjustment of the balance between nature and culture (51). Dorothy Richardson's work is little read not only because of its dimension, but also because of the use of a stream-of-consciousness technique which

makes it particularly difficult. It is nonetheless the expression of an upheaval mirrored by a perceptive woman attempting to create in its midst a meaning and an aesthetic expression for its character.(52)

More recent novels by German women-writers of the last decade repeat this female 'Bildung'-pattern(53), but the main issue is the relationship male-female in contemporary society, and the emphasis is on love, friendship and family rather than on art. Some critics point to Margaret Drabble's The Waterfall(1969) and to Doris Lessing's The Golden Notebook(1962) for a description of the woman - artist conflict (54), which still remains a very problematic 'crux' in contemporary fiction.

"Some take a lover, some take drams or prayers,
Some mind their household, others dissipation,
Some run away, and but exchange their cares,
Losing the advantage of a virtuous station;
Few changes e'er can better their affairs,
Theirs being an unnatural situation,
From the dull palace to the dirty hovel;
Some play the devil, and then write a novel"(55)

After this selective 'panorama' of some of the more significant examples of 'Bildungs-' and 'Künstler-'romane in female European fiction - from the seventeenth to the twentieth century - let us try to draw some conclusions about the particular quality of these works, their differences from - and similarities to - the male counterparts.

Writing at a time of extreme social subordination, the early seventeenth and eighteenth century women-authors and their books necessarily reflect the effects of that subordination in ways hardly possible for a man to duplicate.(56) Still the Victorian novelists were circumscribed by society's categories, and it was daring for writers like Elizabeth Gaskell or George Eliot to venture into political and social themes, which are traditionally male "sancta".

A novel written by a woman writer is always in some ways a declaration of courage and of independence. Whether they hid themselves behind pen-names, pseudonyms, or simply left their manuscripts inside a drawer, the romancières were very self-conscious and all almost felt guilty about their writing.

Women-artists continually question whether the artist has the right to suspend herself from reality, even temporarily. While any 'Künstlerroman' must prove its hero worthy of the special status of being an artist, it is the particular burden of the artist-heroine to prove not only that she is worthy of such status, but that the status is worth having at all. Moreover, the literary vehicle for female development was not accessible to the heroine before the twentieth century, before cultural and social structures supported the possibilities of women engaged in a process of self-knowledge. Thematic points in both 'Bildungs-' and 'Künstler-'romane 'for women' are: self-realization and education; male and female rôles; autobiographical elements; choice of a career; attitude towards marriage; philosophical and religious questions. It is clear, from

this list, that many points are in common to both female and male 'tradition'. However, in comparison with this latter, the female 'tradition' usually puts more emphasis on feminine consciousness, and the problem of sexual rôle for the female far outweighs that for the male hero. Family and marriage constitute a strong obstacle for the achievement of freedom. Career goals too are different for heroes and heroines.

The struggle to escape from the 'cage' is much harder for the female character than for the male. Both are engaged in evading ~~from a prison-house~~ and in coping with society, love, strife. But the heroine is at the same time trying to fend off the prototype of the "Angel in the House" - a creature who would deny her the freedom to mature as a woman and as an artist.(57)

Another difference is produced by the shift of focus in the individual quest: the artistic quest is dominant for the hero, whereas the spiritual and intellectual quest is an essential - and sometimes central - precondition for the heroine in order to become an artist.(58)

Already in 1810, Anna Laetitia Barbauld (1743-1825), editor of the anthology British Novelists(50 vols.), noted that women unlike men, diversify the expression of feelings with endless shades of sentiment(59). Thus, she perceptively argued, it is isolation which gives a distinctive colour to the creations of the feminine imagination.

The more recent work of Annis Pratt(60) traces the archetypal patterns in women's fiction, with the presupposition of a different way of handling themes and characters in the two 'genders' of novel writing. About the novel of development, recognized as a typical female genre, she remarks, for example that:

"In the woman's novel of development, the hero does not choose a life to one side of society after conscious deliberation on the subject; rather, she is radically alienated by gender-role norms from the very outset"(61)

The recognition of women-novelists's contribution to the shaping of modern and contemporary literature can be found also in the recent survey by Olga Kenyon(64). The cross-fertilisation between feminism and novel, the relevance of the female 'exceptions' into the dominant 'malestream' of literary production, the recognition of woman's role in the cultural field, are all points nowadays taken for granted.(63) In adapting to the female 'esprit' a literary genre created by men for their own 'use', the women-novelists displayed a different stylistic technique. The portrait of one's own life - especially as an artist - has its distinctive qualities in female authors still nowadays - qualities which diversify it in so many subtle 'nuances' from that of a man.

"I had my wish, -
To read and meditate the things I would,
To fashion all my life upon my thought,
And marry, or not marry. Henceforth, none
Could disapprove me, vex me, hamper me"(64)

NOTES TO PART IV :

- (1) Browning, Elizabeth Barrett, Aurora Leigh (London: Chapman & Hall, 1857), Book 2, stanza I, p.43
- (2) See, for ex: Showalter, Elaine, A Literature of Their Own (Princeton, 1977); Gilbert, Susan & Gubar, Susan, The Madwoman in the Attic (New Haven, 1979); Moers, Ellen, Literary Women: The Great Writers (New York, 1977); Abel, Elizabeth, ed., Writing and Sexual Difference (Brighton/Chicago, 1960); Basch, Francoise, Relative Creatures, transl. Anthony Rudolf (London: Allen Lane, 1974)
- (3) See, for ex: Thomson, Patricia, The Victorian Heroine: a Changing Ideal, 1837-73 (London: OUP, 1956); Lloyd, Fernando, "New Women" in the Late Victorian Novel (Pennsylvania: Univ. Press, 1977); Calder, Jenni, Women and Marriage in Victorian Fiction (London, 1976); Ramelson, Marian, The Petticoat Rebellion (London, 1967); Meyer Spacks, Patricia, The Female Imagination (New York: Alfred A. Knopf, 1975)
- (4) See, for ex: Touaillon, Christine, Der Deutsche Frauenroman des 18 Jahrhunderts (Wien/Leipzig: W. Braümüller, 1919); Avigdor, Eva, Coquettes et Précieuses (Paris: Nizet, 1982)
- (5) "Virago" series, London; "Key Women Writers", Brighton (Sussex); "Editions des Femmes" (Paris); "Feminist Press"; "International Journal of Women's Studies" (1978 -); "Tulsa Studies in Women's Literature" (1982 -), "Women and Literature"; "Women and the Arts".
- (6) See, for ex: AAVV, Elles, "Héroïnes de romans, miroir de leur temps" (Paris: Les Editeurs Français Réunis, 1975); Goldmann, Annie, Rêves d'Amour Perdus, "Les Femmes dans le Roman du XIX siècle" (Paris: Denöel, Gontier, 1984)
- (7) See McCarthy, B.G., Women Writers "Their Contribution to the English Novel" 1621-1744 (Cork: Univ. Press, 1944), ch. I, p. 11 ff.
- (8) See Séjourné, Philippe, Aspects Généraux du Roman Féminin en Angleterre de 1740 à 1800 (Paris: Presses Univ., 1965), ch. II, p. 59 ff.
- (9) See Schofield, Mary Anne, ed., Fettered or Free?, "British Women Novelists, 1670-1815" (Ohio: Univ. Press, 1986), ch. I, p. 11 ff.
- (10) Austen, Jane, Northanger Abbey (London: Richard Bentley & Son, 1885), ch. 5, p. 21
- (11) See Goethe's Briefwechsel mit Einem Kinde (Berlin: C.H. Jonas, 1837) I Teil; letter to Goethe, 13/8/1807, p. 167: ["I have become very quiet thanks to You; during the day I occupy myself with company, music and books: at night, when I am tired, and wish to sleep, the flow of my love bubbles up with violence in my heart"]. See also Baumer, Konstanze, C., Goethes "Briefwechsel mit einem Kinde". Ein weiblicher Bildungsroman des 19 Jahrhunderts (Diss. Abstr. Int. Ann Arbor, Michigan, 1984), Apr., vol. 44(10), p. 3075a
- (12) See Thompson, Patricia, . op.cit., 'Prologue', p. 7
- (13) *ibid.*, ch. III, "Woman at Work", p. 74
- (14) Browning, Elizabeth Barrett, op.cit., Book I, stanza I, p. 1
- (15) *ibid.*, pp. 17-18
- (16) *ibid.*, Book IX, p. 392
- (17) See Stoneman, Patsy, Elizabeth Gaskell, "Key Women Writers" series,

- (Brighton, Sussex: Harvester Press, 1987), ch. II, p. 36 ff.
- (18) See Thompson, Patricia, op. cit., ch. V, p. 129
- (19) Gaskell, Elizabeth, Mary Barton, "The Knutsford Ed." (London: Smith, Elder & Co, 1906), ch. XXV, p. 325
- (20) See Bergmann, Helena, Between Obedience and Freedom, "Woman's Role in the Mid-Nineteenth Century Industrial Novel" (Göteborg: Univ. Press, 1979), ch. I, p. 29 ff.
- (21) Ibid., ch. II, p. 63 ff.
- (22) Brontë, Charlotte, Shirley, in Works (London: Smith, Elder & Co, 1872), vol. II, ch. XI, p. 171; p. 181; ch. XII, p. 191
- (23) ibid., ch. XXII, p. 350; p. 351; p. 352
- (24) Hardy, Barbara, "'Middlemarch' and the Passions" in Adam, Ian, ed., Essays on 'Middlemarch': This Particular Web (Toronto/Buffalo: Univ. of Toronto Press, 1975), pp. 5-6
- (25) ibid., See Knoepfelmacher, U.C., "Fusing Fact and Myth: the new Reality of 'Middlemarch'", p. 65
- (26) See Lloyd, Fernando, op. cit., ch. 4, p. 85 ff.
- (27) ibid., p. 103
- (28) See Delmar, Rosalind, Intr. to Aleramo, Sibilla. A Woman [first publ. Milano, 1906], transl. R. Delmar, (London: Virago, 1979), p. 177 ff.
- (29) ibid., ch. XVI, p. 119
- (30) Muir, Willa, Imagined Corners, intr. J.B. Pick [M. Secker, 1935] (Edinburgh: Canongate Classics, 1987), ch. 17, p. 261; ch. 17, p. 265
- (31) See Radford, Jean, Intr. to Sinclair, May, Mary Olivier: a Life (first publ. London, 1919) (London: Virago, 1980), passim
- (32) ibid., Book 4: "Maturity", 1879-1900, pp. 251-252
- (33) See Davidson, Arnold E., Jean Rhys, "Literature and Life" series, (New York: Frederick Ungar, 1985), ch. 8, p. 136
- (34) Deledda, Grazia, Marianna Sirca [1915] (Milano: Treves, 1918), VII, p. 163: ["You shut Marianna in, like a silver coin inside a juwel-box, but she flew away. Yes, I will marry a servant, an outlaw, (...) I am the mistress of myself"]
- (35) See Solomon, Barbara, H., Intr. to Chopin, Kate, The Awakening "and Selected Short Stories" (New York/Scarborough/Toronto: New American Library, 1976), p. XXII
- (36) ibid., ch. XXXIX, p. 123
- (37) Cather, Willa S., The Song of the Lark [1915] (London: Hamish Hamilton, 1963), Part VI, "Kronborg", p. 546
- (38) Woolf, Virginia, Between the Acts [1951] (London: The Hogarth Press, 1953), p. 210
- (39) Lehmann, Beatrix, Rumour of Heaven, ed. Gillian Tindall [1934] (London: Virago, 1987), Part I, p. 4
- (40) Welty, Eudora, One Writer's Beginnings (Cambridge, Mass.: Harvard Univ. Press, 1983), I, p. 17
- (41) ibid., III, p. 90; p. 100
- (42) See Lagarde, A. & Michard, L., Littérature Française, XXème Siècle, (London: Harrap/Paris: Bordas, 1960), pp. 604-605

- (43) Beauvoir, Simone de, Mémoires d'une Jeune Fille Rangée (Paris: NRF Gallimard, 1958), Ière Partie, p.15: ["Protected, pampered, amused by the unceasing novelty of things, I was a very lively young girl. And yet, something jarred, since terrible crises threw me on the floor, violet and prey to convulsion"]
- (44) *ibid.*, IIIème Partie, p.175: ["In my environment, they then found unsuitable that a young girl would go on to further studies; to take up a career, meant failure. It goes without saying that my father was a strong anti-feminist"]
- (45) See Schwarzer, Alice, Simone de Beauvoir Today "Conversations, 1972-1982", transl. Marianne Howarth [1983] (London: Chatto & Windus, 1984) p.14 ff.
- (46) Beauvoir, S. *ibid.*, III, p.209: ["Not only had they condemned me to exile, they also did not let me free to struggle against the harshness of my fate; my actions, my gestures, my words, everything was controlled; they spied on my thoughts, and could make the projects I had most at heart easily come to nothing"]
- (47) *ibid.*, IV, p.359: ["We fought together against the hostile fate which hunted us and I often thought I had paid my freedom with her death"]
- (48) Wolf, Christa, Nachdenken über Christa T. [first publ. Halle, 1968] (Berlin/Neuwied: Hermann Luchterhand, 1969), V, p.57: ["She is, as an example, not exemplary, and as a personality, not a prototype"]
- (49) *ibid.*, XX, p.235: ["Christa T. will survive. One day they shall want to know who she was, if they forget it. They shall want to see her, she would surely understand(...) So one day they shall dig her out. So that doubts may be silenced and she can be seen. When, if not now?"]
- (50) See Labovitz, Esther, The Female Bildungsroman in the 20th Century D. Richardson, S. de Beauvoir, D. Lessing, C. Wolf (Diss. Abstr. Int., Ann Arbor, Michigan, 1983), Jan., vol.43(7), pp.2341-42
- (51) See Holmquist, Ingrid, From Society to Nature, "A Study of D. Lessing's 'Children of Violence'" (Göteborg: Univ. Press., 1980), passim
- (52) See Blake, Caesar, R., Dorothy Richardson (Ann Arbor, Michigan: Univ. of Michigan Press, 1960), passim
- (53) See Grandel, Ulla, Mein Vater, Mein Vater, Warum Hast Du Mich Verlassen? "Männnergestalten in deutschsprachiger Frauenliteratur" (Stockholm: Almqvist & Willzell, 1987), passim
- (54) See Meckle, Mary, A., So Hard to Write: Women Artists in Women's Novels from Woolf to Lessing and Drabble (Diss. Abstr. Int., Ann Arbor, Michigan, 1984), Nov., vol.45(5), p.1409A
- (55) Byron, George Gordon, (Lord), Don Juan in The Complete Poetical Works, ed. J. J. McGarvan (Oxford: Clarendon Press, 1986), vol. V, Canto II, [1819], stanza CCI, pp.151-2
- (56) See Schofield, Mary Anne, *op.cit.*, intr., p.1

- (57) See Richardi, Janis Marie, The Modern British Bildungsroman and the Woman Novelist: D. Richardson, M. Sinclair, R. Lehmann, E. Bowen, D. Lessing (Diss. Abstr. Int., Ann Arbor, Michigan, 1982), Feb., vol. 42 (8), pp. 3612-13A
- (58) See Blackwell, Jeanine, Bildungsroman mit Dame: the Heroine in the German Bildungsroman from 1770 to 1900 (Diss. Abstr. Int., Ann Arbor, Michigan, 1983), May, vol. 43(11), p. 3607
- (59) See Moore, Catherine, "Ladies... Taking the Pen in Hand: Mrs Barbauld's Criticism of the 18th century Women Novelists" in Schofield, M.A., ed., op. cit., p. 387 ff.
- (60) Pratt, Annis, Archetypal Patterns in Women's Fiction (Brighton-Sussex: Harvester Press, 1982)
- (61) *ibid.*, Part I, ch. II, p. 36
- (62) Kenyon, Olga, Women Novelists Today "A Survey of English Writing in the Seventies and Eighties" (Brighton, Sussex: Harvester Press, 1988), passim. See also Twentieth Century Women Novelists, ed. Thomas F. Staley (London: Macmillan, 1982)
- (63) A good selection of feminist criticism is offered by the collection The Poetics of Gender, ed. Nancy Miller (New York: Columbia University Press, 1986), esp. Showalter, Elaine, "Piecing and Writing" (pp. 222-45), which focuses on the woman-writer connection.
- (64) Browning, Elizabeth Barrett, op. cit., book II, p. 77

PART V

'Hard' History of a Künstlerroman Tradition ?

"Universality can only be achieved by those who mentally stimulate living experience - by the knowers in a word, by people like Goethe (an artist for whom Lawrence always felt the most intense repugnance"(1)

The purpose of this last section is the discussion of 'factual' links between our various authors. It is of course a delicate and difficult task, since traces of kinship, influence or sympathy between one author and another, whether or not contemporary, are not always relevant and are always hard to identify. Whether we look for statements in correspondence, or critical works, or whether we find similarities in novels or evidence from authors' libraries, a certain degree of subjectivism is inevitable in interpretation. A criticism 'a posteriori' imports hypothesis and deduction; however, the actual presentation of documents can throw some light on possible interrelationships within the one tradition of the Künstlerroman.

. Although it has been relatively easy to follow the single thread of Goethe (see introduction) in various authors, it is a more complex matter to pick up explicit references to 'colleagues' of the present or the past, in the same country or abroad.

Let us therefore organize a selection of documented 'hints', beginning from the more negative and controversial, and proceeding to more or less recognized kinships in critical works.

D.H. Lawrence appears likely to be the most interesting critic because of his bluntness and strong-mindedness. His well-known anti-conformism and hate of moralism give his pronouncements an unashamed sincerity. His pronounced tastes are equally anti-traditional, and are the origin of a lively series of original - because derogatory - comments:

"James Joyce bores me stiff - too terribly would-be and done-on-purpose, utterly without spontaneity or real life"(2)

"My God, what a clumsy 'olla putrida' James Joyce is! Nothing but old fags and cabbage-stumps of quotations from the Bible and the rest, stewed in the juice of deliberate, journalistic dirty-mindedness - what old and hard-worked staleness, masquerading and the all-new!"(3)

The reasons Lawrence adduces for his abhorrence of Joyce appear mainly stylistic. He charges the Irish writer with lack of spontaneity, purposeful exposition of the worst, material aspect of life, ('olla putrida'), and of false modernity. Being very much absorbed in his own point of view and in his personal treatment of certain themes, Lawrence emerges as a strong antagonist of all those writers who do not share his poetics or his outlook.

"I have seen a D'Annunzio play, and rather enjoyed it - fearful melodrama. But they are only peasants, the players, and they play farces: and the queen is always the old servant woman, born for the part; and the king is always the contadino, or the weedy, weedy, old father - also born for the part"(4)

In this reference to D'Annunzio, it is not so much the work itself - the "fearful melodrama" which is the target of Lawrence's critique, as the Italian production and the actors chosen to perform it. Lawrence's position of outsider underlies for him the point of view of the foreign observer. The nationality of an author is taken into account in Lawrence's critical consideration, as is clear, for instance, in his essay about Thomas Mann. Here Lawrence identifies the central concern for the artist, as characteristic of Mann as of himself, and highlights Mann's kinship with Goethe and Flaubert. However, while 'human' artists like Shakespeare and Goethe gave themselves to life as well as to art, Mann, according to Lawrence, inherits from Flaubert a pathological aesthetic attitude.

"Thomas Mann seems to me the last sick sufferer from the complaint of Flaubert. The latter stood away from life as from leprosy. And T.Mann, like Flaubert, feels vaguely that he has in him something finer than ever physical life revealed"(5)

This tendency towards the 'ivory tower' constitutes in Lawrence's eyes a serious shortcoming with negative consequences for the content of Mann's work.

"His expression may be very fine. But by now what he expresses is stale. I think we have learned our lesson, to be sufficiently aware of the fulsomeness of life"(6)

Mann seems therefore, to Lawrence, too much removed from the reality and materiality of life which are so important in the poetics of

Lawrence's novels. Consequently, he dismisses Mann as old (at the time when this essay was written Mann was thirty-eight, ten years older than Lawrence himself) and Germany itself "does not feel young" to him. Once again, Lawrence's judgement is one-sided and negative, but he shows a thorough knowledge of the work and personality of the author he is talking about.

A milder reference to Stendhal's Le Rouge et le Noir can be found in Lawrence's letters:

"It is a terrible book which almost makes me laugh - except that, of course, I am English and sentimentalist - poet to please you - that I marvel at Stendhal's wonderful cleverness - marvellous to me"(7)

However, within a few lines, Lawrence proceeds to a destructive criticism of Stendhal's novel, hinging on the failings of its contents:

"Yet he misses out the religion, the philosophy, if you like, of life. He is not a bit metaphysical. He doesn't satisfy my sentimentality"(8)

As a reader and author, D.H.Lawrence insists very much on the realism of a book, on the pleasure of reading and on the presence of themes close to his heart.

In Joyce too, the references to other authors are equally idiosyncratic and strong-minded. As regards national and stylistic differences, Richard Ellman reports, for instance, some statements about Marcel Proust:

"Joyce insisted that Proust's work bore no resemblance to his own, though critics claimed to detect some. Proust's style did not impress Joyce; when a friend asked whether he thought it good, he replied: 'The French do, and after all they have their standards, they have Chateaubriand and Rousseau. But the French are used to short choppy sentences, they are not used to that way of writing'(9)

It is well-known that Joyce had a good knowledge of French and Italian authors: he had the advantage of knowing these languages and, therefore, of reading the texts in the original. He had studied D'Annunzio so closely that he could imitate his lyrical style. He admired the Italian author and was convinced that Il Fuoco was the most important achievement in the novel since Flaubert, and on advance upon him. As Ellman remarks -

"He must have arrived at this opinion because D'Annunzio turned his own iconoclastic life into fiction, eliminated action, and made the novel a prolonged lyric in prose"(10)

Ellman also speculates on the important influence the reading of novels by Butler, Gosse, George Moore and, above all, by Flaubert, must have had on the conception of the Portrait, together with the example of Ibsen.

The affinity between Flaubert and Joyce is nowadays a commonplace of literary criticism. As Richard Cross says -

"The belief that Flaubert shared with Joyce in the autonomy of art, which underlies his insistence on the centrality of 'l'oeuvre

en soi' has become a touchstone of modern criticism"(11)

However, the stylistic preoccupation is not the only element which is common to both Flaubert and Joyce. Both were concerned with the figure of the artist in his sentimental and vocational turmoil, and they portrayed several different versions of the alternative 'ego' and his ambience in their respective Künstlerromane. Moreover, Flaubert's 'style indirect libre' was naturalized by Joyce as a vehicle of English fiction and then developed into the interior monologue, a mode enabling the artist to probe more deeply into the psyche of his hero while remaining invisible behind the work.

"Gustave Flaubert is of the school of Balzac, the brothers De Goncourt and Emile Zola are of Flaubert's school. He is altogether the most characteristic and powerful representative of what has lately been most original in the evolution of the French imagination(...) But it is not in the temper of English vision to see things as Flaubert sees them, and it is not in the germs of the English language to present them as he presents them"(12)

Flaubert is also frequently mentioned in connection with Henry James. The above passage is taken from James' essay on the French author, and shows not only an understanding of the French 'great tradition', but also, once again, an emphasis on national and stylistic differences. James criticism reveals a deep insight into the style and the mind of Flaubert. However, when James comes to

consider Flaubert's works, his judgement is partial and downgrades

L'Education Sentimentale in comparison with Madame Bovary:

"Mme Bovary was spontaneous and sincere; but to read its successor is, to the finer sense, like masticating ashes and sawdust. L'Education Sentimentale is elaborately and massively dreary (...) L'Education Sentimentale is to Mme Bovary what the shadow is to the substance"(13)

James also wrote about D'Annunzio in a late essay (14): he appreciates the singular, explorative use D'Annunzio makes of language as a means of representation and communication although, at the same time, he dislikes the extreme aestheticism of the Italian writer, and defines him as an unrefined artist whose constant theme is refinement (15). On the other hand, James perhaps lacked a true knowledge of Italy, having lived there mainly "en touriste", though his reading of Il Fuoco(1900) had an evident influence on The Golden Bowl(1904). In fact the symbolic value of the chalice is central to both novels(16), and its fragility is applied to the concept of art as well as to that of love.

A cluster of recognized and unrecognized kinships is attached to the figure of Thomas Mann. The Venetian atmosphere of D'Annunzio's Il Fuoco is common to Mann's Der Tod in Venedig.(17) The 'Zeitromanisch' aspect of Buddenbrooks reminds us of Fontane's Vor dem Sturm (see Part I.3). The utopian accent of Dr.Faustus, with its stress on music, parallels Hesse's Das Glasperlenspiel(18).

But Mann's own pronouncements are to be distinguished from later critical interventions. As we have seen earlier, (see introduction, p.14 ff.), Mann wrote many essays on Goethe throughout his life. He also wrote about other authors whose work and personality he admired or recognized as similar to his own. A good example is Mann's essay Der Alte Fontane(1910), in which he presents the reader with an intelligent characterization of his predecessor on the occasion of the publication of a new volume of Fontane's correspondence.

"Es sieht aus, als habe er gewusst und es eilig gehabt, alt zu werden, um recht lange alt zu sein"(19)

The main feature which Mann emphasizes and values in Fontane is his old age: only in his maturity did Fontane, according to Mann, begin to live and write at his best. Mann then emphasizes Fontane's social and aesthetic attitudes, and the focus is, of course, on his concept of the artist:

• "Es hing mit seinem Bürgersinn für Zucht und Ordnung zusammen, mehr aber noch mit jenem redlichen Rationalismus, von dem die Feierlichen, die Priester und Schwindler unter den Künstlern nicht wissen wollen, wenn er die Fragwürdigkeiten des Typus Künstler, dieser Kreuzung aus Luzifer und Clown, wie außer ihm vielleicht nur noch einer empfand"(20)

Mann therefore finds in Fontane not only an ally in his humanistic fight against "Zivilisation", but also a kindred spirit because of his aesthetic concerns.(21) The expression 'another'["noch einer"]

seems, in many ways, to stand for Mann himself.

Another 'recognized' kinship is the one between Thomas Mann and his friend and contemporary Hermann Hesse. They shared an interest in morality, music and aesthetics, as well as political opinions.

"Of the literary generation to which I belong I early chose him, who has now attained the biblical age, as the one nearest and dearest to me and I have followed his growth with a sympathy that sprang as much from our differences as from our similarities(...) He has written things - why should I not avow it? (...) which I read and feel 'as though 'twere part of me'"(22)

Both authors had a constant preoccupation with the situation of the artist in society, which is mirrored by their works with a common element of irony and a certain degree of autobiographical participation. Hesse was also befriended by French 'Germanist' authors such as Romain Rolland and André Gide. Once again, we find similarities in the field of literature as well as of politics. What Gide actually praises in his preface to Hesse's The Journey to the East is the ability to overcome his strictly national characteristics:

"The entire work of Hesse is a poetic effort for emancipation with a view to escaping imitation and reassuming the genuineness compromised(...) Although profoundly and fundamentally German, it is only by turning his back on Germany that he succeeds"(23)

It is interesting to notice that Gide shares with Hesse this preoccupation with "Selbstüberwindung", the emancipation of the individual personality, which in the writings of both authors assumes a universal value.

As this short anthology of documents has shown, it is possible to detect links, implicit or explicit similarities and kinships among authors of different periods and countries. Of course, a hint found in a letter may sound more genuine than a published essay on a chosen author. Yet the fact of choosing a particular author to write on, as well as the themes developed in the critique, are in themselves indications of a certain 'elective affinity'.

Stating influences and making comparisons, as we said at the beginning, risks becoming a subjective operation. However, the documents presented are at least indicative evidence for the constitution of a Künstlerroman tradition, and further documentary material is presented in the appendix C (select bibliography of interrelationships).

It was not chance by that so many varied authors to write on the same subject to a similar end. Goethe, as well as later authors in the same narrative tradition, may have helped succeeding writers of the last two centuries to formulate their ideas more clearly. They have also provided a set literary genre to which they may add their own interpretation.

According to Eliot's dialectics of tradition and individual talent, therefore, the Künstlerroman genre, like other literary genres, has been growing, adapting, surviving throughout the passage of time and through changing fashions, to its present form. There also exist clear pointers to its continuation and development.

"If Postmodernism has superseded Romanticism, Modernism and the culture religion of art, it has done so with weapons forged by these earlier movements"(24)

NOTES TO PART V :

- (1) Huxley, Aldous, ed., The Letters of D.H. Lawrence (London: Heinemann, 1932), preface, p. XVI
- (2) *ibid.*, to Harry Crosby (Kesselmatte-Switzerland, 6 Sept. 1928), p. 751
- (3) *ibid.*, (15 Aug. 1928), p. 750
- (4) *ibid.*, to A.W. Macleod (Villa Igéa, Lago di Garda -Brescia, 17 Jan. 1913), p. 92
- (5) Lawrence, D.H., "Thomas Mann" [Blue Review, July 1913] repr. in Selected Literary Criticism, ed. Anthony Beal (London: Heinemann, 1956 repr. 1973), pp. 260-265; p. 265
- (6) *ibid.*, p. 265
- (7) Boulton, James T., ed., The Letters of D.H. Lawrence, 2 vols. (C.U.P., 1979), vol. I (Sept 1901-May 1913), letter to Louie Burrows (28 Apr. 1911), p. 262
- (8) *ibid.*, p. 263
- (9) Ellman, Richard, James Joyce (New York: O.U.P., 1959), p. 524 (Diary of Helen Myron Nutting). See also the account of Joyce's legendary but insignificant meeting with Proust in Paris (May 1921), p. 523 ff.
- (10) *ibid.*, p. 60
- (11) Cross, Richard K., Flaubert and Joyce: "The Rite of Fiction" (Princeton-New Jersey: Univ. Press, 1971), Preface, p. 3. See also Hayman, David, "'A Portrait...' and 'L'Education Sentimentale': The Structural Affinities" in Orbis Litterarum, vol. XIX (Copenhagen, 1964), pp. 161-175; Block, M., "Theory of Language in Flaubert and Joyce" in Revue de Littérature Comparée, 2 (Apr-June 1961), p. 197-206.
- (12) James, Henry, "Gustave Flaubert" in French Poets and Novelists (Leipzig, 1883), pp. 197-210; p. 198. See also Gervais, David, Flaubert and James (London: MacMillan, 1978).
- (13) *ibid.*, pp. 209-210. James also wrote a preface to Mme Bovary in the series "A Century of French Romance", IX, repr. in Notes on Novelists (London: Dent, 1914)
- (14) see art. in "Quarterly Review", CXCIX, (Apr. 1904), pp. 383-419; on James's relationships with Italy see: La Piana, Angelina, La Cultura Americana e l'Italia (Torino, 1938); Maves, Carl, Sensuous Pessimism: Italy in the Work of H. James (Bloomington, 1973); Melchiori, Giorgio, Il Gusto di H. James (Torino: Einaudi, 1974); Melchiori, G., "James, Joyce e D'Annunzio" in D'Annunzio e il Simbolismo Europeo (Conference-Gardone: Il Saggiatore, 1973), pp. 299-311; and James own Italian Hours (New York, 1959).
- (15) see Almansi, Guido, Pref. to James, H., D'Annunzio e Flaubert (Milano: Serra & Riva, 1983), p. 19
- (16) see Melchiori, G., Il Gusto di H. James, ed. cit., pp. 233-35
- (17) see in this regard my article "D'Annunzio - T. Mann: Venice, Art and Death", to be published in the Journal of European Studies, (Alpha Academic, Chalfont St. Giles, Bucks), gen. ed. prof. J.E. Flower, late in 1989.
- (18) see in this regard Field, G.W., "Music and Morality in T. Mann and H. Hesse" in Ziolkowski, Theodore, ed., Hesse. A Collection of Criti-

cal Essays (Englewood Cliffs, New Jersey: Prentice-Hall, 1973), pp. 94-111

- (19) Mann, Thomas, "Der Alte Fontane" (1910) in Gesammelte Werke, 13 vols. vol. IX "Reden und Aufsätze" (Frankfurt a.M.: S. Fischer, 1960, repr. 1974), pp. 9-34; p. 9: ["It looks as if he had known and was looking forward to getting old, so as to stay old for a long time"]
- (20) *ibid.*, p. 18: ["It followed from his bourgeois sense for discipline and order, and even more from his sound Rationalism, which the solemn, ascetic and unscrupulous artists deliberately ignore, that he recognized the uncertainties of the 'type' Artist, this hybrid of Lucifer and Clown, as perhaps only another author did"]
- (21) see Mommsen, Katharina, Gesellschaftskritik bei Fontane und T. Mann (Heidelberg: Lothar Stiehm, 1973)
- (22) Mann, Thomas, Intr. to Hesse's *Demian*, transl. N.H. Punday (New York: Holt, Rinehart & Winston, 1948), repr. in Ziolkowski, T., ed., *op. cit.* pp. 15-20; p. 18. See also The Hesse/Mann Letters "The Correspondence of H. Hesse and T. Mann, 1910-55", eds. Anni Carlsson & Volker Michels, transl. Ralph Manheim [Frankfurt a.M., 1968] (London: Peter Owen, 1975)
- (23) Gide, André, Pref. to Hesse's *The Journey to the East* in Gide, A., Autumn Leaves, transl. Elsie Pell (New York: Philosophical Library, Inc., 1950), repr. in Ziolkowski, T., ed., *op. cit.*, pp. 21-24; p. 24
- (24) Graff, Gerald, "The Myth of the Postmodernist Breakthrough" [Tri-quarterly, 1973] repr. in Bradbury, Malcolm, ed., The Novel Today, "Contemporary Writers on Modern Fiction" (Manchester: Univ. Press & Fontana Books, 1977), pp. 217-249; p. 233.

TENTATIVE CONCLUSION

"Goethe, with Wilhelm Meister, had refined the tradesman's notion of apprenticeship into a pattern for spiritual autobiography, and established the artist's life as his primary subject-matter"(1)

This conclusion has been qualified as 'tentative', because it is neither thinkable nor possible to put the word 'end' to a study concerned with a literary genre which is still alive and liable to undergo further changes.

We have seen how the origins of the genre can be appropriately situated in eighteenth century Germany, and, above all, in the decisive contribution of Goethe's Wilhelm Meister. But the pattern of the family genre of the 'Bildungsroman' is actually an older one, which goes back to the mythical motif of initiation. The initiating paradigm is an archetypic possession of the human subconscious, since it is modelled on the rhythms of natural regeneration, and is common in all civilizations.(2)

On the other hand, those genres which we have qualified as 'borderline cases' with regard to the 'Künstlerroman', are younger 'branches' of the same tree, autobiography having its roots in the Christian Apologists such as (St. Augustine) and Rousseau, the historical and psychological novels being creations of the nineteenth century.

But the metamorphosis implied in the paradigmatic process of initiation - divided as it is into departure, journey, adventure and return - and exemplified in epic poems such as Parzival, is modified and completed in the 'formation' portrayed in the 'Bildungsroman' parent genre. Here the development of the hero is followed more thoroughly, and the circumstances and aims of the story are obviously different. As we have seen in Part I, a host of novels written from the eighteenth down to the twentieth century, can be classified as 'Bildungsromane'. The constant pattern of this genre is the description of the life of a 'hero' from his birth, or childhood, up to his maturity, with particular attention given to the influences of the environment - school, family, friends, work. The main novelty brought by the Künstlerroman is by definition the qualification of the hero as artist, and, consequently, the peculiar emphasis the author puts on art as such, and on the advantages and disadvantages of the artistic profession. The fact that the hero is an artist - be it painter, or musician, or writer - creates a closer, more difficult and ambiguous relationship between writer and hero. A certain autobiographical input cannot be avoided, since the author taps the sources of his own experiences. This does not mean that the Künstlerroman is an autobiography: although the similarity between author and character may appear very close, there is always a differentiation between fiction and life, 'persona' and man.

The Künstlerroman broadly maintains the same content-pattern of the Bildungsroman: as described in Part II, we follow the artist-hero practically from the cradle to the grave - with obvious variations from author to author - but, once again, the difference is a subtle one, mainly consisting in the symbolic undergrowth of meaning behind facts, persons, and places. In other words, the Künstlerroman author does not merely tell us the story of his artist-hero's life for the sake of it. Rather, he wants us to grasp the significance of every incident in the light of the artistic vocation of the would-be artist he is portraying. Thus, details like the artist-hero's obsession with his own name (see Joyce's Stephen or Keller's Heinrich), his passion for books, his feeling of isolation and superiority, his self-centredness are some of the constant features which 'signal' to the reader the artistic vocation of the hero. A 'close-up' of the real subject of the Künstlerroman is naturally reached with the artist-hero's coming of age, and, consequently, with the blossoming of his artistic qualities. Here the author enlarges on the feelings of his fictional alter-ego, on the plight of the artist and his relationship to society, and on the contemporary situation of the arts in a particular country. At this point - as we can see for example in Rolland, or Mann or Hesse - the writer has the opportunity of making a personal statement or criticism, using as his mouthpiece his artist-hero. Taking for granted the position of the artist as rebel, it is to be expected

that contemporary society and art will be the favourite targets of the author's criticism.

But how have we arrived at this critical image of the hero? We are certainly very far from the original meaning of the word 'hero' and from his traditional attributes. If in the Medieval German Epos - let us take as examples the Nibelungenlied and Beowulf - the hero had to show courage and strength in order to be consecrated a champion of his community, then with the changing and passing of time, he assumed a more and more individual character.(3) As Joseph Campbell points out in his well-known study, The Hero with a Thousand Faces(1949):

"The modern hero, the modern individual who dares to heed the call(...) cannot, indeed must not, wait for his community to cast off its slough of pride(...) It is not society that is to guide and save the creative hero, but precisely the reverse"(4)

The process, therefore, is one of inversion, from integration in the community to alienation from it. And the conflict between hero - and especially artist-hero - and society thus remains a central and problematic knot of the Künstlerroman.

Whereas in the ancient epos the climactic moment consisted in the initiation of the hero, and in his subsequent inclusion in the heart of his community, the succeeding genre of Bildungsroman takes as its central motif the hero's formation ["Bildung"]. The root of the term, "Bild"[=image] gives the idea of this process of

adaptation to a given image or pattern, ultimately dependent on society's view of individuality, though not implying an integration of individual with society.

In the way philosophers like Wilhelm von Humboldt, and poets like Goethe and Schiller conceived of it - in the so-called 'Classical period ["Klassik"]', (5) 'Bildung' indicates the peculiar way in which an individual educates and refines his own natural qualities. It is more or less the same concept as the Italian 'Renaissance ["Rinascimento"]' of the "Homo Universalis" who aims at completeness and harmony, culture and balance. This ideal aim obviously changed or faded with the changing of historical, political and social situations in later ages and in different countries. But the basic idea of 'Bildung' as the theoretical heart of a work of fiction, allowed the tradition of the Bildungsroman to survive, and the seeds of the Künstlerroman to grow.

As William Bruford remarks:

"The kind of individual perfection aimed at by the theory of classical 'Bildung' was(...) a harmony of developed capacities - an aesthetic ideal"(6)

But this classical ideal current in the age of the Weimar poets and theorized in the Meister trilogy, suffered great modifications in later ages -

"It was progressively externalized and watered down, if not completely distorted, as by Nietzsche"(ibid.)

The disruption provoked by the philosophy of Nietzsche in a host of long-standing sociocultural values is considerable, even if we only think of the revolutionary significance of such texts as Jenseits von Gut und Böse(1885) or Also Sprach Zarathustra(1883).

A key example of the ideological upheaval brought about by Nietzsche is his critique of Wagner. His exaltation and - later - his destruction of the image of the German musician (see Appendix B) determines the fall - or, at least - the diminution of one of the most important heroic prototypes of the period around the turn of the century. Wagner as an artist and as a personality was the model for many musicians, writers, poets all over Europe. A number of Künstlerroman authors, in particular, saw in him - we can think of Proust, D'Annunzio, Thomas Mann - the embodiment of their hopes of success and artistic fulfillment. Wagner had brought a new style to operatic music, had succeeded in having a theatre built for the production of his works, and had theorized the fusion of music and drama. In short, he had put into practice 'the art of the future'. But when Nietzsche realized the moral danger of Wagner's art, and the possible consequences of his theories on his impressionable admirers, the idol took on a different face, and his heroic connotations began to lose their lustre. If in Proust we still witness an unconditional admiration for Wagner's music and character, and in D'Annunzio's Il Fuoco the glorification of the Master's last moments in Venice, in Thomas Mann's maturity, after

the youthful 'infatuation', we see a gradual realization of Wagner's shortcomings. Nietzsche's criticism was influential in creating a climate of ambiguity, a love-hate relationship between idol and worshipper, between hero and author.

This can be confirmed by the gradual distancing of Künstlerroman author and artist-hero which can be noted in a number of texts of the first half of this century. From Thomas Mann to Gide and the Modernists, an increasing devaluation of the heroic dimension of the hero is in progress. If the Victorian and the 'Décadent' heroes were still untouched by the failings of the average man, with the beginning of the twentieth century the artist-hero, though maintaining his privileged position with respect to the 'common people', will be reduced to more 'human' dimensions. The balance of egocentrism and idealism directed towards the general interest has been gradually disrupted in favour of the first element.(7)

Goethe had already encountered this dualism in the transition from Werther and the Theatralische Sendung, to the Lehrjahre and the Wanderjahre. The solipsistic self-destructive hero of the youthful - and very influential - epistolary novel will become the useful member of the 'Turmgesellschaft'.(See Part III,1.d)

In different settings and with different solutions - but similar techniques - art will serve as a counter-model to the materialism of modern industrial society from the Romantics down to

our contemporaries. The artistic temper hinted at in Goethe's Wilhelm will be an ever-increasing feature of his Romantic imitators in Germany and elsewhere, up to Postmodernist fiction. To a society becoming increasingly 'uncreative' and conformist, the figure of the artist progressively poses the alternative with a set of values hingeing on the concept of individuality. The Hero as Warrior, Picaro, Saint, gives way to the Rebel, and therefore to the Artist. The hero changes in accordance with a changing society, and - as Edith Kern points out - after the defeat of Napoleon (see Stendhal's Julien Sorel) and the diminution of the hero caused by Darwinism - heroes "could exist only as rebels against society, as outcasts of some sort - perhaps as artists or criminals"(8)

If the hero was once the object of epic awe and admiration, he grows more and more into an imaginative problem as his narrator tries to present him to the contemporary world.(9) The relationship of the hero with his nature, history and community is already difficult in the bourgeois horizon of Goethe's Meister, in which characters like Mignon or the harpist appear as outsiders when confronted with the nobility of the castle or the members of the 'Turmgesellschaft'.

With the Romantics, the artist-hero is decisively set apart from society, but this isolation begins to acquire an ambiguous halo of superiority. The artist - if we think of Coleridge or Shelley - is a divine figure, the 'legislator of the world'. While affecting

to love mankind, he in tone despises and rejects it, because his sensibility and capacity raise him above others.

Thomas Carlyle confirms this Romantic outlook when he states that "the Poet is a heroic figure belonging to all ages"(10), and, at the same time, connects this view to Goethe in defining him as "a true Hero; heroic in what he said and did, and perhaps still more in what he did not say and did not do"(ibid.,p.130).

The amateurish nature of the artist-heroes portrayed by the innumerable imitators of Goethe's Meister in Germany is replaced - at the height of Romanticism - by a recognized artistic quality. The artist-wanderers of Tieck, Eichendorff, Moritz - and many others - disappear in favour of the 'professionals' of E.T.A.Hoffman and E.Mörike, of G.Keller and A.Stifter.

If we go back once again to Carlyle, we find in him a heartfelt plea in defense of the 'men of Letters', since -(11)

"There is no class comparable for importance
... to that Priesthood of the Writers of Books"

Carlyle defines literary life as an 'ordeal' to be undergone by writers. The idea of priesthood reminds us of the stylistic conscientiousness and the hermit's life of authors such as Flaubert, Proust or indeed Joyce. On the other hand, the emphasis given to literature ["The Art of Writing"] and books - in which, according to Carlyle, "lies the 'soul' of the whole Past Time"(ibid.,p.132) - reminds us of the similar tones used by Paul Bourget in his

'scientific' analysis of contemporary literature contained in his Essais de Psychologie Contemporaine(1889).

As the writer becomes progressively conscious of his status, his hero becomes a - pessimistic or optimistic - projection of his own artistic self. Taking for granted the marginal position of the writer in bourgeois society - a constant feature from eighteenth century Germany to twentieth century Europe at large - this artist-hero will maintain the characteristics of the outcast in conflict with society. Whether it be disproportion between personal dreams and reality - as for Stendhal's Julien Sorel, Flaubert's Frédéric, Keller's Heinrich - or division of the self ["Zerrissenheit"] - as for Proust's Jean, or the artists portrayed by Mann, Joyce, James - the central hiatus between artist and society remains to the fore. Hence the quest for identity underlying the Künstlerroman. Since, as Walter Reed says:

"Identity entails the merging of a self and a
role, a uniting of the subjective and objective
dimensions of selfhood"(12)

- the achievement of this condition is by no means a given factor, but rather a dreamt-of goal, as is most clearly shown in all of Hermann Hesse's novels.

The changes which the Romantic topos of the artist-hero of Byronic memory undergoes, mainly consist in several successive shifts of focus. Late Romantics such as Keller or Stifter reduce the dimension of the hero to intimate, "Biedermeier" proportions,

avoiding protest and refusal. On the other hand, writers like Walter Pater, Joris-Karl Huysmans, Oscar Wilde, Gabriele D'Annunzio, take to the extreme the exclusive nature and tastes of the artist-aesthete, and make of their heroes - with individual variations - unique refined beings, with Nietzschean undertones. The swing of the pendulum brings us back to the "cul de sac" of Werther. The flamboyant Aestheticism must needs be replaced by a more moderate, realistic approach. Irony decisively finds its way into the Künstlerroman genre with Thomas Mann, who presents a modern spiritual hero in a more natural perspective, with his crisis and despair. To the degree in which Mann considers himself Goethe's heir, his artist-heroes assume in their personal plight a universal dimension, in no way tied to a particular country or period.

If the 'pedagogic province' of Der Zauberberg reminds us - as in the case of Hesse's Das Glasperlenspiel - of Goethe's Wanderjahre, it is also true that Mann's Doktor Faustus can be considered in many aspects a degraded modern version of Goethe's Faust. In his last novel, his "meditation on the hero" - to use Reed's phrase - Mann attains tragic tones, and the destiny of the artist "maudit" stands for the destiny of mankind, whose scapegoat is Leverkühn.

Such apocalyptic heights are not frequently reached - or aimed at - by modern writers. The uses of irony, the subtlety of techniques and the autobiographical input give varying tones and

features to examples of the same genre. If, for example, writers like Musil and Gide concentrate on the same theme - adolescence - in nearly contemporary novels, nevertheless a totally different treatment of this same theme is to be observed in Törless and Les Faux-Monnayeurs. The participation of the German author differs from the playful, experimental attitude of the Frenchman to his novel. The game of mirrors in which Gide engages the reader in his novel - as well as in the Journal of the novel - brings inevitably the contemporary reader forward to the Postmodernist techniques of an author like John Barth. On the other hand, Musil's absorption in the thoughts of his adolescent hero are 'in tune' with the style of Proust or the technique of Joyce. But a common feature of the boys both Musil and Gide choose as heroes, is their uncertainty about everything, and their constant questioning of themselves and others.

As O'Faolain remarks about the modern 'vanishing' hero:

"Whatever he is, weak or brave, brainy or
bewildered, his one abiding characteristic
is that, like his author-creator, he is
never able to see any Pattern in life and
rarely its Destination"(13)

Existential uncertainty was already a feature of Goethe's Wilhelm, to be sure: but whereas Wilhelm finds his 'place' in the ambience of the 'Turmgesellschaft' and - as a doctor - in society at large, there is no such solution for the modern hero, from Flaubert's Frédéric onward. Historical events, disillusionments, the end of

empires, and the general fallacy of human dreams have certainly had their part in the diffusion of a modern concept of life which lacks the certainty of Classicism. Maugham's Stephen or James's narrator - in The Figure in the Carpet - will look vainly for a pattern in the intricate Persian carpet of human life. No valid alternatives are offered by the modern Künstlerroman heroes to the critical situation of art and society. Criticism does not lead to reconstruction, but - on the other hand - the artist is not a social reformer, and didacticism or 'messages' are not favourite motifs of the Künstlerroman authors. Between the two poles of 'Ivory Tower' and 'Sacred Founts' then, this modern artist-hero seems to be choosing the former. The narcissistic position of Joyce's Stephen, or the statements of the 'professional' artists described in some of James's short stories confirm this view.

The predilection French authors seem to accord - as Victor Brombert states(14) - to the figure of the intellectual (we can think of Gide himself, or Simone de Beauvoir or Camus), can be attributed to other European authors such as Thomas Mann or Hermann Hesse. The artist-hero is necessarily -by his own formation - an intellectual, and it is from this vantage-point that he can best express a criticism of current social values. This antagonistic position, as well as the lack of traditional 'heroic' qualities - as understood still in the Romantic period - produce the so-called 'Anti-hero', soon paralleled by an 'anti-heroine' opposed to the

Romantic stereotype of the passive object of love. The modern heroine in literature makes her timid apparition in the works of Jane Austen, the Brontës and Elizabeth Barrett-Browning, but we have to wait for the arrival of proto-feminism to see artist-heroines people the pages of female Künstlerromane. The kind of artist-heroine prefigured in the daring and partly autobiographical poem Aurora Leigh comes to the fore with Moore's Evelyn Innes - which features a professional singer - May Sinclair's Mary Olivier and a number of proto-feminist novels. The emancipation wished for by the first Suffragettes' organizations acquires a deeper significance with the apparition of the artist-heroine. The woman novelist can finally denounce the hardship of her career and the process of liberation from the chain of family and social prejudices and taboos. Not only does the cultured woman finally declare her profession as a novelist; she also tells the - partly autobiographical - story of the 'growth' of this artistic vocation in a woman. The difficulties the artist-heroine has to overcome are undoubtedly greater than those of her male counterpart. Social prejudices, a tradition of submission and silence, difficult access to culture, the biological 'status' of wife and mother, all these elements - and many more - concur to make an artistic career unthinkable for a woman. We can think here of Sibilla Aleramo's Una Donna or Kate Chopin's The Awakening, as two examples of the female proto-Künstlerroman. It is obviously easier to find more texts in

this tradition with the passing of time and the gradual acceptance of woman's emancipation, even though primaeval prejudices still affect contemporary society.

Like women, the poor, the emigrants, the lonely, belong to the under-privileged classes on the margins of society.

"What a misery, unheard of, to be this broke!
What a disgrace, what a humiliation! (...) To
console myself, and give myself a little shield,
I took to finding every possible fault with
the happy people going by me"(15)

Anti-heroes begin to be chosen more and more often from these categories in Post-War European fiction, and, notably, in the Künstlerroman genre. The singular novel, Hunger(1921) by Knut Hamsun - from which the above passage is taken - is an exemplary case. Cesare Pavese's rootless emigrant, Italo Svevo's unhappy clerk, Jacobsen's daydreamer are more exponents of this type of anti-hero. What is particularly important is that they all possess an artistic sensibility, and - often - literary aspirations. Increasingly, as in the case of Keller's Heinrich or Maugham's Stephen - and their successors - the artist in the hero is destined to failure. Significantly enough, both Munthe's and Maugham's heroes abandon their artist-dream and choose instead Medicine, just as Goethe's Wilhelm had done at the end of the Lehrjahre. Apart from the equation Art = useless abstraction; Medicine = practical usefulness, there is an element of personal and social criticism.

(See Part I,6) As for the underprivileged mentioned above, writing becomes a refuge against the harsh, fragmented everyday existence also for those who have sacrificed their aesthetic dream to the demands of practicality.

Some of these anti-heroes/heroines are shown to reach - like their own creators - an understanding of their life and art through writing. The eponymous housewife of Christa Wolf, while maintaining the features of separateness and 'oddness' of the traditional artist-hero, appears to us in the modest everyday life of a provincial German town, without pretensions but with a profound message of truth and wisdom. The casual notebook annotations presented in Christa T. refer us back to the 'real' notebooks of Künstlerroman authors. Whether intended for publication - as in the case of Maugham, Gide, or Doris Lessing - or 'discovered' after the author's death (like the first version of many Künstlerromane) these writers' notebooks have a 'Künstlerromanisch' trend in their concentration on the artist's plight, on the relationship Art - Life, in the twofold perspective of the writer-narrator. Thus, leafing through - for example - Pavese's Il Mestiere di Vivere["The Profession of Life",1958] or D'Annunzio's Libro Segreto(1950), or Malcolm Lowry's Selected Letters,(1967) which read like a notebook, not only do we discover more about the author's personality and aesthetic, but also about the reasons and the nature of his fiction.

In picking up the loose threads of fiction after the twilight of Modernism, contemporary writers had to look for new ways of presenting their artist-heroes and for new techniques in the structure of their stories. Something had to be saved from the wreck of the 'hero' and the consumption of narrative forms.

"By 'exhaustion' I don't mean anything so tired as the subject of physical, moral, or intellectual decadence, only the used-upness of certain forms or exhaustion of certain possibilities"(16)

While remaining conscious of past tradition, contemporary or near contemporary 'Künstlerromanisch' writers like John Barth and Malcolm Lowry have tried different routes to show their view of language, literature and society at large. In both authors, lived experience, linguistic values, eccentricities of style, echoes of several more or less modern authors, form the texture of an original prose. In Lowry, the lyrical vocation and the eternal swinging between Romanticism and Modern detachment from its stale clichés - see "Strange Comfort..." - are more evidently there, together with a bitter attack on critics and publisher, born out of personal experience.

"Surely I am not the only writer, there have been others in history whose ways have been misconstrued and who have failed...who have won through...success...publicans and sinners"(17)

On the other hand, Barth's flamboyance in linguistic, authorial and typographical tricks reminiscent of Sterne, his self-

irony and idiosyncratic use of myth, metaphor and history are thoroughly personal. From his first more overtly autobiographical attempt at Künstlerroman genre, down to his several Anti - Künstlerromane - LETTERS or Sabbatical, for example - and even in his latest novel, The Tide-Water Tales, Barth constantly demands the attention of the reader. And this not only for his structuralist and post-structuralist concerns with linguistic indeterminacy, or for his mythopoeic assimilation of literary 'topoi', but also for the new possibilities open to the Künstlerroman through a 're-working' of the tradition and of his own work.(18)

"Every successful writer, early on in his/her experience, develops a more or less characteristic matter, manner and method, which thereafter he departs from at his own risk and persists in equally at his risk. The latter risk is staleness, self-parody: a dead marriage between the artist and his art. The former is regression to noncehood"(19)

By choosing the 'happy' middle way between these two extremes, Barth appears as one of the most interesting and thought-provoking representatives of contemporary Künstlerroman authors.

We are undoubtedly far from Goethe's Wilhelm and his years of apprenticeship, and yet the roots and successive layers of time on the road of the Künstlerroman are neither forgotten nor obliterated, but rather made active in the moment in which they are an object of parody and travesty. Eliot's dualistic concept of 'tradition and individual talent' is in fact still operative in the consideration

of a literary genre unobservant of periods or countries. By assuming a 'linear' perspective, this study has been concerned with the development and variations of the Künstlerroman genre through time and authors. What has been 'reworked', parodied, changed, imitated goes to enrich the life of the genre itself. The main difficulty was to reach a sufficient distance from individual writers or 'fashions' to determine the possible connections and influences. This operation required as a first step the definition of the pattern of the genre; only by proposing a model, could we realize who and what deviates from its features. And only by picking up concrete examples of texts and authors could we determine the extent to which the genre is flexible and in what way an author can be related to or separated from another. Bearing in mind that "the notion of 'influence' is a device to bring a text into sharper focus"(20), what we tried to show is that many European authors have contributed - independently or in interrelationship - in the course of these last two centuries, to the survival and growth of the Künstlerroman genre. The features of self-reflection, of social and artistic criticism, of formal inventiveness, have constantly accompanied this development. Historical and sociological motives have conditioned its birth and metamorphosis, but its central preoccupation with the artist in relation to his age is a determining and largely unchangeable characteristic. A characteristic that attracts - and will certainly continue to

attract - the novelist, in Europe and elsewhere, not because writing a novel about an artist is only a form of self-eulogy or autobiography or egocentrism, but because at best a Künstlerroman can express the author's concern about art in society. Apart from didactic or cathartic purposes, the author can really feel 'at home' with the subject of his own artistic vocation: he or she has the opportunity to expand on aesthetic problems, to make a statement on contemporary art and artists, and can find a voice - which is not that of a critic or of an external observer - to express what it means to be an artist. The Künstlerroman puts the artist in front of the mirror, lets us into his workshop. The Künstlerroman makes us more sensitive to and aware of the significance of Art and of the 'métier' of the artist in our world.

"He had followed literature from the first, but he had taken a lifetime to get abreast of her. Only today at last had he begun to see, so that all he had hitherto shown was . . . a movement without a direction"(21)

NOTES TO THE CONCLUSION :

- (1) Levin, Harry, The Gates of Horn "A Study of Five French Novelists" (New York: Oxford Univ. Press, 1966), ch. II, p. 62
- (2) see Cabibbo, Paola & Goldoni, Annalisa, "Per una Tipologia del Romanzo d'Iniziazione" in Cabibbo, P., ed., Sigfrido nel Nuovo Mondo "Studi sulla Narrativa d'Iniziazione" (Roma: La Goliardica, 1983), pp. 13-47; p. 40. See also: Hassan, Ihab, Radical Innocence (Princeton: Univ. Press, 1961); Freese, Peter, Die Initiationsreise (Neumunster: Karl Wachholz, 1971); Henderson, Joseph, L., Thresholds of Initiation (Middletown: Wesleyan Univ. Press, 1967, repr. 1979); Fiedler, Leslie, H., No! In Thunder "Essays on Myth and Literature" (London: Eyre & Spottiswoode, 1963)
- (3) see Paroli, Teresa, "L'Alternativa tra Iniziazione e Conversione nella Cultura Germanica Medievale" in Cabibbo, P., ed., *ibid.*, pp. 53-73; p. 56 ff.
- (4) Campbell, Joseph, The Hero with a Thousand Faces [1949] (Princeton: Univ. Press, 1972, repr. 1973), "Epilogue: Myth and Society, p. 391
- (5) see Nori, Giuseppe, "Iniziazione e Formazione: il 'Bildungsroman'", in Cabibbo, P., ed., *ibid.*, pp. 89-125; p. 90 ff.
- (6) Bruford, W. H., The German Tradition of Self-Cultivation "'Bildung' from Humboldt to Thomas Mann" (C.U.P., 1975), "Conclusion", p. 264
- (7) see Thomas, Hinton, R., "The Uses of 'Bildung'" in German Life and Letters, vol. XXX (1976-77) (Oxford: B. Blackwell), pp. 176-86; p. 186
- (8) Kern, Edith, "The Modern Hero: Phoenix or Ashes?" in Comparative Literature, vol. X (1958), pp. 325-334; p. 326
- (9) Reed, Walter, L., Meditations on the Hero "A Study of the Romantic Hero in 19th Century Fiction" (New Haven/London: Yale Univ. Press, 1974), "Prolegomenon: the Romantic Hero and the Dialectical Form", p. 7 ff.
- (10) Carlyle, Thomas, "Lectures on Heroes, Hero-Worship" in Works (Ashburton Ed., 17 vols.) (London: Chapman & Hall, 1885), vol. III, Lecture II [12.5.1840], "The Hero as Poet. Dante, Shakspeare [sic]", p. 65
- (11) *ibid.*, p. 138
- (12) Reed, Walter, L., *ibid.*, p. 28
- (13) O'Faolain, Sean, The Vanishing Hero "Studies in Novelists of the Twenties" (London: Eyre & Spottiswoode, 1956), p. 17
- (14) see Brombert, Victor, The Intellectual Hero "Studies in the French Novel, 1880-1955" (London: Faber & Faber, 1960-61), esp. intr., p. 11 ff.
- (15) Hamsun, Knut, Hunger [1921], transl. Robert Bly (London: Picador Classics, 1988), p. 109
- (16) Barth, John, "The Literature of Exhaustion" [Atlantic Monthly, Aug. 1967] repr. in Bradbury, Malcolm, ed., The Novel Today "Contemporary Writers on Modern Fiction" (Manchester Univ. Press, 1977), p. 70
- (17) Lowry, Malcolm, "Strange Comfort Afforded by the Profession" [1953] repr. in Hear Us o Lord From Heaven thy Dwelling Place & Lunar Caustic (Harmondsworth-Middl: Penguin Mod. Classics, 1979, repr. 1984) p. 113

- (18)see Schulz, Max, F., "Barth, 'Letters', and the Great Tradition" in Genre, vol.XIV(1981), pp.95-113; p.103. See also Morrell, David, John Barth. An Introduction(Pennsylvania Univ.Press,1976), etc.
- (19)Barth, John,The Tide-Water Tales(New York:Fawcett Columbine, 1987),"Day Zero in Dun Cove","Shoal Point",p.106
- (20)see Bone, J.D., "On 'Influence', and on Byron's and Shelley's Use of Terza Rima in 1819", in The Keats-Shelley Memorial Association Bulletin, XXXII, (17.8.1982), pp.38-48; p.38
- (21)James, Henry, "The Middle Years"[Scribner's, May 1893][New York ed. 1907-9, vol.XVI], in The Figure in the Carpet and Other Stories, ed.Frank Kermode (Harmondsworth-Middl.:Penguin Classics,1986), p.249

APPENDIX A:
Barth, Lowry and Other Contemporaries:
A Future for the Künstlerroman ?

"The artist is a sensitive, conscious animal who also belongs to a community not bounded by his particular time. He knows the history of the medium he's working in as well as the present urgent concerns of his mind and spirit, and he tries to express each in a way reflective of the other"(1)

The object of this appendix is to gauge the possibilities for a Künstlerroman of the future, through a short survey of its present forms. Consequently, we shall examine some authors whose work has - to our eyes - strong affinities with the genre under study. John Barth will be the first novelist to be examined, followed by Malcolm Lowry and some German contemporary authors. In each case, only the novels or stories adhering most closely to the patterns of the Künstlerroman will be treated.

The 'Protean'(2) versatility of style and technique, the experimental, self-questioning nature of his Postmodernist narrative, the variety of his works, make of John Barth one of the most interesting - but also ungraspable - authors in the panorama of American contemporary fiction. The reason for the author's consciously stressed versatility derives - as Evelyn Gläser-Wohrer points out (3) - from his intention to exhaust literary possibilities. Barth is a great admirer of formal and stylistic experiments, and the authors he reveres most, such as Jorge Luis Borges and Vladimir Nabokov, are considered by many to be among the great innovators of the novel as a genre.

What is most interesting for our purposes is his parodic 'de-construction' of the Künstlerroman-pattern in a number of novels written at various stages of his literary career.(4)

His first two novels, The Floating Opera and The End of the Road(both published in 1955), were written in the wake of Jean Paul Sartre and Albert Camus, the fiction of Samuel Beckett, Saul Bellow, Norman Mailer, Ralph Ellison, and showed strong existentialist influence. With his succeeding novels, The Sot-Weed Factor(1960) and Giles Goat-Boy or The Revised New Syllabus(1966), Barth leaves the path of his contemporaries and seeks a personal understanding of his vocation: to draw from the ontological, perhaps metaphysical rupture between Art and Life the energy for his own life and art by variously exploiting the impossibility of their reconciliation. With Lost in the Funhouse: Fiction for Print, Tape, Live Voice(1968), and Chimera(1972), Barth demonstrates how life can become art, and moves into the genre of the Künstlerroman as the artist's self-reflexive version of the 'Bildungsroman' - by way of parodying it.

Up to this point Barth had implicitly described his own development and his gradual transformation into an artist. The introduction of the 'Author' in the stories of Lost in the Funhouse allowed him to return to life. His next two novels, LETTERS(1979) and Sabbatical: a Romance(1982), go back to a kind of realism - despite their titles.

LETTERS is a realistic novel about imaginary characters called back from Barth's earlier works but juxtaposed to the actual author.

In a sense, they too have become actual, and this presupposes that the author might become fictional. Sabbatical presents us with the story as the child of the author, but derived from the conjoined male-female point of view of the alter-egos of the author and his wife. The novel is not autobiographical in the sense of translating the facts of Barth's life directly into art, but it echoes - as often happens in Künstlerromane - personal life while defamiliarising it.

Each book Barth has written generically seems to convey the sense of an ending (parody and exhaustion of a 'genre', suicide or 'immobility' of the protagonists): each however - as shown at its best in his latest novel The Tide-Water Tales(1987) - seems to offer the author the possibility of a new start while revising his preceding work. Thus Barth's sequence of fictions gives the paradoxical impression of recurrence as well as of contrivance: significant in this regard is the 'Moebius strip' we find at the beginning of Lost in the Funhouse:

"Once upon a time there was a story that began..."(5)

Like Sterne's Tristram Shandy, Todd Andrews, the protagonist of The Floating Opera, is in imminent danger of death, since he intends to commit suicide. In fact, he tries to describe the circumstances of his father's suicide, and eventually gives up the idea of following his example. Like Tristram again, he looks back on his life and writes about himself, without staying too long on

any subject. Both narrators are idiosyncratic, and engage in extensive mock-dialogues with the reader. While Tristram employs such typographical devices as blank, inked or marbled pages, Todd reproduces in full the hand-bill for a minstrel show, provides a double column of narrative, and ends two chapters with the same paragraph. A symbolic figure of our age, Todd ("Tod" in German means 'death', so 'Todd' is 'almost' death) was born in 1900, therefore he is as old as the century, suffers from heart disease and from chronic infection of the prostate gland. This Freudian note - together with the detail of his father's suicide - underline the physical weakness of modern man. The mental weakness is reflected in Todd's Inquiry, a kind of diary in which he tries to analyse the reasons for the strong lack of communication between himself and his father, and for his suicide.

As is the case with other well-known Künstlerromane (see Section III,d), there are different versions for Barth's Floating Opera too. In 1955 Barth arranged for Todd to try to kill himself in a dramatic fashion, with gas jets on board the ship "Floating Opera", but several publishers would not accept this ending, so that Barth had to take some shock out of the climax: only in 1967 did he return to the original ending.(6) The showboat signifies life, but is also a counterpart of a text which could substitute art for life, and this ambiguity is indicative of the 'Künstlerromanisch' tendency of Barth's fiction.

"Now, not only are we the heroes of our own life stories - we're the ones who conceive the story, and give other people the essences of minor characters. But since no man's life story as a rule is ever one story with a coherent plot, we're always reconceiving just the sort of hero we are, and consequently just the sort of minor roles that other people are supposed to play"(7)

Written as a deliberate counterpart to The Floating Opera, The End of the Road was also finished within a few months in 1954. The themes are similar, but the contrast between the protagonists is striking. Todd chooses subjectivity, while Jacob Horner is given to extreme objectivity: the one is obsessed with cause and effect, the other simply waits for things to happen, without searching for the one true reason to justify his choices. When Horner is most caught up in playing a rôle (according to the 'mythotherapy' prescribed by his doctor), he is unaware of it and this has important ethical consequences. It is not until he is crushed by guilt and remorse that he becomes conscious of the rôle and can criticize it. Instead of falling prey to events, Jacob's counterpart - Joe Morgan - has established a complete value system of his own which he treats as absolute, but which is of course relative and of course ends in failure. His rigorously applied moral absolutism proves more vicious than Jacob's amorality. It is significant that Jacob is writing the book as 'autobiography' in the dormitory of the doctor's Remobilization Farm, after the tragedy (the death of Joe's wife Rennie) has been consummated. He is undergoing the treatment of

'scriptotherapy'. His last attempt to 'be a self' is to become a writer. Thus writing can be seen: a) as the last approach to a meaningful existence; b) as a redeeming occupation to find an essence for one's life. More than one Künstlerroman writer has probably had these aims in view.

"I was not born George; I was not born anything: I had invented myself as I'd elected my name, and it was to myself I'd present my card when I had passed by the Finals"(8)

The next novel of interest for our argument is Giles Goat-Boy(1966), a work of parody and allegory of a sort in which computer technology acts as another myth, one which embodies the desire for meaning that history lacks, but tragedy requires. The 'hero', George Giles, the goat-boy, is a legendary figure who ascends from the animal to the human, and thence to the heroic, and his life is a classic example of 'Bildung'. Barth turns the universe into a 'university' which consists of two main campuses: East and West. The artistic device of an allegorical structure allows Barth an open treatment of all the philosophical questions of modern society. Passing through the university's curriculum in line with the prescribed Syllabus resembles mankind's coming of age, the fall, not rise, from innocence to experience. Barth found the mythical archetype in Joseph Campbell's The Hero with a Thousand Faces(1949) and other similar quasi-anthropological texts. These then became for him direct material for fiction.

"The Revised New Syllabus is not a catechism but the story of one man's heroic attempt to work out his own truth. the philosophical dimension of this book emphasizes the isolation of the individual and the loneliness of his way. We are left finally without a moral"(9)

The 'hero' of Giles Goat-Boy reaches a higher level of understanding and awareness at the end, but these insights do not call forth great actions or great events. He has to acknowledge that the universe is organized around polarities and paradox; thus he models his life according to modest personal values which lead him towards a simple, unpretentious affirmation of life over death. Barth being an artist, art obviously represents for him a possible way towards this affirmation. The motive of the computer - seen as physical and literary creator - makes the novel's ending ambiguous: we are no more 'sure' whether Giles or the computer itself wrote the novel. We are lost among the varying reports of posttapes, postscript and footnotes. As Marilyn Sherman remarks:

"It is true John Barth avoids concrete resolutions and Goat-Boy's 'Posttape' reflections and the finale provoke hints that a new distorted literature may be starting to grow"(10)

Once again, the ending of the novel becomes a further turn for the parodic dimension of the artist-hero and the notion of writing. Not only is the reader made aware of the fictionality of the fiction he is reading; there is also an attack on the uncomprehending interpretations of editors, and a Barthian touch of self-parody.

"...Everything was wrong from the outset. People don't know what to make of him, he doesn't know what to make of himself, he's only thirteen, athletically and socially inept, not astonishingly bright, but there are antennae; he has ...some sort of receivers in his head; things speak to him, he understands more than he should, the world winks at him through its objects, grabs grinning at his coat. Everybody else is on some secret he doesn't know: they've forgotten to tell him"(11)

At first sight, Barth's Lost in the Funhouse may seem to be a collection of short stories differing completely from his earlier works. A closer study of the collection shows however that it is a "minutely structured unity in the form of a Künstlerroman"(12). As in Giles Goat-Boy, reality and artifice are both ultimately unaccountable and therefore are put on the same level and given equal validity. The book traces the artist-hero's physical, intellectual and - above all - artistic development. By introducing himself as protagonist of his own text, the writer proposes a distance from his former self. The artist, knowing himself to be an artist, devises his own 'Bildung' in retrospect. This leads to an autobiographical paradox. There is a 'former' and a 'present' self: language has both to define and to relate them. The book contains fourteen pieces which, in his 'Author's Note'(ed.cit.,p.IX), Barth calls "neither a collection nor a selection, but a series". Lost in the Funhouse is conceived as a parody of Joyce's Portrait of the Artist as a Young Man, Joyce being the Modernist 'presence' on which

the Postmodernist Barth is dependent, and which he, therefore, seems to be consciously accepting. Although all of Barth's earlier narrators have been the authors of the fiction they are in, they never could be called artist-heroes, for the modes of their artistic creations were their minor concerns. The self-reflexiveness of the Lost in the Funhouse stories ("Autobiography", "Anonymiad", "Ambrose His Mark", etc.), however, brings the act of artistic creation to the foreground. The book, on the whole, becomes a 'Künstlerroman with a twist', because of the ironic dialectic between self and other, a state which oscillates between filial obedience and narcissistic rebellion. Not the artistic process but the development of the artist is constantly questioned: the notion of the evolution of the hero is undercut by a parody of plot development. The series of fictions claims continuity, even while it disclaims the ideas of gradual moral achievement or of organic self-completion. Not only is the book written by an artist about an artist, but substituting itself for the artist. Life is gradually consumed by art: in a way the 'Künstlerroman' has superseded the artist, making him seem superfluous. The hidden call to literature, alluded to in "Water-Message", is finally overtly heeded by the artist-hero, and the narrator of "Lost in the Funhouse" indulges in theoretical reflections about the composition of the story. Despite the third-person narrative, the use of flashbacks and foreshadowings, or of direct address to the reader, the story, by

its stream of consciousness elements, gives simultaneously the impression of being a first-person narrative - in which the narrator figures as a close 'persona' of the protagonist - and vice-versa. Besides, Ambrose shares autobiographical details with Barth himself, such as his year of birth, his German origin, and his physical resemblance to his father.

It is in the last story of the series, "Anonymiad", that Barth intentionally reveals its construction as a *Künstlerroman* by explicitly creating an artist-hero who is permanently and seriously concerned with the work of art he is writing. Since the minstrel invents literature and works chronologically with all the literary genres, from the oral tradition to the problems of a contemporary writer, the story envelops authorial comments, and turns into an elaboration of Barth's aesthetic theories. The life of an artist, which Barth traces in the book from the act of procreation, through a series of identity crises, to his predictable end, becomes meaningful through his work which outlasts him:

"The trouble with us minstrels is, when all's said and done we love our work more than our women. More, indeed, than we love ourselves, else I'd have turned me off long since instead of persisting on this rock, searching for material, awaiting inspiration, scrawling out in nameless numbhood futile notes"(13)

All the stories in the collection are deliberately non-realistic, despite realistic detail. The author tries to show thereby that the value of literature does not lie in its imitation of day-to-day facts.

"He was a writer of tales, he said - anyhow a former writer of tales - in a land on the other side of the world. At one time, he gathered, people in his country had been fond of reading; currently, however, the only readers of artful fiction were critics, other writers, and unwilling students who, left to themselves, preferred music and pictures to words. His own pen (...) had just about run dry"(14)

Chimera(1972) deals with the hero as artist. The book takes the tripartite structure indicated by its title, for the Chimera of the Greek myth was a monster with a lion's head, a goat's body, and a serpent's tail. Each of the three novellas, "Dunyazadiad", "Perseid", "Bellerophoniad", carries its distinctive features but is simultaneously part of an entity, which is Chimera. All the novellas fit, to a degree, into the tradition of frame-tale literature, and are structured according to geometrical figures, namely the circle and the spiral. It is easy to find many references in the novellas to the book itself, to the author's earlier works and to autobiographical details of Barth's life and career (as in the above passage about the 'Genie' in "Dunyazadiad"). In "Dunyazadiad", Barth conjures up the image of his long admired muse, Scheherazade, to whom he appears in the self-related 'persona' of a Genie who has the honourable task of telling her the stories of The Thousand and One Nights so that she, in turn, can tell them to the king at night. Both characters are therefore storytellers, and both have to find a solution to their problems. The Genie realizes that his creative imagination has been going round in a circle, like

a sort of snail observed by him in the Maryland Marshes:

"That snail's pace has become my pace - but
I'm going in circles, following my tail !
I've quit reading and writing. I've lost track
of who I am; my name's just a jumble of let-
ters; so's the whole body of literature: strings
of letters and empty spaces like a code that I've
lost the key to"(15)

The Genie suddenly realizes that this snail is the mode he is to follow as a writer: taking the old materials and adding to them the products of his own imagination can result in a new work of art. The spiral of the shell becomes Barth's literary metaphor: "the key to the treasure is the treasure". In the same way, at the end of the "Perseid", Perseus becomes not only a constellation but also the story itself being transformed into a work of literature, which inevitably involves a certain awareness of its fictitiousness on the reader's part.

"Thus begins, so help me Muse, the tidewater
tale of twin Bellerophon, mythic hero, cou-
. . sin to constellated Perseus: how he flew and
reflew Pegasus the winged horse; dealt double
death to the three-part freak Chimera; twice
loved, twice lost; twice aspired to, reached,
and died to immortality - in short how he rode
the heroic cycle and was recycled"(ibid.,p.145)

The protagonist of "Bellerophoniad", like those of "Menelaiad" and "Anonymiad", has lost his firm grip of the world that surrounds him. The dominant idea is that Bellerophon is a false hero, an imitation of a hero. Barth breaks with the form of the novella at the point when the author in the future is communicating with

Bellerophon in the past and telling him the story of Bellerophon himself. Though the only way to guarantee his survival is his metamorphosis into fiction, Bellerophon does not like the idea:

"I hate this World ! It's not at all what I had in mind for Bellerophon. It's a beastly fiction, ill-proportioned, full of longueurs, lumps, lacunae, a kind of monstrous mixed metaphor...It's no Bellerophoniad. It's a"
(ibid.,pp.319-.320)

Evidently, the missing word is 'Chimera': the book has come full circle with the typical final self-parodic turn.

"Will you consent to be A Character in My Novel ? That is, may I, in the manner of novelists back in the heroic period of the genre, make use of my imagination of you...to 'flesh out' that character afore-noted ?"(16)

In LETTERS(1979), the "capital A-Author", seeking moral support, writes letters to several of his former fictional characters as well as to his Muse (Lady Amherst) - the personification of literary history but more particularly of Modernism - in order to solicit epistolary responses from them. These, together with his own letters, constitute the novel.

The definition of the letters' writers given in the subtitle, "seven fictitious drolls and dreamers", calls into question the genre it names, the epistolary novel. Ambiguous authorship undermines the authenticity of any text, but especially of a letter. These writers 'imagine' themselves to be 'actual': they

write letters as if to real persons, although they exist only in a novel. The author, by way of contrast, is aware of the fact that he exists as fiction as well as actual author, and is responsible for his characters' uncertain self-awareness. The 'device' of calling 'back to life' the protagonists of his earlier works allows Barth to indicate the development of his themes and style, to list the possible critical reactions and to express metafictional interpretations of his 'Künstlerromanisch' vein. The characters - and correspondents - themselves are his mouthpieces:

"About your Floating Opera novel, which appeared the following year, I understandably have mixed feelings. On the one hand it was decidedly a partial betrayal on your part of a partial confidence on mine,...)On the other hand, my old love of fiction(...) was gratified to see the familiar details of my life and place projected as through a camera obscura"(17)

The whole problematic of autobiographical writing, as well as the 'old' relationship art-life, which is central to any understanding of the Künstlerroman, is here ironically, but consistently, handled. Barth's only rival as a novelist in LETTERS is Jerome Bray, whose 'Revolutionary Novel', NUMBERS appears as an alternative to LETTERS itself. A comprehensive digital system without letters or literature would dissolve the tension between form and content, a tension which motivates the use of metaphors, symbols, allegories. Barth clearly takes a stand for Literature against 'Numerature'. He opts for the world, as 'real' as we find it today, a medley of languages and cultures. LETTERS finally emerges as a gigantic

exercise in the 'exorcism' of every one of the author's possible limitations.(18)

"That he had pretty well decided to be an artist instead of a computer theorist when he grew up, though probably not a writer, though probably some other kind of a storyteller, not a painter or a sculptor or an architect or a musician"(19)

Barth's latest novel, The Tide-Water Tales, is a coherent, delightful and rich "summa" of his work to date. His usual metafictional and typographical devices, the abundance of references to preceding novels and to "Lieblings"-authors such as Cervantes, Sterne, Mark Twain, Joyce, Thomas Mann, Nabokov, Borges - and many others - are recognizable in it. The central metaphor of the story as the author's child is accompanied by the image of the ship- life, the fabulation after the mode of Scheherazade and Chaucer, and especially by the idea of artistic 'Bildung'. Not only is Peter Sagamore - a further 'persona' of the eclectic Barth - a story-writer and a University lecturer on a sort of sabbatical cruise around the Maryland coast, but we also find a projection of the would-be artist in Peter's brother-in-law Chip Sherriitt, to whom the above passage is referred. Chip is a literature student as well as a computer genius. As in Giles Goat-Boy and LETTERS, Barth offers us the confrontation numbers-letters, science-literature, which is - in a way - a modern version of Thomas Mann's opposition "Zivilisation" - "Kultur". Up-to-date motives are intertwined with autobiographical hints and with the central concern for writing.

The threads of myth, family problems, spy-stories, metafictional remarks all sum up in an exhaustive Barthian miscellany. The Tide-Water Tales confirms Barth's rôle as representative writer of the present age, and as the most exuberant and original heir of the Künstlerroman tradition.

Significantly, all of Barth's works end with the affirmation of the value of literary creation, an affirmation necessary for the reader to take the work seriously. Art obviously represents for Barth an alternative to possible despair over the meaninglessness of existence on the one side, and to passive acceptance of the 'status quo' on the other side. Like Dunyazad, the contemporary novelist - Barth seems to be suggesting - must find a new way to 'tell the old story', and it is only by absorbing and re-elaborating, or parodying, the tradition of the past, that an original style of narrative can be devised. Even more so in the case of the Künstlerroman-tradition - however idiosyncratic and complex the style of Barth may appear in comparison with the ancestors of the genre itself.

There is a sense in which Malcolm Lowry(1909-57), even when he wrote in prose, was entirely a poet.(21)

"I had better say that the author's equipment, such as it is, is subjective rather than objective, a better equipment, in short, for a poet than a novelist"(20)

The above passage is taken from his Selected Letters(1965), which reflect the plight of the artist fighting against poverty, the world's indifference, his own inclination for alcohol. They also reflect a minute knowledge of - in Harvey Breit's phrase (22) - "what he was up to in his work". Like Barth, Lowry was widely read and had assimilated a good deal from many twentieth century moderns: there is clear influence from Joyce, Thomas Wolfe, D.H. Lawrence and Scott Fitzgerald (he wrote a scenario for Tender is the Night)(23). But he owes perhaps even more to the Romantic poets, particularly those associated with the voyage-quest and suffering. This is clear already in his first autobiographical novel, Ultramarine, published after several years of revision in 1933 and then further revised and reprinted posthumously. It is the 'Bildungs'-story of a nineteen-year-old young man, Dana Hilliot, of British-Norwegian parentage, who signs on as a crew member for an Asian voyage on a ship called the "Oedipus Tyrannus". The Romantic instinct towards search and fulfillment can only be satisfied by achieving fraternity with his fellow men. The hope of a Romantic affirmation seems always to have been strong in Lowry's mind.

Geoffrey Firmin, the tragic hero of his most best and largest work, Under the Volcano(1947), makes a destructive identification, but eventually becomes aware of a sense of love as a transcendent principle. The complexity of symbols and meanings of this novel was explained by Lowry himself in his well-known letter to Jonathan Cape (2/1/1946), where he also makes explicit the artist/man parallel.

New 'versions' of the same hero as an artist - and a 'persona' of Lowry himself - are to be found in the collection of short stories Hear Us O Lord from Heaven Thy Dwelling Place(1961).

Like Barth again, Lowry appears constantly concerned with the relationship between Art and Life: in this sense the multiplying of his 'alter ego'-figures is not only a means of multiplying his own experiences of life and the varieties of interpretations he is capable of applying to it, but also a way of probing deeper into this eternal conflict.

"Lowry seems to come to the point where modernism - the ironies of the art-life relationship - and romanticism - prophecy and autobiography and the spiritual sense - diverge, leaving a presiding irony"(24)

This dual perspective - modernist-romantic - emanates from all of Lowry's works. If Under the Volcano could be compared with Mann's Doktor Faustus for its 'diabolical' rather than creative view of the world.(25), the short stories in Hear Us O Lord are more overtly ironic and - at times - entertaining. In "Through the Panama", for example, the journal notes of Sigbjorn Wilderness concerning the progress of a voyage through the canal are alternated with personal and metafictional remarks about authors and critics. We are reminded of Barth's similar technique in Sabbatical and even in The Tide-Water Tales. Kafka, Joyce, Mann are referred to alongside with Shakespeare, Melville and Eliot, Faulkner, Conrad Aiken and Lowry himself.

In "Strange Comfort Afforded by the Profession"(1953), told in the third person, Lowry presents us with a mixture of notes, reflections and passages from documents or letters. The 'donnée' is the visit of the same American writer of Norwegian origin, Sigbjørn Wilderness, to the house where Keats died, in Rome. Like Lowry, Sigbjørn is a rebellious genius on the margins of society, is concerned with the nature of writing, has an egocentric obsession. The tone is highly subjective and sarcastic. The jokes about the 'mythic' sufferings of the 'poètes maudits', on the commercialization of their 'relics' and the fragments of letters remind us not only of other stories by Lowry, such as "Elephant and Colosseum" or "Through the Panama" itself, but also of some of Henry James's or Joyce's own statements on the same theme.

"Ah ha, now he thought he had it: did not the preservation of such relics betoken - beyond the filing cabinet of the malicious foster father who wanted to catch one out - less an obscure revenge for the poet's nonconformity, than for his magical monopoly, his possession of words?"(26)

Lowry's unique version of the modernist concern with the 'breakdown of values' is due to his individualism, to the way in which he merges the surrounding world with that of his hero through self-projection.(27) Lowry gives us - in his novels and stories - multiple portraits not only of himself but of the hero as an artist and more particularly as a writer. His 'Künstlerromanisch' vein is a constant feature of his fiction and even of his letters. His

long-life interest in style, as well as his deep love of language and his ready championship of the literary outcast, all contribute to render him an original, tragic personality in the modernist age of the Künstlerroman.(28)

"There is a sense in which everybody on this earth is a writer(...)A man's life is like a fiction that he makes up as he goes along. He becomes an engineer and converts it into reality - becomes an engineer for the sake of doing that"(29)

As we turn to Post-War German literature(30), we can find other interesting authors who have 'Künstlerromanisch' blood in their veins. As in the case of Lowry, we are often given solipsistic, dramatic and heavily autobiographical portraits of artists.

"Ich konnte meine Lage nicht erkennen. Das Erkennen kommt immer erst später, wenn alles vorbei ist. Später konnte ich verstehen und
• - überblicken, damals aber war ich blind drinnen im Strom. Damals dachte ich nur an meine Dichtung, an meine Malerei, an meine Musik"(31)

When considering Peter Weiss' Abschied von den Eltern(1961), from which the above passage is taken, we have to take into account not only his Jewish origin, but also the circumstances of the immediate aftermath of the Second World War for German speaking writers. The novel is Weiss' first, autobiographical account of his childhood and adolescence. We can detect in it the influence of works such as Mann's Buddenbrooks or Hesse's Demian. Hesse was actually

considered by Weiss(1916-82) as his true 'master', and it is not only that Weiss often refers to Der Steppenwolf as his "Lieblingsbuch". He wrote to Hesse in January 1937 and visited him in Montagnola (Switzerland) during the summer of the same year, and Hesse's encouragement was decisive for the beginning of Weiss' artistic career. Weiss lived as an exile - first in England, then in Stockholm - most of his life. Like Lowry or Joyce, he associated this condition of outcast with his identity as an artist.(32)

"An diesen Abend, im Frühjahr 1947, auf dem Seinedamm in Paris, im Alter von dreiBig Jahren, sah ich, daß es sich auf der Erde leben und arbeiten liess und dass ich teilhaben konnte an einem Austausch von Gedanken, der ringsum stattfand, an kein Land gebunden"(33)

This epiphanic recognition of his own artistic and 'geographic' freedom comes at the end of Weiss' second novel, Fluchtpunkt(1962), which is in many ways a continuation of Abschied von den Eltern. After the detachment from the family and his native country, come the social, sentimental and - above all - artistic experiences in Stockholm.

Following the pattern of the Künstlerroman, Weiss gives a detailed account of his progressive awareness not only of being a Jew, but also of being an artist. Initial attempts at painting, friendships and love affairs, identity crises, all resolve in the final recognition of his vocation and, consequently, of his existential and artistic freedom.

"Sollte ich alles Vorgeschichte sein lassen?
(...)Mußte ich nicht, nachdem ich von so
vielen Seiten in die Erinnerungen hinein-
gerufen hatte, die Echos abwarten?"(34)

A similar diaristic atmosphere is offered by Deutschstunde(1968), one of the best-known novels by Siegfried Lenz (born 1926).(35) The novel is presented as a punishment exercise ["Strafarbeit"] assigned to the young narrator Siggi Jepsen - an obvious 'persona' for Lenz - in an institute for juvenile delinquents in Hamburg, at the end of the War. The stylistic device reminds us of Svevo's La Coscienza di Zeno: the idiosyncracies of chronology, the attacks against psychologism, the importance of family connections are common to both Lenz and Svevo. But the atmosphere of Deutschstunde is peculiarly German in its insistence on War memories, whose tragic aspect is emphasized from the child's perspective. Unlike Peter Weiss, Lenz here does not project himself as the artist. The focus of Siggi's narration is the painter Max Ludwig Nansen, who in fact has much in common with the German Expressionist Emil Nolde - whose real name was Emil Hansen.

More than once Lenz poses the question of the possibility of learning from the past, and Deutschstunde itself answers a cathartic need for liberation from an individual and collective past.

In opposition to Goethe's Meister, or even to Stifter's Nachsommer and Keller's Der Grüne Heinrich, the ending of Deutschstunde does not convey the sense of completion and maturity of the 'hero' Siggi, nor his integration into the social body. On the contrary, Siggi's

experience is parallel to that of the anti-hero in modern terms, uncertain about his future, excluded from and sceptical of contemporary society. We are shown not so much the maturity of an individual, as the immaturity of modern society. And the clandestine activity into which the painter Nansen is forced during the War is further evidence of the isolation and incomprehension from which the modern artist in general suffers.

"Hans spürte die Blicke, er war plötzlich der
geworden, von dem alles abhing(...)Davon werde
man noch lange sprechen. Hans war ein Held"(36)

Another socially critical novel with autobiographical features is Martin Walser's Ehen in Philippsburg(1958). Once again, we are presented with an "Erstlingsroman" written by an author inclined to isolation and influenced by the tragedies of the War (Walser's brother Joseph died in 1944), as well as by the writings of Kafka:(37)

Hans Beuman, the 'hero' of Ehen in Philippsburg, is a fatherless young man from the provinces, who achieves social success - a journalist's post and marriage with the daughter of a rich industrialist - at the price of losing his original sincerity and socio-political conscience. Since politics, economy and Mass-Media are so tightly connected in contemporary society, Walser chose to focus on the industry of the means of communication - to which he is also nearer from personal experience - as a barometer for the

democratic consciousness of a country.

As in the case of Lenz's Sigg, Walser's anti-hero does not complete his 'Bildung' in a positive fashion. At the end of the novel, he appears "in zwei Hälften zerrissen ['divided in two halves']". The artist-figures presented in the social evenings to which Beuman is invited, are characterised as superficial and reckless. The atmosphere is reminiscent of the cynical intellectual 'salons' described - for example - in Aldous Huxley's Point Counter Point(1928) or in Angus Wilson's Hemlock and After(1960). The only authentic artist, Herr Klaff, is defeated and refused by the harsh, competitive society in which Hans is finally received. Klaff's tragic story, up to his decision to commit suicide, is told through his diary, which has casually fallen into the hands of Hans, who reads and learns from it like Haller from the "Steppenwolf" pamphlet.

"Ich habe immer gedacht: das Leben beginnt später,
irgendwann einmal, stellte ich mir vor, werde ich
aufspringen, werde nichts durch Zögern verderben,
sondern hinausrennen und das Leben wie einen Hasen
jagen(...)Jetzt weiß ich, daß ich nicht einmal so
viel in die Hände bekommen werde. Meine Hände blei-
ben leer"(38)

No optimistic solution is therefore offered : either renunciation of the fight - Klaff's suicide - or integration in society with the moral consequences implied by Hans's final hypocritical behaviour. Another dead-end for the modern Künstlerroman, which however emerges

as a useful means of social and artistic criticism on the part of a 'committed' writer.

The diaristic form inserted only in short passages in Walser's novel, constitutes the whole of Ulrich Plenzdorf's Die Neuen Leiden des jungen W. (1976), an original Postmodernist 'travesty' of Goethe's Werther. (39)

"Ich weiss nicht, ob das einer versteht. Das war vielleicht mein größter Fehler: Ich war zeit-lebens schlecht im Nehmen. Ich konnte einfach nichts einstecken. Ich Idiot wollte immer der Sieger sein" (40)

Edgar, the young anti-conformist Berlin anti-hero of Plenzdorf's novel, imitates the suicide of "old Werther" while experimenting with a new spraying device. Plenzdorf changed the conclusion from tragedy to a 'happy ending', but the central idea of the "verkanntes Genie" - Edgar's abstract paintings are neither understood nor appreciated - is significantly 'Künstlerromanisch'. The conflicts parents/child, society/individual, middle-class/artist are ironically and critically handled. The novel had a particularly strong impact on the socio-political reality of East Germany - both on paper and on the stage - since Plenzdorf's unconventional 'modernization' of Goethe's Werther has obvious critical implications.

The actualization of the debate around the isolation of the young artist in contemporary society with the help of Goethe's novel

is certainly an achievement on Plenzdorf's part. His quotation technique, the use of Berlin dialect and the point of view of a rebellious teen-ager who studies literature but does not know Goethe's works, all make of Die Neuen Leiden a unique example of a present-day variation of Künstlerroman.

"The story's done; on with the story"(41)

As it emerges from this selection of modern and contemporary writers, the recent forms of the Künstlerroman are far from indicating its disappearance. On the contrary, many original solutions are offered for Postmodernist versions.

The 'sparkling' character of Barth's works does not exclude a conscious re-working of past tradition and a purposeful reference to preceeding writers. The same awareness of the past is to be found in Malcolm Lowry, whose tragic view leaves however little hope for positive outlooks.

Critical portraits of artists are also offered by some German Post-War writers - notably Peter Weiss, Siegfried Lenz, Martin Walser - and it is interesting to note the persistence of the 'Bildungs'-pattern even though reversed in meaning and results. Goethe's model is naturally present in the mind of these various modern descendants working in his tradition. The value of the humanistic and optimistic ideals he proposed has necessarily been

transformed or even inverted according to social and political changes. As Plenzdorf's example clearly demonstrates, Goethe's archetype however can still be meaningful and 'useful' through an operation of adaptation and actualization. In other words, it is through parody, irony, cross-quotations, re-writing, re-thinking that the Künstlerroman tradition can still acquire original heirs in contemporary fiction.

NOTES TO APPENDIX A :

- (1) John Barth's statement in Frank Gado, "A Conversation with J.B.", The Idol, 49, n.2(1972), pp.32-33
- (2) This adjective is particularly significant in Barth's fiction, since the mythological figure of Proteus is frequently referred to - notably in Chimera. See also Lifton, Robert, J., "Protean Man", Partisan Review, 35, n.1(1968), pp.13-27
- (3) Gläser-Worher, Evelyn, An Analysis of John Barth's Weltanschauung: "His View of Life and Literature" (Salzburg: Institut für Englische Sprache und Literatur, Univ.Salzburg, 1977), p.1
- (4) For a biography of John Barth, see for ex: Ziegler, Heide, J.Barth (London/New York: Methuen, 1987); Joseph, Gerhard, J.B. (Minneapolis: Univ.of Minnesota Press, 1970); Morrell, David, B., J.B.An Introduction (Diss: Pennsylvania State Univ., 1976)
- (5) Barth, John, Lost in the Funhouse [1967] (London: Secker & Warburg, 1969), p.18
- (6) see Barth, J., pref. to The Floating Opera [1955] [rev.ed.Appleton, 1956] (New York: Doubleday, 1967 repr.1978), p.1
- (7) Barth, J., The End of the Road [1958] (New York: Bantam Books, rev. ed.1969), p.89
- (8) Barth, J., Giles Goat-Boy or the Revised New Syllabus [1966] (London: Secker & Warburg, 1967), p.636
- (9) Scholes, Robert, The Fabulators (New York: OUP, 1967), p.167
- (10) Sherman, Marilyn, "'Giles Goat-Boy': or 'Reality' is no Place for a Hero" in Waldmeir, Joseph, J., ed., Critical Essays on J.B. (Boston -Mass.: G.K.Hall & Co, 1980), pp.172-176; p.175
- (11) Barth, J., Lost in the Funhouse, ed.cit., title story, p.88
- (12) Gläser-Worher, E., op.cit., p.145
- (13) Barth, J., "Anonymiad" in Lost in the Funhouse, ed.cit., p.183
- (14) Barth, J., "Dunyazadiad" in Chimera (Greenwich-Conn.: Fawcett Publ. 1972, repr.1973), p.17
- (15) ibid., p.18
- (16) Barth, J., LETTERS "A Novel" (Toronto: Longman, 1979), E "The Author to Lady Amherst", p.52
- (17) ibid., Y "Todd Andrews to the Author", p.85
- (18) About Barth's realism see Ziegler, H., op.cit., p.74 ff. For the relationship with the tradition see Schulz, Max F., "Barth, 'Letters' and the Great Tradition", Genre, vol.XIV, (1981), pp.95-113
- (19) Barth, J., The Tide-Water Tales (New York: Fawcett Columbine-Ballantines, 1987), "DAY 9: WYE I", p.465
- (20) Lowry, Malcolm, Selected Letters (eds. Harvey Breit & Margerie Bonner Lowry), (London: J.Cape, 1965, repr.1967), Part III: 1946, to J. Cape, (Mexico, Jan 2, 1946), p.59
- (21) see Woodcock, George, ed., M.Lowry: The Man and His Work (Vancouver: Univ. British Columbia, 1971, repr.1973), intr, p.3. For Lowry's biography see Day, Douglas, M.L.: a Biography (New York, 1973/London, 1974); Hauer Costa, Richard, M.L. (New York, 1972); Binns, Ronald, M.L. (London/New York: Methuen, 1984)

- (22) Breit, Harvey, intr. to Lowry, M. Selected Letters, ed.cit., p.XI
- (23) see Bradbury, Malcolm, Possibilities: "Essays on the State of the Novel" (London/Oxford/New York: OUP, 1973), "Malcolm Lowry as Modernist", pp.181-191; p.184
- (24) *ibid.*, p.189
- (25) see Heilman, Robert, B., "The Possessed Artist and the Ailing Soul" in Woodcock, G., ed., *op.cit.*, pp.16-24
- (26) Lowry, Malcolm, "Strange Comfort Afforded by the Profession" [1953] in Hear Us O Lord From Heaven Thy Dwelling Place & Lunar Caustic [New York, 1961/London: J.Cape, 1962] (Harmondsworth-Middl: Penguin Modern Classics, 1979 repr. 1984), pp.99-113: p.109
- (27) see Bowker, Gordon, ed., M.L.: 'Under the Volcano' "Casebook Series" (London: McMillan, 1987), intr., p.17
- (28) See Downie, Kirk, "More than Music. The Critic as Correspondent" [1961], in Woodcock, G., ed., *op.cit.*, pp.117-124; p.123
- (29) Lowry, M., "The Forest Path to the Spring" in Hear Us O Lord..., *op.cit.*, pp.216-287; p.271
- (30) See also the discussion about Christa Wolf in Part IV, pp.327-8
- (31) Weiss, Peter, Abschied von den Eltern "Erzählung" (Frankfurt a.M.: Suhrkamp, 1961), p.86: ["I could not realize my situation. Recognition comes always later on, when it is all over. Later I could understand and see, but at the time I was blindly carried along the stream of things. I was only thinking about my poems, my painting and my music"]
- (32) For a biography of Peter Weiss, see Vogt, Jochen, P.Weiss (Hamburg: Rowohlt Monographien, 1987); Vormweg, Heinrich, P.W. (München, 1981)
- (33) Weiss, Peter, Fluchtpunkt "Roman" (Frankfurt a.M.: Suhrkamp, 1962), p.307: ["In that spring evening of 1947, along the river Seine in Paris, at the age of thirty, I realized that it was possible to live and work in this world, and that I could take part in the exchange of ideas around me, without being tied to any country"]
- (34) Lenz, Siegfried, Deutschstunde "Roman" (Hamburg: Hoffman & Campe, 1968), ch.7 "Die Unterbrechung", p.191: ["Should I leave my whole past history behind?(...) Should I not rather wait for its echoes after having evoked my memories in so many pages?"]
- (35) For a biography of Siegfried Lenz, see: Wagener, Hans, S.Lenz (München: C.H.Beck, 1976, 4ed. 1984); Russ, Colin A.H., ed., Der Schriftsteller S.Lenz. Urteile und Standpunkte (Hamburg: Hoffman & Campe, 1973); Wiese, Benno von der., ed., Deutsche Dichter der Gegenwart: Ihr Leben und Werk (Berlin: Erich Schmidt, 1973), pp.545-559.
- (36) Walser, Martin, Ehen in Philippsburg (Frankfurt a.M.: Suhrkamp, 1958) ch.IV "Eine Spielzeit auf Probe", p.400: ["Hans realized they were looking at him: he had suddenly become the one, on whom everything depended(...) They would talk about that for a long time. Hans was an hero"]
- (37) For a biography of Martin Walser, see: Waine, Anthony, M.Walser

- (München:C.H.Beck,1980); PreuB, Joachim Werner,M.W."Köpfe des XX Jahrhunderts"(Berlin:Colloquium Vlg,1972)
- (38)Walser, M.,op.cit., ch.IV, p.414:["I have always thought - life will begin later on, sometime in the future. I imagined I would spring up, without wasting time in hesitations, but rather running forward and hunting life like a hare(...)Now I know that I shall never have so much in my hands. My hands remain empty"]
- (39)On the relationship Plenzdorf-Goethe see: Reis, Ilse H.,U.Plenzdorfs Gegen-Entwurf zu Goethes 'Werther'(Bern/München: Francke Vlg,1977). For a biography of Plenzdorf, see: Mews, Siegfried, U.Plenzdorf(München:C.H.Beck, 1984)
- (40)Plenzdorf, Ulrich,Die Neuen Leiden des jungen W.[Rostock DDR: VEB Hinstorff,1973](Rostock DDR: Suhrkamp, 1976,repr.1988), p.147:["I do not know whether one can understand that. This was perhaps my biggest fault: during my whole life I was not able to accept things: I just could not admit of a defeat. Like an idiot, I always wanted to be the winner"]
- (41)Barth, J.,The Tide-Water Tales, ed.cit., "The Ending", p.643

APPENDIX B :

Richard Wagner and Wagnerism:

Wagnerian Influences on some Künstlerroman-authors

"If we had need of that music, it was not because it was death to us, but life. Cramped by the artificiality of a town, far from action, or nature, or any strong or real life, we expanded under the influence of this noble music - music which flowed from a heart filled with understanding of the word and the breath of nature. In Die Meistersinger, in Tristan, and in Siegfried we went to find the joy, the love, and the vigor we so lacked"(1)

It is difficult to find another musician X in the history of Western art, who has ever had so much to say about his own life, works and ideas as did Richard Wagner. It is equally difficult to attribute to other musicians the same huge influence in both artistic and political fields, which is generally recognized in Wagner.

In an age when drama was dead, the theatre reduced to melodrama and spectacle, Wagner deliberately set out to revive the spirit of tragedy after the manner of the ancient Greek drama, and sought to reconstitute the art of music in a radically new form.(2)

After a short analysis of Wagner's own 'portraits of artists' in his music dramas, we shall isolate the main points of his criticism of art, and then examine his influence on some 'Künstlerroman' authors, in the context also of Nietzsche's love-hate relationship with the German composer.

"The work of art produced unconsciously belongs to periods far removed from ours; the work of art of the highest period of intellectual culture ("Bildungsperiode") can be produced only in full consciousness"(4)

Let us consider Wagner's dramas from a literary point of view. Of course, Wagner's texts are written for music, and they would hardly have survived without it. Yet more than 'libretti', they are poetic creations in their own right. According to the central focus of his subjective theories, namely that in the "Work of Art of the Future" drama must be the end, music the means of expression, music seems to be assigned the rôle of illustrating and interpreting the verbal drama. It was mainly under the influence of Schopenhauer that Wagner began to assign to music the primary place among the arts. Drama became the "ersichtlich gewordene Taten der Musik['The actions of music made visible']".

For the purposes of our argument, we shall take into account only those dramas - namely, Tannhäuser and Die Meistersinger - which appear to us more directly connected with the genre and the purposes of the Künstlerroman tradition.

For Tannhäuser, Wagner could have found inspiration in literary sources (Tieck, Hoffman), which he combined in a skillful way. In fact, he managed to amalgamate the two legends of the Venusberg and of the singers' contest by merging the figures of Tannhäuser and Heinrich von Ofterdingen. This is the first time that the theme of Art - in the form of the singers' context - takes the dominant place in Wagner's drama.

The twofold nature of the opera is marked by its double title: Tannhäuser oder der Sängerkrieg auf Wartburg. The whole drama here rests on the duality of pagan sensuality and Christian purity.

Tannhäuser, the Romantic artist forever vacillating between extremes of emotion, shows some of the traits of Wagner himself. There is one redeeming feature pervading his whole being - his longing for salvation.

A different atmosphere is created in the only declared 'comic' opera by Wagner, Die Meistersinger, but here the theme of art and particularly of the artist is much more precisely focussed and analyzed.

"Der Dichter, der aus eignen Fleisse
zu Wort und Reimen die er erfand
aus Tönen auch fügt eine neue Weise,
der wird als 'Meister-Singer' erkannt"(5)

In the autumn of 1861, on a short visit to Venice, Wagner conceived the plan of working out Die Meistersinger von Nürnberg as a comic opera. Possible sources could be considered in a tale by E.T.A.Hoffman, Meister Martin, der Kürfner, und seine Gesellen (1817)(the story of a Nürnberg cooper who has vowed to give his pretty daughter to the man who could produce a perfect vat as his masterpiece), and Hans Sachs by J.L.F.Deinhardstein(1828). From the first draft of 1845 there was a long wait till 1867 for the detailed completion of the opera. More important than the plot is the vivid evocation of the background, sixteenth century Nürnberg with its civic pride, its respect for art and craftsmanship. It is the only work by Wagner precisely defined in time and place; and it is his only realistic work, without a hint of myth or of any supernatural powers. The "Volk" is here seen quite realistically as the citizens

of Nürnberg at a given historical moment, the German Reformation. Paradoxically, the Mastersingers themselves, flourishing in the German cities from the fifteenth century onwards, aspired to revive the mediaeval "Minnesang". The only exception was Hans Sachs, the Nürnberg shoemaker(1494-1576) whose numerous poems and plays show rich imagination and a rough, ready humour. He inspired the musician Lortzing (Hans Sachs,1840) and the poet Goethe (Hans Sachs's Poetic Mission).

The action of the opera takes place within twenty-four hours leading to the feast of Saint Johann. The central figure is - of course - Hans Sachs.

"I conceived Hans Sachs as the last manifestation of the artistically productive spirit of the people ("Volksgeist") in contrast to the Mastersingers' philistinism, to whose comic, 'Tabulator'-poetic pedantry I gave a quite personal expression in the figure of the Marker"(6)(IV,"84-5)

Hans Sachs and Beckmesser thus represent the two sides of the 'Meistersingers' art: the one rooted in the "Volk", the other alienated from it by artificial rules. But both of them are not mere abstractions; on the contrary, they are of flesh and blood, with their own personal conflicts and idiosyncracies.

The reconciliation of rules with free expression is Sachs's main artistic concern - as it was Wagner's when he came to write Die Meistersinger. Because of this aim, Sachs is the only 'Master' who comes up to defend Walther when he presents his first 'original' - in the sense of unorthodox - song to the 'jury' of the Meistersinger.

"Das Ritterslied und Weise
 Sie fand ich neu, doch nicht vereint
 verliess er unsre Gleise
 schritt er doch fest und unberührt

 Mach'ich, Hans Sachs, wohl Vers' und Schuh
 ist Ritter der und Poet dazu(7)

But Sachs is also 'involved' in the love between Walther and Eva: his preventing Eva's elopement, and his giving up his dream of marrying her in favour of Walther, give him his true human stature. Sachs shows his wisdom in the influence he exerts over Walther in love as well as in art. The ultimate union of the young lovers parallels the artistic synthesis Walther has discovered with the help of Sachs. The initial division between the two figures of the artist: the young Walther who opts for spontaneity and the adult Sachs who is rooted in the experience of life and art, is thus reconciled at the end with the sanction of the laurel, which marks the end of Walther's apprenticeship, but also the popular recognition of Sachs as true artist of the German people. Significantly, the gold chain with the medallion containing King David's picture is put around Walther's neck, while the wreath of myrtle and laurel is placed on Sachs' head, and "die Heil'ge deutsche Kunst['the holy German Art']" triumphs in the final chorus.

As Sachs is one with the "Volk", Eva embodies the ideal of a German maiden, with a touch of Goethe's Gretchen (8), and Walther comes nearest to the operatic hero. Again, he is an outsider in Nürnberg's closely knit society, coming from a different social

class, the declining feudal nobility (the confrontation of upbringing and apprenticeship between Walther and David at the beginning of Act I scene II is significant). Walther was reared in the traditions of a past age, mediaeval chivalry. He is impulsive in his reactions, in love as well as in anger (refusal of the title towards the end), to anybody who crosses his way. But he matures under the guidance of his 'tutor', Hans Sachs, and finally conforms to the order he is invited to join. In a way, Walther embodies an earlier stage in Wagner's own development: the Romantic artist who, defying all rigid conventions, relies only on his intuition. His development into an accepted Meistersinger reflects Wagner's own, and comes very close to the literary 'Künstlerroman' pattern. Indeed, the whole of Die Meistersinger turns on questions of art. Wagner presents the essence of his theories, laid down in his theoretical writings and realised in his works, in terms of a comedy with clearly defined characters and the ambition of a 'national' work.

Walther's reception into the 'Bund' of the Meistersinger, as well as the emphasis on Sachs' popularity, remind us of Goethe's efforts, in Wilhelm Meisters Wanderjahre, to sanction his hero's integration into the community, hinted at in the final chapters of the Lehrjahre. In a way, Walther's initial unorthodoxy and impulsiveness, is similar to the Wertherian rebelliousness of Wilhelm in the Theatralische Sendung, or even in the first chapter of the Lehrjahre. The way in which Sachs helps Walther as a friend,

a 'colleague' and a tutor, is also reminiscent of Goethe figures such as the Abbé or Lothario; he is not only a model, but a counsellor, a source of expertise and inspiration, and he is accepted by the community and the artists' 'union'. This latter, with its rigid rules, the elitist limitation of its membership, and its traditional, mediaeval rituals recalls, in more than one sense, Goethe's "Turmgesellschaft". Both Walther and Wilhelm have to undergo a 'test' and pass through a ceremony of initiation, in order to receive, at the end, the official recognition as a member of a select community possessing an artistic colouring. Die Meistersinger is undoubtedly the nearest of all Wagner's works to the notion of Künstlerroman.

This is Art, as it now fills the entire civilized world; its true essence is industry; its ethical aim, the gaining of gold; its aesthetic purpose, the entertainment of those whose time hangs heavily on their hands"(9)

By 1849, Wagner had undergone a deep crisis in his creative development. He felt that with Tannhäuser and Lohengrin he had reached the limits of Romantic opera in the traditional sense, and that he stood on the threshold of a new art form the outlines of which he could only dimly perceive. His urge for self-explanation and self-interpretation motivated his critical works, mainly produced between 1849 and 1851. Each of his essays is a stepping-stone to the next: taken together, they form a consistent line of thought, leading from open advocacy of social revolution to

the conception of a new art form.

In Die Kunst und die Revolution(1849)[*"Art and Revolution"*] Wagner takes as his starting point a rapturous evocation of the spirit of ancient Greece, which found its supreme expression in 'drama'. Greek theatre incorporated all the conditions of great art: a religious occasion, the participation of the entire community, and the cooperation of all the arts in the dramatic representation of a mythic action. On the other hand, what is shown in the theatre of his time is not real drama, "that one, indivisible, greatest work of art of the human spirit" - it is its various components, its separation into 'play' and 'opera', serving only the idle entertainment of the rich.

Like Heine, Balzac, Stendhal and Arnold, Wagner saw (10) his age sinking into a morass of philistinism as everywhere the burgher triumphed over the decadent aristocracy and the lower class. But unlike other critics, who took as evidence of the degeneracy of the age changes in manners, morals and literary values, Wagner concentrated on the condition of the theatre, and particularly of the opera.

In Das Kunstwerk der Zukunft(*"The Work of Art of the Future"*)(1850), Wagner defines his idea of the "Volk" as "the sum total of all those who feel a common need", and acts as the true creator of language, religion, state, myth. All Art originates in the "Volk", whereas its opposites, Mannerism and fashion, are artificial stimuli for those who do not feel the common need.

Drama is born from the union of dance, music and poetry: each of these arts, taken by itself, is restricted: only in their fusion can they freely develop all their potentialities. Wagner proceeds to examine the history of each of them. In the consideration of music and reality, Wagner extends Schopenhauer's theory of music as "an idea of the world". By examining the musician's power to attract the audience into his world, and the importance of feeling, the rôles of melody, dramatic action, orchestra, Wagner expresses his ambition of a "musicodramatic unity" in which poet and musician will collaborate.

"The begetter of the art-work of the future is none other than the artist of the present, who presages that life of the future, and yearns to be contained therein. He who cherishes this longing within the inmost chamber of his powers, he lives already in a better life - but only one can do this thing: the artist"(11)

Oper und Drama(1851) is an elaboration of his preceding essays. Here Wagner states apodictically that modern drama has a twofold origin: the novel and Greek tragedy, and proceeds to survey the nature of the novel and the history of drama. Drama originates from myth. "The tragic poet conveyed the content and essence of myth in the most convincing and intelligible form, and tragedy is nothing but the artistic consummation of myth"(12). Wagner's rediscovery of myth provided Romantic artists with an ideal solution to their problem, for myth arose from psychological depths even more profound than those plumbed by self-reflection. Likewise, myth provided

character, action and locale of a kind suitable for epic or tragic treatment while remaining distinct from even the most idealized representation of actual life. Myth could satisfy the intellect while safeguarding the rights of dream.

The ideas and values which Wagner expressed, his attitudes on society, religion, Romantic love, politics, but above all on Art, proved to be a potent mixture that evoked a deep response from people with strikingly varied interests.(13) Wagnerism influenced not only the world of music, other arts - painting, poetry, theatre, dance, literature - and also left its mark on philosophy, religion, social and political thought.(14) Wagner did not stimulate admirers only: he stimulated a cause. To some extent he was the cause. In building his own theatre in Bayreuth he took the Romantic idea of genius - of the artist as a culture hero - further than any other artist in the nineteenth century, and the advancement of his work became therefore a crusade for many people who believed in that idea.

"Wagnern den Rücken zu kehren, war für mich ein Schicksal; irgend Etwas nachher wieder gern zu haben, ein Sieg. Niemand war vielleicht gefährlicher mit der Wagnerei verwachsen, Niemand hat sich härter gegen sie gewehrt, Niemand sich mehr gefreut, von ihm los zu sein"(15)

An important mediator in the diffusion of Wagnerism is Friedrich Nietzsche, fervent admirer and - later on - strong critic

of the German composer. It is impossible, for any artist interested in Wagner's music and personality, not to take into account Nietzsche's interpretation and explanation of him.

The Nietzsche-Wagner quarrel, for a long time the subject of vague rumours and dark whispers, is made clear by their correspondence, edited by the - not always reliable - sister of Nietzsche, Elisabeth(16).

Their friendship lasted about twenty years, from 1860 to 1878, and reached moments of great artistic and human intimacy. Before meeting Wagner for the first time, Nietzsche had built around him an atmosphere of real, youthful idolatry, and the first artistic exchanges of ideas, the mention of a common ideal, Schopenhauer, the friendliness of the composer, increased ever more the reverence and affection of the young Professor of Classical Philology. Here is an extract from Nietzsche's first letter to Wagner:

"I make bold to count myself among those 'select few' since realizing how incapable the world at large is of comprehending your personality, or of feeling the deeply ethical current by which your life, your writings, and your music are permeated(...)It is to you and Schopenhauer that I owe my ability of holding fast to the vital seriousness of the Germanic race and to the deepened contemplation of our enigmatical and perplexing existence"(17)

In Wagner, Nietzsche admired the musical, intellectual and human qualities: the sense of nearness to him, the conversations held with Richard and Cosima Wagner in their villa Tribschen near to lake Lucerne, gave Nietzsche great consolation. Nietzsche not only

received but gave inspiration, by bringing his own world with him to Tribschen when he submitted to the Wagners his dissertation on Greek philology and drama. It was with the encouragement and suggestions of the Wagners, that Nietzsche decided to enlarge a drafted dissertation into what became later The Birth of the Tragedy Out of the Spirit of Music(1872).

Now and then, Wagner 'exploited' Nietzsche's willingness to 'serve' him, by entrusting him with the correction and publication of his autobiography(Mein Leben, "My Life"), and even with buying some presents for his wife or his children on festive occasions. However, when Wagner conformed to social conventions with his marriage to Cosima and his conversion to Christianity, and to economic conventions with his condescension to audience taste and his preoccupations with the Festival Theatre in Bayreuth, Nietzsche began to have doubts about Wagner's greatness. He had expected too much from his 'ideal', and had been led into the mistake of transforming Wagner into a sort of supernatural being. In order to explain to himself the causes of this change of heart, Nietzsche decided to write down his ideas about Wagner, and, statement after statement, this became the essay Der Fall Wagner["The Wagner Case",1888] followed and completed by Nietzsche contra Wagner(1888). Because of his having both idealized and hated the man, Nietzsche understood him best. He saw early on that the driving force behind Wagner was fictional, and that the mainspring

of his genius was the ability to create illusions that would draw out man's hidden desires and reflect his inner dreams.

"War Wagner überhaupt ein Musiker? Jedenfalls war er etwas Anderes mehr: nämlich ein unvergleichlicher 'histrion', der grösste Mime, das erstaunlichste Theater-Genie, das die Deutschen gehabt haben, unser Sceniker 'par excellence'"(18)

All Wagner wanted was the chance to display his genius. The will to power in him was the need to subvert the world to his art. Nietzsche realizes the moral danger inherent in Wagner's works, and sees in him the typical 'décadent' poet, the representative of a 'sick' age:

"Er macht alles krank, woran er rührt - er hat die Musik krank gemacht. Ein typischer 'décadent', der sich notwendig in seinem verderbten Geschmack fühlt, der mit ihm einen höheren Geschmack in Anspruch nimmt, der seine Verderbnis als Gesetz, als Fortschritt, als Erfüllung in Geltung zu bringen weiss"(19)

Nietzsche's point of view is more strictly psychological in the essay Nietzsche contra Wagner(subtitle "Aktenstücke eines Psychologen"): the Wagner 'case' is contained in a more general consideration of the Artist and Art in modern times.

"Ich glaube, dass die Künstler oft nicht wissen, was sie am besten können: sie sind zu eitel dazu. Ihr Sinn ist auf etwas Stolzeres gerichtet, als diese kleinen Pflanzen zu sein scheinen, welche neu, seltsam und schön, in wirklicher Vollkommenheit auf ihrem Boden zu wachsen wissen"(20)

Wagner's music is presented here as morbid and oppressive, and the theatre as Wagner has fashioned it, becomes hateful for him:

"Ich bin wesentlich antitheatralisch geartet,
ich habe gegen das Theater, diese Massen-Kunst
'par excellence', den tiefen Hohn auf dem Grunde
meiner Seele den jeder Artist heute hat"(21)

He then proceeds by illustrating the revolution Wagner worked on Music, and - in consequence - in its effects upon the audience, and concludes by defining Wagner's music as "Schauspielerei und Gebärdenkunst", slave of the "Attitüde" and the "expressivo". This kind of music (and especially the much hated Parsifal) is - according to Nietzsche - without a future. For Wagner as 'demagogue of the arts', the art of moving and stirring the audience was the highest art, an all inclusive art, a religion.

"Ich deutete mir die Musik Wagner's zurecht zum
Ausdruck einer dionysischen Mächtigkeit der Seele,
in ihm glaubte ich das Erdbeben zu hören(...)Man
sieht, was ich verkannte, man sieht insgleichen,
womit ich Wagner und Schopenhauer beschenkte -
mit mir"(22)

Nietzsche's criticism of Wagner, with its ambiguities owing to his personal involvement, can be compared with the integral criticism of the Romantic conception of the artist, which is to be found in many authors of Künstlerroman. In this respect, we could mention a few examples , and note how the attitude of the author to his hero appears self-contradictory, sometimes in the same page, or at least, in the same novel.

An obvious example is Thoman Mann's Doktor Faustus. The hero, Adrian Leverkühn, is not only an innovative and idiosyncratic musician like Wagner: he also assumes the same superhuman dimension

in the eyes of the mediocre, bourgeois narrator Zeitblom, and, consequently, in the eyes of the reader.

In chapter IV, as Zeitblom is introducing the Leverkühn family, an anticipation of the exceptional nature of the hero is offered as a 'foretaste':

"Frühzeit bis zu den späten, ungeahnten Stadien
seines Werdens unendlich weiter, abenteuerlicher,
für den Betrachter erschüttender als der des bürgerlichen Menschen, und nicht halb so tränenvoll
ist bei diesem der Gedanke, dass auch er einmal
ein Kind gewesen"

But Zeitblom promptly apologizes to the reader for his bourgeois limitations and inferiority, thus diminishing, at the same time, the fabulous dimensions attributed to 'his' hero:

"Ich bin ein altmodischer Mensch, stehengeblieben bei gewissen mir lieben romantischen Anschauungen, zu denen auch der pathetisierende Gegensatz von Künstlertum und Bürgerlichkeit gehört"(23)

A similar sequence of climax and anticlimax in the author's evaluation of his own hero is discernible in volume IV of Romain Rolland's Jean-Christophe. Christophe, still in Germany, suffers from the lack of public recognition, and a mixed reaction of suicidal depression and explosive anger overwhelms him:

"Qu'ils fassent ce qu'ils veulent! Qu'ils me fassent souffrir!...Souffrir, c'est encore vivre(...)Ils peuvent dire, écrire et penser de moi ce qu'ils voudront; ils ne peuvent pas m'empêcher d'être moi-même. Leur art, leur pensée, que m'importe? Je les nie!"

But soon after comes the cold, deflating authorial comment:

"Mais le monde ne se laissa pas facilement
nier par une forfanterie de jeune homme"(24)

The limits of the egocentric dimension of the hero of romantic origins are clearer still in the modern attitude of Joyce, who exalts and criticizes his Stephen in every chapter of the Portrait. An example is offered in chapter II, in which, during the visit to Cork with his father, Stephen realizes his isolation and difference:

"He chronicled with patience what he saw,
detaching himself from it and testing its
mortifying flavour in secret(...)He began
to taste the joy of his loneliness"

- but the author soon comes to the disadvantages and limitations of this apparently privileged position. Stephen is so turned inward, in his thoughts and beliefs, that no contact with the 'external' world appears possible:

"His very brain was sick and powerless. He could
scarcely interpret the letters of the signboards
of the shops. By his monstrous way of life he
seemed to have put himself beyond the limits of
reality"(25)

The author's criticism of the hero assumes moral tones and tends, as in Nietzsche, towards a general criticism of contemporary society, in Marcel Proust. As the eponymous hero of Jean Santeuil is received in the aristocratic 'salons' of the capital, the author makes some authorial comments which include the characterization of

Jean himself as a mere 'amateur' artist, whose main merits are his 'contacts' and his appearances:

"Quoiqu'il montrât seulement des dispositions pour la peinture, on le croyait un artiste, non à cause de ses dispositions, mais parce que qu'il était lié avec Victor Hugo, avec Leconte de Lisle, avec Saint-Saëns, parce que il avait l'air timide, qu'il avait des grands yeux et que, n'étant pas né dans le monde, il y était reçu d'une manière qui témoignait chez les plus grands de l'intention qu'il en fût"(26)

The irony of Proust in the treatment of the stereotype of the artist in Parisian society in his day, finally emerges also as an instrument for the 'demolition' of the hero in the eyes of the reader.

Wagner was undoubtedly the prototype of the Romantic hero for his contemporaries and successors, all over Europe: therefore Nietzsche's criticism of the man and the musician acquires a special value in the light of post-Romantic reactions to the very concept of hero.

Notwithstanding Nietzsche's criticism, Wagner found defendants and admirers, especially after his death. Limiting our field to literature, and, in literature, to those writers concerned with the figure of the Artist in their fiction, let us see how, in different contexts and countries, the influence, or indeed the presence of Wagner may be 'sensed'.

"Die Passion für Wagners zaubervolles Werk begleitet mein Leben, seit ich seiner zuerst gewahr wurde und es mir zu erobern, und mit Erkenntnis zu durchdringen begann. Was ich ihm als Geniessender und Lernender verdanke, kann ich nie vergessen, nie die Stunde tiefen, einsamen Glückes inmitten der Theatermenge"(27)

The admiration Thomas Mann had for Wagner was lifelong, and not limited to musical pleasure. Indeed, his was not simply an irrational fascination, but a conscious, sometimes ambivalent, preference. He read Nietzsche's works when he was very young, and this had its lasting effect on him. But his judgment is independent of the philosopher's position. At nineteen Mann discovered Nietzsche's critique of Wagner. Later on, he wrote about Nietzsche:

"Er war, wie Wagner, von dem er sich bis in den Tod geliebt hat, seiner geistigen Herkunft nach ein später Sohn der Romantik"(28)

Wagner's influence may actually be traced in all of Mann's works.

"In ersterer Beziehung schulde ich ihm Unausprechliches und zweifle nicht, dass die Spuren meines frühen und fortlaufenden Wagner-Werk-Erlebnisses überall deutlich sind in dem, was ich herstelle"(29)

Most critics recognize in Mann's works the use of the 'Leitmotiv' recalling Wagner, the reference to Wagnerian performances, but much more important is the use of Wagnerian myths.

Following James Northcote-Baden, we could retrace in many of Mann's novels the 'travesty' of a Wagner opera or character.(30) Thus, for example, in the early novella Der Kleine Herr

Friedemann(1894), certain figures of Lohengrin can be detected. and parts of the opera are literally 'translated' into prose:

"Die Tetralogie des Ringes des Nibelungen, in der auch generationsweise ein Untergang dargestellt ist(..)Ueberhaupt ist die Art, wie in der Wagner-Oper das, was auf die Opernbühne an Lyrischem und Dramatischem vor sich geht, im Orchester von einer ununterbrochenen Flut begleitet, wird, in Sprache und Stil des Romans übergegangen"(31)

The similarity of structure and content between Mann's Buddenbrooks(1900) and Wagner's Ring, has been remarked by more than one critic.(32) Both works portray the decay of a bourgeois tradition. Wagner's music represents a remarkable part of the life of Hanno, the little 'heir' of the family. His mother, Gerda, is a passionate 'Wagnerite'. It is significant that, when she makes the organist Edmund Pfühl play some Wagner music, the reaction of the latter voices the opinions - partly Nietzsche's - of the anti-Wagnerians:

"Das ist keine Musik...Dies ist das Chaos! Dies ist Demagogie, Blasphemie und Wahnwitz!...Dies ist das Ende aller Moral in der Kunst! Ich spiele es nicht!...Und das Kind, dort sitzt das Kind auf seinem Stuhle! Es ist leise hereingekommen, um Musik zu hören! Wollen Sie seinen Geist denn ganz und gar vergiften?"(33)

We inevitably associate Wagner's music with the spiritual and physical 'decay' of the little Hanno, condemned to die early but also longing - after Schopenhauer - for death. Both Wotan in the Ring and Senator Buddenbrook seek success and power, and are at the

height of their career: but both realise or even will their imminent 'fall', and their original plans for a possible survival in their respective heirs end in disappointment.

Both works are pessimistic in tone, but both end with motifs of salvation. In the same way, at the end of Mann's Buddenbrooks Toni expresses the hope "etwas Anderes und Besseres zu sein ['to be something different and better']".

Mann's passion for Wagner suffered a 'crisis' between 1909 and 1911:

"Wenn ich an Wagner nie eigentlich geglaubt
habe, so hat auch meine Leidenschaft für
ihn in der letzten Jahren sehr nachgelassen"(34)

His essay Geist und Kunst("The Spirit and Art", left unfinished) was conceived as an 'anti-Wagner' work. The moral-demagogic creed and the opposition to Nationalism in the mature Mann make him more critical of some characters in Wagner's works. Nietzsche's equation of Wagner's art to sickness ["Krankheit"] re-emerges in Mann, who in a way 'grows out of' his fascination with Wagner. This changed attitude made the composition of the essay "Leiden und Grösse R.Wagners"(1933), which had initially been written as an article for the periodical Merker(July 1911), more difficult for Mann.(35)

The novella Der Tod in Venedig(1912) also represents a confrontation with Wagner in the light of Nietzsche's critique of decadence. Here Mann distances himself from the German myths

're-visited' by Wagner and like Goethe, turns to images and figures of Greek classical mythology. Wagner's psychological style is rejected by Aschenbach too in favour of a classicist discipline of art. Aschenbach is writing an essay against Wagner, though the autobiographical links between the character and the German composer are quite evident(celebrity, death in Venice). Wagner is thus bound up with any symbol of decadence and corruption: Venice, the outbreak of cholera. There are even excerpts from Wagner's autobiography.(36)

The Wagnerian influence lasts in Mann - after the crisis of 1909-11, in scattered form, and Wagnerian motives, often charged with a negative rôle, can be found in Der Zauberberg(1924)(37) (e.g. Venusberg, the Parsifal-like naivety of Hans Castorp, etc.) and in Doktor Faustus(1947), where the demonic, self-destructive power of Leverkühn is inevitably associated with Wagner and with the destiny of Post-war Germany.

"As you know, I heartily agree with your critical, disparaging remarks about Wagner's histrionics and swagger, but honourable and even touching as I find your attitude of loving him all the same, I can only half understand it. To be perfectly frank, I can't bear him"(38)

The reaction of Hermann Hesse - good friend of Thomas Mann - to Wagner is quite negative, in particular when he considers the Hitler

propaganda of Wagner's music before and during the Second World War. Hesse was a pacifist, and 'exiled himself' in Switzerland in order not to be involved with Nazism. But there are other grounds for Hesse's 'dislike' of Wagner's music.

In 1877 when Hesse was born, Wagner played the main rôle in German musical life: the Festival Theatre in Bayreuth had been inaugurated the year before. Indeed, Wagner appears again and again in Hesse's works as a symbol not only of 'German-ness', tradition, but also of irrationality and moral danger. In the early novella Klein und Wagner(1920), the fictional character Christian Wagner is associated with the composer not only by his name, but also by his suicidal instinct, his impulsiveness and morbidness.(39) The name of the protagonist brings us back to Wagner in the novella Klingsors Letzter Sommer. Hesse's painter has some similarity with Wagner in that he tends towards ecstasis and Primitivism.

Hesse's 'classical' Bildungsroman, Siddharta(1922) presents a naive protagonist, born in natural surroundings, whose process of education also reminds us in many ways of Wagner's Parsifal.

In the climactic scene inside the 'Magic Theatre', at the end of Der Steppenwolf(1927), it is significant that Hesse presents us with the growing symptoms of decadence in music from Beethoven to Brahms and Wagner. In a passage near the end, Mozart brings out the theme of music in conjunction with humour as he conjures up an amusing vision of Wagner and Brahms condemned to Sisyphean labours.(40) Hesse is highly critical of the mass effects and

emotional situation achieved by means of too full and too elaborate harmonic emphasis. This is the dangerous, demonic, emotional side of music which he sees deprived of "Geist"(spiritual and intellectual qualities). But he also recognizes the reciprocal relationship between the decadent music of Wagner and Brahms and the decadent culture in which they lived, for they could not escape their own time. To Hesse, contemporary music reflects the meaninglessness and chaos of today's world, and has lost its virtue as moral symbol and guide. Genuine music has been replaced by a false dynamic expression lacking all "Heiterkeit". In this sense, Wagner's music is rejected in the Castalia region of Das Glasperlenspiel(1943), because:

"The music of a well-ordered age is controlled and cheerful['ruhig und heiter'] and the regime equable. The music of an uneasy epoch is excited and excessive and its regime is awry. The music of a decaying state is sentimental and its regime is imperiled"(41)

Once again, Wagner is attacked from a moral point of view, and the negative effects of his influence are transferred to a national scale - the government of a country (even though an imaginary one).

"I hold the person and the work of Wagner in horror; my passionate aversion has grown since my childhood. This amazing genius does not exalt so much as he crushes. He permitted a large number of snobs, of literary people,

and of fools to think that they loved music,
and a few artists to think that genius can be
acquired. Germany has perhaps never produced
anything at once so great or so barbarous"(42)

This harsh judgment by André Gide concerns both the man and the work, but a note of ambiguity may be hidden in the notation "great or...barbarous". In his preparatory notes for Les Faux-Monnayeurs(1925), his fictitious Journal des Faux-Monnayeurs(1927), Gide motivates his aversion to Wagner from an artistic point of view. He disagrees with the Wagnerian idea of the "Gesamtkunstwerk", since he wants to 'purify' the genre of fiction he is concerned with:

"Purger le roman de tous les éléments qui
n'appartiennent pas spécifiquement. On n'ob-
tient rien de bon par le mélange(Wagner)"(43)

The story of Wagner's reception in France is however ambivalent and inconstant. Even as Wagner left Paris in apparent defeat in 1861, a Wagnerian movement began to emerge in France.(44) To be Wagnerian in thinking meant to be in some manner 'progressive' in artistic task, and it was as a writer and intellectual rather than as a composer that Wagner drew his earliest adherents.

Emile Zola's novel L'Oeuvre(1886), based on the days when he was part of the youthful Bohème of Parisian artists, recaptured the flavour of their conversations about art, politics, Wagner's music. Zola looks back on the 1860s and has the "wagnériste" Gagnère eloquently explain his fascination with Wagner: his "massacre of

conventions, of inept formulas" - he says - would produce a "revolutionary freedom". Wagner's music is the "sublime halleluiah of the new century"(45)

After the Prussian war of 1870, French Wagnerism stayed clear of political issues. With the Symbolist circle there was a "Wagnerian revival", whose landmark may be considered Joris-Karl Huysmans's novel A Rebours(1884, one year after Wagner's death), which linked Wagner with the new artistic movement of "Décadence". The young artists who could identify with Des Esseintes, predictably found in Wagner the consummate union of sensory and spiritual quests.

Wagner's impact on this age was crystallized by the creation of the Revue Wagnérienne(1885-1888, published on a bimonthly basis) under the direction of Edouard Dujardin, Téodor de Wyzewa, Houston Stewart Chartelane. As a sort of Newsletter, the Revue published monthly listings of Wagner concert performances and opera productions in France and abroad, reviews of new books on Wagner and discussions of current issues in the Wagnerian movement.

"Lorsque nous avons commencé la 'Revue Wagnérienne',(...)nous avons voulu réaliser une double tâche: expliquer au public l'oeuvre lyrique de Richard Wagner, et à ceux qui déjà connaissaient et aimaient cette oeuvre expliquer le génie entier du Maître"(46)

Artists such as Mallarmé, Verlaine, Villiers de l'Isle d'Adam, Swinburne, contributed to the Revue Wagnérienne which, after three years of publication disappeared because of internal conflicts on the interpretation of Wagner's ideas. Wagnerism played a central

rôle as a catalyst for the concept of the 'avant-garde' in France, first among the Parnassians (Baudelaire was one of the first in France who wrote about Wagner) and then among the Symbolists, and particularly through Mallarmé, who acted as the 'high priest' of both Symbolism and Wagnerism.

Among the 'later' French Wagnerians, Marcel Proust can be considered a true enthusiast.

"...Les 'délicats' ne peuvent pas aller voir tel opéra de Wagner parce que le costume de la chanteuse est affreux, que les chœurs sont mauvais, que tel morceau est chanté dans un mouvement trop lent. Les gens qui aiment vraiment Wagner sont trop contents d'avoir une occasion d'entendre un opéra de Wagner en entier et glissent plus facilement sur ces erreurs de détail qu'ils aperçoivent tout de même très bien"(47)

As in the case of Thomas Mann, we find here a passion 'educated' by an accurate knowledge of the opera-performances (and therefore of their qualities and shortcomings) and of the theories and themes inside the music. Wagner is quoted more than fifty times in the Recherche(48): he is commented on by Proust, discussed on particular points, explained to the 'profanes' and analyzed at times minutely (especially in La Prisonnière, Paris:Gallimard, 1954, pp.158-162). The admiration Proust overtly confesses towards an artist who really existed has no point of comparison in the whole of the Recherche, because the musician-figures, Elstir and Bergotte, are mere fictional characters.

"Proust refers familiarly to many of the Wagner operas. Sudden apparitions in the political world are like the appearance of Lohengrin descending from his swan boat. The beauty of sunlight through stained glass windows has the same quality of joyous resumed pomp as parts of the score of Lohengrin"(49)

Some characters of the Recherche could be identified, in some temperamental traits, with Wagnerian 'heroes': Saint-Loup has the warrior-like temper of Siegfried; Charlus becomes the Margrave of Tannhäuser; the death of Marcel's grandmother evokes that of Isolde. Proust's views on Wagner are expressed directly or through mouthpiece-characters, and Wagner is often associated with the contemporary political situation in France, as well as with Nietzsche and Schopenhauer, since German music and philosophy are twin interests in Proust's mind. Significantly, the starting-point for reflections about music in Proust is always Wagner. An example in this respect is the "petite phrase de Vinteuil", which synthesizes the whole structure of the Recherche.

"Proust a participé de toute son âme à l'engouement général et presque déjà retrospectif pour Wagner qui s'empara de Paris dans les années 1880-1900. Il est celui qui, le plus sûrement, le plus fervement a vécu cette vie wagnérienne dont le propre est de rapporter, naturellement et sans effort, tel sentiment ou telle circonstance à tel drama de Bayreuth...L'élément wagnérien est devenu seconde nature"(50)

From the point of view of artistic theories, Wagner and Proust 'agree' on many concepts: for both Art is neither craftsmanship nor technique, but is defined by its aim, which consists, in its turn,

not in the representation of human beings or the figuration of God, but in the affirmation of an atemporal world created by man in order to overcome fate. The reconciliation, inside man himself, of his inner forces, allows him to overcome himself. The artist explores and defines himself by his work, which embodies his own reaction to the world and the only way of action in the face of the transcendental forces of Space and Time.

Proust finds in Wagner a composer and a theoretician who is traditionalist and innovative at the same time, the first effective source of his inspiration, the 'key' to his vocation. The Romantic theme of solitude is developed in Proust and Wagner along parallel lines. Both suffer and regret the knowledge that their desire of solitude is harshly judged by their contemporaries, who do not understand that an Artist must remain alone in the truth of his spiritual life. Most Wagnerian heroes are 'condemned' to solitude, and Proust, in his all-encompassing cult of art, approaches the figure of the solitary artist in the Recherche.

The 'orchestrated' form of the Recherche itself, in its proportion, the recurrence of 'Leitmotifs' and the richness of musical allusions, can be seen as a literary counterpart to Wagner's Ring. (51)

"Messieurs de l'art sans patrie iront, s'il leur plaît, entendre du Wagner en Allemagne; tant pis si leur retour est accidenté. On ne jouera plus du Wagner en France"(52)

Through notes like the above, Romain Rolland witnesses the reaction against Wagner and against anything German, which spread throughout France during the Second World War. From the tone in which he comments on anti-Wagner articles (especially those by Frédéric Masson in L'Echo de Paris, 5/10/1914, and of Saint-Saëns, 6/10/1914), it is easy to discern Rolland's opposition to this indiscriminate refusal of every manifestation of the 'enemy' culture.

"Il semble que l'on se trouve dans une maison de fous. On croit rêver en lisant un monsieur Pagat (!!!)[sic] qui déclare que Goethe est un sinistre raseur qui a embêté le monde, et Saint-Saëns qui conseille de remplacer Wagner par Victor Massé, Maillart et Auber"(53)

It is well-known that Rolland was a passionate Germanophile. In his comment upon an essay written by a German critic about his own Jean-Christophe(1913)(54), Rolland himself notes the shortcomings of the interpretation of his character and stresses the debt which, in musical terms, he owes Wagner:

"...Sa conclusion , assez pedante, c'est que Christophe est un excellent représentant de nôtre âge musical, mais qu'il n'est pas Allemand, car il lui manque deux éléments essentiels: le respect['Ehrfurcht'] et la discipline ['Zucht'] aussi bien morale que intellectuelle (...)Ainsi est éliminé de la musique allemande Hugo Wolff, qui a fourni plus d'un trait à Christophe, et peut-être aussi(...) Beethoven et Wagner ?"(55)

"As for a book on music, the way to learn music is to listen to it, and think about it afterwards(...) Surely you know Wagner's operas, Tannhäuser and Lohengrin. They will run a knowledge of music into your blood better than any criticisms"(56)

As we turn to Britain, it is interesting to compare different reactions to Wagner in some authors of 'Künstlerromane'.

The above passage is taken from a letter by D.H. Lawrence; in fact, most references to Wagner in Lawrence are rather negative: as a listener, he is bored and annoyed by the pomp and pessimism of Wagner's operas, to which he opposes the vitality of Italian opera:

"I love Italian opera - it's so reckless. Damn Wagner, and his bellows of Fate and death. Damn Debussy, and his averted face. I like the Italians who run all on impulse, and don't care about their immortal souls, and don't worry about the ultimate"(to Louise Burrows, 1/4/1911, op.cit., p.247)

The concept of tragedy he finds in Tristan does not satisfy him: he is not convinced that "tragedy is in dying or in the perversity of affairs", but rather in the "inner war which is waged between people who love each other, a war out of which comes knowledge" (to Edward Garnett, 29/6/1912, ibid., p.419) We are worlds apart from Wagner. But, despite this intellectual opposition, we can detect a Wagnerian 'presence' in D.H. Lawrence's works. His early novel The Trespasser (1912) contains a love affair between a violinist and her teacher. Originally entitled The Saga of Siegmund, it contains many obvious allusions to Wagner's operas. (57) In Women in Love (1920). Lawrence created an anti-hero with the beauty of Siegfried and the

character of Alberich, who is meant to suggest the pillaging of England on the part of modern industrialists.

James Joyce's referemces to Wagner in his private correspondence appear as negative, as far as the performances are concerned, as Lawrence's. But this does not mean that Joyce despised Wagner.

"I was rather busy with rehearsals of a concert (...)from the Master Singers. Do you understand the infatuation of people for this opera? I think it is pretentious stuff"(58)

He asked his brother Stanislaus to send him "at once" a copy of Wagner's operas in Paris (25/1/1903,ibid.,p.12) and takes advantage of every chance to see a Wagner performance, in Paris as well as in Trieste.

Wagner appears bound up with memories of his youth, with his passion for music (he had thought of becoming a singer). He writes to Stanislaus about a book he has just read, George Moore's The Lake, and says he has enjoyed it because it is concerned with Wagner's Ring, Bayreuth and Italy (31/8/1906,ibid.,p.99). In fact, Moore had 'hinted' at Wagner also in his more famous novel Evelyn Innes(1898), in which the female protagonist is a Wagnerian singer who regards each of the rôles she studies (Elisabeth, Isolde, Brünhilde,Kundy) as central to her life both on and off the stage.(59)

Many critics of Joyce have obviously turned to Wagner for the explanation of the 'Leitmotiv' technique common in Modernist

fiction.(60) Rarely essential in itself, this 'corner of meaning' represented by the 'Leitmotif' helps other agents out, adding richness, depth and immediacy to what we get from character and plot.(61) The structural value of recurrent images is clear; for, winding in and out, they knit the whole together. But, on another level of interpretation, we can find musical allusion throughout Joyce's works.(62) Thus Stephen may be likened to Siegfried: both are arrogant and proud, both see themselves as unconquerable and as the sole hope for the survival of the world. Both are to destroy the old order of gods, which in one case is the apparent order of Dublin, and in the other the spear of Wotan, symbol of the old world. Again, both are on guard against treachery and betrayal which seek to destroy them, and finally both have forged a weapon to ward off their enemies and bring peace and a state of superior existence to themselves and their people.

Stephen's 'ashplant', his 'rod of augury' is linked in the first book of Ulysses(1921) with the order of the universe, but also with Wagner's Ring cycle. Several allusions to Wagner can be found in the so-called "Walpurgisnacht"(Ulysses, book VII), in which Stephen goes with his friends to the brothel district of Dublin. Finally, one of the 'keys' to interpretation of the polymorphic 'characters' - if they may be so called - of Finnegans Wake(1939), is a Wagnerian one, from Tristan. Thus Earwicker would correspond to king Mark, Isobel to Isolde and in chapter XII, Shaun would 'be' Tristan himself.

The Wagnerian references in Henry James' letters are scanty and almost irrelevant.

"A young French pianist of great talent played to a small Russian circle a lot of selections from Wagner's Bayreuth operas. I was bored, but the rest were in ecstasy"(63)

It is surprising how he abstained from meeting the composer in person when he had the opportunity of doing so in Naples (April 1880) just because - according to what he says - he could not speak German:

"My friend lives in great intimacy with Richard Wagner, the composer and his wife, who are spending the year at Naples; but I did not avail myself of the opportunity offered me to go and see the musician of the future, as I speak no intelligible German and he speaks nothing else"(64)

In order to complete our brief and selective review of some novelists's 'reactions' to Wagner, we shall turn now to Italy, and in particular to Gabriele d'Annunzio, who gave Wagnerism its fullest and most positive treatment.

"Soltanto alla musica oggi é dato esprimere i sogni che nascono dalla profondità della malinconia moderna, i pensieri indefiniti, i desideri senza limiti, le ansie senza causa, le disperazioni inconsolabili, tutti i turbamenti più oscuri e più angosciosi che abbiamo ereditato dagli Oberman, dai René,...) e che trasmetteremo ai nostri successori. Richard Wagner, non soltanto ha raccolto nella sua opera tutta questa spiritualità e questa idealità sparse intorno a lui, ma, interpretando il nostro bisogno metafisico, ha ri-

velato a noi stessi la parte piú occulta di
nostra intima vita"(65)

The above passage is taken from one of the three articles D'Annunzio wrote about Wagner for the newspaper La Tribuna in 1893. He interpreted Nietzsche's various assaults on Wagner as attacks against his own literary and political ideals, against the cultivation of the individual ego, the 'aristocratic' and the 'heroic' in music. His reading of Nietzsche, as well as his defence of Wagner, are rather idiosyncratic, since he referred the whole question more than most to himself.

In response to Nietzsche's charge that Wagner had reduced music to theatrical rhetoric, D'Annunzio wrote that Wagner's music had a 'high', pure artistic value, independent of the theatrical machinery and the superimposed symbolic significance. Such was his absorption in Wagner, that in the 1890s a Wagnerian presence became a crucial element in his novels. As a consequence, the enormous popularity of D'Annunzio's novels may have helped Wagner to be accepted in Italy.(66)

Throughout his life, D'Annunzio adopted the dominant intellectual trends of the moment to his own literary purposes, and his Wagnerian books both expressed and reshaped contemporary reactions to Wagner.(67)

A crucial element in D'Annunzio's interpretation concerns the rôle of the artist in society. The familiar figure of the alienated artist or intellectual in the early 'decadent' literature of

nineteenth century Europe usually represented a psychological withdrawal from a commercialized, materialistic society; whatever his personal courage or heroism, this figure saw himself as a victim of the modern bourgeois world, which had no place for him. D'Annunzio's Wagnerian novels exploited this image and at the same time shifted away from it, all the while drawing on associations with the operas to create an appropriate emotional ambience.(68) Thus, for example, Tristan und Isolde was an obvious influence on D'Annunzio's Trionfo della Morte("Triumph of Death") of 1894. Towards the climactic conclusion of the novel, the protagonist Giorgio Aurispa plays the Tristan music as a prelude to his suicide and to the murder of his mistress. Echoes of Nietzsche's statements about self-destruction, and of Schopenhauer's theory of music amalgamate with the Wagnerian atmosphere. Following the contemporary rise of Nationalism in contemporary Italian politics, D'Annunzio was soon expanding the artist-intellectual figure in the more concrete rôle of leader and shaper of society reminiscent of Shelley, thus abandoning the old image of the alienated victim. For the rôle of the poet-leader, D'Annunzio found once again a prototype in Richard Wagner. The ideal of the artist-hero is most clearly portrayed in Il Fuoco("The Flame",1900), set in Venice and doom-laden by the presence of Wagner both alive and dead. The "master" himself appears, suffering from a heart attack, and - at the end of the novel - dead: Stelio Effréna, protagonist of the novel, never exchanges a word with him - Wagner's figure is

surrounded by a 'halo' of reverence and admiration - but comes to his aid in the first occurrence, and is one of the pall-bearers at his funeral.

"D'Annunzio considered himself as the last of a line of wise men-artist-princes, the greatest of whom was Leonardo. Wagner had passed the torch to him; the pages of Il Fuoco where Stelio carries the composer's body on his shoulders underline this continuity. What Wagner had been for the Barbarians, D'Annunzio wished to be for the Latins"(69)

Stelio expects to surpass Wagner in Italy when his own works, with the aim of creating an art form combining music, poetry and dance, will appear in the theatre then rising on the Janiculum hill in Rome. D'Annunzio's vision of the poet-politician as national liberator was intimately connected with his Wagnerism. Instead of creating his own literary world, D'Annunzio exploited Wagner's 'presence' and the emotional ambience of his music in shaping a positive 'imperial' image of Italian contemporary society.

The villa in Gardone, where D'Annunzio 'retired', in his later years, had attracted him because, quite apart from its comfort, it was imbued with the prestige of two 'heroes' of his youth, Liszt and Wagner.(70) The previous owner, a Professor Thode, had married the daughter of Wagner and Cosima Liszt. In the rooms of the villa were still to be found Liszt's piano, portraits of Wagner, the library of Professor Thode, a great art historian, and all the 'imponderables', that surround genius. If D'Annunzio was not the only one to discover Nietzsche and Wagner, it was certainly he who spread their influence through such popular novels.(71)

A different portrait from D'Annunzio's of Wagner's last days in Venice is given by Franz Werfel in his novel Verdi. Roman der Oper (1924-30), which had been praised by Thomas Mann in a letter to Ernst Bertram because of its characters and setting. (72)

Werfel's main focus is on the opposition between Verdi and Wagner, between opera and music drama, between South and North. His artist-hero is the old, declining Verdi, and the whole novel is a nostalgic defence of his operas in the recognition of their being outdated. Wagner and his music are seen as the present fashion, still not wholly comprehensible because too new and difficult. Wagner himself is shown at the centre of young people's admiration:

"Sein Werk war immer noch brennende Beunruhigung, entzweite die Menschen, hatte ihm selbst mit höhnischer Verachtung mehr als genug Freunde geraubt, brachte ruhige Seelen ausser sich, hing über der geistigen Welt wie ein riesiges Gewölke, das einzig Licht, Farbe, Schatten verteilt" (73)

The point of view is always Verdi's, and this produces notes of envy and bitter criticism. But, in the course of the novel, Verdi is slowly brought to the recognition of the exhaustion of his artistic creativity, and, at the same time, of a 'paternal' affection for his successful fellow-artist, Wagner - "Richard Wagner war sein Kamerad auf der Erde", (ch.IX, p.448). But Verdi's visit is delayed too long: Wagner has died.

"Wagner ist tot, der Allverehrte, der Angestaunte ist tot! Und die Welt da draussen und die Priester hier, niemand kümmert sich darum(...) Aber es ist doch etwas Ungeheures geschehn" (74)

The spiritual crisis brought about in Verdi first by his proximity to Wagner in Venice, then by the sudden news of the latter's death, is not only indicative of Werfel's admiration for Italian opera - and in particular for Verdi - but also of the accepted fact of Wagner's exceptional influence on his age and on the nature of music itself. As Werfel remarks:

"Es ist nichts das Werk, es ist der Mensch!
Wie beim echten Usurpator, wie beim Korsen,
war hier das Werk die Person(...) Seine Tat
ist an ihm gebunden, sein Ruhm ist er selbst,
und soweit er sein heisses Leben in die Zeit
vorauswerfen kann, solange wird er unsterblich
sein"(75)

"Der du an jeder Fessel krankst
Friedloser, unbefreiter Geist,
Siegreicher stets und doch gebundener,
verekelt mehr und mehr, zerschudener,
Bis du aus jedem Balsam Gift dir trankst.
Weh! Dass auch du am Kreuze niedersankst,
Auch du! Auch du - ein Ueberwindener!"(76)

In conclusion, we have seen - at least in part - how influential the work and personality of Wagner was both during his lifetime and after his death. Indeed, an aura of mythical sacredness would envelop him after his departure, and the shortcomings of the man were overcome by the overwhelming power of his music and the revolutionary tendency of his theories. With the passing of time, of course, Wagner's works and ideas were in a way

'detached' from the actual person, and, depending on the national context, and indeed on the individual personality, Wagner and Wagnerism played many different rôles. He has become a rich source of allusion, a useful, stereotypical touchstone in the history of the arts. Wagner has been an ideal for many 'Künstlerroman' authors, whether as a hero or as an incomprehensible and controversial genius.

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NOTES TO APPENDIX B :

- (1) Rolland, Romain, Musicians of Today, transl. Mary Baliklock (London: 1915), p. 67
- (2) see intr. to Wagner on Music and Drama, eds. Albert Goldman & Evert Spinchhorn, transl. H. Ashton Ellis (London: Victor Gollancz, 1970), p. 11
- (3) see Garten, H.F., Wagner the Dramatist (London: John Calder, 1977), p. 15. For details on Wagner's life, see: Newman, Ernest, The Life of R.W., 4 vols. (New York: A. Knopf, 1949); Auslie-Hight, George, Richard Wagner. A Critical Biography (London: Arrowsmith, 1925)
- (4) *ibid.*, p. 9 (quotation from Wagner)
- (5) Wagner, Richard, Die Meistersinger von Nürnberg, libretto (Berlin Philharmonic Orchestra, Rudolf Kempe) (London: E.M.I. Records, 1967), act I, scene 2: ["The poet who, through his own study, adds to words and rhymes invented from musical tones, a new original style, will be recognized as a 'Mastersinger'"]
- (6) Wagner, R., quoted in Garten, H.F. *op.cit.*, p. 122
- (7) Wagner, R., *op.cit.*, act I, scene 2 (end): ["The style of the Knight's song/I found original, and although he did not leave our track with our agreement, yet he proceeded firm and unswerving(...) If it is true that I, Hans Sachs, make verses and shoes/he certainly is both knight and poet"]
- (8) see Garten, H.F., *ibid.*, p. 125
- (9) Wagner, R., "Mercury, god of merchants, reign over modern civilization" in Cultural Decadence of the XIX Century (1849) in Wagner on Music and Drama, *op.cit.*, p. 37
- (10) see intr. to Wagner on Music and Drama, *ibid.*, p. 16
- (11) *ibid.*, p. 235
- (12) Garten, F.H., *ibid.*, p. 77
- (13) see Pref. to Wagnerism in European Culture and Politics, eds. D. C. Large & W. Weber (Ithaca & London: Cornell Univ. Press, 1984)
- (14) see on this subject: Sessa, Anne Dzamba, R.W. and the English (London, 1979); Di Gaetani, J.L., R.W. and the Modern British Novel (Cranbury, N. Jersey, 1978); Furness, Raymond, W. and Literature (Manchester, 1982); Guichard, Léon, La Musique et les Lettres au temps du Wagnérisme (Paris, 1963); Jacobsen, Anna, Nachklänge R.Ws im Roman (Heidelberg, 1932)
- (15) Nietzsche, Friedrich, "Vorwort" to "Der Fall Wagner" (1888) in Nietzsches Werke (Leipzig: C.G. Naumann, 1906), 20 vols., vol. VIII, p. 1: ["To turn my back on Wagner was my fate; to like, later on, something else, a victory. Perhaps nobody fed more dangerously on Wagnerism, nobody defended himself more strenuously from it, nobody was happier to free himself from Wagner"]
- (16) see The Nietzsche-Wagner Correspondence, ed. Elisabeth Förster-Nietzsche, transl. Caroline V. Kerr, intr. H.L. Mencken (New York: Liveright 1949)
- (17) *ibid.*, p. 13
- (18) Nietzsche, F., *op.cit.*, p. 26: ["Was Wagner after all a musician? In any case he was something else: namely, an unparalleled 'poseur', the greatest mime, the most astonishing theatre-genius the Germans have ever had, our 'set designer' par excellence"]

- (19) *ibid.*, p.16: ["He corrupts everything he touches - he made music sick. A typical 'décadent', who necessarily enjoys his immoral tastes but pretends to be addressing finer tastes, and knows how to give his degeneracy the force of law, progress and fulfilment"]
- (20) Nietzsche, F., "Nietzsche contra Wagner" in Nietzsches Werke, cit., p.185: ["I think that artists often do not know what they can do at their best: they are too vain for this. Their goal is higher than the clear one of these little plants, which will, new, rare and beautiful in their full bloom, reach out from the ground"]
- (21) *ibid.*, p.187: ["I am essentially anti-theatrically minded: I feel for the theatre, this popular art 'par excellence', the deep-rooted disdain which any artist nowadays feels"]
- (22) *ibid.*, p.193: ["I interpreted Wagner's music according to the expression of Dionysiac potentialities of the soul, I thought I heard in him the earth quake(...) One can see now how I was deceived and what I gave to Wagner and Schopenhauer - myself"]
- (23) Mann, T., Doktor Faustus (Frankfurt a.M.: S. Fischer, 1956), ch. IV, p. 37: ["From his early childhood up to the late, unforeseeable stages, his development is for the observer infinitely longer, more adventurous and more striking than that of a bourgeois. In the same way, the mere thought that he too was once a child, is not less disheartening"(...) "I am an old-fashioned man, still attached to favourite romantic views of mine, among which is the painful conflict between Artist and Bourgeois"]
- (24) Rolland, R., Jean-Christophe (Paris: Ollendorff, 1913), 10 vols., vol. IV "La Révolte", ch. II, p. 216; p. 218; p. 219: ["They can do what they like! They can make me suffer!... Pain, at least, is still life! (...) They can say write and think what they like about me; they cannot prevent me from being myself. Their art, their thought, what do I care? I deny them!"; "But the world was not so easily denied by the trumpeting of a young man"]
- (25) Joyce, J., A Portrait of the Artist as a Young Man [1916] (London: Grafton Books, 1977, repr. 1986), ch. II, pp. 62-63; p. 85.
- (26) Proust, M., Jean Santeuil [1952], eds. P. Clarac, Y. Sandre (Paris: NRF, Gallimard, 1971), pp. 662-3: ["Although he only showed some aptitude for painting, they considered him an artist, not because of his dispositions, but rather because of his friendship with Victor Hugo, Leconte de Lisle, Saint-Saëns, because he looked shy, had big eyes and, since he was not born in high society, the important persons received him with a manner which expressed the wish he had been."]
- (27) Mann, Thomas, "Leiden und Grösse Richard Wagners" in Schriften und Reden zur Literatur, Kunst und Philosophie, in Gesammelte Werke, vol. III (Frankfurt: Fischer, 1961), p. 128: ["The passion for the enchanting music of Wagner accompanied my life since the moment I first appreciated its value and it began to conquer and affect me. I can never forget what I owe him as a listener and a

disciple, nor the hour of deep, solitary joy among the crowd of theatre goers"]

- (28) Mann, T., "Vorspruch zu einer Musikalischen Nietzsche-Feier" in Altes und Neues (Stockholm: S. Fischer, 1953), pp. 275-79; p. 277: ["He was, like Wagner, whom he adored up to his death, and according to his spiritual background, a late son of Romanticism"]. Also see Northcote-Baden, James. Mythen im Frühwerk T. Manns (Bonn: Bouvier, 1975), especially p. 9 ff.
- (29) Mann, T., "Wie stehen wir heute zu R. Wagner?" in Gesammelte Werke: ed. cit. Band X, "Reden und Aufsätze", pp. 893-6; p. 895 ["In the first place, I owe him innumerable things, and I have no doubts about finding traces of my early and later Wagnerian experiences everywhere in what I write"]
- (30) Also see on this subject: Blisset, William, "T. Mann: the Last Wagnerite" in Germanic Review, 35, (1, 1960) pp. 50-76; Gregor, Martin, Wagner und kein Ende: R. Wagner im Spiegel von T. Manns Werk: eine Studie (Bayreuth: Ed. Musica, 1958); Jacobsen, Anna, "Das R. Wagner-Erlebnis T. Manns" in Germanic Review, 5/2 (April 1930), pp. 166-179
- (31) Lion, Ferdinand, T. Mann, Leben und Werk (Zürich, 1947), pp. 27-28: ["The tetralogy of the Ring of the Nibelungen, in which also a decline of generations is shown (...) It is generally the way in which - as in Wagner's works - what is dramatically and lyrically staged is accompanied by an uninterrupted flow of music in the orchestra, that is transposed in the language and style of the novel"]
- (32) See Mayer, Hans, Thomas Mann (Frankfurt: Suhrkamp, 1980), p. 51 ff.
- (33) Mann, T., Buddenbrooks in Gesammelte Werke (Frankfurt: S. Fischer, 1960, repr. 1974), Band I, Teil 8, ch. VI, p. 498: ["This is not music... This is chaos! This is demagoguery, blasphemy and madness!... This is the end of any moral in art! I will not play it!... And the boy, he sits there on his stool! he came in quietly, in order to listen to some music! Do you really want to poison his soul entirely?"]
- (34) Mann, T., letter to Walter Opitz, 26/8/1909, in Briefe, (1889-1936) ed. Erika Mann (Frankfurt: S. Fischer, 1961), p. 78: ["If I never really believed in Wagner, my passion for him has also diminished a good deal in these last few years"]
- (35) see on this subject Mann's letter to Ernst Bertram (11/8/1911) in T. Mann an Ernst Bertram (Tübingen: Neske, 1960), pp. 9-10
- (36) see Vordtrieke, Werner, "R. Wagners Tod in Venedig" in Euphorion, 52, 4, 1958, pp. 378-396; Reed, T. J., intr. to Mann, T., Der Tod in Venedig (London: Clarendon Press, OUP, 1971), pp. 9-51
- (37) see on this subject Heftrick, Eckhard, Zauberbergsmusik "Ueber T. Mann" (Frankfurt: Klostermann, 1975)
- (38) Hesse, Hermann. letter to T. Mann (March, 1934) in The Hesse/Mann Letters "Correspondence of H. H. and T. M. 1910-55", eds. A. Carlsson & V. Michels, transl. R. Manheim (London: Peter Owen, 1976), p. 35
- (39) see Böttger, Fritz, Hermann Hesse "Leben-Werk-Zeit" (Berlin: Verlag der Nation, 1974), pp. 272-273

- (40) see Field, George Wallis, Hermann Hesse (New York:Twaine,1970), p.101 ff.
- (41) ibid., p.167, Hesse's letter to Otto Basler (25/8/1934) in Gesammelte Schriften (Frankfurt:Suhrkamp,1958), vol.VII, p.571, repeated in part in Das Glasperlenspiel, in coll.cit., vol.VI, p.100
- (42) Gide, André, The Journals, transl. and ed. by Justin O'Brien (London: Secker & Warburg, 1949), vol. III, (1918-39), pp. 224-225 (25/1/1918)
- (43) Gide, A., Journal des Faux-Monnayeurs (Paris:Gallimard,1927), 1/11/1921, p.57: ["To purify the novel of every element which does not specifically belong to it. You do not achieve anything good by mixing things together(...) see Wagner"]
- (44) see Wagnerism in European Culture and Politics, cit., p.134 ff.
- (45) Zola, Emile, L'Oeuvre (Paris:F. Bernard,1928), p.153; p.218
- (46) Extract from La Revue Wagnérienne, II série, last number (8/1/1886) reprinted in Bedriomo, Emile, Proust. Wagner et la Coïncidence des Arts (Tübingen/Paris,1984), p.159: ["When we began the "Revue Wagnérienne", we wanted to achieve a twofold aim: explain to the general public the musical works of R. Wagner and, to those who already knew and appreciated his works, explain the whole genius of the Master"]
- (47) Proust, Marcel, letter to Paul Grunebaum-Ballin, 6/1/1905 in Correspondence, ed. Philip Kolb (Paris:Plon,1979), vol.V, p.26: ["'Sensitive' people cannot go to see this or that work by Wagner because the singer's costume is awful, or the choruses are not good, or such a piece is sung too slowly. Those who really like Wagner are too happy to get a chance to listen to one of his works, and easily overlook such details, which they nevertheless notice"]
- (48) see Bedriomo, Emile, ibid., p.12 ff.
- (49) see Graham, Victor, The Imagery of Proust (Oxford:Basil Blackwell, 1966), p.191
- (50) Piroué, Georges, Proust et la Musique du Devenir (Paris:Denöel, 1960), pp.39-40: ["Proust took part - heart and soul - in the general admiration, perhaps already retrospective, for Wagner, dominating Paris in the years 1880-1900. More decidedly and fervently than others, he lived this Wagnerian life, a typical aspect of which is the spontaneous comparison between a feeling or a situation and a Bayreuth opera...the Wagnerian element has become a second nature"]. See also Hier, Florence, La Musique dans l'oeuvre de M.Proust (New York:Columbia Univ.Press,1933); Quennel, Pierre, M.Proust (New York,1971); Benoist-Mechin, Retour à Proust (Paris:Pierre Amot,1957); Beckett, Samuel, Proust (New York: Grove Press,1931); Hindus, Milton, The Proustian Vision (New York, 1954)
- (51) see Hindus, Milton, A Reader's Guide to M.Proust (London:Thames & Hudson,1962), p.38. See also Cattani, George, M.Proust (Paris:Juilliard,1952); Breé, Germaine, The World of M.P. (Paris:'Les Belles Lettres',1969)

- (52) Rolland, Romain, Journal des Années de Guerre, ed. M.R. Rolland, (Paris: Albin Michael, 1952), 29/9/1914, p. 63: ["The rootless lovers of art will go - as they please - to listen to Wagner in Germany; so much the worse for them if their return is hard. Wagner will no longer be played in France"]
- (53) ibid., 18/12/1914, p. 188: ["It is like being in a madhouse. You think you are dreaming as you read a Mr Pagat(!)[sic] declaring that Goethe is a sinister madman who made fools of his readers, and Saint-Saëns suggesting we replace Wagner by Victor Massé, Maillart and Auber"]
- (54) Prof. Dr. Heinrich, "Der Deutsche Tonkünstler des 20 Jahrhunderts nach Rollands "Jean-Christophe" in Signale für die Musikalische Welt (Berlin, 17-24-31/5/1916) quoted in Rolland, R., ibid., pp. 836-837
- (55) Rolland, R., ibid., p. 837: ["His rather pedantic conclusion is that Christophe is an excellent representative of our musical age, but that he is not German, since he lacks two essential elements, both moral and intellectual, respect and discipline. Thus he eliminates from German music Hugo Wolff, who gave more than one feature to Christophe, and perhaps Beethoven and Wagner too"]
- (56) Lawrence, D.H., letter to Blanche Jennings, 15/2/1908 in The Letters of D.H. Lawrence, ed. James T. Boulton, vol. I (Sept. 1901-May 1913) (London: CUP, 1979), pp. 98-100; p. 99
- (57) see Wagnerism in European Culture and Politics, cit., p. 272 ff.
- (58) Joyce, James, letter to G. Molyneaux Palmer, English organist and composer, 19/7/1909 in Selected Letters of J.J., ed. R. Ellman (London: Faber & Faber, 1975), p. 155
- (59) see Wagnerism in European Culture and Politics, op. cit., p. 294 ff.
- (60) References to Wagner are made also in connection with Virginia Woolf and with T.S. Eliot's The Waste Land: see Kust, H., Wagner, the King, and T.S. Eliot's "The Waste Land" (1967)
- (61) see Tindall, William, Y., A Reader's Guide to J. Joyce (London: Thames & Hudson, 1959), p. 86 ff.
- (62) see Bowen, Zack, Musical Allusions in the Works of J. Joyce "Early Poetry through 'Ulysses'" (New York: State Univ., 1975)
- (63) James, Henry, letter to H. James Sr., 11/11/1876 in Letters, ed. Leon Edel (London: MacMillan, 1975), vol. II (1875-83), p. 73
- (64) ibid., letter to Grace Norton (Sorrento, 9/4/1880), p. 283
- (65) D'Annunzio, Gabriele, "Il Caso Wagner" in La Tribuna (Roma, 9/8/1893) repr. in Pagine Disperse (Roma: Lux, 1913), pp. 572-588; pp. 586-7: ["Nowadays only music can express the dreams which come from the depths of modern melancholy, the indefinite thoughts, the boundless desires, the unmotivated anxieties, the inconsolable desperation, all the darkest sorrows which we have inherited from all the Obermans, the Renés... and which we shall pass on to our successors. Not only has Richard Wagner gathered in his works all this spirituality and ideality which were all around him. By interpreting our metaphysical needs, he has also revealed us the most hidden part of our own innermost life"]

- (66)see articles by Ezio Raimondi, Luciano Anceschi, Ferruccio Ulivi, Luigi Magnani in D'Annunzio e il Simbolismo Europeo(Gardone Conference,1973/Milano:Il Saggiatore,1976)
- (67)see Moevs, Maria Teresa Marabini,G.D'Annunzio e le Estetiche della Fine del Secolo(L'Aquila:L.U.Japadre,1976), p.108 ff.
- (68)see on the subject of opera and novel, Adams, Robert."The Operatic Novel: Joyce and D'Annunzio" in New Looks at Italian Opera, "Essays in Honour of Donald J.Grant"(New York:1968), pp.260-73
- (69)Jullian, Philippe,D'Annunzio(Paris,1971)transl.Stephen Hardman (London:Pall Mall,1972), p.128
- (70)ibid., p.303
- (71)see Petronio, Giuseppe,D'Annunzio(Palermo:Palumbo,1977), p.42
- (72)see T.Mann an Ernst Bertram,cit.,München,23/6/1924,p.127:["I have rarely been so engrossed in a book, as in these last days. I must really recommend it to you: it is Werfel's Verdi.Roman der Oper. Please, read it! Imagine the setting: Venice,the main characters: Verdi and Wagner. Object: South and North. Uninfluenced by the attitude of the author, who obviously favours the South, I must say it is the best novel I have read for many years"]
- (73)Werfel, Franz,Verdi.Roman der Oper(1924-30)(Amsterdam:Bermann-Fischer Vlg,1949),ch.I,p.23:["His work was always passionate agitation, disunited men, had even deprived himself of friends for deep contempt, brought quiet souls out of themselves, hung over the intellectual world like a huge cloud, which only distributes light, colour and shade"]
- (74)ibid.,ch.X,p.462:["Wagner has died, the adored and venerated is dead! And the world out there, the priests in here, no one cares about it(...)And yet something exceptional has just happened"]
- (75)ibid.,ch.I,p.23:["It is not the work, but the man! Just as with the usurper, the Corsican, the work was here the person(..)He is inseparable from his action, his fame is himself, and as long as his hectic life can bequeath something to posterity, he will be immortal"]
- (76)Nietzsche, F., "An Richard Wagner" in Werke, coll.cit.,p.370,"Sinn sprüche"-1882-85:["You restless, captive spirit, tormented by the chains, always triumphant and yet bound, till you drink poison in every balsam. Alas! That you too should sink down from the cross, you too! A victor!"]

APPENDIX C:

SELECT BIBLIOGRAPHY OF INTERRELATIONSHIPS

In this appendix we offer a select list of references from primary and secondary sources, concerning possible interrelationships among some of the authors chosen to illustrate the Künstlerroman genre. The authors are listed in alphabetical order, and primary texts (correspondences, journals, essays) are followed by secondary texts (biographies, criticism, studies). References to other authors are preceded by an arrow ('>'), and followed by the number of pages in which the author in question is mentioned. References to novels are made with the initials in brackets: e.g. (E.S.)= Education Sentimentale.

The number of texts and of authors is indicative and intended as a help to readers and scholars interested in further reading on the subject treated in the thesis. This bibliography is - therefore - by no means exhaustive, but rather a follow-up to Part V.

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- > Goncourt, E. & J., p. 757
- > Staël, Mme de, p. 263, 346
- > Stendhal, p. 263n, 481n, 763, 776

Tome II (June 1832-1835)

- > Byron, G. (lord), p. 62, 67, 83, 392, 628n
- > Goethe, J.W., p. 62, 67, 82, 229 (Faust), 230, 233, 245 (Faust), 317 (Werther), 392, 811, 814
- > Hoffmann, E.T.A., p. 392
- > Sand, G., p. 75 & n., 104 & n., 139, 173, 176 & n., 203 & n., 247-8, 445, 545-6, 786-7, etc.
- > Staël, Mme de, p. 188n, 808
- > Stendhal, p. 620 & n., 628n, 820

Tome III (1836-39)

- > Byron, G. (lord), p. 114, 233n, 349n, 615, 622
- > Flaubert, G., p. 812, 941
- > Goethe, J.W., p. 249n, 832
- > Goncourt, E. & J., p. 812
- > Hoffmann, E.T.A., p. 294, 295 & n., 568n, 586
- > Manzoni, A., p. 238n, 266n
- > Staël, Mme de., p. 89, 638
- > Stendhal, p. 8, 72n., 246n, 426 & n., 516, 577n, 582-4, 585 & nn., 633 & n., 803, 829, 843-4

Tome IV (1840-April 1845)

- > Goethe, J.W., p. 522n, 628
- > Goncourt, E. & J., p. 374n
- > Sand, G., p. 6, 18-20, 24, 31-32, 66, 84, 95-96, 156, 183 & n., 221n, etc.
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Tome V (May 1845-August 1850)

- > Goethe, J.W., p. 25n
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