Functions of inversion in Thomas Mann's Doctor Faustus

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FUNCTIONS OF INVERSION IN
THOMAS MANN'S DOCTOR FAUSTUS

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Chapter 1

INTRODUCTION

Thomas Mann's *Doctor Faustus* 1 embodies an analysis of the dialectical functions of form and theme peculiar to the modern novel. His sense of artistic innovation, evident in his stylistic transition from realistic to symbolic prose, Mann highlighted in his diary on the creation of the novel as a concentration upon "parody...close to Joyce." 2

As the reference to Joyce suggests, Mann bears some relevant similarities to his contemporaries. He is essentially a writer of aesthetic/historical novels that continually reevaluate the German sensibility and the decline of Western Civilization. He is characterized by the strength of his lucid yet dense prose style. Written late in his career, *Doctor Faustus* sparked the vitality and anxiety of a mind alert to the cultural upheavals in the modern era.

Mann's narrative structure and his social, historical, and aesthetic statements, compared to such writers as Joyce, Proust, and James, reveal his comparable concern for the future of modern culture as a catalyst for developing a new form for the novel as a genre--something based upon the comic ironies of existence which simultaneously reveal the truth about the human condition. He reveals a modern attitude through the combination of historical particulars and
the dissolution of conventional temporal and spatial modes. This is the primary paradox that concerns Mann in his creation of Doctor Faustus, and characterizes the intent of the modern novel as well.

The concern for the future of culture and the modern novel drives Mann to create a new dimension to his work, a text infused with historical, autobiographical, and fictional fragments which merge to create a "reality," an abstraction based upon condensing dimensions of what was, is, and could be real. This "reality" is supported by dialectical or inversional techniques of establishing form and theme. Concepts which seem to be pre-meditative are spontaneous; events which are temporal and progressive demonstrate the psychologically regressive; and, perceptions which appear to be clear are deceptive. As examples of the narrative and metaphorical techniques contained in the work, these inversions are essentially analogous to parody as a key to understanding Mann's style.

A variety of critical approaches that separate and analyze theme and form with respect to the dialectical or inversional technique will establish structural paradoxes in the novel. These critical approaches include: (1) the concept of original sin and its role in the creative process; (2) the decline of Germany as analogous to the Faust legends and the paradox of damnation and salvation; (3) the function of disease as a condition of inspiration for the artist; (4) the structures of "pictoral" time, or
the novel's condensation of imagery; (5) the structures of "reverberation," or layers of temporality; and (6) the structure of the novel as musical analogy.

Implicit in the following passage from Paul Ricoeur's *Symbolism of Evil* is the recurrence of the Fall, original sin as simultaneous damnation and salvation, the beginning and the end:

Nothing is less amenable to direct confrontation with philosophy than the concept of original sin, for nothing is more deceptive than its appearance of rationality... we must proceed regressive-ly and revert from speculative expression to spontaneous ones... the concept of original sin is not at the beginning but at the end of a cycle of living experience, the Christian experience of sin.\(^3\)

Similarly for Mann, the Fall is precisely the outcome of his novel because he conceives the aspirations toward artistic perfection as redemption through damnation.

Ricoeur's understanding that original sin evades confrontation with philosophy correlates with the reclusive nature of Adrian Leverkuhn, the composer, as he projects the inner struggle between knowledge and will through his music. The attempt to communicate aesthetically with the will becomes an obsessive, demonic approach to achieving spiritual infinitude through introjection of the world. This solipsistic world of Leverkuhn becomes analogous to the world of Germany. The dialectics of projection-introjection, knowledge-will, and finite-infinite present several of the many inversional metaphors inherent in the notion of original
Mann's consideration of the Fall as a narrative device in *Doctor Faustus* is evident as he inverts the conclusion of Goethe's *Faust*--damnation as opposed to salvation. As Ricoeur stated, the Fall may occur at the end rather than the beginning of one's temporal existence. Although Mann inverts the conclusion, hope remains inherent in the aesthetic concept of "breakthrough," art as a symbolic process of self-sacrifice, a "hope beyond hopelessness."4

The Fall as a narrative structure of the novel is clarified and paralleled by the narrative structure of Mann's diary concerning the genesis of the novel. Looking back upon the novel's completion, Mann sees himself as Creator. There is a feeling of simultaneous perfection and failure, a sense of accomplishment and finality. As the artist's "child," the novel undergoes the maturation process, and falls into time: "That of its earthly life had begun."5

The spiritual experience of creativity is secularized upon completion of the work of art. It is one of Mann's objectives to remythologize or respiritualize German culture through the aesthetic use of mythological and theological thematic substructures. The concept of original sin is a metaphor for the creative process, and establishes one of the primary thematics of the novel--artistic perfection as redemption through damnation.

Mann develops historical as well as theological metaphors to elucidate the inversional structure of *Doctor*
Faustus. The composite role of the artist/author/narrator and the role of their heritage, Germany, become equally distinctive parallels of the salvation in damnation paradox.

If it discusses the dissolution of German (and Western) culture, Doctor Faustus balances its skepticism with a foundation in Northern European conventions and mythologies from the Middle Ages and the Reformation. It incorporates the preceding Faust legends and adapts them to the psychological study of an artistic genius who represents the fate of Germany:

the flight from the difficulties of cultural crises into a pact with the devil, the craving of a proud mind, threatened by sterility, for an unblocking of inhibitions at any cost.6

Hence, the notions of myth and history merge to illustrate the productive yet irrational qualities inherent in art and politics. Their thematic linkage strengthens the symbolic function of Adrian Leverkuhn as both artist and Fatherland. The fate of Leverkuhn as an historical figure represents Germany's Fall as a tragic yet wishful event. The deaths of Leverkuhn and the Third Reich are symbolic of "breakthrough" as well as being subjects for Mann's apologetics. Mann manifests his heritage in a dissertation on Faust as the example of modern man catalyzing the decay of his own achievements.

In relationship to cultural, personal, and spiritual decay, the aesthetics of the novel are concerned with a recurring theme of Mann's view of creativity--disease,
"dis-ease," as the condition which gives rise to artistic inspiration. It has dialectical qualities of degeneration-regeneration and passivity-activity. It functions as the intoxicant for artistic impulse in its relationship to the demonic world. One's disease becomes one's devil. Leverkuhn as a musician becomes a parasite of his own body and soul, a self-inflictor of physical decay which stimulates metaphysical activity. Disease makes manifest the power of the will; it justifies the morality of creative disobedience. As Carnegy indicates: "It is a means provided by the devil to induce creativity in an artist inhibited by knowledge." 7

Disease, then, is one of the most important themes in the novel--it encompasses the references to the demonic substructure of the rational world, it signifies the creative impulse of the artist, and it ties together the motifs most important to the novel's development. The sense of the artistic and the erotic, the relationship of disease and the demonic through "the motif of cold, which is related to the motif of laughter," 8 and a sense of disease as uneasiness, the world in upheaval, all help to illustrate the ultimately psychological reality of the novel.

The strength of psychological reality is reinforced by Mann's ability to capture "pictoral" time, a reality based upon layers of parallel images which formulate the world of the novel. It becomes a structure similar to a painting that is substantiated by layers of precursor paintings, a compound composition becoming a massive
universal structure. Although they create obvious parallel-
isms, recurring images have inverted meanings or ironic
undertones that support a dialectical structure. Parody,
the key to Mann's stylistics, is the perpetuator of perti-
nent images.

The resonance of pictorial time is reinforced in
narrative structure through temporal reverberation: "It is
as though a well-spring existed in a sealed vase and its
waves, repeatedly echoing against the sides of this vase,
filled it with their sonority."\(^9\) The novel has a sonority
of being which is realized through its structure, setting,
and character. It is a reverberation of the past through
multiple time structures--the legends of Faust, the life
span of Adrian Leverkuhn, the time of Zeitblom's writing of,
the biography, and the time of Mann's writing of the novel,
all of which interweave to create a textural density
comparable to the Gothic aspirations to the heights, the
limitless space-time of will, force and deed.

These flickerings of time, the spontaneous
creations of historical moments, are the "sudden saliences
on the surface of the psyche"\(^10\) which lend the novel a
mythological resonance, a reality mythologized through
historical-philosophical themes. It creates the one moment
from the many moments when mysteries are revealed and
described through natural phenomena, a mythologizing of the
typical.

The use of dialectics and inversions of pictoral
and narrative structures is further substantiated by Mann's concern for parody through musical form. His prose style is composed of polyphonic images and contrapuntal narrative sequences. *Doctor Faustus* becomes a symphony, a strict compositional order containing willful and compulsive behavior which mocks German illusions of order and superiority. It illustrates the interchange of harmony and dissonance as man progresses toward Grace, and, aspires to transcendence through his inspirational demons. For Mann the novel is his self-portrait, his composition, of his aspiration as an artist and as a German; he lives his work vicariously by infusing Dionysian principles with Apollonian style.

The characters and their dialogues are formations of musical chords, fragments of scores, which combine to form a tightly structured composition. The seemingly chaotic references to people, the continual compounding of acquaintances and experiences in a seemingly random system are carefully controlled--they resonate due to their strict foundation. The novel applies the constructivist methods of music to contain its dissonant or discordant elements. Resonance is the compounding of the disorders into orders.

Musical composition as analogous to literary composition reveals the ambiguity in defining visual and aural forms. Music most adequately demonstrates the equivocal nature of the relationship between form and content. As Leverkuhn mildly states: "Music turns the equivocal into
a system." (47) Not only is this statement a thesis statement for the novel, but it makes the essential point that music is a dialectical form; it has qualities of being seen and heard, but ultimately, it is a "thought" being overheard.

As a novel analyzing the developing of theme and form in art, Doctor Faustus is ironically a study of itself; it produces layers of information which magically construct an aesthetic composition about the nature of German culture and the personal life of the author. It supplies a cultural statement while accommodating a psychological projection of the artist and the creative process. The life of the artist becomes a paradigm for Mann's intentions to reveal himself, his political-artistic position, by parodying and fictionalizing realistic elements of the novel.

Doctor Faustus is a prose poem, an adaptation of lyrics to a powerful, spiraling system of stylistic rhythms. It is a discussion of psychological harmony, a dissonance become consonance, that makes it at once felicitous and tragic, a demonstration of life and art as parody.

As an art form it is controlled, it has a sense of direction; yet, it develops meaning and intentions beyond the consciousness of the creator. While it appears to construct a rational order, a sense of time and place, it attempts to break down those conventions through inversion, a sublimation of the new and unique in the traditional and the typical.

Doctor Faustus is a story, a tale of the modern
anti-hero; it is simultaneously a discussion of the demonic influence upon creativity, the desire to let go, to let the irrational prove its efficacy in Literature. The free-flow of ideas juxtaposed to strict style, the fragmented-mosaic form juxtaposed to the sense of the whole, the contained, characterize the novel as belonging to the modern idiom.
Chapter 2

ORIGINAL SIN AND THE CREATIVE PROCESS

Several guiding principles should be established to discuss the function of original sin in Doctor Faustus. It will be considered synonymous with the Fall, the Adamic myth. It is not to say that original sin must necessarily refer to strict Christian doctrine. It explains the moral implication of man's position in the divine hierarchy, as well as symbolizes the presence of the demonic throughout his cultural consciousness of sin.

For the purposes of this essay, original sin concentrates upon several primary factors: the quest for knowledge, the succumbing to sensual temptation, the transgression through pride, and the psychology of the creative process.

There are tangible references to these dimensions of the Fall in Doctor Faustus, but the concept as a whole takes on a larger psychological scope. As Ricoeur states: "Sin is alienation from self." Therefore, Leverkuhn's ambition to combine the mystical and the natural in art, his indulgence in corrupted sexuality, his cold, ambivalent conception of reality, and his solipsistic existence epitomize the internal struggle comparable to the universal theological dilemma--does salvation result from the attempt
to regain spiritual unity in one's mortal existence?

As Leverkuhn states:

The consciousness must...have gone through an infinity in order that grace find itself again therein; and Adam must eat a second time from the tree of knowledge in order to fall back into a state of innocence. (308)

Essentially, the myth of the Fall symbolizes a basic premise for Mann's vision of the creative process. The Fall is the "fallen" condition, it paradoxically provides an opportunity to begin again, to regain primordial grace. It is a paradigm for the artist attempting to recreate that primordial world in his art. If the Fall had not occurred, art would lack a role in the process of life as redemption through damnation. It follows that the Fall functions as a given and a result of the human condition, the beginning and the end. It is the result of ambition and futility combined.

The quest for knowledge demonstrates the dialectical confrontation of intellect and will in the novel. "'Faust's' great sin is to allow intellect to be subject to will rather than be in creative opposition to it."12 As a modern Faust, Leverkuhn abandons his intellectual curiosities in theology to study music. Theology and music become analogous to intellect and will, divine and demonic, respectively.

This shift in disciplines does not constitute an inversion in intention. Mann purposely compels Leverkuhn to change his emphasis because there is an inversional
nature inherent to the study of theology and demonology. He proves that they are dependent upon and potentially identical to each other. Zeitblom remarks:

In my view "liberal theology" is a *contradictio in adjecto*, a contradiction in terms. A proponent of culture, ready to adapt itself to the ideals of bourgeois society, as it is, it degrades the religious to the functions of the human; the ecstatic and paradoxical elements so essential to the religious genius it waters down to an ethical progressiveness... But the civilized human spirit, whether one call it bourgeois or merely leave it civilized, cannot get rid of a feeling of the uncanny. For theology, confronted with that spirit of the philosophy of life which is irrationalism, is in danger, by its very nature, of becoming demonology. (90)

The feeling of the uncanny, the tendency toward irrationalism, is ironically the metaphor for the mystical, ritual dimension of theology that tends to disappear for the sake of calculated indifference and acceptance. Leverkuhn as Faust is a "theologian" for the powers of darkness, the will, which inadvertently creates light as an attempt to respiritualize what has become mundane. In this manner, Mann parodies the creative opposition of intellect and will.

As an artist, Leverkuhn is equally affected by the dynamic of intellect and will. The quest for knowledge becomes a quest for the ideal musical composition, the creation of a Utopian form. The will as manifest in the demonic principle obsesses the artist with his work. The obsession to create juxtaposed to the Adamic desire to "know" recapitulates the impending fall of those who seek
knowledge beyond the rational limits.

Schlepfuss, a professor at the school of The Brethren of the Common Life, helps to illustrate man's equivocal position:

God's logical dilemma had consisted in this: that He had been incapable of giving the creature, the human and the angel, both independent choice, in other words, free will, and at the same time the gift of not being able to sin. Piety and virtue, then, consisted in making good use, that is to say no use at all, of the freedom which God had to grant the creature as such... He had preferred to expose men and angels to sin rather than withhold freedom from them. Good, then freedom was the opposite of inborn sinlessness, freedom meant the choice of keeping faith with God, or having traffic with demons and being able to mutter beastlinesses at the Mass. (101)

Man is exposed to sin by his own choice, but not free of sin, unless he is denied freedom; the ultimate choice of free will, that of choosing between divine or demonic faith, is at the crux of Leverkuhn's function as an artist.

His pact with the devil is a chosen sin and thereby a chosen freedom. Ironically, this psychological and physical sense of freedom destroys the ability to choose--Leverkuhn's aspirations toward the ideal art form coupled with his venereal infection cause him to fall back into physical limitation and calculated composition. He falls when he chooses to worship the demonic principle, but, this Fall creates an illusory Eden, a Fortunate Fall. When he completes his performance of the Lamentation of Doctor Faustus, he falls into despair. Zeitblom conveys this
condition of despair to his readers:

No, this dark tone-poem permits up to the very end no consolation, appeasement, transfiguration. But take our artist paradox: grant that expressiveness—expressiveness as lament—is the issue of the whole construction: then may we not parallel with it another, a religious one, and say too (though only in the lowest whisper) that out of the sheerly irremediable hope might germinate? It would be a hope beyond hopelessness, the transcendence of despair—not betrayal of her [Germany], but the miracle that passes belief.

(491)

Through Zeitblom, Mann portrays his quest for understanding the artistic impulse. The power of art appears to have the mortal qualities of the artist inherent in its representation. But the sense of lament, the work as a "soul cry," creates that seed from the irremediable that may germinate. The resonance of the high G which ends the Lamentation captures the madness of Leverkuhn as a Fall, a suspended moment, and a rise to that artistic sense of "hope beyond hopelessness."

Original sin involves the Fall of body as well as mind. In Doctor Faustus, Mann carefully constructs images alluding to the presence of sensual temptation. For example, Leverkuhn's childhood landscape is a forbidden paradise:

a never-to-be-forgotten ancient linden tree of a mighty growth. It had a circular green bench around it and in June it was covered with gloriously fragrant blossoms. The beautiful tree may have been a little in the way of the traffic in the courtyard: I have
heard that each heir in turn in his young years, on practical grounds, always maintained against his father's veto that it ought to be cut down. (11)

The tree of knowledge becomes a symbol for the seductive act. The blossoms circling the tree manifest the female temptress, and the discussion of the tree's being cut down is a symbolic language for the theological and psychological father-son rivalry.

In Leverkuhn's adulthood, sensual temptation is symbolic but comprised in the physical act. Zeitblom fearfully recounts:

what madness, what deliberate, reckless tempting of God, what compulsion to comprise the punishment in the sin; finally, what deep, deeply unchaining of chemical change in his nature was at work. (155)

Esmeralda's seduction of Leverkuhn as his Eve, his temptress, is an initiation rite; it is a seduction into creative life, into the demonic, and into the maturation process.

As Leverkuhn falls victim to the demonic, he falls victim to disease as well. Zeitblom continues: "Original sin has its way; the love poison is consumed, consciously, despite all warnings."13 "Love poison" is an appropriate metaphor for the consummation of the act. Love poison is disease, a poisoning of compassion, and it visualizes the Faustian "blood pact" as an infusion of impurity, a perpetuating of the act of defilement. The Fall, then, becomes an introjection and insemination of sin and guilt.
Zeitblom describes the consummation of the demonic love-act: "Love and poison here once and forever become a frightful unity of experience; the mythological unity embodied in the arrow." (154) The arrow adds a further dimension to the Fall of Leverkuhn. It symbolizes the penetration of the love poison, the loss of purity. According to Ricoeur defilement or loss of purity is an event in the process of the rite of purification:

In the theme of primordial defilement of sexuality, there appears the identity of purity and virginity: virginity and spotlessness are as closely bound together as sexuality and contamination. This double assonance is in the background of all our ethics.14

The arrow inflicting the "wound," the sexual act, provides the means for the process of redemption. The inversion of sexuality and virginity mime Leverkuhn's act as a rite of purification.

The close association of purity and sexuality reveals a variety of assonances in the novel concerning sin. The ambiguous position of good and evil, heaven and hell, immortal and mortal—that they have interchangeable definitions, similarities of time—compounds the thematics of inversion in the novel. Leverkuhn's act of transgression is ironically his blessing, his initiation into the creative process of the artist.

In this perspective, Mann's dedication from the Inferno is a dedication to fallenness as a position of pride and sustenance, an awaiting of darkness as the time of
creativity. The circumlocution of the novel's language gives the sense of moving in concentric circles toward Purgatory, the parody of moving upward yet downward. For Doctor Faustus, the descent becomes ascent, their inversion establishes the paradox of salvation in damnation.

The Fall of Leverkuhn encompasses philosophical, attitudinal perspectives as well. Embodying the characteristics of the historical Faust, Leverkuhn is subject to transgression through hubris, or pride. In light of the prototypes for Faust from mythical, biblical, and literary texts, Leverkuhn's cold-heartedness, social alienation, and condescending remarks link him to "fallen" characters in history: the will of Prometheus drives him to steal fire from the gods, a Greek parallel of the Fall as knowledge of good and evil; the myth of Icarus, the boy who aspired to immortality on his new wings, avoids the warnings of flying too close to the sun, and falls to the depths as retribution for disobedience and feigning immortality; Simon Magus, a biblical figure symbolizing the anti-Christ, the false messiah, challenges his demonic powers against those of Christ's disciples, believing in his superiority, only to be dashed to the ground as he attempts to fly and defy the powers of light; and, finally, the literary figure, Don Juan, is often associated with the Faust character in his inability to love, his "spontaneity of instinct and sheer mind aflutter over the sea of possibility," and his essential cold-heartedness.
The function of pride in *Doctor Faustus* is linked to the demonic principle. As an attitude, it reflects the fallen condition, a rationalization of human imperfections. Leverkühn's pride manifests itself in music, in the incessant study of musical variation to achieve perfect form, the chord, the perfect musical piece. When aspirations exceed common sense and human dignity, pride becomes the disease, the arrow, that inflicts the mortal wound. Art is the manifestation of Leverkühn's pride. It is his dignity and his downfall. Zeitblom perceives it early in Leverkühn's life, and sets up pride as a prefiguration of his eventual undoing:

I mean that even while he mocked he set store by preserving the right to appreciate: set store by right, not to say the privilege of keeping a distance...Quite generally this claim to ironic remoteness...has always seemed to me a sign of uncommon arrogance...the resumption of this attitude...is disquieting; it was calculated to cause one concern for the health of his soul. (67)

The sense of distance, of removal, is inversely the sense of intensity of the interior world that Mann creates in the novel. The Fall of Leverkühn is ultimately within himself; the novel traces the working of the inner mind through Zeitblom's biography.

In the Middle Ages and the Reformation, the obsession with the presence of the devil, the intense fear of damnation, bordered upon cultural pathology. This fear as a phobia represented the necessity to overcome the
spirit of doubt within man. Through the creative process of
the artist, Mann attempts to illustrate the pathology of
obsession with art, its demonic influence, and the sense of
overcoming through control of one's will, of recognizing
that the devil dwells within every man. The devil is the
irony of Leverkuhn's madness, just as Luther's conversations
with the devil are the projections of inner fears and theo­
logical questions. The Fall, then, becomes a Fall into art,
into damnation that gives rise to success, completion, and
hope. Redemption becomes synonymous with psychological
integration.

Ironically, the Fall as an element of the psycho­
logy of creativity affects Mann personally in the way it
affects his characters. The completion of the novel is a
Fall, a momentary death, and a rebirth into the next object
of desire, the next goal for an art form.
Chapter 3

MYTH AND HISTORY: THE FAUST LEGEND AND THE DECLINE OF GERMANY AS THEMATIC PARADIGMS

The great irony, discussed by many, is that Doctor Faustus is a book of paradoxes, and one of them is that this the most German of all Mann's novels was written in the United States at a time when that country was engaged in a war with the writer's own fatherland. At the same time attempting to convince his fellow countrymen of their crime and guilt and to explain to the rest of the world the causes of National Socialism, Mann embarked upon a search for the origins that led him deep into the past of the German people.16

With failure in WWI, and WWII developing familiar, unsatisfying political patterns, the novel stands as a treatise on the fall of Germany under the Third Reich as metaphorically demonstrated by the Faust legend.

Mann's works have always been concerned with the cultural attitude of Germany. Until WWII, his patriotism was generally high and his writing and lectures were indicative of his dedication. Yet there was always the fear of destruction, the feeling of ill fate plaguing his works indirectly. As Germany moved into WWII those latent feelings became manifest and caused his political exile, and residence in the United States. Doctor Faustus reveals the tendency toward cultural barbarism in the German attitude. Mann's concentration upon myth, history, and legend in relation to
the creative process is an attempt to nurture a dying history of cultural achievement.

As previously established, the metaphorical use of the Faust legend is a paradigm for the fate of Germany of the present. Germany is Faust and Faust is the German spirit personified in Leverkuhn. That the Faust myth has been universalized but is essentially Germanic reactivates its elements in the novel as indicators of the fate of Germany in WWII and its effect upon Western Civilization. Through the use of myth and history, the spirit of the "old world" can be overlaid upon the present to demonstrate the cycle of events contributing to Germany's consistent decline. Again through parody, the sincere concern for the fate of Germany simultaneously mocks and criticizes its political motives. As a symbolic language, parody allows the novel to function on an aesthetic level.

Adrian Leverkuhn as a character and symbol resonates in the depth of the Faust myth in the novel. He is Doctor Faustus, and thereby functions as a spirit of Germany, an alterego of Thomas Mann, a lifeline of German history, and a protagonist in a work of modern fiction. The biography of Leverkuhn parallels the Faust myth. The opening chapters (1 through 7) by Zeitblom establish the components of the myth in Leverkuhn's childhood and pre-figure their continuation through the novel as a thematic substructure.

Zeitblom establishes some mild allusions to his
subject's being Faustian in nature in his opening remarks:

What I have set down is the first and assuredly very premature biography of the beloved fellow creature and musician of genius, so afflicted by fate, lifted up so high, only to be so frightfully cast down. (3)

A "beloved fellow creature" preceding "musician of genius" indicates an almost animalistic, barbaric sense of being, something inherently tragic in human nature, juxtaposed to a cultural, intellectual counterpart.

The further references to fate, height, and depth parody the fall of Faust in the legend. He is known historically to have established his credibility upon self-righteousness and black magic. His final demonstration of divine powers is legendarily portrayed as an attempt to fly, followed by a fatal fall to the ground. His association with the demonic controls his rise as well as his downfall. These components of the myth are originally attributed to the biblical Simon Magus, the Greek Fausts—Cyprian of Antioch and Theophilus of Adana, and the early Faust characters of German lore—George Sabellicus, John Faust. The attempt to escape mortality through worship of the demonic brings damnation and, ultimately, redemption from the Protestant God. Mann uses these Faust archetypes to symbolize the WWII German attitude—an ideology that attempts to supersede the Divine and Nature.

Following his previous statement, Zeitblom continues:

at this moment there exists not the smallest prospect that my manuscript will ever see
the light unless, by some miracle, it were to leave our beleagured European fortress and bring to those without some breath of the secrets of our prison house. (3)

To see the "light" of course refers to a dialectic of good and evil, light and dark, height and depth. The "European fortress" and "prison house" paint a dark, barbaric picture of Germany. Mann stigmatizes National Socialism as a proprietor of the prison house as nation. The metaphors for Germany are medieval or feudal as well—as if Germany attempts to be the feudal lord, the epitome of political imperialism.

Adrian Leverkühn's childhood parallels the historical growth of Germany. His father's name is Jonathan, his brother's George, both of which are the first names of Faust as an historical figure. At the time of the Reformation, the fear of the devil and damnation intensified the moral implications of Faust, and the variety of legends concerning who he was, where he had lived, and what he did were subject to variation and exaggeration. Following from this, there was a John Faust of Kundling, a Jonathan Faust of Wittenberg, and a George Sabellicus—George Faust of Helmest. These characters are prototypes of Faust in the most important literature on Faust, John Spies' Faustbuch published in September of 1587. It establishes the sources for all following literature on Faust, and is used carefully by Mann as a parallel theme in Leverkühn's biography.

In terms of origins of name and setting, the
Leverkuhn family's home, Kaisersaschern, becomes the locus of the Faustian world. Kaisersaschern is close to "Wittenberg," a small, Gothic village which contains the dialectics of Catholic and Protestant faiths, the sense of past and present, and the feeling of natural and supernatural environment. Zeitblom establishes the paradoxical qualities of the village as follows:

True, Kaisersaschern lies in the midst of the native home of the Reformation, in the heart of Lutherland. It is the region of cities with the names Eisleben, Wittenberg... all, again rich with meaning for the inner life of the Lutheran Leverkuhn and linked with the direction his studies originally took, the theological one. (8)

As Zeitblom is Catholic and Leverkuhn is Protestant, Mann sets up an historical/psychological dialectic of characters, while linking Adrian to Faust and Luther as well. Faust as a student of the demonic, and Luther as theologian are embodied in the activities of Leverkuhn as student of theology and music. As previously stated, Mann reveals that the theological and demonic have mutual characteristics. This dialectic applies to the historical paradox of Luther's writings and teachings--his "table talks" with the Devil are an exercise in theology through demonology.

The physical descriptions and functions of the Leverkuhn family continue to enlarge the importance of myth and legend. Jonathan Leverkuhn, the father, is characterized as a man of the past, the "old world," Northern Germany, and the Arian prototype. He represents
the spiritual power of cultural generations, a perpetuation of Germany and its heritage. In this sense he is similar to Faust, a man of the country, of curiosity, and of speculation in the essential, the elemental. His religion, to "speculate in the elements," (13) alludes to alchemical science. An alchemist is concerned with nature as mysterious and elusive, as transformative and ambiguous, rather than as a stationary model of reality useful merely to imitate in art. Zeitblom adds:

Nature itself is too full of obscure phenomena not altogether remote from magic—equivocal moods, weird, half-hidden associations pointing to the unknown, for a disciplined piety not to see therein a rash overstepping of ordained limits. (13)

Jonathan Leverkuhn, then, represents the spirit of Germany past, the Fatherland as a society based upon ritual, art, and speculative thinking.

The women in the novel function as a composite archetype of the women in the Faust myth. Adrian's mother Elsbeth, is a dark, Southern German figure whose physical characteristics are closest to Adrian's. Her robust features, calm, authoritative manner, and intuitive talent in music help portray her as a psychological force of integration and schism—as his soul mate she is his ultimate desire and his spiritual transcendence in music, yet that desire simultaneously carries seed of physical corruption. In this respect father and mother function as dialectical properties of Adrian's mind and Germany's heritage—the
Northern and Southern aesthetics are complementary while being in opposition to each other, creating inner turmoil. North and South become functions of light and dark, intellectual and sensual. Their inner conflict as manifest in Leverkuhn reveals the psychological schism and tension of the political body.

Ironically, Zeitblom's wife's name is Helene. He defines her name theologically: "Such a name means consecration, to its pure enchantment one cannot fail to respond." (10) Helene is presented in the novel as a "species" name, a symbol of an organism and its characteristics. The sense of enchantment and desire links her to the spirit of Leverkuhn's alchemical speculation, and to Helen of Troy, or a semblance of the perfect woman conjured up by Mephistopheles to please Faust. In this way, a name pulled from the Faust myth evokes a curious, sublimated character-association between Zeitblom and Leverkuhn, the fact that they are at once identical and opposite of each other.

Helene as the "wife" of Faust ironically manifests itself in the relationship of Adrian and the prostitute Esmeralda. Her association to the butterfly species \textit{Haetera Esmeralda} and to the lietmotif which resonates through his compositions in her honor infuses the chronological events of the novel with mythological elements.

Prefiguring the union with Esmeralda, the young women of the novel have demonic, fecund, sensual qualities
that entice Leverkuhn into a pact with the physical selling of the soul--Hanne, the stable girl and her later counterpart Walpurgis symbolize erotic forces in Leverkuhn's maturation. Hence, as these components function in the maturation process of Leverkuhn, they also signal the regressive or decadent forces manifest in modern Germany.

From one perspective, on the historical Faust, it was known that he was "of humble but respectable parentage, but so precociously clever that a wealthy relative adopted him and paid for his studies." Of course this is a direct parallel to Adrian's move to his uncle's home in the heart of Kaisersaschern to begin his theological studies. The ironic details constructed by Mann, the house as dwelling and musical instrument warehouse, parody the theme of theology and demonology--he has come to study the orthodox while being exposed to the demonic, and unorthodox, music.

The Faustian intellect is manifest in Adrian's attitude toward his studies:

He went further than necessary in his algebra, played with the logarithmic tables for sheer amusement, sat over equations of the second class before he had been asked to identify unknown quantities raised to a higher power. (31)

All of these characteristics exemplify the overzealous, overextended concern for knowledge--it already exudes the control of the intellect by will. In this way, the paradigm of German history is set as well. The sense of overextension, and the subjugation of political power to the will of
Hitler, Mann's archetype of German madness and sterility, are embodied in Leverkuhn.

As an adult, Adrian's pact with the devil, his periods of madness and sanity, his desire for women coupled with the inability to love, illustrate Mann's conception of the regressive, cold nature of the German consciousness. The Faust myth as a paradigm of the artist's life reveals the cultural crisis Mann as artist visualizes in the modern world. Leverkuhn's musical masterpieces, his travels, his social encounters, compound like the worldly activities of the legendary Faust. The sense of being compelled to create dissonant, atonal structures, the overextension of musical variation, correlates with the dissonant, scandalous structure of German political theory as seen by Mann. As Carnegie states in his work on music as a thematic substructure for the novel:

His just and formidable analysis of musical culture in decline is also a pathology of modern civilization. The two-fold indictments of 'bloody barbarism' and 'bloodless intellectualism' leveled by Zeitblom at Leverkuhn's penultimate composition, the Apocalypsis cum Figuris, stand for Mann's own criticism of the Third Reich. (19)

To write a musical piece on the Apocalypse symbolizes the political tensions of the artist in relationship to his culture. Zeitblom, as a counterpart of Mann and Leverkuhn, is the instrument of concern, the gauge of fear and impending doom. Doctor Faustus is about recurrent historical and psychological apocalyptic conditions. The
world gone awry gives way to madness released through art, the necessity to push, strive, and contain—to hide in aesthetic order. The world and the novel merge to portray culture as Hell, the artist in the midst of the "inferno," seeking purgation through art. As biographer/artist, the rational Zeitblom is willfully compelled to confess his inner self:

I would not even suppress my suspicion, held on psychological grounds, that I actually seek digressions, circumlocutions, or at least welcome with alacrity any occasion for such because I am afraid of what is coming. (31)

The circularity of form, the circularity and ambiguity of language, parody the structure of Hell in Dante's *Divine Comedy*; as in Mann's other works, psychological turmoil is released through literary allusion and submerged metaphors.

The closing sequences of Leverkühn's life as apocalypse are analogous to those of Faust. The final soliloquy, the gathering of those who are naive to his demonic affiliations, and the sudden mysterious demonic usurpation of body and soul all contribute to Mann's vision of the fate of Germany.

Through Zeitblom's recapitulation of his intellectual experiences at the theological institute, Mann arrives at a universal, inversional thematic statement:

'Art strides on,' Kreutschmar wrote, 'and does so through the medium of the personality, which is the product of the tool of time, and in which objective and subjective motives combine indistinguishably, each taking on the shape of
the others. The vital need of art for revolutionary progress and the coming of the new addresses itself to whatever vehicle has the strongest subjective sense of staleness, fatuity, and emptiness of the means still current. It avails itself of the apparently unvital, of that personal satiety and intellectual boredom, that disgust at seeing "how it works"; that accursed itch to look at things in the light of their own parody; that sense of the ridiculous--I tell you that the will to life and to living, growing art puts on the mask of these faint-hearted personal qualities, to manifest itself therein, to objectivate, to fulfill itself.' (135)

The capacity of art to parody its subject matter is proportional to Mann's ability to create ironic themes in his novel. The intention of art is to remythologize the mundane. It is the position of the artist as redeemer to revitalize the present as something new. The creative process is in itself an apocalyptic moment, a moment in history, an internal and universal upheaval. Art as personal and cultural psychological projection reveals the downfall of WWII ideologies, but in that downfall there will occur a new form--out of the stale and ridiculous will come the original and integral. Through Leverkuhn as Faust, Mann secularizes the devil in hopes of reinstating him as a spiritual reality, a force to be revered and contained.

It follows that Mann sees the artist--Faust/Leverkuhn/Germany--in the position of simultaneous damnation and salvation. Essentially, it is another way of recapitulating the dialectical qualities of the novel as similar in their creative conflicts. The decadent, hopeless condition
of Adrian toward the end of the novel, and his death as mortification of spirit, body, and Fatherland, are relieved by the sense of rejuvenation in despair in Zeitblom's closing statements:

Today, clung around by demons... down she [Germany] flings from despair to despair. When, out of uttermost hopelessness--a miracle beyond the power of belief--will the light of hope dawn? (510)

The intensifying of depths symbolize the nothingness from which new form, new life, emerges. The dawn as a new day, a rebirth, must emerge as new art, new politics, new psychological well-being. The novel, then, concerns itself with the bathetic state of the world, becoming an ethical statement on the rise and fall of superior culture. Like Leverkuhn, Mann sees hope in relation to his own fate of "sinking" with civilization; sinking is the hope to rise.
Chapter 4

DISEASE: ITS RELATIONSHIP TO THE DEMONIC AND ARTISTIC INSPIRATION

The thematic of disease and of its relationship to the demonic and the creative process is perhaps the most important controlling metaphor of Mann's opus, most poignantly, in Doctor Faustus. Because of its psychological and aesthetic scope as metaphor, disease "infects" the language of the novel with its semantic capabilities; it creates its own lexicon for the purposes of the novel.

For Mann the function of disease has a personal and universal capacity in his work. As seen in the previous chapters, original sin and the Faust legends begin to develop thematics for the paradoxical nature of decline, disintegration, damnation, and the demonic. The equivocal position of these principles, along with many others in the novel, is the result of the function of disease as a controlling device for parody. Since Mann claims that his work achieves a comic/ironic tonality, it follows that disease, as Carnegie said, "becomes the necessary condition to create art." Mann himself wrote:

"a serious physical crisis which forced upon me a surgical operation, for months prevented me from working and tested my constitution in a way that I had scarcely imagined possible. I mention this, however, because the experience caused me once more to note the curious divergence..."
between biological and intellectual vitality. Periods of physical well-being and blooming health... are not at all necessarily periods of outstanding creativity.  

Mann makes several crucial points with regard to his own creative process and marks the direct correlation with the theme of the novel as well--disease functions as a condition of inspiration for the artist and, as an existent, disease exists between the biological and intellectual worlds.

In his diary, Mann recalls his use of disease as an ironic metaphor:

To make the demonic strain pass through an undemonic medium, to entrust a harmless and simple soul, well-meaning and timid, with the recital of the story, was itself a comic idea.  

In ironic opposition to the activities of Leverkuhn, there stands the fact that the narrative is produced by an objective, rational persona. However, the characteristics of disease as a psycho-cultural condition of tension, guilt, despair, and impulsiveness tend to affect Zeitblom in his creative process of recapitulation. There is always the feeling of the uncanny, his references to his thoughts' carrying him away from his intentions, his fear that what he sees as illusion, the reality perceived by Leverkuhn, is ironically the true reality. Hence, disease is a manifestation of the unconscious coming into consciousness, the creeping in of uncontrollable energies and, realistically, a manifestation of the fact that "dis-ease" is the cultural situation. Zeitblom represents Mann's sense of self as
taking control of artistic inspiration and setting it to work in reestablishing order, defining structure, and finding a way to manipulate intuitive response.

The realm of the demonic as experienced by Mann has a direct effect upon its function in the novel. He saw his work superstitiously. He felt caught between the conditions of health and illness, apathy and inspiration. It was to be his last work, a work of old age, and a transcendental work portraying his creative fusion of illusion and reality. He talks of its gaining its own control, draining his own physical forces, a "'devilish book' of an ill-gotten inspiration whose ecstasy carries it beyond itself". He feels it is a disturbing creation, a work that reels over the head of the artist and flings him into the mythological realm. **Doctor Faustus** is a novel about the Devil's falling from heaven, and his attempt to reunite his allegiance to it through power and force. It is a work of dread purpose. Mann describes himself as being under the spell of his work; it becomes both a confession and a sacrifice for him and Leverkuhn,

a disciplined art that could step out and become reality, responsive to form and truth, but that turns back upon itself to become metaphorical and fantastic. In essence, Mann is translating Goethe's rejection of the untamed soul into a sympathetic, comic/ironic legacy, a miraculous example of self-destruction as simultaneous glorification.
Through disease Mann relates the history of man as a demonic history. This new view of history not only refers to the decadence of Germany and modern man, but implies a discussion of disease and its influence on the mind through creativity, the tradition of art as coming from the dark, inner forces. Art functions as a device to "consume" perceptions of reality and translate them into personal expression. Retreat to the introjective, demonic world portrays the author's personal use of parody--art becomes an escape from external threats, an exhibition in extreme form of the indifference and moral dereliction of great art.

Archetypally, the novel portrays the demonic as the nocturnal side of nature, the realm of Romanticism and the unholy desire for knowledge, the flinging of the human being downward with the hope of falling upward. This dialectic reveals Mann's focus upon the demonic--in the darkness man finds the light, he confronts his demons to regain wholeness. It is disease as seduction to death that paradoxically creates new life. Art is at once a disease and a cure.

Disease provokes the intensive study of music. Leverkuhn's creative activity involves a psychological regression into levels of experience accessible only through art. It involves a loss of humanity, a solipsism, a sense of primitivism and barbarity in the midst of civilized society. Like disease, art attempts to find origins, to seek the vital principles.
Disease, as a biological metaphor, is simultaneously a physical depressant and an intellectual/mental stimulant. As a condition for creativity it can be considered a psychological attitude, a feeling of "dis-ease" caused by the magical uncanny qualities of reality. The state of political upheaval, the disparate contraction of syphilis, the attempt to reconcile the ambiguous nature of things all contribute to a feeling of uneasiness, a reliance upon the irrational and the intuitional. Disease is that regressive condition which ironically develops the creative impulse; it is symptomatic of the necessary energy of unrest, the compulsion to express ideas through subconscious transmissions.

A statement by Leverkuhn's devil reveals disease as the medium of demonic infiltration into mind and society:

Disease, indeed, I mean repulsive, individual, private disease, makes certain critical contrast to the world, to life's means, puts a man in a mood rebellious and ironic against the bourgeois order, makes its man take refuge with the free spirit, with books, in cogitation. (232)

Leverkuhn's contraction of syphilis ironically correlates with the osmotic growths that Jonathan Leverkuhn magically grows: "He showed that these pathetic imitations of life were light-seeking, heliotropic...they so yearned after warmth and joy." (20) The presence of the devil, then, is analogous to a virus, a biologically "dead" organism which feeds the mind. It cools the body while it simultaneously consumes it in fever. The dialectics of
cold and heat are a psycho-physiological metaphor for the presence of the demonic—the devil is the disease in Leverkühn, his afflicted soul, consumed in cold.

The continual references to physical coldness, and unemotional, cold response as symbolic of demonic possession are also linked to the reverberation of laughter throughout the work. Laughter is the voice of madness and of orgiastic outburst, a parody of the chorus from heaven, and a vocalization of fear and anxiety. It symbolizes evil in that it provides an ironic note to tragic events. It is the morbid/comic relief for the infected, damned soul. It is indicative of the diseased condition. Leverkühn appears subject to intermittent attacks of giddiness followed by migraine to intensify the mental excitation through physical deterioration.

Syphilis becomes a sacred disease for purposes of the novel. Not only does it engender creative inspiration but, as a disease of sexual origin, it qualifies art (music) as a discipline for vicarious sensual experience. Not only does syphilitic madness relate to the fate of prominent historical figures important to Mann and Leverkühn (e.g., Beethoven and Nietzsche), but it signifies the coldness of damnation as pacified through the passion of music as sublimated eroticism. Again, disease, the "love poison," is the psychological allurement of the magical and the corrupt. Leverkühn's contraction of syphilis is his spiritual initiation into the world of the irrational: the
seminal fluid of his creative ideas is set to work.

The function of biological metaphors with respect to disease and the demonic becomes most expressive through the analysis of insects and mollusks, and of the ironical similarity of their characteristics to those of man. Contained in their relationship is a mysticism about the transformation of natural elements. The medieval scientific methods' being alchemical in orientation, there is a correlation to a transformation to the higher order of material that metaphorically explains the psychological transformation of the artist. For example, Jonathan describes tropical insects with divine, blue color (14) which links to the ethereal blue eyes of Adrian's nephew, Nepomuk, or Echo. The ultimate association involves the dreaded parallel of beauty and disease that Mann finds so important in establishing the thematic inversions of inspiration and temptation, health and disease.

The butterfly Haetera Esmeralda, the symbol for Adrian's soul-mate and seductress, is a being of ambiguous character. Jonathan Leverkuhn says she displays an unusual exterior gorgeousness juxtaposed to rancid internal composition:

nothing, no one turned his head to look at her, why? Because they advertised the fact by their striking beauty and sluggishness of flight. Their secretions were so foul to the taste and smell that if ever any creature mistakingly thought one of them would do him good he soon spat it out with every sign of disgust...
so they are safe, tragically safe. (15)

This description characterizes demonic temptation, the sexual allurement to disease, the partaking of the foul and the demonic, as an act symbolizing the double nature of the soul. The butterfly is a symbol of the anima as female temptress, a personification of infection as beauty, a trap for the secret sufferer. Extreme beauty is ironically the psychological projection of inner malignancy, a corrupted soul. Inversionally, Leverkuhn commits himself to that world of beauty through disease, a sacrifice of self to the irrational forces of artistic creativity. He performs a leap to the realm of higher parody.

Mann ironically reverses the function of beauty and disease in the case of Nepomuk. The divine child, the being with the clear, glassy eyes that reveal a magic, a demonic mysteriousness, is also a force of light and goodness projected from Leverkuhn's psyche. The child signifies Adrian's salvation that is undercut by the devil, consumed by disease in a destructive, detrimental fashion. The association between symptoms of Adrian's syphilis and Echo's meningitis is obviously parallel--the devil's description of the biological usurpation of the mind by syphilis "echoes" the description of spinal meningitis, the traveling of the foreign fluid through the body causing convulsion, twisting, writhing, and rolling of the eyes. These symptoms are also parallel to those of the death of Faust in legend, convulsion preceding the spiritual descent.
The dialectic thus established consists of the reflection of the death experience as ambiguous—it appears similar for Nepomuk and Leverkuhn, savior and sinner. The cold glassiness of Echo's eyes are symbols of divine possession; they provoke maddening outbursts from Leverkuhn, forbidding reminders of himself. The fates of Leverkuhn and Nepomuk symbolize the ironic similarities of damnation and salvation. As a Christ child, Echo bears the sins of Leverkuhn, as man and Fatherland, in his death, and assimilates and absorbs disease as sin. It is a leap of faith in direct opposition to Leverkuhn's. Carrying the double qualities of the angelic child and the Prince of Hell, Echo is the counterpart of Leverkuhn as a messianic figure, a divine personification of the sufferings of the modern world. Leverkuhn as the demonic messiah introjects the world in a hope to recreate it through demonic inspiration. The child is a temptation sent by Leverkuhn's self-destroying and self-tormenting intellect.

The function of language in the novel as a manifestation of disease and the demonic revolves around the stutter, slips of the tongue, and reversions to archaic German language. It is important that Echo's prayers are in Middle High German, penetrating beyond the baroque and the German of Luther. Hence, his language refers to the Gothic period of mysticism, faith in nature, a regard for the metaphysical, and fear of the demonic. Kretschmar stutters, Adrian falls into old German in his final speech.
and in his discourse with the devil, his language ultimately breaking down in his final words. As an indication of the demonic possession, disease infects the language of the characters as well as the novel's poetic density with regard to medieval thematics. As language temporally regresses it achieves a growing religious function; and as language breaks down, so does the psyche of man and his culture.

The beauty of the shelled creatures, the aesthetic analysis of shellfish, is another analogy for the Gothic elements in the novel's theme as well as an intensification of the relationship of beauty and disease. Contained in the demonic present are those elements of Gothic mysticism, the intensification of height, depth, and artistic embellishment. As Zeitblom implies, while recalling his childhood relations with the Leverkuhn family, the shell is likened to a Gothic cathedral, the association of intensity and immensity of form, the demonic embodied in surrealistic beauty, an infinite, labyrintheine space:

But Father Leverkuhn hushed us; he wished all these matters to be regarded with reverence, the same awe and sense of mystery with which he looked at the universal writings on the shells of certain mussels... certainly the looks of these creatures... was equally remarkable... see these windings and vaultings, executed in splendid perfection, with a sense of form as bold as it was delicate, with these rosy openings, these faience splendors. (15)

This blending of character between animate and inanimate nature, the sea shell and the Gothic cathedral,
provides the novel with the psychological as well as meta-
physical reality—so that through the observation of
mysterious associations of natural and man-made objects,
the cosmic relationships of matter, the sense of universal
order in opposites, can be comprehensible.

From the thematic of disease, then, the linkage
of man, nature, and history through art becomes plausible.
Leverkuhn as Faust allies with the devil in an attempt to
gain his soul as an artist—the contamination of his blood
is his signing of the devil's pact. It follows that disease
becomes dis-ease which is the condition of Germany in its
subservience to the Third Reich. On various levels, then,
according to Carnegy, "Mann shows successively in Leverkuhn
the sterilities of extreme reason and unreason, the
syphilitic infection serving as the onset of the transition
from one to the other."25 With respect to Mann's inver-
sional techniques, the fall to the irrational, demonic realm
of "unreason" by Leverkuhn parodies the seemingly rational,
ordered world, the fact that through the psychological
journey as descent, the diseased man is the creative man,
the damned the key to salvation.

Disease as a catalyst of discovery provides the
linkage of nature and the creative processes as experiments
in ambivalent phenomena—the functions of alchemy and magic
provide metaphors for understanding the self in relation
to nature and man's cultural heritage. The aspiration
beyond the real, a journey into the limitless, presents
disease as the manifestation of man's discontent with mortality. Disease, then, is infectious desire, discontent, and creative energy. It is the irony of pathology as a vehicle to sanity and rehabilitation. Disease is the acquisition, according to Smeed, of the "feeling that to realize his personal potential is a right and paramount duty." For Leverkuhn, this right becomes important for self and world.
Chapter 5
FUNCTIONS OF PICTORAL TIME

Pictoral time refers to a temporal mode created by the condensation of parallel imagery—it is a demonstration of time as a function of space. It is a structure in which each detail has an extant symbolic reference, a structure of utter complexity, in which there each, as sub-motif and minor variation, is related to the rest and back to the fundamental motif.²⁷

Pictoral time is analogous to spatial poetics, images as compounding and giving consistency to metaphor. To characterize Faustian principles with respect to spatial poetics, one of the most important is that solitude and infinitude dialectics are comparable to ontological and unlimited spatial inversions in the novel. Leverkuhn is the Faustian being who looks for immortality through marriage with endless space, the becoming of space as a continually present experience, the essence of pictoral time.

The creative process for Mann and Leverkuhn is a desire for perpetual daydreaming, a condition of bodily stasis which expands mental consciousness and inspires creativity. A work of art is a projection of the imagining consciousness, an incorporation of the dialectic of the intense and the vast. The following statement by Bachelard in The Poetics of Space not only defines Leverkuhn's sense
of "being" in the novel, but it reflects the dialectical or inversional capacities of space, of image and environment as simple and complex, simultaneously finite and infinite:

Here we discover that immensity, an intensity of being, the intensity of intimate immensity. It is the principle of 'correspondences' to receive the immensity of the world, which they transform into intensity of our intimate being.28

Hence, the reclusive nature of Leverkuhn, the desire to remain in enclosed space, the intimacy and darkness of his room/tomb-shell is an objective correlative for his creative impetus. Music comes from the contained yet infinite cry of the soul. His room in Pfeiffering becomes an extension of his home in Kaisersaschern, the origin of his orthodoxy, family, and memory. The original house enriches the inner life as well as the future. His room not only encapsulates the past, but it is a continual recreation of his universe. Hence, the house and room function as psychological constructs; the experiences emanating from these are translated into music as those poetic images of the soul passing through space and time.

Intimate immensity demonstrates the function of the dialectic of introjection/projection as encompassing pictural time as reciprocal movement. One man's heaven is the world's hell; one culture's material rise is a man's spiritual entropy. The world of the novel becomes the reader's world, the author's world, the mythic world. Introjection and projection, inner and outer, are the
contraction and expansion of parody and pathos, sanity and madness, illusion and reality which constitute the process of the work. The novel is Mann's conception of the universal condition, and the universal condition is Mann's novel.

Pictoral time reveals reverberations of character, fragments of psyches which Zeitblom cites through recapitulation, or recreation, and constitutes a pictoral structure of a total psyche, modern Faustian man. Allusions to musicians who affect Leverkuhn's musical compositions (Monteverdi, Bach, Handel, Vivaldi, Beethoven, Wagner) give his creations the density of a chronology of Western music history. Theologians, legendary figures, and philosophers whose ideologies achieve impetus through Faust--Luther, Parsifal, the various Fausts from medieval/reformational narratives, Schopenhauer, Nietzsche--symbolize a paradigm of causation for the ideological transitions from the Reformation to the Romantic period. His association with family and close acquaintances--his similarity in appearance to his mother, his interest in the magical/alchemical studies by his father, his childhood friendships with demonic "soul-mates," his instructors of demonic character (Kretschmar, Schlepfuss, Kumpf), his more distant relatives and the Rodde family as biographical events pertinent to his life and Mann's personal life, and his relationship to Zeitblom as an alterego or mirror image, become part of his present existence as he incorporates their features into his own psychological construction. Leverkuhn is a
personification of pictoral time. That he is not described in physical detail allows him to represent the qualities of those characters from past and present. As a being of compound image, he becomes a psychological mosaic/portrait of German culture.

Mann admits his personal association to Zeitblom and Leverkuhn because they compose a complete psyche, their philosophical/theological points of view being antithetical to each other and synthesized in their mutual concern for the arts, for humanism. This schizophrenic aesthetic justifies Mann's psychological presence in the work; the characters echo his feelings and desires, and are his inner voices personified. Hence, pictoral time is psychological time. One dialectic it encompasses is the ambiguity of inner and outer space; time and place fuse through the characters' and author's mutual associations. The parallel of Leverkuhn's life to that of Nietzsche's, his theological attitude to that of Luther's, reflect Mann's historical concerns as well as provide the opportunity for his language to function on various psycho-temporal levels.

With respect to language and history, the characters as "echoes" of each other are personified in Echo or Nepomuk, the nephew of Adrian and, autobiographically, a semblance of Mann's nephew. He represents the sense of layered German historical particulars in his medieval prayers, his Faustian curiosity with nature, and his Divine Child image, and thereby reverberates the
psychological density of Mann's language.

As outlined earlier, pictoral time consists of layers of images, and the fact that they have meaning in past, present, and future circumstances provides the density needed to encompass a broad narrative structure. In this respect, setting and some of the major motifs of Doctor Faustus acquire multi-temporal reference. Mann establishes a structure of the novel as a painting consisting of universal, resonant images. The compounding of temporal structures becomes a process of creating paintings on top of paintings, revealing enough of their precursors to maintain a sense of depth while providing a contemporary vision.

The function of setting is perhaps the most prominent example of images' creating a parallel structure. While they are parallel, they ultimately create a circularity in Leverkuhn's creative and psychological process of maturation, a movement involving the dialectics of regression and progression.

Kaisersaschern is a psychological correlative for Adrian's mind. From its primordial imagery the pattern of his life emerges. The obvious parallelisms of Kaisersaschern and his eventual adult home in Pfeiffering will establish his dialectical existence. Zeitblom's concern for Adrian elucidates the psychological function of setting:

This choice of a place to live, a reproducing of the earliest one, this burying of oneself in one's earliest, outlived childhood... might indicate attachment, but in any case it is
psychologically disturbing. (26)

Therefore, a regressive thematic is established through architectural structure. That environment is at once historical and psychological is enhanced by the similarities of settings' being substantiated by historical/archetypal images.

The archetypal construction of the two dwelling places compose the juxtaposition of "our country world of childhood in its simple setting of wood and meadow, pond and hill." (23) These images are the primordial constructs of male and female principles in Adrian's childhood. Zeitblom recalls that the original setting was a time of intimacy and passion--the smiling dog Suso, the stable girl Hanne and her joyous music and laughter, and the familiar du, pronoun as a sign of intimacy between Zeitblom and Leverkuhn in their language reflect the childhood Edenic world. (23) These characteristics fulfill the sense of paradise as divine and demonic, a careful balance that draws Leverkuhn back to that childhood moment throughout his life.

The pond is called the Cow Trough; it is oblong or womb-shaped, and extremely cold. This image links to the cold Klammer Pond in Pfeiffering, and the womb image of the bathoscope in which Adrian descends in the eighth year of his pact with the devil. As a womb image, the bathoscope takes on cosmic meaning as an object--the relationship to the mollusk, the womb of time, "an aggregation not literally immeasureable but still truly vast, a whirling disk." (270)
The associations of various womb images and their qualities of cold and depth portray women as demonic forces, Adrian's other side of self, and its association with the creative impulse.

The sense of cold and depth is further built upon by the dialectic of water and fire in Mann's image associations. The journey from water to fire as analogous to the self in transformation parallels Adrian's obsession with the ponds, with the water of the womb which is the water of baptism, of reflection, and of death. Water as a symbol of the unconscious qualifies it as a lure to his descent. His associations to water as cold and deep are juxtaposed to fire as psychological burning of desire to create, the artist consumed by his work. The cold, the constrictiveness, of form, is simultaneously the fire of chaos. Fire and water as hot and cold fulfill the function of disease as a dialectical condition—the cold exterior enclosing the burning interior, the function of form as a container, the sense of order as it circumscribes disorder.

Similarly for Mann, the obsession to create was characterized by a coldness followed by consumptive symptoms, the obsession with the work as a distraught condition, a draining of vitality. Cold and heat mime the process of physical decline and mental incline. In Mann's creative process, which is Leverkuhn's musical career, archetypal heat and cold reflect the demonic. Zeitblom comments on their prevailing force in musical composition:
heat and cold prevail alongside each other in his work: sometimes in moments of greatest genius they play into each other, the expressivo takes hold of the strict counterpoint, the objective blushes with feeling... a glowing mould... the idea of the demonic. (178)

With regard to Pfeiffering there was a "most extraordinary likeness and reproduction of his childhood home; in other words, the scene of his later days bore a curious resemblance to that of his early ones." (25) The childhood world is recapitulated in every detail—the pond, hill, tree in the yard, Kaschperl, and Walpurgis all provide a symbolic resonance, a sense of return to man's origin, a search for identity.

However, the psychological inversion of setting is referred to in the constructional difference of the two houses; the country house in Kaisersaschern is transformed into "an old cloister with thick walls, deep-vaulted case­ments, and rather dark, dank passages." (26) Temporal progress is psychological regression to a pathological stasis. The recapitulation of the childhood world is cold and dead; it illustrates Adrian's physical condition as catatonic and his mental condition as germinating in the demonic womb. The old cloister symbolizes his physical sterility and coldness, the dark, dank passages a womb of death, a preconscious existence. Ultimately, his room in the house becomes the most dark and recessed container of time and space, the space where he encounters the devil, his archetypal shadow, his confrontation with the death-wish in
order to begin anew.

This archetypal encounter of self at the nadir of his existence tends to invert his life-line. His progression in mental fulfillment is in opposition to his physical degeneration, the final irony being the literal return to his childhood home and to his mother for the last years of his life as madman and invalid. The function of setting, then, primarily concerns itself with portraying the fate of mind and society as the recapitulation of Mann's theme of death as rebirth (Leverkuhn's return to mother), and damnation as salvation. The circularity of the development of setting mimes Leverkuhn's solipsistic, bathetic existence, and attempts to draw the isolationist politics of Germany back to an internal, primitive condition with the regenerating of cultural progress:

Recurrent images, which Mann calls leit-motifs, are another aspect of pictoral time. Repetition as a layering of signification becomes evident in the most prominent imagery of the novel. The sense of layering is simultaneously a process of interweaving. Images and their variations have a tendency to complement or parody each other and thereby construct a complex web of symbolism. As a function of pictoral time, images that are complex enough to establish motifs are automatically interrelated to other images.

Perhaps the most important image relationship revolves around the butterfly, *Metaera esmeralda*, and the
importance of eye color. The description of the butterfly not only links with Adrian's seductress, Esmeralda, as a symbol of beauty and disease dialectics, but its physical details establish a similarity to Zeitblom's careful observation of eye color: "Hetaera had on her wings only a dark spot of violet and rose; one could see nothing else of her, and when she flew she was like a petal blown by the wind." (14)

The wings of the butterfly become analogous to the description of the iris. The colors violet and rose are combinations of reds and blues, and in terms of relation to eye color, this color combination has a direct association with the description of Adrian's eyes. The eye colors consistently observed are of the primary colors blue or black. It is apparent that Zeitblom's observation of eye color and character relationships establishes a pictorial grid for Mann's image system.

The delineation of blue or black eyes provides yet another dark and light, demonic and divine, irrational and rational dialectic. Adrian's mother has deep black eyes, relating to the cold pond, the psychological depths, and the Southern German lineage, whereas Adrian's father's eyes are a clear yet severe blue, relating to the forces of light, nature, intellectualism, and Northern German lineage. From these standards, Zeitblom describes Adrian's eyes:

The pitch-black of the mother's eyes had mingled with the father's azure blue to a shadowy blue-grey-green
iris with little metallic sprinkles
and a rust-colored ring around the
pupils. To me it was a moral certainty
that the contrast between the eyes of
the two parents, the blending of hers
into his, was what formed his taste in
this respect or rather made it waver.
For, never, all his life long, could he
decide which, the black or the blue, he
liked better. Yet it was always the
extreme that drew him: the very blue
or else the pitch black gleam between
the lashes. (23)

The nature of the individual is characterized by
the eyes—-they are representative of the soul. Zeitblom's
references to Adrian's attraction to extremes allude to his
Faustian nature and the multi-colored eyes, describing his
character as symbolic of the equivocal, or that which can
move from one extreme to the other. Through Adrian's
relationships with characters in the novel, he obviously
relates to extremes; his compassion for Esmeralda and
Nepomuk are indicative of his paradoxical desires.

Since Esmeralda is the "Dark Lady" of his soul,
Adrian composes music about her in the way Shakespeare wrote
sonnets to his Dark Lady. The association of her name to
the butterfly links her to the variegated eye color and,
hence, to an important musical interval that rings through-
out Doctor Faustus: the h,e,a,e,e-flat. (156) It forms
the musical analogy to Metaera esmeralda. In this corres-
pondence, Mann links disparate images through a seemingly
free flowing of conception that is at the same time well
controlled,
The clear, transcendental color of Echo's eyes are the lure to the divine and the infinite for Adrian; through his eye color, his association to the Divine Child, Echo symbolizes Adrian's turn toward the intellectual and theological, the momentary faltering from his commitment to the dark world. The death of the child removes that sense of extreme commitment to the forces of light. As the artist, Adrian must return to the dark world, to forces of the instinctual and the demonic.

It is important that Schildknapp, a musician and friend of Adrian's, has eyes the same color, linking the musician to the blending of extremes, the ambiguous nature of reality, and the persona's dealing with the double nature of the mind. Other lesser musicians in the novel may have variations on blue eyes, but the association of Adrian and Schildknapp, and their discussion of the twelve-tone method as a key to musical innovation, are established by the identical eye color.

In direct contrast, the devil's eyes are pink, a color of "cool" passion and lucidity, and a blending of the rose and violet colors of the butterfly wings. Hence, the butterfly is later revealed as a devil's angel, and Esmeralda, an alterego of Adrian, a temptation from the dark side of the self. Through such repetitive compounding of image associations, Mann thus links images as prefigurations of others, provides hints about the nature of the artist, and guides the narrative structure.
From the associations of eye color, butterflies, and music, a formalistic sub-structure can be devised: that art is a form of "mimicry," an appropriate adaptation of form or content, as well as an instrument for parody--it is not what it appears to be, but has hidden meaning. That the beauty of the butterfly is simultaneously a lure to the repulsive establishes the color relationships of the eyes and also resonates with the revelation of color as symbolic of the soul.

Finally, as a biological metaphor, the maturation of the butterfly is analogous to the maturation of Leverkühn. Like the butterfly, he has an enigmatic physical composition. He goes into a gestation period similar to the hibernation of the butterfly before it opens from its cocoon. His room in Pfeiffering is a cocoon as well as a womb/tomb, a container which signifies the transformation of an image. A creature of the ground becomes a creature of the sky, a transcendental being. The butterfly as a transformation from worm to winged creature parodies a transformation from the demonic to the divine. This process also parodies an undercurrent sense of hope for the artist--in miming that biological process Adrian is like a personification of the German soul in a chrysalis that ultimately emerges as new hope, a hope beyond hopelessness. According to Zeitblom, it is Adrian as a manifestation of the hope for Germany:

His dislike of his very own German-ness... took the disparate forms of a cocoon-like withdrawal from the world
and an inward need of world-wideness.
(165)

One of Mann's techniques of capturing pictoral
time involves the description of an image which is at once
itself as a single construct and a structure for the novel
as progression as well. Nikolaus Leverkuhn's house is a
case in point:

It had three storeys, not counting
the lifts of the separate roof, which
was built out in bays, and in the six­
teenth century it had been the dwelling
house of an ancestor of the present
owner... Outside, the foundation storey
was unwhitewashed and unadorned; only
above it did the ornamental woodwork be­
gin. Even the stairs widened only after
the beginning of the mezzanine... so
that visitors and buyers...had not too
easy a climb to the goal of their hopes,
the instrument warehouse. (39)

The structure of the house functions as a history
of the Leverkuhn family, its Reformational background
alluded to by the sixteenth century and unadorned walls.
It functions as a structure of German heritage as well, a
hope to build upon the structure of German culture and
religion, to begin to embellish it with meaning, ritual and
spiritual aspiration, which is manifest in the woodwork
building as the structure heightens. The various layers of
the house symbolize the psyche: Adrian's aspiration to
theology and eventually music are evident in the meager
ground floor; his ambiguous nature and position are inherent
in the living quarters on the mezzanine; and the musical
warehouse in the remote space structures a metaphor for
Adrian's aspiration to be a musician, the quality of music as equivalent to theological faith. The house, then, is the structure of the Leverkuhn psyche as the psyche of Germany, the house of Western Civilization.

Ultimately, pictoral time establishes a psychology of form. Through the discussion of visual images representative of interior-exterior space, past-present temporality, and scientific-artistic disciplines, a sense of hermetic, psychological time is achieved. It is a temporality peculiar to the visual arts. The novel becomes a painting which portrays multi-level time sequences, multiple image systems, but ironically encloses them in an eternity of existence, a capturing of the pictoral moment.
Mann's use of time in the novel can best be described as reverberation. It is composed of several narrative sequences which ironically portray one reality while recapitulating their respective temporal existences: the life of Adrian Leverkuhn (1885-1940), the historical depths of Medieval and Reformational Germany, the creation of the novel by Mann as analogous to the time of Zeitblom's writing of Leverkuhn's biography, the time span of the Third Reich, and finally, the total reality of the novel as a narrative concerning the modern epoch.

Through these various time-lines that blend together, the narrative structure becomes a melodic line and, within its dissonant and consonant relationships, it creates a whole. The function of music as integrating time perpetuates the dialectic of time-line and timelessness, so that the compounding of reverberating temporal forms ironically seals the work in its own reality. Music as a relation is a metaphor for the temporality of the novel. As Said suggests, "nothing can exist temporally without corresponding with, standing in relation to, something else."\(^29\) The novel exists in musical time as a construct of events and images standing in relation and counterrelation to each
other, resonating with, and rebounding off one another.

Time reverberates in psychological space, particularly in the fact that Leverkuhn's original location has the medieval air of a modern village with a timeless aura. In this way, time and place appear to enhance the psychological time of the novel; it is interior time regressing and historical time progressing. Zeitblom remarks: "This was a practical, modern time.--Yet, no, it was not modern, it was old; and age is past as presentness, a past overlaid with presentness." (36)

Timelessness forms a vacuum, a sense of hermetic time that is encapsulated at the center of the novel in the pact with the devil. It is here that aesthetic commitment dictates the function of time as it has preceded and will follow the epiphanic moment, the encounter of Adrian and the Devil. Said takes the concept of epiphany and develops it further:

The result of that encounter is that every artistic achievement, moment, or gesture comes to appear as something that excludes every other one; this is itself a parallel of the Nietzschean idea of overcoming in which the artist, by excluding everything except the aesthetic faculty, creates a 'world'.

The novel is a reverberation of Leverkuhn's "world," a simultaneous inner and outer time reference.

The fact that time functions as a reverberation of epiphanies is again, personified in Echo. He is an "echo" throughout the work--the divine messenger, a moment of
harmony, a fairy-tale reality. He functions as the momentary light and joy in Leverkuhn's creative process, a momentary illumination of those qualities of the mythical and the timeless.

The Lamentation, which is written following Echo's death, is a resounding of the child's divinity in music. Zeitblom cites its importance with respect to musical, and hence, literary, motifs:

Here marshalled and employed are all the means of expression of the emancipatory epoch of which I have already mentioned the echo-effect--especially suitable for works wholly based upon the variation principle, and thus to some extent static, in which every transformation is itself the echo of the previous one. (458)

The echo-effect is a discussion of the novel's narrative structure. Time as music is the modulation of "timelines" compounding to compose the whole. The sense of the leitmotif as repetition compulsion parodies temporal form; the retelling of characters' lives are echoes of each other.

Whereas pictoral time establishes a spatial psychology of form, resonating time abstracts the spatial phenomena and constructs levels of linear progression--temporality as musicality. It is a sense of form that is "visible" only to the mind; it is as if it were thought being overheard.

Time functions most explicitly on two levels, the personal and the objective, symbolized by Zeitblom as the time "in which the narrator moves and that in which the
narrative does also." (25) Zeitblom goes on to say that there are more levels, and that they all function in parallel. As many other theories are portrayed, Zeitblom's sense of time and control of time is as disquieting as his recounting of events—he is a voyeur and victim of time.

In this novel, then, time ultimately rests in the confessional mode, an associational time peculiar to Zeitblom's recollections and his sense of temporal order. The strict, logical time sequences are ironic, a parody of the ongoing draft's stream of consciousness narrative. Zeitblom confesses:

But let me remember from the first that I had to reproach myself for the absence of a controlled and regular structure in my work... I can only repeat that paragraphs and asterisks are in the book merely as a concession to the eyes of the reader, and I... would write down the whole in one burst and one breath, without any division, yes, without paragraphing or intermissions. (176)

As Zeitblom speaks for Mann, the elements of Joyce, particularly the parody of his narrative style in Ulysses, are evident in what Zeitblom considers a pretentious, obvious use of structure and organization to hide the compulsiveness within. The novel emerges as a new concept of time through inversional technique, as a type of stream of consciousness narrative that is at once parody of that technique. Stream of consciousness is evident in the constant shift of temporal modes. Zeitblom's numerous digressions, and the tendency to be lost in time allows the
memory to work at random, creating a loose yet strict organization.

As a further feature of this mode, Mann organizes the narrative in terms of numbers and their magical/superstitious qualities. There are 47 chapters, perhaps because the novel is completed in 1947. Chapter 34 is in three parts; 3+4=7 is one of a number of magic number combinations of these ordinals which correlated to the numbers of the Magic Square adding up to 34 in their various configurations. Including the epilogue, there are actually 50 chapters or sections, Chapter 25, then, being the middle of the novel and the point where the pact with the devil takes place. That further irony is compounded because Adrian is 27½ when he makes the pact, and in pagination, the novel is exactly half-way to its completion.

While the narrative structure functions linearly--its verticality is composed of layers of time, and horizontally the literal time-lines are evident--it also has a definite shape. Time is an abstraction of the hourglass, the sense of time as expansion-contraction-expansion. This form is substantiated by the hermetic, still-point of the center of the novel, the devil's pact. Leverkuhn's past and present merge in the center of time, the womb of time. The childhood memories die, and the fullness of adulthood becomes a simultaneous physical decline and spiritual expansion. It is a paradigm for the decline of Germany, a sense of catastrophe in cosmic expansion, a selling of the
soul to reach infinity.

To surpass time is the object of the devil's pact—to sell time in order to live beyond it. As the Devil explains to Leverkuhn:

Time? Simple time? No, my dear frere, that is not devyll's ware. For that we should not earn the reward, namely that the end belongs to us. What manner of time, that is the heart of the matter. Great time, mad time, quite bedivelled time, in which the fun waxes fast and furious, with heaven-high leaping and springing—and again, of course, a bit miserable... such is the artist-way and artist-nature. (230)

Consistent with the rest of the novel's substructures, time is artistic time. It is the intention of the artist to create an order to transcend mortality, to achieve beyond the time given for our existence.

The fact that Zeitblom writes biography also captures the reverberant character of the narrative structure—people and their lives resonate with each other, they are interwoven in the time-lines aforementioned. Zeitblom's is a biography of psychological time:

This is no novel in whose composition the author reveals the hearts of his characters indirectly, by the action he portrays. In a biography, of course, I must introduce things directly, by name, and simply state such psychological forces as have a bearing on the life I am describing. (295)

What the novel ultimately resonates are a biography of Western Civilization, the modern epoch, and the rise and fall of bourgeois humanism. The sense of apocalyptic time
is reinforced by the later chapters' discussing the collapse of Germany, a gauge of human time—a fear that time is ending. Zeitblom is emphatic about his mediation:

The time in which I write, which must serve me to set down these recollections here in my silence and solitude, this time has a horribly swollen belly, it carries in its womb a national catastrophe. (336)

The novel resonates with preconscious time, gestation periods of personal and cultural disaster and hope which give Western Civilization the capacity to achieve necessary structural transitions.

The feeling that the spirit of life nevertheless lives on is illustrated by the presence of characters and their relationships throughout the novel. The ambiguous condition that time simultaneously recedes and proceeds is perceived well by Leverkuhn: "The time we last, a little shorter, a little longer, we call immortality." (455) The time of the novel is the time of character development, the apocalyptic time of Germany, and the cosmic, expanding time. The reverberations of temporal modes shape the spaces described; time becomes a function of ideology as well as scientific calculation. Leverkuhn explains to Zeitblom historical time through time as a function of man's spatial orientation to his world;

The Middle Ages were geocentric and anthropocentric... Its concern is a cosmology proper to Kaisersaschern and its towers, it lead to astrology, to observation of the planets. (273)
Essentially, the function of time as reverberation is the definition of time from the history of man's consciousness.
Chapter 7

THE NOVEL AS MUSICAL ANALOGY

A statement by Zeitblom on Leverkuhn's apocalyptic masterpiece, the *Apocalypsis cum Figuris*, is essentially a discussion of the novel's form:

I call the piece a fugue, and it gives that impression, yet the theme is not faithfully repeated, but rather develops with the development of the whole, so that style is loosened and in a way reduced ad absurdum, to which the artist seems to submit himself-- (360)

The *Apocalypsis* involves a tight, dense use of material that finds its substantiation in simultaneously ordered yet chaotic ways, fragments of theme and form merging and dissolving, a sense of space and time heightening their mutual complexities while resonating independently with and thereby reducing each other to simple, universal form.

After concerted efforts at musical study, Mann approaches his revelation of form:

What I could draw from it, and what I appropriated from it in order to portray the whole cultural crisis in addition to the crisis of music, was the fundamental motif of my book: the closeness of sterility, the innate despair that prepares the pact with the devil... I felt clearly that my book itself would have to become the thing it dealt with: namely, a musical composition.31

The subject becoming form is the essence of the novel as musical analogy. As music it acquires the organic, almost
biomorphic quality of growth and transition one associates with disease and the creative process. Musical analogy is the key to structure, the fact that form can become subject matter.

The strength of musical form in the novel is visible in its ability to parody; music is the ultimate form of parody, a mocking of the real, an attempt to supersede the realm of mortality, an examination of the ambiguity of existence through purification of the art-form. It contains all the dialectics that Mann is concerned with in his work—it is a discipline of the demonic, the vehicle of the devil, the translating of the irrational impulses into calculated form; and it is a discipline of theology, music as sounds from the divine, a translation of the ideal and passionate. Essentially, music translates the mundane into the mythical.

Mann's introspective and peculiar disposition (autobiographical material as fiction, life as symbol), this instinctive tendency to organize all experience symbolically, seems to account for the unique organic interrelatedness, the fugal character of Mann's entire work.32

It follows, in the words of Edward Said, that if Mann sees his syntax as musical composition, speech becomes a function of music as well. If the characters can be considered chords, melodic variations, and polyphonic resonances from the consciousness of Mann, Leverkuhn's compositions are therefore personified in their description in the novel. The following statement by Zeitblom prefigures the composing of
the *Lamentation of Doctor Faustus*, that the mind regresses in the complexity of music: "It was very natural that the word should burst forth out of music, as it did toward the end of the Ninth Symphony." (278) Strict composition has a simultaneous primitive yet modern style, a sense of seeking the *Ur spracht* of music. The resounding of voices at the end of the *Ninth* are inverted in the dying away of voice and the instruments taking on human capacity--the language of the possessed inverting the chorus of the heavenly host to the cry of the demons.

The novel, again, has a density of spatial/temporal elements that are finally unified in the novel through this musical analogy. The artist/protagonist as composer of the musical composition, which is simultaneously Mann the composer of the novel and Zeitblom the composer of the biography, merge in the portrayal of Leverkuhn as a modern hero archetype, and the carrier of image systems of the novel. As Ezra Pound calls the poet the "antennae of the race," Mann sees the composer Leverkuhn as the locus of the creative process, the mind which regenerates the works of art that stand in relation to him, the collective unconscious, only to be revealed in the unfolding of his existence.

Mann's statement that "the artist always carries a work of art as a whole within himself"\(^{33}\) is reflected in Zeitblom's statement:
Every composer of the better sort carries within himself a canon of the forbidding, which by degrees includes all the possibilities of tonality, in other words, all traditional music. (239)

In the creative process of the novel, Leverkuhn as the artist is symbolic of the life of Mann and the fate of German culture; he carries with him all the spatial/temporal elements of the novel. Music as analogous to the psychology of form is embedded in this sense of human consciousness as a collective knowledge. The universally communicative quality of the novel is its musical structure. Music history, then, is personified in the artist.

As music history, Mann attempts to portray Doctor Faustus as a novel breaking through convention in order to reestablish its validity. As Zeitblom mentions:

Music was actually the most intellectual of the arts, as was evident from the fact that in it, as in no other, form and content are interwoven and absolutely one and the same. (61)

It follows that music becomes a feeling, a condition, or an attitude. As Mann and his critics have stated with respect to the novel, its subject and its structure are interchangeable, mutually related. As a novel of historical context it is also a work of literary history, a novel consonant with the school of Literary Structuralism. In this way, Mann rejuvenates what he considers to be degenerating form, the nineteenth century ideals of the novel of manners, by fusing form and content. Like Joyce, Mann uses allusion to provide prose with a density qualifying
it texturally as poetry. It is a modern novel as an innovation in time/space modulations; our cultural conventions are renewed through new structure, literature as music, a new prose poetry.

It is established in the novel that music is closer to theology than mathematics, yet consists of that magical mathematics, the sense of divine form, or symmetry as Logos. The numinous and its paradoxical nature are captured by Durer's Magic Square. It symbolizes the divine/demonic capacity of numerology and, hence, that music is a form of number magic. Leverkuhn states that his Lutheranism sees theology and music as neighboring spheres and close of kin; and besides, music has always seemed... a magic marriage between theology and the so diverting mathematics. (131)

In his development of the twelve-tone method, Leverkuhn ironically attempts to recapitulate the function of the Magic Square; just as all numerical values in their varying configurations add up to thirty-four, the twelve-tone method attempts to contain all musical intervals established in a confined system, a contained order of compositional elements and their inversions. Mann attempts to use this formula in writing his novel, so that all images and time sequences are inversions of each other, resounding each other in their variations. This inversional harmony is reiterated in a conversation regarding Kretschmar's lectures, where Leverkuhn asserts that the twelve-tone method for music could come in handy for the ingenious modification of
the twelve-note word. (192) It is obvious that Mann structures his literary syntax as musical syntax, and that the density of prose is the result of the novel's being the exhaustion of tonal variations in theme and form.

The completion of the Magic Square is essentially a circular process, a move from the simple to the complex, and to the simple once more. With regard to number magic, and its relation to music, the association of the mystical with the musical illustrates their mutual opportunities or desires to attempt to circle the square.

The demonic motif is everpresent in the music of the novel; it is inherent in musical compositions and in the work's syntax. It is the circular, multi-level relationships of notes and images which demonstrate the ambiguous nature of relation. Relation rather than stasis is the basis of musical systems and the demonic in those systems. Through the demonic forces, the parody of order becomes the key to the novel as a musical analogy, a sense of organization which consistently borders upon madness and chaos.

Of the combined personae of Mann/Leverkuhn, the words of Carnegy aptly state:

in music he organized the direct language of the will... the language of the unconscious, of the irrational, which although set down with certitude... was ultimately untranslatable; a seductive admixture of the rational and the irrational at their most intense,\textsuperscript{34}

The Apocalypsis cum Figuris and the Lamentation of Doctor Faustus best illustrate this dialectic.
The Apocalypsis is a death-wish, a compromise between genius and convention through the annihilation of form and a return to primitive music in which instrument and voice merge in tonality, when dissonance expresses the ethereal and consonance expresses the mundane. Zeitblom sees the piece as a merging of man and thing in its context, which connects the biological studies of insects and mollusks as correlatives to the exploration of the human soul.

Zeitblom sees the Apocalypsis as the presentation of the mysterious identity of self, a parody of the barbarity of culture, and a rendition of the soul in despair:

a piece of cosmic music of the spheres, icily clear, glassily transparent, of brittle dissonances indeed, but withal an... inaccessibly unearthly and alien beauty of sound, filling the heart with longing without hope. (378)

The Lamentation is an expansion of this "inner apocalypse"; it is the confession and sacrifice of Leverkuhn's soul, the Faust myth translated to musical structure. It encompasses the history of the demonic in music, theology and demonology, through the structural and symbolic use of the "12 tone method". In this fusion of good and evil, heaven and hell culminate in an orchestral ending that reverberates the demonic laugh, the orgiastic, bombastic quality of the Romantic style. Leverkuhn's last words "For I die as a good and as a bad Christian" (487) form twelve syllables; and the twelve notes of the chromatic scale are set to it. It is Leverkuhn's psyche as the psyche of an
era put to music. As Zeitblom reiterates, it is the death of Leverkuhn, the death of the sonata form, and their culmination in a grand finale—the laughter becomes the "soul cry" in the final G as a parody of Beethoven's Sonata 32.

The pursuit of the demonic through music is the exorcism of the devil in man's soul. Music, then, is the fatal link of the mind with the dangerous soul elements.

His works reverberate soul elements particularly through Esmeralda, who leads him into art through disease. The structure of many of his melodies delineates various letter/syllable components of her name as they echo stylistically through the work. As a function of disease and as a musical inspiration, she becomes a leit-motif for his opus, and for the novel.

As music is symbollic for the demonic, Leverkuhn attempts to create the demonic, Utopian form in his Lamentation—music as a paradigm of Hell:

the Faust cantata becomes universal,
seizes upon the whole work, and...
causes it to be completely swallowed
up by thematic thinking. This giant
'lamento'... is very certainly non-
dynamic, lacking in development, without
drama, in the same way that concentric
rings made by a stone thrown into water
spread ever farther. (486)

Not only does this recapitulate the structure of Dante's Inferno, but it establishes the function of Hell as a mental image, a chaotic world that is simultaneously static, an abundance of form that is frozen, a compounding of variation upon variation, the impending madness of the
composer through the musical rhythms of his mind. It is strict style that borders upon madness, a lamentation that evokes parody and laughter, a condition of despair. It illustrates the "tendency of music to plunge back into the elemental and admire herself in her primitive beginnings." (63) The Lamentation, then, is a simultaneous annihilation and rejuvenation of form.

Doctor Faustus thus functions as a polyphonic soliloquy. Through Mann's technique of inversion, the many voices emanate from the one. The primary technique of inversion is described by Leverkuhn as the contrapuntal usage of dissonance and consonance:

\[\text{the degree of dissonance is the measure of its polyphonic value. The more discordant a chord is, the more notes it contains contrasting and conflicting with each other, the more polyphonic it is. (74)}\]

Mann uses dissonance and consonance as elements of parody. For Leverkuhn's music, consonance is the banal and dissonance the inspired, the creative. The previous quotation mimes the musical complexity of the novel; as the recitation of events, images, and people's lives are compounding, they form a musical composition, a combining of musical notes, of tonalities that harmonize in their dissonance, that complement each other in their independence of form.

The repertoire of Leverkuhn's musical achievements is a recapitulation of the narrative; the musical elements as well as their titles and themes reiterate concerns with
the demonic, the diseased, the ethereal, and the mystical. His compositions are the working through of the leit-motifs of the novel, blending them into a harmonic dissonance, a dissonance become consonance, which is the novel.

Perhaps the best correlation goes back to Jonathan Leverkuhn's mystical/scientific studies of animate/inanimate nature: the seashells, the "devouring drop," (18) recapitulate the theme of disease in one of Adrian's compositions on Spring. The devouring drop, as inanimate nature that seeks life, develops the demonic motif of syphilis as the devouring drop impregnating the brain with its "poison," its art-giving force.

The novel as musical analogy is ultimately conditioned by the simultaneous mythological and scientific orientation to composition and style. Music is mythological time, a simultaneously magical and calculated world order which is at once an epitome of divine order and diabolical ambiguity. The reverberation of musical lines, the repetition of specific notes, the creation of compositions indicative of the cultural attitude and the maturation of the artist, all converge in creating a palatable reality, a breaking down of the real to recreate it as art.
Chapter 8
CONCLUSION

_Doctor Faustus_ is a novel about the history of Western Civilization; it aspires to contain all those characteristics of art and philosophy that deem a work universal. Within it is contained the history of music, the history of Germany as it assimilates Northern and Southern European sensibilities, a discussion of modern Romantic philosophy, a history of Protestant theology, a history of Faustian legend and, primarily, perhaps one of the best studies on the definition of the demonic as a construct of the psyche. The novel creates a psychology of form, a study of mental schism. It is a musical piece, a reverberation of chant, symphony, fugue, and sonata forms that construct Leverkuhn's psyche.

Although it presents the decline of culture during a literal time period, WWII, _Doctor Faustus_ presents itself as an ongoing process, a recognition of, rather than a solution to, the various fears and problems of the world. Through aesthetics, art necessarily becomes a form of parody as well as a form of personal expression, particularly in its function of representing other disciplines. According to Bergsten:

_Politics is actually a realm akin to art insofar as, like art, it occupies_
a creatively mediating position between spirit and life, the idea and reality, the desirable and the necessary, conscience and deed, morality and power.\textsuperscript{35}

Therefore, art is the function of presenting the duplicity of inner and outer reality; it functions as a psychic balance, an order. Leverkuhn's sense of theology becomes an obsessive search for coherence and order in reality through his music, a search for ideal form by ultimately resigning himself to calculated form.

The novel is also a confessional narrative, an apology for the pathological energies of Germany; the novel is about "the German catastrophe as a collective nervous breakdown and an exorcism of its demons through cultural isolation."\textsuperscript{36} The process of cultural isolation, the self-dug grave, is symbolized by the isolation and reclusiveness of Leverkuhn, the solipsistic obsession to liberate musical forms as an exercise in liberating the will, an over-extension of power to the irrational. Hence, the concept of "breakthrough" as a liberating process, is also the complex structure of hope at the end of the novel: a liberation of musical forms from religious ritual, the sense of strict style as freedom, a dialectical aesthetic, the destruction of body as a liberation of the mind, a striving beyond aesthetics to divine form, and the Christian expectation of salvation despite man's ethical commitments.

Through Zeithlom and Leverkuhn, the novel is a study of component psyches, a merging of Catholic and
Protestant, rational and irrational, humanism and pessimism, light and dark. Within this construct are secondary splits between Satan and Christ, good and evil, theology and demonology, conscious and unconscious, Classical and Romantic, all of which contribute to the dialectical aesthetics and the sense of the novel as creating a composite psyche, modern man. This construction is achieved through the narrative as a study in musical counterpoint, music as an extension of language: since music is only about itself, form and content are inseparable. It performs nonverbally what philosophy tries to do verbally.

Just as form and content are inseparable in music, so too are the characters inseparable in their contribution to the whole. Mann, Zeitblom, and Leverkuhn, are transparencies of each other. The composing of music, the structure of the novel, is an examination of the creative process, of the prose poetry of the work set to music. Again, Ricoeur summarizes well the condition of the three main subjects as symbols of this music/language synthesis, the synthesis of music as a parody for confessional narrative structure:

The language of confession is the counterpart of the triple character of the experience it brings to light: blindness, equivocalness, scandalousness. Through confession the consciousness of fault is brought into the light of speech: man remains speech, even in the experience of his own absurdity, suffering and anguish. 37

This statement encapsulates the philosophical theme of the work, and its sense of salvation—through guilt, suffering,
and anguish, confession becomes an art form, a liberation of consciousness. Music is ultimately, then, the confessional mode of Leverkuhn, and through him, Mann achieves his inversional stylistics of annihilating and reconstructing his cultural heritage.
FOOTNOTES


Note: Throughout the paper, direct quotations from the original text will be referred to by citing the page number from this text in parentheses following the quotation. All other quotations and references to other works on the subject will be footnoted in the usual manner.


6 Ibid., p. 30.


8 Mann, *The Story of a Novel*, p. 70.


10 Bachelard, p. xi.

11 Ricoeur, p. 8.

12 Carnegy, p. 153.

13 Ibid., p. 40.

14 Ricoeur, p. 29.


16 Bergsten, p. vii.


20 Ibid., p. 2.

21 Mann, The Story of a Novel, p. 5.

22 Ibid., p. 3.

23 Ibid., p. 43.

24 Ibid., p. 87.

25 Carnegie, p. 84.

26 Smeed, p. 194.


28 Bachelard, p. 193.


30 Said, p. 184.


33 Mann, The Story of a Novel, p. 220.

34 Carnegie, p. 19.

35 Bergsten, p. 36.

36 Ibid., p. 115.

37 Ricoeur, p. 7.
BIBLIOGRAPHY


