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## A Study of "Konigliche Hoheit" -- Thomas Mann

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Thesis

Submitted in partial fulfillment for the  
requirement of the degree of Bachelor of  
Arts.

A Study of "Königliche Hoheit" -- Thomas Mann

by

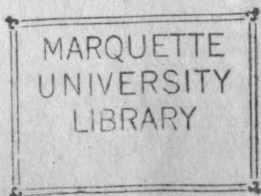
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College of Liberal Arts

Marquette University

May, 1933.

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## Introduction

The object of my thesis is to study Königliche Hoheit and through it come to a knowledge of the personality and character of the writer. In the first chapter I have discussed his life and his work. I hereby wish to express my thanks to Dr. Hugo Broeker for so kindly directing me in my thesis; also to Dr. William De Horn who suggested the study of Königliche Hoheit as an appropriate and interesting piece of literature. of the attributes of König's writings, as well as his understanding of human emotions. The last chapter has been devoted to a scientific analysis and criticism of the novel with the view of establishing its place in the literary world.

Anne Marie Druml

## Introduction

The object of my thesis is to study Königlische Hoheit and through it come to a knowledge of the personality and character of the writer. In the first chapter I have discussed his life and his works and the second, third and fourth chapters are devoted to a study of the "Königlische Hoheit". My intention is first to give the content of the novel and then follow it up by a criticism of characters and in this the reader can obtain a clear notion of the attributes of Mann's writings as well as his understanding of human emotions. The last chapter has been devoted to a scientific analysis and criticism of the novel with the view of establishing it a place in the literary world.

Thomas Mann and His Works

Thomas Mann, the Nobel Prize winner of 1929, is one of our few outstanding living writers. He was born in a town in Northern Germany, Lübeck, on June 6, 1875. His father, a merchant, was of German descent while his mother was a Portuguese lady. This mixture of northern and southern blood...

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1. Otto Lenzing, Masters in Modern German Literature, p. 153.

The conflict in Mann is of great importance for this very controversy because the theme of most of his novels.

Practically all estimable critics readily detect the pre-occupation of this author for his emphasis of these, the conflict between the artist and the realist. Brewster and Barrell write,

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## Thomas Mann and His Works

Thomas Mann, the Nobel Prize winner of 1929, is one of our few outstanding living writers. He was born in a town in Northern Germany, Lübeck, on June 6, 1875. His father, a merchant, was of German descent while his mother was a Portuguese lady. This mixture of northern and southern blood did not harmonize favorably. From his father Mann inherited a sense of cold realism, while his mother gave him a sense of romanticism and beauty. The two tendencies in Mann are in continual conflict with each other throughout his whole life. Otto Lessing says of him,

"And besides being placed in the equivocal position between two races, Mann, through his creative instinct, feels isolated from the masses, experiences the cold loneliness of the observing artist whose heart yearns for a naive intercourse with his fellowmen. He knows of the romantic quest for a land of beauty where all dreams are fulfilled. He knows of the imaginative minds paralyzing disappointment, seeing reality always remain behind his expectations." 1

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1. Otto Lessing, *Masters in Modern German Literature*, p. 183.

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The conflict in Mann is of great importance for this very controversy becomes the theme of most of his novels. Practically all estimable critics readily detect the pre-occupation of this author for his sameness of theme, the conflict between the artist and the realist. Brewster and Burrell write,

"The reason of Mann's sameness of theme, lies as one would expect, in his own heredity and his deep seated inner conflict. His father was a German merchant

of fine old traditions; his mother a Portuguese woman. The two strains in his inheritance did not blend readily. The world of art, thought and music is his world; but his artistry is often troubled with a sense of his own feebleness in that world of practical balanced sane activity." 2

2. Brewster and Burrell, *Advanture or Experience*, p. 67.

While it is generally agreed upon that Mann was more the artist, however he was not lacking in a sense of duty.

Raoul Auerheimer upon greeting him at a lecture in Vienna termed him the most responsible of living artists.

The personality of Mann, evidenced through his writings is that of a kindly, very amiable and pleasing gentleman. Ludwig Lewisohn who knew him personally also describes him as,

"A quiet and refined type, with a narrow dark head with hair conventionally parted on the left, clipped but not too close, clipped black mustache. Yet in his simple appearance and demeanor there is never a moment's stressing of the note of simplicity. He is neither eager for praise nor impatient of it, nor unkindly toward the adulation of fools; but thoughtful, measured, clam, smoking his cigar, exchanging the necessary commonplaces of the dinner table without eagerness but without condescension. A supremely kind and earnest man, utterly untempted either to make kindness or earnestness or stylistic stringency the notes of his personality. A man 'all wool' as incapable of handing out shoddy in the high matters of his trade, as his merchant ancestors of Lübeck were of measuring with false measures." 3

3. William Drake, *Contemporary European Writers*, p. 53.

Thomas Mann wrote several autobiographies. They are *Im Spiegel*, *Kinderspiele* and *Süsser Schlaf*. Nowhere can we receive more authentic data of the childhood of this

man than from that written by own pen. From the short essay, Kinderspiele, we see that Mann's early life was a happy one. His father being a business man was able to provide his son with many exotic playtoys and Thomas was very attached to them. A toy horse which he received as a gift, he became particularly attached to, not, as he himself says because of any fancy for knight-hood but because the toy itself was odd. This horse appealed to him so because, as he says, it satisfied his keen imagination.

"Ich darf sagen, ich bedurfte zum Spielen des Apparatus nichts, sondern war mir mit stiller Genugtuung der unabhängigen Kraft meiner Phantasie bewusst, die nichts mir rauben konnte." 4

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4. Thomas Mann, Rede und Antwort, p. 390.

Mann's early youth was not unusual. He attended the gymnasium. However, of this period of his life he says,

"Ich habe eine dunkle und schimpfliche Vergangenheit!" 5

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5. Ibid., p. 383.

Of his school days he speaks most disparagingly. He encountered difficulty with his teachers for as he writes, he was lazy and not academically inclined,

"Erstens bin ich ein verkommener Gymnasiast. Nicht dasz ich durchs Abiturientenexamen gefallen wäre,-- es wäre Aufschneideri, wollte ich das behaupten. Sondern ich bin überhaupt nicht bis Prima gelangt; ich war in Secunda so alt wie der Westerwald. Faul, verstockt und voll liederlichen Hohns über das Ganze, verhaszt bei den Lehrern der altehrwürdigen Anstalt, ausgezeichneten Männern, die mir-- mit vollem Recht, in voller Ubereinstimmung mit al-



ler Erfahrung, aller Wahrscheinlichkeit--den sicheren Untergang prophezeiten." 6

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6. Ibid., p. 383.

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After attending the gymnasium Mann continued his training and education at a military academy. Here he became well acquainted with military life of which later in life he writes much. After this training he went to Munich. It was during his stay in Munich that Mann received news of the death of his father. At this time he was employed in a fire prevention bureau. Mann's leisure time was spent in writing and while here he completed several love lyrics which were published. These were his first published works. From Munich he went to Rome. Here he vagabonded about, now and then spending some time in writing. Of the stay in Rome he writes,

"Ich verbrachte meine Tage mit Schreiben und der Verteilung jenes Lesestoffes, den man den belletristischen nennt und dem ein anständiger Mensch höchstens zur Zerstreung in seinen Muszestunden sich zuwendet,--und meine Abende bei Punsch und Dominospiel." 7

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7. Ibid., p. 384.

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From Rome Mann returned to Munich. Here he entered into military service but he had no physical endurance. Soon he found employment as an associate editor of the "Simplicissimus". While editor he became acquainted with an attractive daughter of a professor whom he married.

Mann's literary career began to find its way. Very soon he was being known as a writer and was heralded wherever

he went. In the meantime he continued his studies and received the degree of Doctor of Philosophy at the University of Bonn.

Besides Mann's keen interest in literature and writing he also engaged his attention in politics. We cannot call Mann a radical for although he was an anarchist his attitudes toward the German kingdom were sedative and constructive. He was a Republican Conservatist. Mann lived in Germany during the war and he saw the miserable and pitiable condition of his native people. The poorer classes were almost starved and no aid could be obtained for the German government was also in financial distress. It grew out of this event that Mann became a socialist. He believed that a socialistic government would affect the greatest good to the greatest number. While socialistic beliefs are popularly attributed to the common people, Mann however maintains in his essay, *Kultur und Sozialismus*, that there can and is harmony between Socialism and culture for he maintains culture and civilization are contained in the beliefs in Socialism.

Thomas Mann's literary career 'officially began' with the publication of his first novel, *Die Enttäuschung*, in 1896. This novel while it did not receive much attention is of real literary value. It evolves about the insufferable boredom of a globetrotter. Mann chooses emotional sentiments for his themes. Of *Die Enttäuschung*, Otto Lessing says,

"Disappointment is a globetrotter's confession of

his taedium vitae." 8

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8. Otto Lessing, op. cit., p. 183.

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Die Enttäuschung was followed by the short story, Der Kleine Herr Friedemann, written in 1897. Disappointment again is the theme. The small gentleman Friedman, who after he has accepted the separation from life which his deformity compels, learns to desire life again through the impact of an unworthy love and cannot endure his disappointment. He dies. With the publication of this story Mann established himself in the literary world. Lessing says of it,

"Such sympathetic, yet distant, humor gives the tragic story of little Mr. Friedemann its peculiar charm which established the young author's fame." 9

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9. Ibid., p. 184.

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Thomas Mann possesses humor, not the plebeian humor of our English writer Dickens with whom many critics compare him, but the reserved, fine, polished humor of an intellectual aristocrat who can love men even when they are beneath him. Such humor is evidenced in his novel, Der Bajazza. William Drake says,

"The clown's practical and artistic natures are so strong in him that his whole existence is wrecked by discontent and all the enterprises foredoomed to failure." 10

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10. William Drake, op. cit., p. 184.

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Mann is in sympathy with the unfortunate clown, whom he presents as a fantastic man partly artist and partly amateur.

The first great novel which Mann wrote was Buddenbrooks, completed in 1900. The theme of this novel is typical naturalism. Ernst Rose says,

"Thomas Mann, der bedeutendste Romandichter, den Deutschland vor dem Kriege hervorbrachte, behandelt in seinem "Buddenbrooks" ein typisch naturalistisches Thema, den durch Vererbung herbeigeführten Verfall einer Familie, und dem Dichter stehen sämtliche Mittel impressionistischer Kleinmalerei zu Gebote." 11

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11. Ernst Rose, Deutsche Dichtung Unserer Zeit, p. 166.

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This novel is concerned with the problem of decadence. The subject considered as a literary topic may be called a product of the end of the nineteenth century. It shows the decay in a family through four generations. The Buddenbrooks is a symbolic story of Mann's own ancestry. Most of the stories of Mann are autobiographical. He himself says,

"Wer ist ein Dichter? Der, dessen Leben symbolisch ist. In mir lebt der Glaube, dasz ich nur von mir zu erzählen brauche, um auch der Zeit, der Allgemeinheit die Zunge zu lösen, und ohne diesen Glauben könnte ich mich der Mühen des Produzierens entschlagen." 12

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12. Thomas, Mann, Rede und Antwort, p. 347.

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While many critics term Mann a European writer, he refutes their opinion and says this novel is not of the standard European type. He claims it is a German piece of literature through and through. German in its content and careful workmanship of details,

"Der Roman ist deutsch vor allem im formalen Sinn. Es (Buddenbrooks) ist geworden, nicht gemacht, gewachsen, nicht geformt und eben dadurch unübersetzbar deutsch. Eben dadurch hat es die or-

ganische Fülle, die das typisch französische Buch nicht hat. Es ist kein ebenmäßiges Kunstwerk sondern Leben. Es ist Gotik, nicht Renaissance." 13

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13. Thomas Mann, Betrachtungen eines Unpolitischen, p. 58.

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The story of the Buddenbrooks opens with the life of Johann Buddenbrook senior and his wife, Antoinette. They are children of the eighteenth century. The family is well-to-do and belong to a group of prominent patricians enjoying an unquestioned and general esteem. It was a period when the success of a business house still depended on the industry and efficiency of its worker, it was an era when speculation was considered ignoble.

Johann Buddenbrook Jr. is a stern and more sober man. In religion he turned from rationalism to protestantism. Business under him is normal but there is not any expansion. The firm under Consul Buddenbrook is still intact. The Consul however achieves something in his life. In 1848, the turbulent years of revolution, he restores the excited population to order. There does come some misfortune in his life. His daughter Antonie marries a man who turns out to be a swindler. Her dowry is wasted and her divorce is a disgrace.

The son of Consul Buddenbrook has an energetic view of life. He has a stimulating personality, is intelligent and is esteemed. Under him business flourishes and a happy marriage with Gerda, a wealthy heiress, brings more splendor into his life. He has a son.

Antonie remarries and her second venture is equally as disappointing. Because of a second loss of dowry Thomas is induced to speculate. He gambles and fails. Now he becomes rigidly conservative. He is tired, restless and nervous.

Thomas' son, Hanno, is a sickly and dreamy boy. He inherited from his mother a musical talent but his weak body was not able to endure the deep emotions of his art. Thomas becomes isolated and lonely. Gerda's love is directed elsewhere. Now father and son have one thing in common. Both are suffering.

Depressed and worn from excess work, Thomas has a pitiable end. He breaks down in the street. Thomas, knowing of Hanno's incapacity to carry on the business, orders the firm to be dissolved. Hanno dies very young. The Buddenbrooks now are nothing but a race of the past.

Of this novel Drake says,

"It is accurate and comprehensive, and its historical value is unique. And beyond this meticulousness of detail, this recognizable scrupulousness of the whole picture is the activity of a firm, mellow, slightly ironical resolutely truthful literary talent of the first order." 14

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14. William Drake, op. cit., p. 54.

Zinnecker says of this book,

"Thomas Mann was more eager to achieve fidelity to life than to follow an artificial pattern. And still there is supreme craftsmanship in composition, a form of composition which in some of its elements, reminds us of the Wagnerian tetralogy, in which the many parts and characters are woven together by a leitmotif use of words." 15

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15. Zinnecker, Königliche Hoheit, p. 9.

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Otto Lessing in giving us a criticism of the book states,

"It is mature in thought and technique. The composition is refreshingly simple and straightforward. The action unromantic though it be, is never tiresome. Monotony is guarded against not by sensational episodes, but by an intimate account of the lives reacting upon the life of the main body." 16

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16. Otto Lessing, op. cit., p. 190.

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This masterpiece of Mann was soon followed by a number of other novels also, of great literary value, however not as philosophic and significant. Tristan, a novel, was published in 1902. The poet hero, Detlev Spinell, is presented as a socially maladjusted character, a commoner by birth and a poet by profession. The two elements are in conflict and there is no reconciliation. Spinell, who is totally unable to cope with realities, spends his days in a sanatorium. Of the theme of Tristan, Zinnecker says,

"In this novelle, written, to be sure in a very strong tone of self-irony, the theme of decadence is given an extremely romantic emphasis; for to the poet Spinell, beauty blossoms in decay." 17

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17. Zinnecker, op. cit., p.9.

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Shortly after the publication of Tristan, he published the novel, Tonio Kröger; the hero in the novel, is symbolic of Thomas Mann. Tonio is the offspring of Romance and German Parents. Even his name represents his origin, the Latin, Tonio, and the German, Kröger, Zinnecker says,

"Tonio is conscious of his own problem, which is the conflict between his burgher origin and his liter-

ary activities, and he attributes the dualism of his existence directly to the mixture in his blood." 18

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18. Ibid., p. 10.

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In 1904, Thomas Mann deviated slightly from his usual type of writing. He wrote *Fiorenza*, a dramatic novel. Of this novel Otto Lessing writes,

"In the splendid renaissance-drama, *Fiorenza*, Lorenzo Medici, the patron of art and lover of beauty is contrasted with the ascetic priest Girolamo." 19

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19. Otto Lessing, op. cit., p. 186.

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When the drama was presented at the Munich Residenz Theater, it was enacted as though it were anti-Catholic in sentiment. This aroused considerable consternation. The false impression grew out of an erroneous interpretation. Mann was somewhat perturbed over this, for although he himself was not Catholic, however he is in sympathy with Christian ideas. Mann in writing to a Catholic priest says,

"Der Verfasser der Rezension glaubte nämlich, in meinem Gedicht ein antikatholisches, ja antichristliches Tendenzstück erblicken zu müssen, und aus dieser Auffassung ergab sich naturgemäß die ablehnende Haltung, die er der Dichtung gegenüber einnahm. Sein Miszverständnis hat mich betrübt und enttäuscht, --- auch enttäuscht, denn, obgleich ich nicht Katholik bin, hatte ich im Stillen gehofft, dass mein Stück einer von christlichem Geist beseelten Kritik allerlei Sympathisches werde zu sagen haben." 20

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20. Thomas Mann, *Rede und Antwort*, p. 384.

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The essay, *Versuch Über das Theater*, 1929, has several individual opinions contained in it. Writing of the theatre, Mann says,



"Es ist ein Gebiet für sich, eine Welt für sich, eine fremde Welt; die Dichtung ist dort nicht eigentlich zu Hause, auch die dramatische nicht, wie wir sie verstehen, --das ist mein Eindruck." <sup>21</sup>

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21. Ibid., p. 18.

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Mann in this essay also makes the daring statement that the theatre, i.e., the legitimate stage, cannot be called literary.

"Aber das Theater ist nicht die Literatur (obwohl ein grosser Teil des Publikums und der Kritiker das glaubt). Das Theater macht Zugeständnisse an die Literatur, es hat den Ehrgeiz, sich ihrer bisweilen anzunehmen. Aber das Theater hat die Literatur nicht nötig, es könnte offenbar ohne sie bestehen." <sup>22</sup>

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22. Ibid., p. 18.

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This essay was followed by the novel, *Der Tod in Venedig*, given out for publication in 1911. It is claimed by critics as stylistically one of the most beautiful of his stories. It contains the original theme of decadence. The hero, Gustav von Aschenbach, is a poet of humble origin. Of the hero, Zinnecker says,

"Gustav von Aschenbach the lonely artist longing for life, comes in conflict with the seductive vision of beauty, in the form of a temptation of classical and romantic, but very nonbourgeois character from which he is saved by a death which he cannot and will not flee." <sup>23</sup>

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23. Zinnecker, op. cit., p. 12.

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Drake sums up his criticism of the story by saying,

"It is an extraordinary, singularly beautiful study of emotional dualism." <sup>24</sup>

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24. William Drake, op. cit., p. 56.

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In 1924, Thomas Mann wrote *Der Zauberberg* which is reputed by some critics to be his greatest work. Drake writes of it,

"Nor is it in less measure the outstanding excellence of *Der Zauberberg*, in which after a long interval of pamphleteering, Thomas Mann resumes his dignities as a novelist in the classic tradition.....The first impression is one of dullness; but on second reading, this impression of monotony gives place to one of melancholy beauty." <sup>25</sup>

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25. Ibid., p. 57.

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*Der Zauberberg* is a presentation of contemporary society, as observed in its diseased souls. Hans Castrop, who, is a consumptive, goes to a mountain sanatorium. He has a cousin there. The two discuss the problems of life and philosophy. Joachim longing for action, against all advice goes out into the world of reality and returns to the *Zauberberg* only to die. Drake in writing on the discussion carried on at the sanatorium says,

"An Italian Liberal, a Jew turned Jesuit but remaining mystical and absolutist, the psychoanalyst Krowsky, that honest physician Behrens, the satisfied and earthy Peeperkorn, and others, bring various points of view to the discussion that end nowhere. They discuss everything in heaven and earth and since it is their only occupation, they do so superlatively well." <sup>26</sup>

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26. William Drake, op. cit., p. 58.

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*Der Zauberberg* is deep reading and to one who is not philosophically minded it is not advisable. Zinnecker

says of it, Mann interprets the psychological and emo-

"It is a picture in miniature of the decadent bourgeois civilization of antebellum Europe. In an atmosphere of physical decay flourish also the various species of European intellectualism: Scientific, psychological, psychoanalytical, mystic and philosophical." 27

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27. Zinnecker, op. cit., p. 14.

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Ernst Rose says of Der Zauberberg,

"Der Zauberberg löst die gesamte europäische Zivilisation in schöne Gespräche auf." 28

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28. Ernst Rose, op. cit., p. 176.

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Thomas Mann is the most outstanding novelist of modern Germany. He has given the literary world some fine pieces of work, not only from a stylistic point of view but also because of the philosophic content of his writings. Zinnecker confers upon him together with Gerhart Hauptmann the honor of being the best modern German Composer.

"In spite of Thomas Mann's own modest disavowal of the honor as far as his own person is concerned, the two most representative writers of modern Germany still remain the dramatist and novelist, Gerhart Hauptmann and the novelist and essayist, Thomas Mann.....The two writers, both recipients of the Nobel prize for literature are looked up to, in Germany as well as in the outside world as the best in modern German thought and literature." 29

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29. Zinnecker, op. cit., p.22.

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Critics speak very favorably of Mann. He is intellectual. While his books have deep psychological backgrounds, however he writes simply which makes his writings very com-

prehensive. Mann interweaves the psychological and emotional element superbly.

"One of the characteristics which Mann shares with the greatest novelist is his exceptional capacity for an emotional understanding of dissimilar characteristics. Despite the objectivity of style and the precise impartiality of his point of view, the simple element of humanity is so warm within his consciousness that he achieves the rare miracle of rendering scrupulous psychology as a living instrument." <sup>30</sup>

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30. William Drake, op. cit., p. 55.

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Most of the famous authors at one time or another in their life upheld the tenets of scepticism. However, there often has been disharmony among their beliefs. Lessing gives to Mann the credit of conquering the disharmony of this philosophical tenet.

"Mann's consummate art and no less his personal self command, discretion and wisdom entitle us to great expectations for the future. He has not been estranged from collective life by his consciousness of individual isolation, by his romantic longing for an ideal. Like Germany's two greatest novelists before him, Goethe and Keller, he had conquered the disharmony of scepticism by realizing the redeeming power of social service." <sup>31</sup>

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31. Otto Lessing, op. cit., p. 196.

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Ernst Rose besides terming Mann a naturalist maintains he can also on the other hand be called a Newromanticist. For in his language he continually repeats words the same as Wagner did in his music. But not alone because of his language but also because of his themes we may term Mann a Newromanticist. His leading characters are having continual but unsuccessful combats with con-

ventions.

"Freilich erscheint Mann in anderer Beleuchtung wieder ganz als Neuromantiker; denn seine bevorzugten Helden sind geniale Einzelne, die mit den Mächten der Konvention einen hoffnungslosen Kampf kämpfen, und in seiner Sprache nimmt sich Mann den leitmotivischen Stil des Romantikers Wagner zum Vorbild und erstrebt einen schönen langsamen Flusz des Satzes." 32

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32. Ernst Rose, op. cit., p. 166.

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Dr. Walther Rehm gives a very interesting and favorable criticism of Mann's art of writing.

"Wie seine Welt und Lebensanschauung und seine Gestalten, so ist auch Manns Kunst der Form und der Erzählung, sein Stil, aus einer Entsagung, aus Zucht geboren; scharf und klar, analytisch genau psychologisch zergliedernd, durchaus eben impressionistisch, beobachtend, treffend, umschreibend, überlegend, maszvoll und ruhig und doch immer zum Kern und Wesen des Problems verdringend." 33

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33. Dr. Walter Rehm, Geschichte des deutschen Romans, p. 40.

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After presenting the opinion of these well known critics I will venture to give my judgements. Thomas Mann's appeal is primarily to mature and sophisticated minds. His language is simple, clear, and very comprehensive, His choice of subject matter is broad and varied, it includes the political, social, psychological and literary. Mann writes with moderation, calm reflection and careful artistry. His writing is not fanciful, he is direct and to the point. As far as his style and diction are concerned, I can only speak favorably. His words are well chosen and throughout his narrations he had a tendency to repeat certain words for the effect. It places the

reader under an emotional spell. Just as the works of our American writer Edgar Allen Poe place one under the emotion of awe and wonderment, so, also does Mann place his readers under emotional spell, however with Mann it is not so intense.

When students are sufficiently mature but not before, I would advise them, if they so, desire, to go into a thorough study of Mann and his works. While it is very possible for the undeveloped student to read and comprehend Mann, however they do not and cannot grasp the deep philosophical background of his stories.

Albrecht was an old man with a very old wife, Gertrude. This was a very old man and a very old woman. They were very old people. Dr. Knebelstorff registered the birth of Klaus, but he did not disclose to the world the deformity of the newborn child. Dr. Knebelstorff was a very considerate and consulting old gentleman. While riding with Albrecht from the castle he encouraged him by telling him that one hundred years ago a gypsy had foretold that an heir to the Grimburg castle would be born, who would be more fortunate with one heir than all his predecessors with two.

Already we see with the opening of this story, Mann gives his hero an air of deformity as to present him as a maladjusted character. Mann has a tendency to present his leading characters as afflicted with themselves or with society. Klaus, so we see later in the narrative, is in

## Königliche Hoheit -- Thomas Mann

The novel, *Königliche Hoheit*, is biographical in character. The life of Klaus Heinrich is related. The story opens with the birth of Klaus, the second son of Albrecht III and his attractive wife Dorothea. This was an exciting event for the House of Grimbürg. But disappointment came with it for the new-born babe was a cripple, his left arm and hand being deformed. Dr. Sammet and Dr. Knobelsdorff, the attending physicians, knew immediately that his deformity was incurable. They informed the anxious father, upon being questioned, that the babe could never be healed. Albrecht was so frustrated with grief that only time could heal the wound. Dr. Knobelsdorff registered the birth of Klaus, but he did not disclose to the world the deformity of the new-born heir. Dr. Knobelsdorff was a very considerate and consoling old gentleman. While riding with Albrecht from the castle he encouraged him by telling him that one hundred years ago a gypsy had foretold that an heir to the Grimbürg house would be born, who would be more fortunate with one hand than all his predecessors with two.

Already we see with the opening of this story, Mann gives his hero an arm deformity so, as to present him as a maladjusted character. Mann has a tendency to present his leading characters in conflict with themselves or with society. Klaus, as we see later in the narrative, is in

conflict with both. Klaus was extremely sensitive about this deformity and he could never quite overcome it, although he was trained in gracefully concealing it.

After the discussion of the birth of Klaus, Mann goes on to relate the distressing economic conditions of the principality of Albrecht III. With one-million inhabitants there was a debt of six-million mark. The people were in dire need of one who would bring good fortune upon them. Klaus Heinrich was destined to effect this. In a further discussion of the horrible economic conditions Mann writes that the town could not pay its taxes, coal was scarce and there was little industry. The castle was the only seat of wealth and even this was neglected. It was necessary to chop down the beautiful large trees on the estate for wood supply. With the services of house attendants being discontinued, the wings of the castle were neglected and actually became haunts for the mice and rats. The former generation of the Grimmburgs were extravagant and the present members had to endure the consequences.

To show the reader that his childhood was very normal, Mann describes a prank of Klaus with his sister Ditlinde. Klaus had no fear of darkness and whenever it was possible he would go about exploring in the abandoned wings of the castle. His sister, Ditlinde, two years younger than he, also experienced great delight in accompanying her brother on his expeditions.



The first part of *Königliche Hoheit* has no plot; not until the introduction of Imma Spoelmann does the novel begin to take action. In discussing the school years of Klaus, Mann introduces a very significant character, Dr. Uberlein, who influences Klaus greatly in his adolescent years.

Concerning earlier education Mann writes that Klaus together with Ditlinde was under the tutorage of Madame from Switzerland and Mister Drüge. The two teachers were amiable characters and both children became quite attached to them. At the age of fifteen Klaus, together with five other noblemen's sons, attended school at the castle, Fasanerie. Here he studied for three years in which a courtly training was also included. All the pedagogists of Klaus retained a deep respect for him and were very formal towards him. Dr. Uberlein, one of his teachers, however, dared to throw aside formalities and addressed Klaus by his first name. He treated him (Klaus) as his equal and not as a nobleman. He even laughed at him heartily when Klaus made mistakes,

Dr. Uberlein is introduced as another maladjusted character. He was an illegitimate child and for this reason encountered difficulty in society. Klaus became very friendly with Dr. Uberlein. The two were often seen walking together. Oftentimes they would stop in at a cafe and over a glass of lemonade they would discuss the powers one could develop through misfortune. Both of these

He had very few friends at school and did not participate

two individuals had misfortune fall upon them, but they agreed that a strong will power could overcome it.

The education of Klaus was continued by his attendance at Selecta, a gymnasium in the castle city.

Klaus was very dissatisfied with his lot in life. He was born of the nobility which meant to him a life of formalism and unreality. He wanted very much to come in contact with the world of actuality but he had one unfortunate experience in his youth which, for a while, changed his attitude. Mann describes a village ball at which Klaus met with ill fate. Klaus attended the social function. With the permission of his father he danced with Fräulein Unschlitt. He drank, laughed and talked and at last seemed as one with the young people. He was gay and for the while forgot completely of his high social and political position or of his physical deformity. But this young crowd was deceitful. At twelve o'clock Dr. "Uberbein came to call for Klaus. He found him sitting alone on a green plush sofa, his clothes torn, a flower stuck in his vest, a gold chain around his neck and on his head he balanced a flask with a metal cover. And the dancers, intoxicated, danced ironically about him. Dr. "Uberbein ended this. It was an extremely unhappy experience for Klaus in the world of reality.

After finishing his academic life at the gymnasium, Klaus entered a university with the intention of studying law. He, however, had no further interest in education. He had very few friends at school and did not participate

in any student activities. After only a year at the university, he was called home because of the illness of his father.

Dr. Sammet was at the bedside of the dying Albrecht III. He tried valiantly to save his life but without success. After the death of Albrecht the sickly son Albrecht became head of the dynasty of the House of Grimm-  
burg.

Because of the ill health of Albrecht, Klaus represented him at all the political and social functions. Through his democracy he soon became so favored by the people that Albrecht entrusted him the title of "Königliche Hoheit."

The last event which leads to the introduction of the Spoelmanns is a family gathering at Ditlinde's castle. During a pleasant discussion Fräulein von Isenschnippe, a friend, came in and announced the coming of the American millionaire, Mister Spoelmann, and his daughter to the German principality.

With the introduction of part two, the author takes up considerable space in giving us a description of the arrival of the Spoelmanns at the German principality. Here he presents some excellent description, not by fanciful language but rather by a humorous and stimulating exposition. The coming of the Spoelmanns was a very unprepossessing one for what they represented. The anticipating crowd was somewhat disappointed to find Mister

Spoelmann a very common looking gentleman. He was short and was very cranky because of his ill health. He was accompanied by his personal physician, Dr. Waterclose. Imma Spoelmann, the daughter, was a diminutive lady and very attractive. She was accompanied by her companion and guardian, Countess Löwenjoul. All registered at the hotel Quellengarten and here they lived very simply for one and a half months.

Then Mann gives a biographical sketch of Samuel Spoelmann and his father. The father began his life's occupation by buying a small stretch of land including a mine. In this mine gold was accidentally discovered and here was the origin of his wealth. He then went to South America and bought and operated other mines. In 1850, he returned to Pennsylvania and invested heavily in railroads and other mines. It was a successful business enterprise for out of one of his newly acquired lands an oil well sprang up. At the death of the father his assets were evaluated at one billion dollars. Samuel, the only son, inherited the vast fortune.

While his father was in South America, he married an Indian girl. Samuel Spoelmann being partly Indian was superstitious and supersensitive about his heritage. The Naturalistic tendency of Mann can be evidenced in his character, Samuel Spoelmann. Because of Samuel's ancestry he was continually combating against conventions. He was not accepted into the high society to which he

really belonged and therefore isolated himself from any social contact whatsoever. Much unhappiness came to him through this. He lived a lonely, solitary life and his romantic nature found satisfaction only in the organ music and operas. Klaus, who Mann is obsessed with the idea of presenting his leading characters as misfits. So far we have observed that Klaus Heinrich, Dr. Überbein and Samuel Spoelmann are in conflict with their environment brought about through heredity. After six weeks the Spoelmanns made their sojourn in the South. While there, House-Minister Von Knobelsdorff effected the sale of Klaus' castle "Delfinenort". The castle together with vast and picturesque grounds were sold. Mister Spoelmann had the castle completely refurnished and remodeled. Everything was sumptuously arranged. An electric organ was installed and elaborate decorations were introduced. The gardens were very artistically landscaped. "Königliche Hoheit" is light reading for Mann does not hesitate here and there to bring in a humorous situation. The first time Klaus saw Imma was a predicament of this very sort. One day a command was being read to the people from the balcony of the castle. A crowd assembled about. Imma hastening to attend class at the university attempted to weave her way through the mass. An officer informed her that this could not be done. Imma became

very angry. She pushed the officer aside and continued wending her way through the populace. Klaus, observing this procedure from a side window, was very much amused.

Imma Spoelmann had a very cultured taste in her amusement. She found delight in attending operas. Klaus, who was also a patron of the theatre, often saw Imma at these social functions and secretly took a fancy to her. Klaus told Dr. <sup>ii</sup>Überbein of his attraction to Imma. Dr. <sup>ii</sup>Überbein was a man of cold rationalism, and had no regard for human emotions and believed it just as well to frustrate them. He strenuously objected to Klaus' attitude toward Imma for he believed it could only end in disaster, since Klaus was a nobleman and Imma was not of royal blood.

Amid all this disapproval Klaus, however, effected an introduction with Imma. It was at the Dorothean Hospital that the two met. Dr. Sammet did the honors. They walked through the hospital with not much to say to each other. It was indeed an awkward situation.

With the acquaintance of Klaus and Imma the story begins rising in action. Klaus spends many days visiting at Delphinort. The first meeting of Klaus and Mister Spoelmann at Delphinort is very significant for the actions and speech of Spoelmann at this meeting reveal his whole personality. Upon introduction, Spoelmann asked Klaus whether he was a lover, a collector or a salesman. Klaus answered he was none of these, and continued that he was of the House of Grimmburg and that he had defin-

ite duties to perform daily, he had to represent his brother at social and political affairs. Spoelmann was very unsympathetic towards Klaus' position in life, for he believed it merely a life of ostentation.

Klaus and Imma spent many pleasant hours together. They often went horse-back riding and when the weather was inclement they could spend the afternoon over a cup of tea and would discuss philosophy.

One balmy spring day, Klaus mounted his horse and came to the Spoelmann castle. Imma was busily calculating mathematical problems. She was very scientifically minded and received real pleasure from studying. And only after much persuasion did Klaus finally induce Imma to go riding. It was an enjoyable ride. In the course of the conversation Klaus questioned Imma about Gräfin Löwenjoul. She became Imma's guide in answer to an advertisement in a New York newspaper. The destination of the riders was the castle Fasanerie, where Klaus received part of his earlier education. Upon arriving they dismounted their horses and meandered about this building. Klaus all the while relating interesting incidents which occurred to him at this castle school. On the homeward ride Imma revealed something to Klaus which he was totally unaware of. She regretfully made known that she was part Indian. She stated that because of the unhappiness which their part Indian ancestry brought, she and her father left America.

At this point there is a little side plot which Mann introduces in the novel, At the birthday of Klaus all the members of the house of Grimmburg assemble at Ditlinde's castle. After the reception Klaus visits the castle of Albrecht. In the gardens there is a mysterious rose bush around which many legends evolve. Klaus plucked one of the roses and took it to Imma. But it is not fragrant, "as though without a soul", she said. Then Klaus related the story about the rosebush, that the flowers had an unpleasant odor and that on a day of great rejoicing the roses would give forth a pleasing odor. It so happened that a pleasant odor radiated from the bush when Spoelmann financially restored the German principality. This side plot is imaginative and it was for this reason that some critics call "Königliche Hoheit" a fairy tale.

As in the first part of Königliche Hoheit, Mann goes into a second lengthy discussion of the sordid poverty of the German principality. But this time they come to a solution of the problem. Dr. Krippenreuter, the financial minister, held a conference in which besides discussing the financial conditions, problems of law, church and social activities were discussed. At the conference it was decided a change in tax levies should take place and also two castles of the Grimmburg House were to be put to sale. Then Klaus and Herr von Knobelsdorff had a private discussion on the affairs of the township.



Knobelsdorff discussed and explained to him all the adversities both political and economic. There was poor administration of the forests, hunting districts and pastures and there were insufficient coal deposits. He suggested that through the aid of Samuel Spoelmann the principality could be restored. Knobelsdorff encouraged Klaus' attention to Imma and suggested she be present at the annual court ball. Klaus then asked Imma and only after considerable persuasion did she finally consent to his wishes.

One day preceding the grand ball Imma and Klaus went riding. They found themselves in a friendly argument. Klaus was opposed to Imma's interest in algebra, he tried to encourage a fancy for philosophy but this was futile. On the other hand Imma condemned Klaus for his superficial and unreal life. Klaus, however, agreed with Imma that his life was one of ostentation but he could not escape from it although he wished he could. All Klaus asked for was trust but Imma claimed she could not even give this because of the insincerity of his manners and customs. She continued by saying Klaus was harsh and cruel to people. Klaus accepted these adverse criticisms as a manifestation of interest in him and did not become affected. He was pleased that Imma took so much interest in him that she would discuss his faults.

Mann gives us a very vivid and colorful description of the court ball. It was a sumptuous social function.

only notables attended. The presence of Imma was much anticipated. She arrived and according to the dictates of courtly traditions, she was escorted around the ballroom and introduced to the diplomats, ministers and other courtly officers with their wives. Klaus had several dances with Imma.

By this time Klaus was considerably enamoured of Imma and he asked her to marry him. The novel reaches its climax when with the engagement announcement Samuel Spoelmann finances the town and finally lifts it out of the prolonged and burdensome financial distress.

The last chapter relates of the wedding of the nobleman and the millionairess. It was a magnificent spectacle. It was held in May. A civic holiday was proclaimed, schools were closed and all industrial centers were quiet. Crowds assembled around the castle and bands played. Klaus and Imma were united in marriage.

At another instance Klaus apologizes for the superficiality of his high position. He faithfully performed his duties, but withal he himself realized the artificiality of his life. Klaus said,

"Sie haben recht, Herr, es ist viel Unwissenheit in meinem Leben. Aber ich habe es ja nicht gemacht oder gewillt, sondern die Bedenken, sondern ich habe meine Pflicht getan, wie sie mir streng und genau zur Erbauung der Leute vorgeschrieben war."

St. 1010, S. 147.

Although Klaus was dissatisfied with his status in life, we must admire his character for his strong sense of

## Klaus Heinrich

Klaus Heinrich, the hero of the novel, was the second son of Albrecht III and his attractive wife, Dorothea. Klaus had the misfortune of being born a cripple, his left arm and hand being deformed. However, at a very early age he was trained in gracefully concealing this birthmark. Because of the ill health of his brother Albrecht, Klaus had to represent him at political and social functions. This courtly life held little if any appeal for Klaus, he was not at all fascinated by his noble position.

"Klaus Heinrich sagte: "Sie glauben nicht, wie ungerne ich neulich zur Einweihung der Stadthalle gefahren bin. Und morgen musz ich die Rekrutenvereidigung bei den Leibgrenadieren vornehmen. Und dann kommt das Hausordens-Kapitel. Das ist mir zuwider. Ich habe gar keine Lust zu repräsentieren. Ich habe gar keine lust zu meinem sogenannten hohen Beruf." 1

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1. Zinnecker, op. cit., p. 60.

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At another instance Klaus apologizes for the superficiality of his high position. He faithfully performed his duties, but withall he himself realized the artificiality of his life, Klaus said,

"Sie haben recht, Imma, es ist viel Unwahrheit in meinem Leben. Abermich habe es ja nicht gemacht oder gewählt, müssen Sie bedenken, sondern ich habe meine Pflicht getan, wie sie mir streng und genau zur Erbauung der Leute vorgeschrieben war." 2

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2. Ibid., p. 147.

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Although Klaus was dissatisfied with his station in life, one must admire his character for his strong sense of

duty forced him to act according to the courtly traditions. Dr. Überbein in reprimanding Klaus for his attentions to Imma Spoelmann received this answer,

"Ich will nun, wo ich das Glück gefunden habe, nicht bequemen Sinnes werden, sondern Ihnen treu bleiben und mir und meinem hohen Beruf." <sup>3</sup>

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3. Zinnecker, op. cit., p. 122.

Klaus was a very modest fellow. There are many situations in the story where Klaus, were he bold and haughty, could have answered very harshly. Imma, having shown Klaus that the question which he asked her father was only a mistake in thought receives this answer from him,

"Das mag wahr sein, Fräulein Imma, verzeihen Sie, ich denke nicht sehr genau." <sup>4</sup>

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4. Ibid., p. 113.

At another meeting with Imma, Klaus is humble about his general knowledge. He says,

"Das gehört zu den Adirondacks und der Parallaxe, Fräulein Imma. Ich weisz nicht, was es ist. Ich sagte Ihnen ja schon, dasz ich nicht viel gelernt habe." <sup>5</sup>

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5. Ibid., p. 113.

Klaus was a very democratic prince. He loved his people and did all that was in his power to lift them from their present state of poverty. He held political discussions with Herr von Knobelsdorff, the purpose of which was to devise a plan so the needs of the principality might be realized. For this consideration Klaus was very popu-

lar among the common people.

"Habe ich recht gehört, Prinz, dasz Sie so ungemein beliebt sind bei der Bevölkerung? Dasz alle Herzen Ihnen zuschlagen? Klaus antwortete, 'Man sagt so.'" <sup>6</sup>

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6. Zinnecker, op. cit., p. 120.

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Throughout the novel, *Königlich Hoheit*, Klaus characterizes a conflict between courtlife and reality and no reconciliation is effected. Klaus disapproved of his life of formalism, he had an intense desire to be in the world of actuality and activity. This novel had been called by some critics an autobiography for the hero Klaus Heinrich was representative of the author, Thomas Mann. However, true this may be, it is a fact that Klaus Heinrich was not a representative German, he was a European and the same is said of Thomas Mann. Klaus was by far too easy going an individual to characterize the sober serious minded German nobility. By terming him European the critics understand him as a combination of characteristics of European countries, as for instance his amiable disposition was Southern European while in his sense of duty he was representative of the Nordics.

problems. Of her academic life, Mann writes,

"Was ihre betraf, so nahm sie, wie erwähnt, ihre Beschäftigungen der staatlichen Schlichtungsstelle wieder auf, sah aber darüber ihre Viersenarität nicht zu vernachlässigen, denn seit dem Beginn des Studienjahres besuchte sie regelmäßig die Vorlesungen des Schularaus Klammern in der Universität."

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2. Ibid., p. 23.

## Imma Spoelmann

Imma, the heroine of the novel was the only child of Samuel Spoelmann and his deceased wife. Imma was born in America, of German Anglo-Saxon parents. Besides this ancestry she also inherited Indian blood, handed down to her through the marriage of her grandfather to an Indian girl in South America. Imma was medium in size, she had black hair and that which was most attractive about her were her large black eyes,

"Ihre Augen waren wirklich ganz ungebührlich groß im Verhältnis zu ihrem Gesichtchen; die beherrschten es wie bei einem Kätzchen, nur dass sie schwarz waren wie Glanzkohle und diese fließende Sprache führten." <sup>1</sup>

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1. Zinnecker, op. cit., p. 63.

Imma represented the typical American girl. She was intelligent, independent and very practical. While attending the university she pursued those subjects which dealt with natural phenomena. She was interested in reality and this she found explained in the studies of science. Algebra keenly interested her, In her leisure time she was often found calculating mathematical problems. Of her academic life, Mann writes,

"Was Imma betraf, so nahm sie, wie erwähnt, ihre Besichtigungen der städtischen Wohltätigkeitsanstalten wieder auf, schien aber darüber ihre Wissenschaft nicht zu verächtlichen, denn seit dem Beginne des Studienjahres besuchte sie regelmäßig die Vorlesungen des Geheimrats Klinghammer in der Universität." <sup>2</sup>

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2. Ibid., p. 53.

Imma was also very athletic, a trait which is very characteristic of Americans. Much of her time was utilized in walking, riding horse-back or playing tennis. Of walking and riding Mann writes,

"Misz Spoelmann ritt täglich--das war der einzige Luxus, den sie trieb--mit ihrer Ehrendame spazieren, auf Pferden übrigens, die sie im Tattersall wochenweise gemietet hatten." 3

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3. Zinnecker, op. cit., p. 40.

She played tennis in the private courts in the park adjoining the Spoelmann castle,

"Das Publikum wurde unterrichtet davon, wenn Misz Imma mit der Gräfin und den Herren Phelbs und Slippers eine Partie Tennis im Park von Delphinort gespielt hatte." 4

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4. Ibid., p. 54.

With most of Imma's time occupied in study, at sports, in the theatre or at tea, being charitably disposed she still found time to concern herself with the Dorothean Children's Hospital which her father financed. Imma made continued visits to this hospital, and it was on one of these very visits that she met Klaus Heinrich.

Because of the great wealth of the Spoelmanns, Imma by virtue of her social rank, had inherited the dislike of the common people and this developed haughtiness and a pertinent personality. She was extremely sarcastic, here is an evidence of it.

"Auf Klaus Heinrichs Frage, welchen Tag man in Aussicht nehmen solle, hatte sie geantwortet: Welchen Sie wollen, Prinz. Wir werden uns jederzeit unsäglich glücklich schätzen."

Unsäglich glücklich schätzen, so sprach sie, so scharfsinnig und spöttisch übertrieben, dasz es fast weh tat und man nur mühsam gute Miene machte." 5

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5. Zinnecker, op. cit., p. 71.

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Imma, who just ridiculed her father because of his bald head was reprimanded by him, thus,

"Schweig, knarrte er bitterböse. Du denkst immer, dasz im Scherze alles zu sagen erlaubt ist. Aber ich verbitte mir deine Keckneiten, du Schwätzerin!" 6

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6. Ibid., p. 87.

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Imma was an ideal heroine in so far as she acted correctly at the right time, however, she falls somewhat short of an ideal through her one outstandingly disagreeable quality which was her extreme tactlessness in speech. Imma depicts a very true to life character. At the time Mann wrote *Königliche Hoheit*, 1909, it was not at all uncommon for a wealthy American girl to unite in marriage with a member of a European dynasty.

Because of an illness which Samuel Spielmann contracted, his disposition was not very pleasant. He was sober. Very often he was harsh in his speech.

"Spielmann liebt seine Ehre nicht sehr, er lacht nicht, sondern schien vielmehr ängstlich und durch seine Krankheit pervert."

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7. Ibid., p. 80.

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In a discussion between Spielmann and Klaus Heinrich regarding Hans' high position, we have evidence of Spielmann's extreme frankness and tactlessness in speech.



### Samuel Spoelmann

Samuel Spoelmann, a wealthy American, did not give a very impressive appearance. He was small in size.

One would not wonder upon meeting him, for he was not at all unusual. As Samuel Spoelmann arrived at the small German principality, Mann writes,

"Und die Zuschauer waren einig darin, dasz ihm nichts anzumerken sei." <sup>1</sup>

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1. Zinnecker, op. cit., p. 39.

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While Spoelmann lived in this German principality he was very unpretentious. A life of ostentation held no attraction for him. He lived in quiet retreat and had no desire to mingle in society.

"Spoelmanns lebten zurückgezogen, sie pflogen keinen Verkehr in der Stadt, was ja sowohl in Herrn Spoelmanns Krankheit als auch in seiner gesellschaftlichen Einsamkeit seine Erklärung fand." <sup>2</sup>

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2. Ibid., p. 53.

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Because of an illness which Samuel Spoelmann contracted, his disposition was not very pleasant. He was sober, Very often he was harsh in his speech.

"Spoelmann liez seine Zähne nicht sehen, er lachte nicht, sondern schien vielmehr ärgerlich und durch seine Krankheit gereizt." <sup>3</sup>

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3. Ibid., p. 40.

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In a discussion between Spoelmann and Klaus Heinrich regarding Klaus' high position, we have evidence of Spoelmann's extreme frankness and tactlessness in speech.

2 "Ach so, sagte Herr Spoelmann. Zeremonien, Feierlichkeiten. So für die Gaffer. Na, dafür fehlt mir jedes Verständnis. Ich sage Ihnen once for all, dasz ich nichts halte von Ihrem Beruf. That's my standpoint, sir." 4

4. Zinnecker, op. cit., pl. 83.

Because of his wealth and his part Indian ancestry Spoelmann held a deep hatred for society at large, however, he did not ignore the needs of the poor people. He raised the Grimmburg principality from its many years of economic depression.

"Und Spoelmann finanzierte den Staat." 5

5. Ibid., p. 191.

Here is another mention of Spoelmann's philanthropic activity,

"Er zeichnete bald nach seinem Einzuge in Delphinort zehntausend Mark zugunsten des Dorotheen-Kinderhospitals, für das gerade gesammelt wurde." 6

6. Ibid., p. 54.

Spoelmann had a very artistic temperament. Music was a source of great pleasure to him.

10. "Durch das Hotelpersonal wurde bekannt, dasz der berühmte Mann in seinen vier Wänden ein künstliches Reiten betrieb." 7

7. Ibid., p. 41.

He was particularly interested in organ music and he played for an hour at least every day.

"Seine eigentliche Neigung hatte sonderbarerweise vielmehr vonjeher der Musik und zwar der Orgelmusik gehört,--jeden Tag konnte man ihn vom

Kurgarten aus eine Stunde darauf musizieren hören." 8

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8 Zinnecker, op. cit., p. 44.

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Samuel Spoelmann bore his misfortune (part Indian ancestry) with difficulty. He was very sensitive about it and it was for this very reason that he kept himself isolated from the society and even left America. Spoelmann says,

"Sie müssen aber wissen, dass indianisches Blut dort drüben (American) einen schweren Makel bedeutet, einen solchen Makel, dass Freundschaften und Liebesbündnisse mit Schimpf und Schande auseinandergehen, wenn eine derartige Abstammung des einen Teiles ans Licht der Sonnen kommt." 9

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9. Ibid., p. 113.

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At another instance Imma explains to Klaus the reason why Mister Spoelmann left America,

"Aber mein Vater war ihr Sohn, und ärgerlich und leicht gereizt, wie er ist, hat er es von Jugend auf nur schwer ertragen, bestaunt und gehasst und verachtet zu gleicher Zeit zu sein, halb Weltwunder und halb infam, wie er zu sagen pflegte, und hatte Amerika in jeder Beziehung satt." 10

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10. Ibid., p. 114.

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- Spoelmann, generally considered, was a sober, stable and unaffectionate gentleman. He was entirely lacking a sense of humor, and his disposition was for the most part unpleasant. However, his charitable enterprises cannot be overlooked and appreciated.

Dr. Überbein

Dr. Überbein was a short, stalky gentleman. He had red hair and his red mustache was long and striking in color. His facial features were irregular and Mann describes his appearance as "homely". Dr. Überbein was vitally concerned with the life of Klaus Heinrich. When Klaus attended school at the castle Fasanerie, Dr. Überbein was his professor and with these three years of close association Dr. Überbein became a companion and advisor to Klaus Heinrich. Überbein, unlike most of the associates of Klaus Heinrich, spoke very frankly to the prince and at times he even became harsh. Klaus says to Überbein,

"Und Sie, Sie sollten nicht so kaltsinnig und abweisend neben mir hergehen, wo ich so glücklich bin." <sup>1</sup>

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1. Zinnecker, op. cit., p. 122.

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Dr. Überbein was very idealistic. He believed nobility should hold close to its traditions. For this very reason he and Klaus had entered into numerous disputes. He disapproved of Klaus' attentions to Imma Spoelmann, for Imma was not of noble descent. Klaus in attempting an explanation stated that through Imma good fortune would ensue, Überbein, shortly, abruptly and without further ado, answered,

"Wird nicht gegeben, sagte Dr. Überbein auf lateinisch und schüttelte seinen hässlichen Kopf mit den abstehenden, spitz zulaufenden Ohren." <sup>2</sup>

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2. Ibid., p. 122.

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"Überbein had little insight into the future. He condemned Klaus for his pursuing Imma and in so doing he was closing doors to opportunity. Klaus himself says,

"Er lebt in Feindschaft mit dem Glücke--das ist es." <sup>3</sup>

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3. Zinnecker, op. cit., p. 148.

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"Überbein had little insight into the future. He believed a prince lives only for his country, that his interests are to be disregarded. He was a pessimist. He went so far as to instill in Klaus the sentiment that fortune would never come his way, however, this was the crisis and Klaus strongly resenting his statements answered,

"Sie haben mich gelehrt, dasz das Glück nicht meine Sache sei, und haben mich bei den Ohren wieder zu mir selbst gebracht, als ich es dennoch damit versuchte, und ich war Ihnen unaussprechlich dankbar, dafür, denn es war schrecklich, schrecklich, und ich vergesse es nicht." <sup>4</sup>

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Ibid., p. 121.

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"Überbein is proud, and sympathizes with Klaus but not with the common people. Through his teachings to Klaus Heinrich we can gain a satisfactory idea of his character. He believes it a disgrace for a nobleman to consider himself as just one of the many human beings. And to associate with those not born of noble blood was also a shame. Klaus says,

"Sie haben mich gelehrt, dasz es lächerlich sei zu behaupten, dasz wir alle nur Menschen seien, und innerlich hoffnungslos für mich so zu tun, als ob

es so sei, und ein verbotenes Glück, das in Schanden müsse." 5

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5. Zinnecker, op. cit., p. 121.

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Imma Spoelmann, in discussing Dr. Überbein, says to Klaus,

"Haben Sie ihn nicht selbst einen unseligen Menschen genannt, der ein schlechtes Ende nehmen werde? Er ist ein edler Character," 6

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6. Ibid., p. 148.

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Dr. Überbein was a static and emotionally stable individual. He frustrated his human tendencies and acted only according to cold reason. He was a very intelligent man, but was lacking in insight. The reader is very unsympathetic towards him, not because of his ill advice to Klaus Heinrich but because he was proud and had no love for humanity. He looked upon the common people as despicable creatures among whom one of higher rank should loathe to associate with.

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2. Ibid., p. 18.

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Here is also another instance mentioned wherein the Gräfin spoke to herself,

"Sie ging in ein Selbstgespräch mit lehrhaften und eleganten Gestenpiel über." 7

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3. Ibid., p. 100.

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The Gräfin was a woman of thirty-five. She was considerably tall. Among her various physical characteristics, one immediately noticed her small head,

"An ihrer Seite befand sich die Perle, die man als ihre Gesellschaftsdame, die Gräfin Kewenbühl

## Gräfin Löwenjoul

The Gräfin Löwenjoul was selected by Samuel Spoelmann as a personal companion and guide to his daughter. She was a middle aged woman. Because of her many tribulations in life, she was subject to temporary insanity.

"Manche leiteten unmittelbar daraus ab, dasz es der Gräfin im Kopfe fehle." <sup>1</sup>

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1. Zinnecker, op. cit., p. 47.

While speaking to one's self is not indicative of insanity, however it is an evidence of peculiarity in one's person. The Gräfin was very often encountered speaking to herself, and deeply absorbed in thought she became quite oblivious to her surroundings.

"--indem sie, allein gehend, mit sanfter und tiefsinniger Miene zu sich selber gesprochen und diese Selbstgespräche mit lebhaftem und übrigens durchaus anmutigem und elegantem Gebärdenspiel begleitet hatte." <sup>2</sup>

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2. Ibid., p. 46.

Here is also another instance mentioned wherein the Gräfin spoke to herself,

"Sie ging in ein Selbstgespräch mit lebhaftem und elegantem Gestenspiel über." <sup>3</sup>

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3. Ibid., p. 100.

The Gräfin was a woman of thirty-five. She was considerably tall. Among her various physical characteristics, one immediately noticed her small head,

"An ihrer Seite befand sich die Persönlichkeit, die man als ihre Gesellschaftsdame, die Gräfin Löwenjoul

erkannte, eine Frau von fünfunddreissig Jahren, schlicht gekleidet, die ihren kleinen Kopf mit dem spärlichen glatten Scheitel nachdenklich schief trug." <sup>4</sup>

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4. Zinnecker, op. cit., p. 40.

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The Gräfin had a mania for speaking not only to herself but to anyone about her. She received much pleasure from merely talking, and in most of her conversations we notice she deviates to a discussion of her earlier life and the difficulties she encountered. Being left alone with Klaus for a short time she began relating her life, which, however, was interrupted by the arrival of Imma. She says she was of the nobility by birth and having married a count she became a countess. Her life with Graf Löwenjoul was continual storm and strife. She had two children, both of whom died and this was the greatest tragedy of her life. The death of her two children, besides an unfaithful husband, and also extreme poverty can account for her periods of temporary but mild insanity.

The Gräfin was very amiably disposed. As the personal companion to Imma, she harmonized very well with her. Even the children took a fancy to her.

"Aber den Kindern, die ihr nachgerufen und sie am Kleide gezupft hatten, war sie mit solcher Milde und Güte begegnet, hatte so liebevoll und wüdevoll zu ihnen gesprochen, dasz die Verfolger beschämt und verwirrt von ihr abgelassen hatten." <sup>5</sup>

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5. Ibid., p. 40. ✓

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The Gräfin Löwenjoul is an unusual character. She is a completely isolated individual for she is not at all involved in the plot of the novel, she is merely brought into the story as a companion of Imma. However, she furnishes a startling element by her peculiarity. She is a mysterious character and with her habit of casting piercing expressions at people, she furnishes food for thought, for the reader continually wonders what her objective is. It is true that she depicts the existence of many of the European nobility, for with financial losses many of them have been reduced to utter poverty. Throughout the novel, the reader is in sympathy with the Gräfin, for her life consisted of one struggle after another and the burden finally became so heavy that she even suffered periodic losses of her mind. But withall she still retained her affectionate nature.

Several years after his marriage to Maria Princessis and to this we attribute his favorable attitude toward life.

Some writers call Königl. Hofrat a satire on court life. This is an erroneous opinion. Mann relates it himself, in speaking of the book, to have

"Nichts hat mir Jener gelehrt, als der Wortsch, eine objective Kritik des politischen Priestertums oder gar eines Hieronimus-Büchle zu schreiben, und kein Helfland Berufungsbeneidung von England über Joseph von Belgien kränkelte mich durch mein Buch in seiner Fortgeschrittenheit beläugelt zu führen."

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L. Thomas Mann, *Wade and Antwort*, p. 345.

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The story is not ironical, it is merely an analysis of

### Criticism of Königliche Hoheit

Thomas Mann's *Königliche Hoheit* is an excellent piece of literature. It is classical, didactic, autobiographical, human, philosophical and it contains the Romance graces. We must agree that a story which so harmoniously blends all these elements is surely deserving of a high place in the field of literature. The novel while it has received consideration and recognition has not been fully appreciated.

The story is written in a light vein and it is for this very reason that the Germans at first rejected it. Unlike most of Mann's novels, written in a pessimistic tone, this narrative is optimistic. The difficulties of Klaus Heinrich are happily dissolved by his marriage to Imma Spoelmann. Mann wrote the novel during the happiest period of his life several years after his marriage to Katja Pringsheim and to this we attribute his favorable attitude toward life.

Some writers call *Königliche Hoheit* a satire on court life. This is an erroneous opinion. Mann refutes it himself, in speaking of the book, he says,

"Nichts hat mir ferner gelegen, als der Wunsch, eine objective Kritik des modernen Prinzentums oder gar eine Serenissimus-Satire zu schreiben, und kein Zeit- und Berufsgenosse Edwards von England oder Leopolds von Belgien braucht sich durch mein Buch in seiner Fortgeschrittenheit beleidigt zu fühlen." 1

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1. Thomas Mann, *Rede und Antwort*, p. 345.

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The story is not ironical, it is merely an analysis of

real court life. Mann gives us the purpose of this novel,

"Die anspielungsreiche Analyse des fürstlichen Daseins als eines formalen unsachlichen, übersachlichen, mit einem Worte artistischen Daseins und die Liebe." <sup>2</sup>

2. Thomas Mann, Rede und Antwort, p. 346.

6

To a certain extent the story is didactic.

"Der Verfall der schönen Groszherzogin, Dr. Überbeins elendes Ende, Herrn Spoelmanns grämliche Krankheit und so vieles andere: das alles lehrt, lehrt, indem es, hoffentlich, unterhält: ja, wenn ein gescheiter Kritiker das Buch eine didaktische Allegorie genannt hätte, so würde er mir damit vielleicht kein ästhetisches Lob gespendet, aber er würde geistig moralisch so ziemlich das Richtige getroffen haben." <sup>3</sup>

3. Ibid., p. 346.

The novel is a symbolic autobiography. Thomas Mann is in reality writing his life represented by Klaus Heinrich. The dualistic temperament which was in continual opposition with itself as revealed in Klaus was an actuality with Thomas Mann. His practical and unreal natures were in continual strife. In his criticism of Königliche Hoheit, Mann writes,

"Königliche Hoheit ist nicht irgendein willkürlich gewählter Stoff, in welchem mein "Virtuosentum" sich verbisz und auf den meine Unkenntnis kein Anrecht hätte. Sondern indem ich nach meinen Kräften, an dem Streben einiger Weniger teilnahm, den deutschen Roman als Kunstform zu adeln und zu erhöhen, erzählte ich, auch diesmal, von meinem Leben." <sup>4</sup>

4. Ibid., p. 347.

There is a social aspect to this story which cannot be disregarded. Mann has a true understanding of human nature with its tendencies and is in sympathy with them.

"Und voller Sympathie für jede Art "Sonderfall", predigt er Menschlichkeit." <sup>5</sup>

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5. Thomas Mann, Rede und Antwort, p. 346.

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Dr. Walther Rehm also speaks of the humanity of Mann as evidenced in his novel,

"Schon vorher, 1909, in dem Roman "Königliche Hoheit", hat Mann den neuen, festen Weg ins wirkliche tathafte Leben gezeigt, der durch die Liebe zum Nächsten nicht zu sich selbst zunächst führt, der aber sich dann tiefer und reicher kennen lernt." <sup>6</sup>

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6. Dr. Walther Rehm, op. cit., p. 39.

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The novel is intended to approach the character of a fairy tale. It has often happened in real life that an American millionaire married a European nobleman, however, in Königliche Hoheit, Imma not only marries Klaus, but rescues the German principality from financial depression and thus makes everybody happy.

"Aber die Geschichte des kleinen einsamen Prinzen, der auf so scherzhafte Art zum Ehemann und Volksbeglucker gemacht wird, ist schlechterdings kein realistisches Sittenbild aus dem Hofleben zu Anfang des zwanzigsten Jahrhunderts, sondern ein lehrhaftes Märchen." <sup>7</sup>

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7. Thomas Mann, Rede und Antwort, p. 346.

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While the theme of the novel is imaginative, however the characters Mann portrays are very realistic and human.

Of Imma Spoelmann, Lessing writes,

"Imma, the fascinating little American lady, is a princess in a higher sense than the daughters of native nobility. Thomas Mann employed his whole art, in order to raise this character into the realm of the wonderful, giving it at the same time the charm of concrete humanity." <sup>8</sup>

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8. Otto Lessing, op. cit., p. 195.

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Lessing continues by summing up Mann's characters,

"His men and women are typical, indeed, and symbolical, but not in the sense of abstract haziness. They are typical because they are so thoroughly human. We live their lives with them, knowing both their virtues and their weaknesses." <sup>9</sup>

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9. Ibid., p. 195.

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In discussing the technique of *Königliche Hoheit*, critics very readily recognize the naturalistic tendency in this novel. Lessing writes,

"The technique throughout the work is naturalistic, i.e., of that lucidity, directness, objectivity, and manifold unity which is a reflex of true nature." <sup>10</sup>

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10. Ibid., p. 192.

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Besides the naturalistic tendency in *Königliche Hoheit*, there are also evidences of the prevailing tendency of individualism.

"In dem Schicksal meiner drei fürstlichen Geschwister, Albrechts, Klaus Heinrichs und Ditlindens, malt sich symbolisch die Krise des Individualismus, in der wir stehen, jene geistige Wendung zum Demokratischen, zur Gemeinsamkeit, zum Anschluss, zur Liebe, die stümischer und vorbehaltloser in Heinrich Manns fast gleichzeitig erschienener Romandichtung "Die Kleine Stadt" zum Ausdruck gelangt." <sup>11</sup>

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11. Thomas Mann, Rede und Antwort, p. 346.

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The romantic element is also very pronounced in *Königliche Hoheit*. Through the acquaintance of Klaus Heinrich with Imma Spoelmann much of beauty is introduced in the novel. Also Mann's extravagant and colorful descrip-

tions contribute to its romanticism.

"In *Königliche Hoheit*, Mann lends a depth, poignancy and significance to the figures of Klaus Heinrich and Imma Spoelmann, which even the extravagant romanticism of the story, which the mingling of their destinies produces cannot quite diminish." 12

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12. William Drake, op. cit., p. 56.

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One day Klaus came to visit Imma. Upon approaching the castle, Mann gives us evidence of his descriptive powers,

"Gegen fünf Uhr--es war schon dunkel, trug ihn sein Coupé über die aufgeweichten Fahrwege des Staatsgartens, der kahl und menchenleer lag, schon war es Spoelmannscher Besitz, wo er rollte, Bogenlampen erhellten den Park, das grosze viereckige Brunnenbassin schimmerte trüb zwischen den Bäumen, dahinter erhob sich das weiszliche Schloz mit dem Säulenaufbau seines Portals, seiner geräumigen Doppelrampe, die zwischen seinen Flügeln eingelagert, in flachem Aufstieg zur Beletage emporführte, seinen hohen, in kleine Scheiben geteilten Fenstern, seinen römischen Büsten in den Nischen, und als Klaus Heinrich durch die Auffahrtsallee von mächtigen Kastanien fuhr, da sah er zu Füssen der Rampe den bordeauxroten Plüschmohren stehen und mit aufgestütztem Stabe Ausschau halten." 13

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13. Zinnecker, op. cit., p. 72.

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Lessing sums up his criticism of *Königliche Hoheit*, thus

"With the author's customary foresight the final effects are carefully prepared, the individual motifs, the characters, the environment of court, city, and country, brought into a close correlation, No event comes with disturbing forcefulness; no word, no sound is lost; there is tact and grace of expression in every line. The form is as dignified as the plot." 14

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14. Otto Lessing, op. cit., p. 195.

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To an author who can so skillfully combine all the above qualities mentioned, in one single novel, still living as

he is, we can hope for even greater writings in the future and his name surely will go down in literary history as *Ernst Bertram and Burrell Adams, Adventure and Experience*, Columbia University Press, 1920, New York, pp. 39-75.

The purpose of the book is to show that the reading of literature may be either an adventure of experience, which implications are generally disregarded by critics. Of the several literary selections criticized, the contents of the novels are the chief concern and the authors bring out the fact that merely by reading an adventurous tale it becomes our own experience the same as if we actually lived through the adventure.

Drake, William, *Contemporary European Writers*, John Day Co., 1928, New York, pp. 41-56.

The book gives a brief review of modern European writers and their more important works. The purpose is to gather facts about the lives of the writers and to bring to the fore the more striking elements of particular writings. The tendencies of the age as expressed in various pieces of literature are brought to our notice and in many instances the personality of the writer as revealed in his works is related.

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Drake, William, *Contemporary European Writers*, John Day Co., 1928, New York, pp. 52-59.

The book gives a brief review of modern European writers and their more important works. The purpose is to gather facts about the lives of the writers and to bring to the fore the more striking elements of particular writings. The tendencies of the age as expressed in various pieces of literature are brought to out notice and in many instances the personality of the writer as revealed in his works is related.



Lessing, Otto E., *Masters in Modern German Literature*, G. E. Stechert and Co., 1912, New York, pp. 183-196.

Lessing believes the terms Modernism and Naturalism are identical. Instead of terming the writers which he discusses as representative of the naturalistic movement he merely terms them modern and his whole book is devoted to a discussion on several of our "modern" German writers. He points out the tendency of the age as evidenced in their books. Mann, Thomas, *Rede und Antwort*, S. Fisher, Verlag, 1922, Berlin, pp. 18-67, 324-392.

This book contains a number of short articles chiefly concerned with literature. Some of the articles are lectures which Mann gave, letters which he wrote, some are criticisms of his own works, public answers to questions asked him and the last three articles are autobiographical sketches. The book is a collection of miscellaneous writings which give the author's viewpoint of particular situations.

Mann, Thomas, *Die Forderung des Tages*, S. Fischer, Verlag, 1930, Berlin.

The book contains a number of short selections written by Mann. The first part consists in several speeches which Mann gave at various celebrations and this is followed by some of his viewpoints on marriage and socialism. The following group of articles are

eulogies to prominent writers. The next set are introductions to several novels which Mann wrote. The last collections of literature are letters of Mann.

Thomas Mann, *Bemühungen*, S. Fisher, Verlag, 1925, Berlin, pp. 141-190.

This book is another collection of articles. The first part is devoted to a discussion of the problems of humanity. That is followed by Mann's opinion of the German Republic. The last part deals with books. This contribution is chiefly concerned with politics and literature.

Dr. Rehm, Walther, *Geschichte des deutschen Romans*, Walter de Gruyter and co., 1927, Leipzig und Berlin, pp. 28-47.

The purpose of the book is to trace the tendency and developments of the German novel during the period of Naturalism, 1880-1910. The second chapter is a discussion of those novels which, although written during the naturalistic era, show opposing tendencies.

Inc., 1936, New York.

Röhl, Hans, *Geschichte der deutschen Dichtung*, B. Teubner, 1931, Berlin und Leipzig, pp. 340.

This book is a survey of German literature which has its origin in legends and sayings dating back to the migration of Nations (376). The book takes us down through

all the ages, describing the tendencies of each age and its contributions and ends with our modern authors, Mann, Brügger Wassermann, Sorge, Döblin and others. The object of the book is not an attempt so much at increasing the reader's knowledge of writers and their works for they have merely been superficially touched upon, but to see and appreciate the slow but sure footing of German literature in the field of culture.

APPROVED  
*Hugo Brückner*  
Rose, Ernst p., *Deutsche Dichtung unserer Zeit*, Prentice Hall, Inc., 1930, New York, pp. 346.

The object of the book is to widen the student's horizon of modern Germany and this can be best brought about by an acquaintance of contemporary German literature. The author presents the poets' biographies and bibliographies, a short appreciation of their literary standing and some general introductions. The writer gives his own definitions of literary movements and traces these movements in the writings of that era.

Zinnecker, *Königliche Hoheit*-Thomas Mann, Prentice Hall, Inc., 1933, New York.

The abridged edition contains a short synopsis of part one of *Königliche Hoheit* and part two is presented as written by Mann. I have made this book the object of my study. The introductory essay has served in giving me much valuable material on Mann, his life, and his works.