1963

Musilian Concept of Modern Man

Cynthia J. Peters
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THE MUSILIAN CONCEPT OF MODERN MAN

by

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Submitted in partial fulfillment of the requirements for the Senior Scholars Program

Colby College

1963
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THE MUSILIAN CONCEPT OF MODERN MAN

Abstract

German-Austrian Robert Musil (1880-1942) is considered an artist with an extremely unorthodox conception of art to a basic human problem. In his time, there existed a dissociation of substance from social values. Musil actually started with this foundation in considering the taunting dilemma that the accelerating technology of the century is overstepping each day the ability of the human mind to adjust to it. Musil maintained that social organizations, patterns of thought and cherished ideals correspond to a reality that no longer exists.

From that standpoint, he stressed the necessity for a new morality to keep pace with the advancing technology of the twentieth century. In his opinion, the retained culture and heritage of the universe bound man from advancing morally. With regard and relation to the lack of inner conviction, to the loss of faith in God and the economic changes during and since the span of two world wars, Modern Man has fallen into an abyss of dilemmas—inharmonious to his universe.

It is important to understand that Musil was
concerned with the individual man rather than the mass, and presented man as morally responsible for his acts. If man is crushed by modern life, it is not the complexity of society which has enveloped him but his own inability to keep pace with the changing world. Hence, this problem of alienation of the individual and his search for a new, meaningful social content is the dilemma Musil attempted to dissolve.

Man, in the Musilian sense, is a man of possibility; however, the term is an admission of insufficiency. The individual man does possess positive qualities, but lacks the necessary ability to act directly and unself-consciously which translates qualities from thought to action and thus gives them value. The concern over this lack lies behind Musil's complaint that in the modern world material relations have superseded human ones, and it is from this concern that he arrived at the title of his unfinished novel, Der Mann ohne Eigenschaften, (The Man without Qualities).

In this novel, the real action lies not on the surface or in what the characters do, but in their states of mind, in the fluctuations of their emotions, their theories, in the counterpoint between the thoughts and behavior of them all, in themselves, and in relation to each other, especially to Der Mann ohne Eigenschaften
himself who is the nucleus, and in their relations to the
demands of the indefinable pattern of the world in which
they live.

In Der Mann ohne Eigenschaften, there exists one
basic theme of duality and antithesis, a theme of the
"given" and its "alternative." Musil develops this idea
in the major problem of the "Zwei Zustände", the two
conditions of human existence. This duality, in turn,
interplays with and is parallel to another recurrent
dualism, "Wirklichkeit" and "Möglichkeit": Each existing
reality is faced by change, the change of possibilities.
The final result of this evolutionary process is the
"neue Wirklichkeit", the new reality. Each minor theme
of the novel also exemplifies a duality of thought and
purpose.

Through the "Zwei Zustände", Musil attempted to
establish a utopia for Modern Man, which is defined as
"General-und Erdensekretariat der Genauigkeit und Seele".
Essentially, this was an attempt to recreate by means
of a highly experimental solution that old emotional
unity between reality and imagination, which man has lost in
modern times, and thus create a solution for the dilemma
of our own generation. Musil called for a union of
scientific thought and soul—that realm within which true
selfhood is reached by a total abandonment to one's emotional
intensity. This resolution, however, necessitates the complete detachment from the world and society as evidenced by Musil's hero, Ulrich.

Ulrich could not remain in this detached state without becoming controlled by the ambiguity and relativity of his normal existence. What is more, this state engendered a condition of lawlessness and therefore was not approved by society. Because Ulrich's detachment was not clear-cut, Musil's proposed utopia fails.

In spite of this so-called failure, Musil was successful in Der Mann ohne Eigenschaften: His portrait of the intellectual reveals the crucial issues that there must be some form of affinity between the two disciplines of the human mind, and that the intellect must be capable of both scientific and imaginative precision in order to establish some form of order and unity in the modern world.
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INTRODUCTION

Der Mann ohne Eigenschaften presents, as most great novels do, both a critical picture of society and a utopian philosophy. The basic problem involved is the human dilemma of the individual and his dissociation of substance from social values. Man, in the Musilian sense, is a man of possibility; however, the term is an admission of insufficiency. The individual man does possess positive qualities, but lacks the necessary ability to act directly and unself-consciously which translates qualities from thought to action and thus gives them value. The concern over this lack seems to lie behind Musil's complaint that in the modern world material relations have superseded human ones, and it is from this concern that Musil arrived at the title of his unfinished novel, Der Mann ohne Eigenschaften, (The Man without Qualities).

Robert Musil strove to overcome by artistic means the limitations of the human mind, which were imposed unconsciously by the rigid traditions and social norms of a past era; he had to face and admit them intellectually. He personified the eternal antagonism between the scientist and the artist, the former holding firmly to facts alone.
In *Der Mann ohne Eigenschaften*, Musil was concerned with a larger problem than merely depicting the old Austro-Hungarian Empire. Actually, the real action lies not on the surface or in what the characters do, but in their states of mind, in the fluctuations of their emotions, their theories, in the counterpoint between the thoughts and behavior of them all, in themselves, and in relation to each other, especially to *Der Mann ohne Eigenschaften* himself who is the nucleus, and in their relations to the demands of the indefinable pattern of the world in which they live.

In *Der Mann ohne Eigenschaften*, there exists one basic theme, a theme of duality and antithesis, a theme of the "given" and its "alternative". Musil develops this idea in the major problem of the "Zwei Zustände"--"der normale Zustand" and "der andere Zustand"--the two conditions of human existence. This problem, in turn, interplays with and is parallel to another recurrent dualism, "Wirklichkeit" versus "Möglichkeit". Each existing reality or actuality is faced by change, the change of possibilities. The final result of this evolutionary process is the "neue Wirklichkeit", the new reality. By implication, this is a positive approach;
from this point of view, there is more merit in detachment than in attachment. By the same token, all minor themes of the novel are interdependent; each of them exemplifies a duality of thought and purpose.
CHAPTER I

THE MIND OF MUSIL

In 1942 Switzerland was an island surrounded by a sea of war. It was in the pattern of Robert Musil's destiny that he should die on an island—but a metaphorical one. He had been born far inland, literally and figuratively: in the Austro-Hungarian Empire in 1880—the only child of parents belonging to the secure, educated, mildly artistic bourgeoisie, but he renounced security in order to set out on an exploratory voyage. He abandoned his career in the army shortly before receiving a commission for the more tangible reality, as it seemed to him, of engineering and mathematics. He obtained a degree in civil engineering, taught the subject, and contributed a significant technical invention to the field—the chromatometer. This instrument is symbolically significant, too, that it should have been created by a philosopher with a scientific bent. (The classical chromatometer was invented by Newton.) It contains all the colors of the spectrum. When it revolves fast enough, it turns white, representing the unbroken beam of light.
Musil, in Der Mann ohne Eigenschaften, goes back to this ideal in Ulrich, the key figure, and a man in whom all qualities merge spectrally into the whiteness of none—the unbroken beam.

Meanwhile, he also developed a great interest in and ability for logic, experimental psychology, and philosophy; took further academic work in these subjects at the University of Berlin, and received a degree in philosophy on the basis of a dissertation on Ernst Mach. Finally, at the age of twenty-eight, Musil abandoned those, too, for freedom in the unbounded realm of his imagination. Later, he came to analyze in theoretical essays the problems of metaphor and the spectral aspect of events which were his life-long concern. But his main task was the writing of such works as the novel Die Verwirrungen des Zöglings Törless (1906); the drama Die Schwärmer, published in 1921 and at its first production in 1929 hailed as one of the "most amazing jewels of modern literature and a peak in dramatic art"; and, finally, the novel Der Mann ohne Eigenschaften, unfinished though it was.

The image of the island recurs throughout the literary work of Musil, symbolic now of the land of heart's desire, now of man's isolation and loneliness.
Musil never escaped the sense of being the "other"; the 
*Anderssein*. In the early 1920's he spoke of having always 
felt different—combatted, misunderstood, or despised, 
as an alien element, in contemporary literature. *Anderer 
Mensch*, the other type of human being, might serve, he 
remarked, as a title for all his writing. His concern 
was ethical, not with "What is this?" but with "What 
attitude shall I take to it?"; and this question was 
not practical but contemplative. What it amounted to 
was the mystic's saying not merely "I perceive differently," 
but "I am different."² The passage continues:
"Supplement your own experiences with historical 
examples."³ His own experience is suggested again in 
another journal-entry on extra-sensory perception: "The 
significance of such ghost-stories lies in my experience 
on the Sonnwendstein. How easily does the thin veil 
tear off our normality."⁴ His historical examples of 
the "other" type are Confucius, Lao-Tse, Christ, Nietzsche, 
and the mystics. He was in no doubt that the type to 
which he belonged, that of the writer, the *Dichter*, was 
closely related to it. For him there was an intimate 
connection between the moral and the creative, and the 
concept of genius covered the heightened, purer experience 
common to both. For him, being a writer was not an
occupation but a condition.

The writer, he asserted in 1918 ("Skizze der Erkenntnis des Dichters"), is the opposite of the man with the fixed point: "Das ist der Mensch mit dem festen Punkte 'a,' der rationale Mensch auf ratiödem Gebiet." The territory of the writer is nicht-ratiöd, a territory of relations that are infinite and incalculable. His task is forever to discover new solutions, connections, constellations, variants, setting up prototypes, models of how to be a human being, inventing the inner man. Apparently, Musil reformulated shortly before his death: "Writing is the struggle to achieve a higher moral species." It is obvious that this attitude bears upon Der Mann ohne Eigenschaften, that monumental work--part novel, part essay, part philosophic dialogue--which occupied most of Musil's life. In an interview in 1926, he said that the work in progress, Der Mann ohne Eigenschaften, then entitled The Twin Sister, was not an historical novel because the "real" explanations of "real" events did not interest him. The subject instead was the Collateral Campaign, that patriotic Austrian attempt to celebrate the seventieth anniversary of Emperor Josef in 1918--primarily for the sake of outshining the German
celebration of Wilhelm the Second's thirtieth anniversary. The theme of the novel can be partially defined in the question: What attitude can a man of intellect take toward Wirklichkeit, "reality?"

At the age of forty-six, after approximately thirty years of varied experiment, Musil had at last succeeded in getting his theme and his story locked together. He had the fundamental inquiry related to a whole civilization, an historical epoch; the many possibilities of erotic experience that had haunted him since early youth—spanning the extremes from lust, even mania, to the heights of Eros cosmogonia—were precipitated as myth, as the fairytale of Brüderlein und Schwesterlein. The never completed book, which he was slowly distilling in the years between the Nazis' rise to power in 1933 and his death in voluntary exile nine years later, was no ordinary literary work, but in the profoundest sense his magnum opus, the subject and the result of a lifelong passion and consuming endeavor.

His Tagebücher, "Notebooks," are a rich source of material relating to the book's genesis; and this is their significance. The volume containing the re-issued Books I and II of Der Mann ohne Eigenschaften, originally
published in 1930 and 1933, includes, beside the few completed chapters and some others undergoing revision at the time of Musil's sudden death, a large bulk of drafts, early and late, as well as notes and studies. Both this and the Tagebücher contain studies dating back to the early 1920s, when Musil's program was a cycle of seven novels. The two for which he made the fullest notes were The Spy, and The Catacomb, and entries under these headings contain motifs that appear in Der Kann ohne Eigenschaften. The tension between the generations is here revealed: the father, who represents established institutionalism and belief in social progress, and the aloof, derisive son who will not make even a feeble attempt to advance because he questions the very nature of the world. Here, too, is the relationship between the psychopath and society, which is subsequently treated at length in the Moosbrugger case, with its attendant controversy on the definition of sanity and responsibility. The hero, Achilles, is the "spy," the odd man out. Soon this hero, or anti-hero, is called Anders. (The "other" who is different.) The material gradually is molded, and although the pessimistically conceived Anders is
not yet Ulrich, the key character in Der Mann ohne Eigenschaften, the figure begins increasingly to resemble him.

His attempt to qualify the real, his struggle to identify isolation, and his cold, calculated analysis of society's institutions—all of which give character to Der Mann ohne Eigenschaften—are evident from the beginning. The record opens in 1898, with the seventeen-year-old schoolboy standing before the window in his home at Brünn, staring out into the trees that brought shade to his room, and imagining himself as a monsieur le vivisecteur. However absurd this vivisector may be, he is the prototype of Achilles, Anders, and Ulrich.

In addition to this, his Tagebücher reveal the autobiographical nature of a minor work, Die Verwirrungen des Zöglings Törless, that often reappears later in symbolic form: among them, estrangement from parents, and the sister fantasy. Reminiscences of Musil's father who was remote and conventional, occur more frequently after his mother's death in 1923; significantly, the description of her funeral was used, nearly word for word, for the funeral of Ulrich's father in Der Mann ohne Eigenschaften. A mere shadowed outline covers
Musil's mother; what is apparent from his notes is the uneasy, ambivalent relationships to her. Many early fragments of narrative about a mother and son exemplify that splitting of the female image into two halves which are found throughout the works of Robert Musil. Occasionally, is she the idealized princesse lointaine, as is Törless' mother, scarcely more than a soft voice in a garden. Sometimes, as in the story Tonka, she is the devouring mother. This conflict is resolved only in Der Mann ohne Eigenschaften, at the death of Ulrich's father, when the mother is beautifully transformed into the long-lost sister, Agathe--to become the completing element in Ulrich's "self." Agathe is the consummation of a childish fancy Ulrich once had, and at the same time the projection of his longing to be a girl. So did Törless once desire to be a girl. Musil himself possessed a childish cult of a sister who died as an infant, several years before his own birth. As he wrote in Der Mann ohne Eigenschaften: "In many a life the unreal sister that the imagination conjures up is nothing but the high-soaring youthful form of a need for love that later, in the phase when dreams are colder, contents itself with a bird or some other pet, or is expressed in the doing of good works. She
stands for love itself, and is always the token of an unsatisfying and strained relation to the world."9

In his literary works, Robert Musil drew freely on incidents in his own life and conversations. As a youth, he exploited the personality contrasts between himself and intimate friend, Gustl D., and with this information built a story out of the love triangle Robert-Gustl-Alice.10 This relationship between Gustl and Alice, overwrought in temperament, and who later became his wife, brought intrigue to Musil. His journal notes show how this couple became the models for Ulrich's friends in Der Mann ohne Eigenschaften, Walter and Clarisse—semi-bohemian in nature.11 There are other characters who have their origin in Musil's personal acquaintances. Meingast, for example, is partly drawn from the psychologist-philosopher Ludwig Klages (as irritating to Musil, as Meingast is to Ulrich); even Doctor Paul Arnheim, Ulrich's antagonist in the major literary work, is paralleled to that prolific pseudo-philosophical writer, Walther Rathenau.12
CHAPTER I

1 "The Quality of Musil," The Times Literary Supplement (London), (July 6, 1956), 401.


3 Ibid. (Material quoted from Gesammelte Werke in Einzelausgaben in English translation has been translated by Cynthia Peters unless otherwise specified).

4 Ibid.

5 Ibid, p. 781.

6 Ibid.

7 Ibid, p. 785.


10 *Tagebücher*, p. 52.


12 *Ibid*.
"Der Mann ohne Eigenschaften opens with a weather report for the continent of Europe of a day in the month of August, 1913. This is the setting, and this the time, of a novel that might be called without exaggeration the spiritual biography of an age and of an empire, and the spiritual autobiography and utopian vision of a man. The age is our own; the empire is Austria-Hungary, and the man is Robert Musil. It is around these poles that this huge work is oriented."¹

As noted previously, this unfinished novel is incorporated with the intellectual background and attitudes maintained by Musil. Ulrich, the key figure in Der Mann ohne Eigenschaften is the vehicle for Musil's ideas, theories and problems; hence, he represents Musil himself. Ulrich is a kind of Viennese intellectual Prufrock. He has also known them all; he has also measured out his life in coffee spoons; and he does not presume. Only, unlike J.
Alfred Prufrock, he is a man of extreme intelligence (by profession, a mathematician, always on the verge of making a great scientific discovery), who is engaged in a constant, self-conscious process of cross-examining himself and those around him.

Before proceeding any further, it would be well to discuss the other reasons why Ulrich is called a man without qualities. Musil's primary intent is that no qualities are worth possessing in a world in which it has become "a habit to speak of geniuses of the football field, the boxing ring, not to mention the 'race horse of genius." Ulrich, who was, to begin with, what would be called, a promising young man, possibly a budding genius in the sciences and certainly aspiring to be a man of importance, comes to recognize the depressing futility of this mad race in competition with the horses of this world. He "suddenly grasped the inevitable connection between his whole career and this genius among race horses. For to the cavalry, of course, the horse has always been a sacred animal, and during his youthful days of life in barracks
Ulrich had hardly ever heard anything talked about except horses and women. That was what he had fled from in order to become a man of importance, and perhaps a man of identity. And now when, after varied exertions, he might almost have felt entitled to think of himself near the summit of his ambitions, he was hailed from on high by the horse, which had got there first.\textsuperscript{3}

Thus, Ulrich embarks upon the career of the unattached, free-floating intellectual—a totally non-committed man from an existentialist point of view, floating in and out of various circles of people and activities without belonging anywhere, detached, ironic, non-participating except for a constant, self-conscious readiness to analyze every action and motive of the players and himself. This analysis is often ingenious and always intellectually honest. Musil rejects psychoanalysis; but there is much of the same intellectual, skeptical temper in his own work as in this psychological movement which was then reaching its highest form in Austria.\textsuperscript{4}

Ulrich, then, is a symbol of ironic detachment from an intellectual integrity in a world of
muddled thinking, confused emotions, and sham values. He sees through the pompous racket of the publicity campaign, the stupid, pretentious and hypocritical culture-mongering of the people engaged in it, the phony rationalizations excusing artistic and intellectual debility, the repressive nature of traditional morality, the escape into nebulous mysticism and new forms of authoritarianism—all these symptoms of a sick society are expertly dissected and diagnosed. The contrapuntal theme of the sex murderer shows that Musil was equally aware of the destructive forces threatening the individual from within, eventually erupting into the Thirty Years War of our century. He depicted the rise of a fanatic pan-German racism; he predicted the "ant society" of the future. He cast the light of bitter satire upon the figure of a rising young poet called Feuermaul, "fiery mouth," an ill-concealed parody of the young Werfel, who had just conquered Viennese high society with his flamboyant airs and his brilliant insight that "man is good."

Musil was not "taken in"; the work reflects a critical intelligence at work playing expertly and
uncompromisingly with all the questionable qualities of the people and the world they represent. In this horse race the intellectual may refuse to possess any qualities, may rediscover the meaning of James Joyce's "non-serviam"; and this act of refusal is not only a weapon of defense, but may even represent a challenge, or a legitimate act of affirmation; a position which Musil himself describes quite aptly as "active passivism." 7

Musil also serves as an interesting reminder of some of the personal difficulties besetting an intellectual like Ulrich. To belong nowhere, to be incapable of committing oneself is not only to be isolated and alienated from society; it is also an unhappy, personal burden; for a great many problems of life are not solved by thinking, but by acting. Now, a man without qualities, as Musil realized, paradoxically enough (as earlier discussed), also is a man possessing all qualities. There is no position he cannot theoretically defend, none in which he cannot see some raiment of partial truth; hence, there is none with which he might not be identified or identify himself. Thus
Ulrich longs at times to be relieved from the elusiveness and pluralistic ambiguity of thinking about problems the solutions of which can only be found in the "unequivocation and finality of action." There is, however, one ambiguity, or dilemma, which Musil singled out as crucial and to which he returned constantly throughout his work in search of a solution. The dilemma arises as follows: the function of the intellect is to think clearly and precisely. This is the way a scientist tries to think when engaged in experimental research, aiming at a truthful description of certain aspects of the objective world. What is called the logic of science sets the conditions for this inquiry into meaning and truth. Musil acknowledged this discipline of the mind--just as he practiced a highly exaggerated form of physical discipline for his body: "Die Not der bildenden Kunst ist gross, und das mag im Augenblick vieles rechtfertigen. Aber auch das Unvermögen, einen Akt zu bilden, den wir als unseren Ausdruck ansehen könnten, ist gross, und seit einem Menschenalter hat man darum die menschliche Plastik bald durch Walzen gezogen, bald unter Dampfhämmern gesetzt, aber ohne Erfolg,
und wenn nun die Kunst, die uns einen Körper geben soll, nicht Schöneres and Tieferes findet als die Körper von athletischem Spezialisten oder überhaupt die von Athleten, so ist das zweifellos ein grosser Triumph des Sports über den Geist." In the same journal-entry, Musil continues: "Ich bin heute noch der Meinung, dass Geistesabwesenheit ausserordentlich gesund ist, wenn man Geist besitzt, unter anderen Voraussetzungen jedoch auf die Dauer recht gefährlich! Aber wozu noch länger vom Geist des Sportsmanns reden, besteht doch das ganze Geheimnis darin, dass den Geist des Sports nicht aus der Ausübung, sondern aus dem 'Zusehen' entstanden ist!" It is this logical clarity and precision, ruthless and uncompromising, which is the function of the intellect in search of truth among the falsehoods of the world; and science, or a scientifically trained mind, is an indispensable prerequisite for exercising this function.

Now, this quest for clarity and precision, which cannot be abdicated by the intellect without self-betrayal, encounters formidable and apparently insuperable obstacles in certain areas of life. Musil encountered them when he turned from
positivism to art and literature, from the precise logic of the science descriptive of an objective reality to the elusive logic of the soul expressive of man's inner world of dreams, fantasies, feelings and values. In other words, there appears to exist aspects of life, frightfully significant in terms of human existence, to which the precise logic of the sciences is not applicable and to which man seems to have access only through the purely subjective, emotional expression and symbolism of the poets. Musil became obsessed with this dilemma, this "two-facedness of life," this ambiguity of the world, this "pre-established disharmony"; and his work may be seen as a prolonged attempt to come to terms with this experience and to find a way out of this dilemma.

The posing of the dilemma is important because it throws light upon Musil's conception of the novel as a whole. He never considered it as a novel in the traditional sense of the word; The three volumes represent the end of the novel as much as the end of the era in which the novel flourished as a great form of art. In its stead, Musil proposed the notion of "essayism"—certainly
a most important aspect of his style in Der Mann ohne Eigenschaften—"possibly adapted from the 'dandyism' of Baudelaire—as a form of literature and as a way of life." The essay, according to this view, takes a position halfway between the concept of objective truth developed in the sciences, and the subjective, emotional symbolism expressed in poetry; instead of the rigid, logical procedure of the former, and instead of the diffuse, non-scientific symbolism of the latter, essayism is meant as a technique which would combine, or steer a middle course between both objective and subjective criteria and perspectives.

The novel itself not only contains frequent and extensive commentaries by Musil which have no true, direct connection with the story, but also a formal justification of the procedure itself. Essayism is presented as the principle according to which Ulrich's mind works and is at the same time an integral thread in the fabric of the novel:

Es gab etwas in Ulrichs Wesen, das in einer zerstreuten, lähmenden, entwaffnenden Weise gegen das logische Ordnung, gegen den
eindeutigen Willen, gegen die bestimmt
gerichteten Antriebe des Ehrgeizes wirkte,
und auch das hing mit dem seinerzeit von
ihm gewählten Namen Essayismus zusammen,
wenng es auch gerade die Bestandteile enthielt,
die er mit der Zeit und mit unbewusster Sorgfalt
aus diesem Begriff ausgeschaltet hatte. Die
Übersetzung des Wortes Essay als Versuch, wie
sie gegeben worden ist, enthält nur ungenau
die wesentlichste Anspielung auf das literarische
Vorbild; denn ein Essay ist nicht der vor- oder
nebenläufige Ausdruck einer Überzeugung, die bei
besserer Gelegenheit zur Wahrheit erhoben,
ebensogut aber auch als Irrtum erkannt werden
cönnte (von solcher Art sind bloss die Aufsätze
und Abhandlungen, die gelehrte Personen als
'Abfälle ihrer Werkstätte' zum besten geben);
sondern ein Essay ist die einmalige und
unabänderliche Gestalt, die das innere Leben
eines Menschen in einem entscheidenden
Gedanken annimmt. Nichts ist dem fremder als
die Unverantwortlichkeit und Halbfertigkeit
der Einfälle, die man Subjektivität nennt,
aber auch wahr und falsch, klug und unklug sind keine Begriffe, die sich auf solche Gedanken anwenden lassen, die dennoch Gesetzen unterstehn, die nicht weniger streng sind, als sie zart und unaussprechlich erscheinen. Es hat nicht wenige solcher Essayisten und Meister des innerlich schwebenden Lebens gegeben, aber es würde keinen Zweck haben, sie zu nennen; ihr Reich liegt zwischen Religion und Wissen, zwischen Beispiel und Lehre, zwischen amor intellectualis und Gedicht, sie sind Heilige mit und ohne Religion, und manchmal sind sie auch einfach Männer, die sich in einem Abenteuer verirrt haben.¹⁴

According to this description, an essayist is an observer, commentator, who attempts to picture the variety of life without actually judging it. Essayismus is not a new innovation in literature. Basically, it is a direct intrusion of the author into his work to explain, illustrate, comment upon, or destroy the seriousness of action. It arises from the author's feeling that a vehicle of fiction is inadequate in presenting the thoughts and words of the author. (Fielding in Tom Jones includes before
each chapter, essays on literary theory—not a part of
the novel).

Musil's essayism is an organic part of the novel. An
important effect of this is to promote catalytic
action—both slowing and speeding the tempo of the
book; instead of an active picture of the drama of
individuals lives, there is a reflective contemplation
of an entire age. This essayism is, of course, far
from unique as a literary device. What is unique
in Musil, though, is his conscious use of it as
a basic element of structure. His relation to
society as author of Der Mann ohne Eigenschaften
is namely that of an essayist.

Irony is closely allied in Der Mann ohne
Eigenschaften with the concept of essayism; this is
the irony of the participation of the author in the
work. The functions of the concept of irony are
varied in this novel: for example, irony creates
a sense of detachment, dissolving the relationship
between characters. In another sense, irony is
closely connected with a conception of utopia and
myth; briefly, it is a way to the myth and the
utopia, "for only a person who is detached from
life and able to weigh its possibilities in
expection of an ultimate ideal is aware of the value of myth and utopia. That is why there is in the third part of the novel an extensive discussion of faith in which St. Paul's description of it is referred to. A committed person, such as Arnheim, Agathe's husband, Hagauer; General Stumm von Bordwehr, or even the criminal Moosbrugger, is by virtue of his commitment to everyday reality unable to conceive of either a mythical ritual or a utopian existence, or of the need for either." In other words, these characters are chained to the daily routine of the present and are thereby blinded to the unreality of their own lives. Ulrich alone is free from any commitments, personal or societal, and seeks a new morality, leading himself and his sister Agathe, and using a mythological approach, in the search for utopia.

A conventional irony is used in Musil's novel also. For instance, the irony of the time and the setting is presented. The Austrian Empire is faced with catastrophic war and dissolution; however, the citizens involved are completely unaware. "Musil uses the reader's knowledge of the approaching war to give an ironic effect to actions, statements and situations of the characters. The reader knows
something important about them that they do not know themselves."16

According to Burton Pike, Der Mann ohne Eigenschaften harbors two important ironic effects. One is that of character belittlement; the incongruity between the character's picture of himself and the picture of him as viewed by another character or the author himself as described. The second ironic effect is a process by which social values are fragmented; the process involves the destruction of any belief and faith. Obviously, these effects are both negative. "Musil is here following the procedure used by Nietzsche of a frontal assault on the blind acceptance by Modern European man of the world as it is; Musil shares with Nietzsche the fateful flaw of becoming uncertain and vague in attempting to formulate new values to replace this blind acceptance."17 Musil underlies his definition and functions of irony in accordance to the socially committed characters in this following passage:

Mit grosser und mannigfaltiger Kunst erzeugen wir eine Verblendung, mit deren Hilfe wir es zuwege bringen, neben den ungeheuerlichsten Dingen zu leben und dabei völlig ruhig zu
bleiben, weil wir diese ausgefrorenen Grimassen des Weltalls als einen Tisch oder einen Stuhl, ein Schreien oder einen ausgestreckten Arm; eine Geschwindigkeit oder ein gebratenes Huhn erkennen. Wir sind imstande, zwischen einem offenen Himmelsabgrund über unserem Kopf und einem leicht zugedeckten Himmelsabgrund unter den Füssen, uns auf der Erde so ungestört zu fühlen wie in einem geschlossenen Zimmer. Wir wissen, dass sich das Leben ebenso in die unmenschlichen Weiten des Raums wie in die unmenschlichen Engen der Atomwelt verliert, aber dazwischen behandeln wir eine Schicht von Gebilden als die Dinge der Welt, ohne uns im geringsten davon anfechten zu lassen, dass das blos die Bevorzugung der Eindrücke bedeutet, die wir aus einer gewissen mittleren Entfernung empfangen. Ein solches Verhalten liegt beträchtlich unter der Höhe unseres Verstandes, aber gerade das beweist, dass unser Gefühl stark daran teil hat. Und in der Tat, die wichtigsten geistigen Vorkehrungen der Menschheit dienen der Erhaltung eines beständigen Gemütszustands, und alle Gefühle, alle Leidenschaften der Welt sind ein Nichts gegenüber der ungeheuren, aber völlig
unbewussten Anstrengung, welche die Menschheit macht, um sich ihre gehobene Gemütsruhe zu bewahren! Es lohnt sich scheinbar kaum, davon zu reden, so klaglos wirkt es. Aber wenn man näher hinsieht, ist es doch ein äußerst künstlicher Bewusstseinszustand, der dem Menschen den aufrechten Gang zwischen kreisenden Gestirnen verleiht und ihm erlaubt, inmitten der fast unendlichen Unbekanntheit der Welt würdevoll die Hand zwischen den zweiten und dritten Rockknopf zu stecken.18
FOOTNOTES

CHAPTER II


3. Ibid., p. 64.


15 Pike, p. 160.


17 *Ibid*, p. 163.

CHAPTER III

AN INTRODUCTION TO THE PROBLEM OF "ZWEI ZUSTÄNDE"

Die Geistige Konstitution einer Zeit

Musil characterizes his basic methodology and fundamental problem of the unfinished novel, Der Mann ohne Eigenschaften: "Das Grundlegende ist die geistige Konstitution einer Zeit. Hier der Gegensatz zwischen empirischen Denken und Gefühlsladenken."¹

The diligence with which Musil treats what he terms an antithesis between these two ways of thinking has made the novel into an experiment with ideas; his methodology makes the novel resemble a skillful description of and commentary on this experiment by the narrator, a figure who, together with the novelist himself, might be likened to a research scientist reporting on his work. (A major concern of this paper is for the implications of the Gegensatz, "opposition," problem and its manifold applications and consequences).

However, before dealing with this problem specifically, an explanation of the novel, Musil's master-creation, is first necessary. The novel begins
in August 1913 and was to have ended with the outbreak of World War I in 1914—the time span of one year. Vienna, the capital of the Austro-Hungarian Empire constitutes the location of the unfinished work.

In the context which the novel creates, the outbreak of war becomes a symbol for the collapse of the European intellectual, moral, and spiritual complex. Musil mirrors the symptoms and stages of this collapse in the figures and events in the novel, although it is not simply an intellectual history of a pre-war year.

In relation to the problem of ideas and their consequences, previously mentioned, Musil finds the unfolding of historical processes and development of moral and philosophical thought to be propelled by mankind's response to his "given situation," der gegebene Zustand. But, before understanding this Musilian concept, an examination in greater detail of Musil's treatment of era and place in relation to the ideas and problems in Der Mann ohne Eigenschaften is required.

Kakanien

Franz Josef I, Emperor of Austria, was crowned
king of Hungary at Budapest on June 8, 1867; the dual monarchy of the Austro-Hungarian Empire began on that day. This event, naturally, gave to each citizen of the Empire, two hierarchies. They owed national allegiance both to the Empire and to their own individual kings—e koniglich, "royal," and an kaiserlich, "imperial," duty; the abbreviation of K. and K., the imperial appellation, denotes the Austro-Hungarian Empire. Out of this dualistic allegiance, was created the term Kakanien. Musil uses, emphasizes this dual citizenship; he sees that it parallels the duality of consciousness which is chained in modern man.

History has proved that the mixture of linguistically, ethnically, and culturally different peoples within the Austro-Hungarian Empire lived in precarious balances—difficult to maintain. It was hybrid in nature—merely a patchwork which collapsed at the end of World War I.²

Musil's novel deals almost exclusively with characters drawn from the German-speaking Austrian population of Vienna. By so doing, he makes them painfully aware of the patriotic vacuum in which they live. A Hungarian had a national
patriotism for the crown of St. Stephen (usurped for the present by the Hapsburg, Franz Josef) and for things Hungarian. "Denn die Ungarn waren zuerst und zuletzt nur Ungarn, und bloss nebenbei galten sie bei anderen Leuten, die ihre Sprache nicht verstanden, auch für Österreich-Ungarn; die Österreicher dagegen waren zuerst und ursprünglich nichts und sollten sich nach Ansicht ihrer Oberen gleich als Österreich-Ungarn oder Österreichischer-Ungarn fühlen,--es gab nicht einmal ein richtiges Wort dafür."3

The German-speaking Austrians are left with nothing but command to pay allegiance and respect to something which exists only in theory and which has almost no emotional value for them--namely, to an imperial, greater Austro-Hungarian ideal of nationhood. Yet, these Austrians feel that this is their Empire, even though they may have very uncertain notions as to just what their Empire is, as to their position within it, and as to how and how long its cohesiveness can last.
Die deutsche Nationalität hatte in Kakanien eine besondere Rolle inne, denn sie hatte in ihrer Masse eigentlich immer nur das eine gewollt, dass der Staat stark sei. Sie hatte am längsten den Glauben festgehalten, dass die kakanische Geschichte doch irgendeinen Sinn haben müsse, und erst allmählich, als sie begann, dass man in Kakanien als Hochverräter anfangen und als Minister enden, aber auch umgekehrt seine Ministerlaufbahn wieder als Hochverräter fortsetzen könne, begann auch sie sich als unterdrückte Nation zu fühlen. Vielleicht hat es Ähnliches nicht nur in Kakanien gegeben, aber das diesem Staat Eigentümliche war, dass es dort keinerlei Revolutionen und Umstürze dazu bedurfte, weil alles mit der Zeit anfang, in einer natürlichen, ruhig pendelnden Entwicklung vor sich zu gehen, einfach Kraft der Unsicherheit der Begriffe, und zum Schluss gab es in Kakanien nur noch unterdrückte Nationen und einen obersten Kreis von Personen, die die eignlichen Unterdrücker waren und sich masslos von den Unterdrückten gefoppt und geplagt fühlten. In diesem Kreis war man tief bekümmert darüber, dass nichts geschehe, sozusagen über einen
Mangel an Geschichte, und war fest überzeugt, dass endlich einmal etwas geschehen müsste. Und wenn es sich gegen Deutschland richtete, wie das die Parallelaktion mit sich bringen zu wollen schien, so hielt man es nicht einmal für unwillkommen, denn erstens fühlte man sich durch die Brüche im Reich immer etwas beschämmt und zweitens fühlte man doch in den regierenden Kreisen selbst deutsch und konnte die überparteiliche Aufgabe Kakaniens gar nicht besser hervorkehren als auf solche selbstlose Weise. 4

"Man vertrat in Kakanien also darum die Auffassung, dass es nicht vorsichtig sei, wenn die einfachen Leute, die es nicht nötig haben, zuviel lernen, und man legte auch keinen Wert darauf, dass es ihnen wirtschaftlich unbescheiden gut gehe. Man gab gern denen, die schon viel hatten, weil es da keine Gefahr mehr mit sich bringt, und setzte voraus, wenn in den anderen etwas Tüchtiges stecke, werde es sich selbst zeigen, denn Widerstände sind geeignet Männer zu erziehn." 5

Another important historical fact of the late Austro-Hungarian Empire is exploited by Musil--the
Empire, even until its disintegration, mixed feudal institutions with such modern, nineteenth century innovations as parliamentary government; middle-class citizens, with their particular interests, often stood side by side in influence and authority with members of the nobility.

An important section of the novel's action deals with an attempt to find an idea and an act which would unify, summarize and epitomize the whole and true spirit of Austria. This attempt is formulated by a committee, headed by noblemen and the middle-class wife of a civil servant. This mixture in the so-named "Collateral Campaign" causes Musil to view the Empire as an island of anachronisms in the center of Europe. Compared to other nations, it was both behind and with the times: "Es war nach seiner Verfassung liberal, aber es wurde klerikal regiert. Es wurde klerikal regiert, aber man lebte freisinnig. Vor dem Gesetz waren alle Bürger gleich, aber nicht alle waren eben Bürger. Man hatte ein Parlament, welches so gewaltigen Gebrauch von seiner Freiheit machte, dass man es gewöhnlich geschlossen hielt; aber man hatte auch einen Notstandsparagraphen, mit
As previously determined, the narrative framework of Der Mann ohne Eigenschaften is a grand patriotic action which is to occur in 1918; in reality it is an attempt to strengthen the foundation of the Austro-Hungarian Empire by a celebration of the seventieth anniversary of the ascension to the throne of Francis Joseph I. Musil labels this undertaking the Parallelaktion, because its originator, Count Leinsdorf, proposes it at that moment when he learns that the Prussian upstarts are planning a similar campaign for 1918, to celebrate the thirty years' jubilee of William II. The entire year 1918 is to be celebrated as a jubilee of the Emperor of Peace.

The story of the Parallelaktion, set against the background of events in 1913, and thus immediately preceding the tragedy of the first World War, is to be regarded as symbolic of the intellectual situation of the time. There is a striking dichotomy between the aims of the Parallelaktion and the actual historical happenings; it is so distinctly
worked out that the Parallelaktion is far more important than a merely incidental action-motif. Musil connects the two poles, the ideal intentions and the results, in order to make the spirit of the Parallelaktion, symbolically at least, responsible for the outbreak of the war. Yet, no extravaganza comes of the Parallelaktion, as absurd as some of its outgrowths are. Nothing is overdone.

Zeitschilderung

The intellectual milieu of this period in which the novel is set is given a direct treatment by Musil. He comments at length upon the problems of the time, but in most instances chooses his characters as spokesmen who participate in almost ceaseless deliberations upon philosophical questions which Musil feels are posed by their milieu. (Like the Empire, his characters are complex and defy any thorough analysis).

His intention in Der Mann ohne Eigenschaften is to depict people acting in terms of the problems of their time; the novel is an experimental situation in which people, acting
under what can be termed generally as noetic stimuli and motivations, are observed.

Each character of Musil shares a state of consciousness which is evoked by the spirit of the age; Musil would have it that the atmosphere in which they live creates a state of consciousness, and that the latter informs their individual thoughts and actions, and for this reason, has important collective consequences. (In accordance with the times, nineteenth century thoughts focused on problems such as science, technicism, industrial production and commerce, attaining excellent results in these fields, bypass the realm of fine arts and the domains of ethics and metaphysics).

By 1913, people and the spirit of the time are changing. The primary preoccupation now is the questioning of scientific methods, traditional attitudes, modes of behavior. People are re-examining and re-interpreting the legacy of humanistic ideas and ideals in European culture. The new forms which appear seem to oppose the inherited tradition. (The results of sceptical men—Nietzsche, Freud, Dostoievsky, Strindberg—
appear in the novel in the form of a distrust of science and empiricism, a flight away from what was understood to be rationalism and the rise of an almost mystical great-German nationalism. A change is felt, but it cannot be isolated—"Geheimnis volle Krankheit."

Zwei Zustände

The major problem which Musil treats in Der Mann ohne Eigenschaften is referred to as an antithesis "zwischen empirischemdenken und Gefühlsdenken"—the former being the scientific method which Musil did not support as the Nineteenth Century had. However, this "empirischemdenken" did bring to light unknown facts about the natural world; yet, ultimately, science produced an immense amount of information about the physical world and mankind which could neither be ordered nor made to conform with the pre-existing philosophy and ideological explanations of the world and man.

Zwar ging auch hier die Entwicklung mehr in die Breite als in die Tiefe; die Tatsachenwissenschaften teilten sich
bis zur Zersplitterung des Spezialistentums, die theoretischen Synthesen, trotzdem sie im einzelnen zu sehr grossen Leistungen führten, hielten nicht Schritt, fast könnte man sagen, es etablierten sich alle Nachteile einer Demokratie von Tatsachen; der Berg, der Alpdruck schüttete sich auch hier auf, der schon die menschliche Leistung der Geschichte begrub. Aber es wird das fast immer ganz falsch so dargestellt, als sei es ein bloss negatives Kennzeichen unserer Zeit, dass sie--abgekürzt zu sprechen--keine Philosophie habe, bloss als ob sie keine hervorzubringen vermöchte; es ist weit mehr ein auch positiv zu wertendes Zeichen, denn der pragmatische Mensch, der Kletterer an den festen Griffen der Tatsachen, verlacht, was ihm von den Kustoden als Philosophie angeboten wird. Diese Zeit hat keine Philosophie, weniger weil sie keine hervorzubringen vermöge, als weil sie Angebote ausschlägt, die nicht zu den Tatsachen stimmen.

Finally, the scientific method had justly triumphed.
and had established itself as the most reliable and useful method for obtaining and verifying knowledge. But to Musil, this method of empirical observation and generalization is only one way of gaining knowledge about experience.

Musil finds in man, also, a capacity for "Gefühlsdenken" or "Seele." Rational faculties of man are concerned with Empfindung or Erfahrung, "impression," but when Musil speaks of "Gefühle" or "Seele," he is concerned with einem Erlebnis, "an experience." Natural sciences center themselves around sense impressions and place a major emphasis on man's intellectual ordering of these impressions. Musil terms an emphasis on Verstand, "intellect" as "der Normalzustand," "the normal point of view;" but he contends that there is another area of human experience with its own kind of knowledge, existing along with the normal one.

Diesem Geisteszustand steht jedoch ein anderer gegenüber, der historisch nicht minder nachweisbar ist, wenn er sich auch unserer Geschichte weniger stark aufgeprägt hat; er ist mit vielen Namen bezeichnet worden, die alle
eine unklare Übereinstimmung tragen.

He insists that the "other" side of human experience is incompatible with the scientific, reasoned, "normal" side of man because usual.
elements necessary for weighing and measuring what one experiences are absent on the "other" side. In this second, "other" condition of experience "gibt es weder Mass noch Genauigkeit, weder Zweck noch Ursache, gut und böse fallen einfach weg, ...."

Musil's attention is directed primarily toward this other condition, "dem anderen Zustand" because he thinks, first of all, that it can and does exist, and secondly, because he thinks that it has always been an important side of human experience—a side which has long been neglected when any attempts are made to investigate and explain the varieties of human experience.

After having posited such a condition as the "andere Zustand," Musil attempts to characterize it; he does not attempt to account for it physiologically or psychologically. Most frequently the "andere Zustand" is described as the experience about which religious mystics of all ages have spoken—the mystical sense of union with God. Musil feels also that recorded descriptions of this experience are also present in similar states attained by people who have
not focused their attention and thoughts on God; in other words, the "andere Zustand" can manifest itself in secular realms--characteristic of this experience is the intense feeling of love which accompanies it; the presence of love, Musil finds, gives a common denominator to such seemingly different experiences as the mystic's trance, madness and the sexual act. Concluding from this "andere Zustand," he is chiefly concerned with the basic nature of experiences and not so greatly interested in the infinite variety of feelings, presentaments, intuitions, and sensations which may be a part of, or result from any one individual's experience of this nature. For example, the first task is to account for the mystic's experience, if one can; a mystic's intuition that he has had some sort of a union with God is a second, perhaps unanswerable question, which is not, in Musil's opinion, a proof for the existence of God. The basic component of the "andere Zustand" is the state of consciousness which differentiates it from the usual, normal state in which man finds himself during the greater
part of his existence. The state of consciousness which Musil associates with the "andere Zustand" is incited by extremely intense "Fühlen," "feelings." Musil also speaks of "Gefühle," and this second term is used to denote the heightened state of consciousness compounded out of the lesser feelings and encompassing the whole perceptive powers of a person who is experiencing such a state. Ulrich, the key figure in the unfinished novel, keeps a diary of his own experience with the "andere Zustand;" a quote from his diary offers a description of the mechanics of condition which interests Musil.

Vieles bleibt hier noch der Meinung überlassen, auch wenn man sich sorgfältig bemüht, die Tatsachen von ihr zu unterscheiden. Es scheint uns klar zu sein, dass sich ein Gefühl nicht irgendwo in der Welt, sondern im Innern eines lebenden Wesens bildet, und dass 'Ich' es bin, der fühlt oder in der Erregung sich selbst fühlt. Es geht deutlich etwas in mir vor, wenn ich fühle, und ich verändere auch meinen Zustand; und obwohl das Gefühl
50.

Eine lebhaftere Beziehung zur Außenwelt
herstellt als eine Sinnesempfindung,
scheint es mir, innerlicher zu sein
als sie. Das ist die eine Gruppe
der Eindrücke. Anderseits ist mit
dem Gefühl aber auch eine Stellungnahme
der ganzen Person verbunden, und
das ist die andere Gruppe. Ich
weiss vom Gefühl, im Unterschied von
der Sinnesempfindung, dass es
mehr als diese, 'mich ganz' angeht.
Auch geschieht es nur auf dem Weg
über die Person, dass ein Gefühl
außen etwas bewirkt, sei es dadurch,
dass diese handelt, sei es dadurch,
dass sie die Welt anders zu sehen beginnt.
Ja es liese sich nicht einmal
behaupten, dass ein Gefühl eine
Veränderung im Innern einer Person
sei, ohne hinzuzufügen, dass deren
Beziehung zur Außenwelt dabei
Veränderungen erfährt. 10

To Musil, the experience is even greater than the
particular "Gefühl" associated with it. "Es gibt
keine Erlebnisse, die von Anfang an ein bestimmtes Gefühl sind, ja nicht einmal Gefühl schlechthin; sondern es gibt bloss Erlebnisse, die dazu berufen sind, zum Gefühl und zu einem bestimmten Gefühl zu werden. "Therefore, experience has continuity, but various feelings can be associated with it; the mystic's being one with God, love, or even blind hate and anger are all feelings which Musil attributes to experience of the "andere Zustand."

Thus, for Musil, the realm of feeling is an important, if terribly enigmatic, aspect of man's total possible experience. What is known about the "andere Zustand" amounts, in Musil's opinion, to a frightfully inadequate collection of inexact half-truths and emotive, intellect-defying commentaries upon the experience by people who claim to have known it.

The sickness of the times, is the result of an incorrect response to intellect-centered and scientific spirit of a period which preceded the year around which the novel deals. The attempt is now to flee from a mental exactitude required by the methodology of science into a soul-satisfying area of experience which stands outside the
intellectually ordered and comprehended. A dangerous type of thinking exists—a distrust or disavowal of rationalism and an insistence that there is a richer, more meaningful way of ordering things which is not dependent on an intellectual understanding of them. Here Musil would group mystical German nationalists, pseudo-Nietzscheans and decadents, the retailers of nonsensical spiritual solace and the insane—all of whom are represented in the novel. Ulrich has a recourse to the "andere Zustand" through the love relationship with his sister Agathe, because he thinks the experience will provide a soul-nourishing and rewarding renewal for his mental and emotional life.

Ulrich

Ulrich, the Hauptfigur in Der Mann ohne Eigenschaften is a mathematician by profession and is accustomed to using the most exacting mental precision in his work. When Ulrich turns this precision outward to focus it upon the world around him—in the novel this is the world of society with its scientific and intellectual specialists and dilettantes, of the Parallelaktion, of the enigmatic Kakanien which has been discussed above—he comes to the confounding conclusion that the majority of concepts,
values, and so-called truths which exist are reason-defying, arbitrary, and mutually incompatible. It is, as Ulrich senses, the relativity and ambivalence of what is called "knowledge" about "reality" which make a large portion of his contemporaries feel alienated from society and the era in which they live. In Book I of Der Mann ohne Eigenschaften, Ulrich becomes increasingly aware of the fact that he personally needs an alternative for what seems to be the sterile indecision to which his thoughts lead him on every question; at the same time, the whole of Kakanien is collectively, consciously or unconsciously, becoming aware that it too needs to change the life it is leading as a nation. When Ulrich is asked to affirm a truth, he can also imagine another truth which appears to be the opposite or negation of the first one; if he sees a "Wirklichkeit," a "reality," he can immediately think of a "Möglichkeit," a "possibility," which could just as easily exist instead of the reality which is at hand. Because of this ambivalence any kind of action or decision is made difficult. To cope with
this puzzling ambivalence, Musil presents throughout the novel ways by which to settle the problem:

(1) To ignore the existence of the uncertain and the ambivalent, resigning oneself in the face of disorder and allowing events to take their own course, _Seinesgleichen geschieht._

(2) To impose a specious order upon the disorder of reality, _eine Scheinordnung._ This is the recourse which is followed unconsciously by the insane (Clarisse and Moosbrugger) or naively by the intellectually irresponsible (Diotima).

(3) As Ulrich does: to meet the problem head-on, acknowledging the impossibility of an empirical synthesis of the totality of knowledge, but at the same time, asserting that the most important question which one must seek to answer is the one which Musil posed for himself in all of his creative works: "Wie soll sich ein geistiger Mensch zur Realität verhalten?"12

Ulrich's burden is to sense the imperative nature of this question; his uniqueness within the novel is that he alone tries to investigate this problem with the thoroughness of a diligent
scientist.

His compulsion to investigate his relationship to reality shows that he still has some of what Musil refers to as "Geist" and "Glaube." Musil uses the terms to denote the spirit which gives an individual or a society enough confidence in the eventual outcome of an enterprise to persist in working toward its completion. Yet, his friends from early childhood maintain a different picture of Ulrich—a sharp criticism of his character: "Es muss leicht sein, heroisch zu empfinden, wenn man von Natur unempfindlich ist, und in Kilometern zu denken, wenn man gar nicht weiß, welche Fülle jeder Millimeter verbergen kann! ... Heute ist alles Zerfall! Ein bodenloser Abgrund von Intelligenz! Er hat auch Intelligenz, das gebe ich dir zu; aber von der Macht einer ganzen Seele weiß er nichts. Was Goethe Persönlichkeit nennt, was Goethe bewegliche Ordnung nennt, davon ahnt ihm nicht einmal etwas."13

Ulrich and his creator Musil maintain an objective, scientific scepticism and doubt about coming to any final conclusions in the face of ambivalent reality. Ulrich knows he never will come to a final solution or conclusion about life.
and reality, yet he reflects: "Warum lebte er also
unklar und unentschieden? Ohne Zweifel,—sagte er sich—
was ihn in eine abgeschiedene und unbenannte
Daseinsform bannte, war nichts als der Zwang
tzu jenem Lösen und Binden der Welt, das man mit
einem Wort, dem man nicht gerne allein begegnet,
Geist nennt."\textsuperscript{14} Hence, the slackening of belief
connotes sickness and decadence within a culture
or within an individual and, as said above, no one
in the novel is free from the syndrome. Ulrich,
too, is the victim of this sickness, but he
alone is seeking a final cure.
FOOTNOTES

CHAPTER III

1 Robert Musil, Der Mann ohne Eigenschaften, p.1641.

2 The exact manner in which the Empire was held together from 1867 to 1918 is not a present concern because Musil does not attempt to explain the manifold reasons for its continued existence during this half-century period.

3 Robert Musil, Der Mann ohne Eigenschaften, p. 462.


5 Ibid, p. 1261.

6 Ibid, p. 34.

7 Robert Musil, Tagebücher, p. 631.

8 Ibid, p. 673.

9 Ibid, p. 674.

10 Robert Musil, Der Mann ohne Eigenschaften, pp. 1309-1310.
12Robert Musil, Der Mann ohne Eigenschaften, pp. 64-65.

13Robert Musil, Tegebucher, p. 786.

14Ibid., p. 157.
CHAPTER IV

GENERAL- UND ERDENSEKRETARIAT DER GENAUIGKEIT UND SEELE

The concern of this chapter is Ulrich's, hence Musil's, proposed utopian institution. He seeks a solution on the level of the individual which may, in turn, be useful to the society in which he lives.

At the beginning of the novel, Musil introduces Ulrich as one who has already arrived at a satisfactory conclusion about "Wirklichkeit," "reality." Ulrich's profession has made him accustomed to strenuous mental discipline; furthermore, he has not limited his studies to mathematics and reserves the right to concern himself seriously with other subjects, such as philosophy and psychology.

In Der Mann ohne Eigenschaften, Ulrich is unique. Unlike the majority of his contemporaries, he has accepted the fact of modern life as an unavoidable and ever-present challenge to an intelligent person and has gone on to concern
himself with the urgent question of how one should live in the awareness of such uncertainty.

He is not deluded by unjustified hope and enthusiasm with which the planners of the Parallelaktion go about trying to find one unifying idea--to symbolize the essence of Austria. He knows from the outset, that they will become entangled in a morass of conflicting ideas, the meaning of which will only cancel each other out and reduce the total to zero instead of one. Ulrich knows also that one of the most omnipresent phenomena is--whenever one idea or theory is enunciated and gains ascendancy, its exact opposite soon comes into being to challenge it. This phenomenon parallels Ulrich's belief that physical, social-political, and intellectual reality which surrounds him could just as well be different. This is a belief which springs from his sense of "Möglichkeiten" or "possibilities." Opposed to thinking in terms of possibilities is the futile task of trying to explain completely and to unify the given realities as they are.

By being the scrupulous observer, Ulrich places himself into the scientific position of standing
aloof from the unfolding of historical process which is going on in the world around him; he examines and records the events in their sequence, but he sees the fate of the world to be in other people's hands and does not choose to intervene in the process himself. This is his position vis à vis the world events, for example, the Collateral Campaign; his position towards his own life is different. He sets out to live an idea which he knows is utopian, but he is keenly interested in what can be learned from a process of confronting reality in such a way. The idea which Ulrich lives is, quite simply, exactitude. Implications of this kind of life and experience, one has while trying to apply exactitude to all areas of life, are far from simple; the following is the author's explanation of this utopian idea of exactitude, and of Ulrich, the exact man:

Utopie bedeutet das Experiment, worin die mögliche Veränderung eines Elements und die Wirkungen beobachtet werden, die sie in jener zusammengesetzten Erscheinung hervorrufen würde, die wir Leben nennen. Ist nun das beobachtete Element die
Exaktheit selbst, hebt man es heraus und lässt es sich entwickeln, betrachtet man es als Denkgewohnheit und Lebenshaltung und lässt es seine beispielgebende Kraft auf alles auswirken, was mit ihm in Berührung kommt, so wird man zu einem Menschen geführt, in dem eine paradoxe Verbindung von Genauigkeit und Unbestimmtheit stattfindet. Er besitzt jene unbestechliche gewollte Kaltblütigkeit, die das Temperament der Exaktheit darstellt; über diese Eigenschaft hinaus ist aber alles andere unbestimmt. (Therefore, Ulrich's peculiar epithet--Der Mann ohne Eigenschaften).

Die festen Verhältnisse des Inneren, welche durch eine Moral gewährleistet werden, haben für einen Mann wenig Wert, dessen Phantasie auf Veränderungen gerichtet ist; und vollends wenn die Forderung genauester und größter Erfüllung vom intellektuellen Gebiet auf das der Leidenschaften übertragen wird, zeigt sich, wie angedeutet worden, das verwunderliche Ergebnis, dass die
Musil introduces Ulrich as a thirty-two year old, upper middle-class Austrian who has advanced almost to the apex of renown in his own profession, but who has suddenly decided to take what Ulrich calls a year-long vacation from life. During the year, he plans to transfer his inclination toward exactitude from the confines of pure mathematics and direct it into all areas of life—his year of experience with the question of a "thinking man's relationship to reality" coincides with the year before World War I. If Ulrich says that he is on vacation from life, one should not take his words literally; his experiences in one year with which the novel deals show that he is again and again brought into very crucial relationships with life. All experiences are a challenge to him because he wishes to investigate human existence in all its diverse forms. Ulrich goes on vacation from life only,
ironically, to become honorary secretary of the Parallelaktion's Planning Committee, a group which has set itself the task of finding a meaning for Kakanien's national life, as previously established. Ulrich decides to let life unfold itself before him and not make any plans for himself. He does not wish to make things happen. His way of living in terms of the present makes every step into the future completely dependent upon the forces which play upon him during any given moment of the present; he remains indifferent. This attitude is obvious in Ulrich when his father together with Count Leinsdorf suggest the job of honorary secretary to him. He postpones any decision until it is decided for him by his accidental arrest and his delivery up to Count Leinsdorf. Similarly, Ulrich's love life throughout the first volume follows this same pattern of non-directedness. Bonadea consistently seeks Ulrich out, and Clarisse and Gerda fling themselves into his arms for their own reasons—but Ulrich does not actively pursue or encourage any of them.

When experiences do befall Ulrich, he must
continue to maintain a certain detachment from them so that his objectivity will not be impaired; to realize his hypothetical way of living Ulrich insists "dass man zuerst die Haltung der persönlichen Habgier gegenüber den Erlebnissen aufgeben müsste. Man müsste die also weniger wie persönlich und wirklich und mehr wie allgemein und gedacht oder persönlich so frei ansehn, als ob sie gemalt oder gesungen wären. Man dürfte ihnen nicht die Wendung zu sich geben, sondern müsste sie nach oben und aussen wenden." 2

Ulrich's attitude to his mode of existence during the year's vacation differentiates his conscious, premeditated indifference and passivity from various forms of Gleichgültigkeit and resignation which other figures and institutions in the novel exhibit. Ulrich is a special sort of passivist.

Ulrich's life, as he is living it during this crucial year, parallels the directionless existence of the Austro-Hungarian State. The bustling, newsworthy, but meaningless activity
in Diotima's salon also parallels that of the Kakanien bureaucracy; both the Parallelaktion and Kakanien are figures for noise and delusiveness of the everyday world, where unsolvable questions take all of man's attention which the world fumbles forward into an uncertain future. Impending war, a condition which Musil keeps on the horizon constantly by means of dark prophecies and intuitive forebodings of such men as General Stumm von Bordwehr, Hans Tuzzi, and Leo Fischel, makes such Fahrlässigkeit into an extremely dangerous mode of existence.

The problematic implications which arise from Ulrich's way of living would seem to take on their most important meanings in the following thematic motifs: in the questions of morality which Ulrich sees in the Moosbrugger case; in the fascination which Ulrich has for Clarisse and in the problems advanced by Clarisse's own position; in the Ulrich-Arnheim antagonism; and finally, in Ulrich's relationship with his sister, Agathe.

Before considering any of these motifs individually, it is important to recall that essentially the same question is posed by each
of them: how can Ulrich accomodate the meaning of these experiences and the thoughts and actions of these people to his own philosophy of life? The positions of these major counter-figures are all temptations which test Ulrich's lucidity and goals which tell him he must carry out his investigations further. Examining the novel's most important themes is made difficult because they all overlap in time of their occurrence and in their implications; for example, Ulrich comes to the conclusion about judicial problems connected with the Moosbrugger case when he considers them in the abstract; but Ulrich is again forced into an ambiguous position when Clarisse demands that he concern himself with Moosbrugger's physical fate by helping her free the "madman" from his asylum. Obviously, there is a definite interplay of characters and themes.

Moosbrugger Motif

Moosbrugger represents more than any other character, excluding the hero, the mood and the scope of the novel. He is a lonely man. He is
without parents, friends, home, tradition, faith--
the unbehauste Menisch of our time. Christian Moosbrugger--
his very name evokes an alpine "mossybrook" atmosphere,
full of contentment and peace. Even his face is
"blessed by God with all the signs of goodness."

Moosbrugger war ein Zimmermann, ein großer,
breitschultriger Mensch ohne überflüssiges
Fett, mit einem Kopfhaar wie braunes
Lammsfell und gutmütig starken Pranken.
Gutmütige Kraft und der Wille zum
Rechten sprachen auch aus seinem Gesicht,
und hätte man sie nicht gesehen, so hätte
man sie doch gerochen, an dem derben,
biederen, trockenen Werktagsgeruch, der
zu dem Vierunddreißigjährigen gehörte
und vom Umgang mit Holz und einer
Arbeit kam, die ebensoviel Bedachtsamkeit
wie Anstrengung fordert.

Man blieb wie eingewurzelt stehn, wenn
man diesem von Gott mit allen Zeichen der
Güte gesegneten Gesicht zum erstenmal
begegnete, denn Moosbrugger war
gewöhnlich von zwei bewaffneten Justiz-
soldaten begleitet und hatte die eng 
aneinandergebundenen Hände vor dem Leib, 
an einem starken stählernen Kettchen, dessen 
Knebel einer seiner Begleiter hielt. 3

However, this is the dichotomy which exists 
between his appearance, name, and the crime which 
he commits.

He is an uneducated, mentally-unbalanced 
carpenter who has brutally murdered a prostitute. 
Because of this insanely-criminal murder he committed, 
his trial is much publicized. Ulrich follows the 
development of his case; he is even present at 
the court room on the day Moosbrugger is declared 
responsible for the crime. However, before 
proceeding with the trials and the problems of 
morality which plague Ulrich, it would be worth- 
while to gain an insight into Moosbrugger's past 
to facilitate an understanding of the "Moosbrugger 
mind."

Christian Moosbrugger grew up without love 
in a poverty-stricken environment. The shame of 
being poor preyed on his mind and affected his 
social growth; he had never spoken to a girl.
In turn, this privation colored his mind also. His desires became unnatural, full of frustrations, pain, and despair, and he became hostile to women, then to the law and its institution.

Basically, he developed as an anti-social citizen of the Austro-Hungarian Empire. He could never come to terms with the world and the community. Interestingly enough, however, he did have a world—a world best exemplified by women. He sees them as a procession of religious groups, never as individuals. To him, "women are women and men—because men chase after them." A woman for Moosbrugger represents mankind, from which he is running, through which he develops animalistic urges and feelings of both hate and fear. Yet, he is aware of his predicament and makes attempts to remove himself from women. His isolation is underscored by his inability to speak properly, and actually he was taciturn by nature. Hence, he has but one weapon with which to face the world—force.

For the judicial world, Moosbrugger is a man who has broken a law by committing homicide. Actually, though, Moosbrugger did struggle with
himself to escape from this prostitute who was following him; but he could not run from his suppressed sexual desires, his fear of women and society and from himself. The murder, ironically, was a symbolic suicide—by killing the prostitute, he killed a part of himself.

"Er ging, und das, halb hinter ihm, war wiederum er."5 Moosbrugger wies sie ab und beschleunigte seinen Gang; aber sie bettelte, dass er sie mit nach Haus nehmen möge. Moosbrugger ging; gradaus, um die Ecke, schliesslich hilflos hin und her; er machte grosse Schritte, und sie lief neben ihm; er blieb stehn, und sie stand wie ein Schatten. Er zog sie hinter sich drein, das war es. Da machte er noch einen Versuch, sie zu verscheuchen; er drehte sich um und spuckte ihr zweimal ins Gesicht. Aber es half nicht; sie war unverwundbar."6 For Ulrich, Moosbrugger is another example of the exceptional in human experience. (Ulrich is interested in moral questions which this case poses—not particularly in the individual himself.) Ulrich finds it intellectually unjustifiable to hold a person "responsible" for acts he brings about.
An act is the product of an unknowable amount of causes which are working upon the person who acts; in this case, upon an insane person, only making the search for ultimate motivational factors more futile. But once the act has been committed, it has a separate existence apart from the person who has brought it about.

The case becomes for Ulrich another instance of difficulties one encounters when one attempts to apply scientific precision to an area of moral problems. Abstractly, Moosbrugger is innocent; but society must find him guilty.

Another aspect of Moosbrugger's case haunts Ulrich. The fascination which the public and the press show for this sensational murder seems to betray a collective desire for brutality; something which mankind represses, but which breaks forth in more than single, isolated instances. The moral veneer of society is what Ulrich reflects upon: "... wenn die Menschheit als Ganzes träumen könnte, müsste Moosbrugger entstehen." 7

He continues:

Aber warum behauptete der eine Sachverständige, Moosbrugger sei ein Narr, und der andere, er
sei keiner? Woher hatten die Berichterstatter
die flinke Sachlichkeit genommen, mit der
sie die Arbeit seines Messers beschrieben?
Und durch welche Eigenschaften erregte
Moosbrugger jenes Aufsehen und Gruseln,
das für die Hälfte der zwei Millionen
Menschen, die in dieser Stadt wohnten,
ungefähr so viel war wie ein Streit in
der Familie oder eine zurückgehende
Verlobung; ungem ein persönlich aufregend,
sonst ruhende Gebiete der Seele packend,
m während sein Fall in den Provinzstädten
schon eine gleichgültigere Neuigkeit
bedeutete und in Berlin oder Breslau
gar nichts mehr, wo man von Zeit zu Zeit
seine eigenen, die Moosbruggers der
eigenen Familie hatte? Dieses
fürchterliche Spiel der Gesellschaft
mit ihren Opfern beschäftigte Ulrich.8

This passing reflection which Ulrich makes on the
day Moosbrugger is sentenced, is an indication of
Ulrich's conscious awareness of the challenge which
Moosbrugger's crime presents for the "andere Zustand."
Moral categories such as good and evil have no relevance. Each act committed by a person in this ecstasy is done to intensify an experience and to make it linger. This condition brings one into a world without laws and limitations, where everything and anything are possible. The dynamics of Moosbrugger's insanity drive him toward an attempt to impose unequivocal order upon his environment. The prostitute who followed him threatened to disturb this order and he was motivated by the demands of his "Zustand" to dispose of her. For him, murder was not crime.

Dass sein Abschied seiner würdig sein müsse, stand für ihn fest, denn sein Leben war ein Kampf um sein Recht gewesen. In der Einzelzelle dachte Moosbrugger darüber nach, was sein Recht sei. Das konnte er nicht sagen. Aber es war das, was man ihm sein Leben lang vorenthalten hatte. In dem Augenblick, wo er daran dachte, schwoll sein Gefühl an. ...'Recht,' dachte er außerordentlich langsam, um diesen Begriff zu bestimmen, und dachte so, als ob er mit jemand spräche, 'das ist, wenn man nicht unrecht tut oder so, nicht wahr?'
--und plötzlich fiel ihm ein: 'Recht ist Jus.'
So war es; sein Recht war sein Jus! Er sah sein Holzlager an, um sich darauf zu setzen, drehte sich umständlich um, rückte vergebens an der am Boden festgeschraubten Pritsche und liess sich zögernd nieder. Sein Jus hatte man ihm vorenthalten! ...So hatte man sein Jus erhöht und geschlagen, und er begann wieder zu wandern. Findet man das Jus auf der Straße?! Alle Weiber waren schon das Jus von irgendwem, und alle Äpfel und Schlafstätten; und die Gendarmen und Bezirksrichter waren schlimmer als die Hunde.9

More explicitly, Ulrich has a negative attitude to the standard morality. This, of course, runs in accordance with Musil's experimental view of life which, like science, should be amoral—inductive experiment means more than an artificial limit of deductive, obselete morality. Ulrich is indifferent to any moral situations and evaluates them in terms of larger concepts. He never judges an action itself, but by the forces which originate it
and result from it—as the Moosbrugger case.

In more obvious terms, Ulrich is leading to a new morality: "Da ist also etwas in unserem Geist und in unserer Seele, eine 'Moral des nächsten Schritts', aber ist das bloss die Moral der fünf Konkurse, reicht die Unternehmenser moral unserer Zeit so weit ins Innere, oder ist das nur der Schein einer Übereinstimmung, oder ist die Moral der Karrieremacher die vor der Zeit zur Welt gekommene Spottgeburt tieferer Erscheinungen?" Within this new morality, every act is judged by the one which most logically follows it. Such a system precludes any proper evaluation of any one single act. It is the concept of intensity which Ulrich uses as the new standard of morality. An act is moral if it grows from an intensive life; that is, if the doer, being acted upon by the forces of the field, is at some time lifted up and thus acts in perfect unison with them.

To Ulrich, there is no good or bad, crime or virtue, only the action stemming from the fullness of emotional life or no emotion at all.
"Glaube," according to Ulrich and Musil is the intensive, believing state of action; "Zweifel" is the opposite. If an act intensifies life, it is moral. But this morality cannot be lasting, because it depends upon an intensive and inspired state of life—thus it can have no rigidity in rules and laws. Yet, it is this morality which, as previously stated, attracts Ulrich to Moosbrugger—he formed a union of forces within; hence, his crime was not immoral.

Shortly after the end of Book I, Ulrich has found that the stupidity which exists in the Parallelaktion and in Kakanien is becoming unbearable for him. On a day which begins with the demonstration of Pro-German citizens against the Parallelaktion and draws to a close with Ulrich almost attempting to murder Arnheim, Ulrich decides to change the life which he has led up to this point. In Chapter 122 of Book I, Ulrich leaves Arnheim and begins to walk through the dark, portentous city. His mind wanders and his thoughts tell him that he is displeased.
with the way he has been living during the past months. Eventually, he recalls his love affair with a major's wife, something which he regards as a noteworthy experience in his life even though it occurred long ago when he was a young military officer. The feelings which accompanied this love affair are more important to him than the little remembered woman that caused them to come about; these recalled emotions form the core of what Ulrich terms the "andere Zustand" and now, many years later, he thinks it would be both fascinating and enriching to recapture that condition of his soul. Suddenly a young prostitute steps out of the shadows and says "Komm mit mir, Kleiner!"—he does not flinch but continues homeward, and thinks of Moosbrugger's murder of just such a girl.

Moosbrugger is finally given meaning as a metaphor for order, which Ulrich has unconsciously associated with him from the outset. Musil seems to reveal that Moosbrugger thinks in a manner related to the metaphor; it is precisely in the metaphor
that a sliding of borders, mixing of concepts occurs. During the trials, Moosbrugger's mind was simultaneously sane and insane. Yet, he does lack a logical, unequivocal sense which would permit him to distinguish precisely between objects. Moosbrugger's case and person symbolize a mixture of the known and the unknown which for Ulrich is the world. Moosbrugger is the symbol of the only kind of Ordnung, "order," which Ulrich can justifiably impose on an enigmatic world. Moosbrugger is a mixture of the unknown and the known at its potential worst—when the unknown is responsible for the terrible crimes and madness.

There are frequent metaphors in the novel which are used to grasp the half-known, half-unknown view of reality which Musil and Ulrich share: the Kakanien state, the Parallelaktion and Sekretariat der Genauigkeit und Seele.

Clarisse's Position

Clarisse develops, through the course of the novel, an anti-intellectual position and attempts to
translate it into an action--with her schizophrenic mind. She picks out isolated pieces of what can be called the "wirkliche Wirklichkeit," the "real reality," and, with her associative thought processes, gives them new meaning and value in her own scheme of things.

Her madness develops slowly. For the most part of the novel, she is in the same dilemma in which the Parallelaktion, the Kakanien State, and Ulrich are; something must be made to happen but, for the time being, no one knows quite what. At the end of the novel, in what are fragmentary, unfinished chapters, Musil has Clarisse's madness break out into uncontrolled action. Clarisse, in her mental collapse, is only one step ahead of the great holocaust of war which the Parallelaktion and Kakanien will unwittingly unleash when they finally decide to stop letting events take their own course and intervene in historical process. Because of this, Clarisse is a prefiguration for much that happens in the second volume of the novel. (The Parallelaktion members are quite often compared to an Irrenhaus;
Kakanien is a schizophrenic nation with two governing principles. And Ulrich is so undecided about the realities around him that the possible impossibilities of the world of the mad are as interesting to him as the commonplace realities of the socially accepted life.) Clarisse represents and presents, therefore, the mental aberration of the age. She, too, seeks a code of values and tries to realize the higher vision of man's fate. But, unlike Ulrich, she lacks mental strength.

Clarisse is the twenty-five year old wife of Ulrich's childhood friend, Walter, who attracted Clarisse with his vast promise in all areas of fine arts. However, since his marriage, Walter has relaxed into what appears to be a simple domesticity, with a comfortable, undemanding government office job--reverting to the role of the average husband. His creative vitality is gone; artistically he is barren. There is no concentration, no inspiration for Walter. (And Clarisse, too, is upset by the unfulfilled promises of Walter's youth.)

In attempting to rationalize his resignation and stagnation, Walter attributes his unproductive
to the crassness of the times in which he lives, and
convinces himself that his personal feeling for the
"important" aspects of life—what he regards as
simplicity, domesticity and good human-fellowship—
is so positive an attribute that it makes up the
great career which he has not achieved. ( Slackening
of the will, excessive emotionalism and a retreat
from the logical, inductive thought to a
celebration of the "eternal truths" of love, home,
homeland, and mankind, sensitive and more than
commonly intelligent—all are symptoms of the
prevalent intellectuals' disease. This is Ulrich's
opinion of Walter.)

Above all, Walter desires a child from his
wife. Clarisse who has been cruelly disappointed
by her husband's vain attempts, refuses herself to
him. The reason for her refusal is to be found,
also, in her overeager reading of Nietzsche,
whose works she received from Ulrich as a wedding
gift. Her enthusiasm for Nietzsche leads her
toward a more and more dangerous position on
a road to possible madness. (Clarisse, under the
influence of Nietzsche, Ulrich, and the Moosbrugger
case, is a major concern for Walter. He thinks that he can solve the problems of their marriage, however, by refusing to admit to himself that anything is seriously wrong with her or himself, and by thinking that everything could be saved if they had a child.)

Both Clarisse and her husband are accomplished musicians, and in their predicament they turn completely to music. Walter plays Wagner; Clarisse, on the other hand, believes genius to be a matter of will; she tries to become a master pianist. In her world, deeply controlled by Nietzsche, resolution, tenacity, will and physical effort open the road to extraordinary creation. It is for this reason that she despises Walter, who cannot resist his weakness. Whenever Walter plays, he plays Wagnerian operas. "...Trotzdem spielte er Wagner; mit schlechtem Gewissen; wie ein Knabenlaster."13

Und selbst die Begabung, das zu durchschauen, hatte Walter. Obgleich er natürlich wie jedermann bereit war, an seine Erfolge als ein persönliches Verdienst zu glauben, hatte
ihn doch sein Vorzug, dass er von jedem Glückszufall mit solcher Leichtigkeit emporgehoben wurde, seit je wie ein beängstigendes Mindergewicht beunruhigt, und so oft er seine Tätigkeiten und menschlichen Verbindungen wechselte, geschah es nicht bloss aus Unbeständigkeit, sondern in grossen inneren Anfechtungen und von einer Angst gehetzt, er müsse um der Reinheit des inneren Sinnes willen weiterwandern, ehe er dort Boden fasse, wo sich das Trügenische schon andeutete. Sein Lebensweg war eine Kette von erschütternden Erlebnissen, aus denen der heroische Kampf einer Seele hervorging, die allen Halbheiten widerstand und keine Ahnung davon hatte, dass sie damit der eigenen diente. Denn während er um die Moral seines geistigen Tuns litt und kämpfte, wie es einem Genie zukommt, und den vollen Einsatz für seine Begabung erlegte, die nicht zu Grossem genügte, hatte ihn sein Schicksal still innen
im Kreis zum Nichte zurückgeführt. ... Walter schien nicht mehr arbeiten zu können; er verbarg und vernichtete; er sperrte sich jeden Morgen oder nachmittags, wenn er heimkam, stundenlang ein, machte stundenweite Spaziergänge mit dem geschlossenen Skizzenbuch, aber das wenige, was dabei entstand, hielt er zurück oder vernichtete es. ... Er sprach nicht mehr von 'Zeitkunst' und 'Zukunftskunst', Vorstellungen, die für Clarisse seit ihrem fünfzehnten Jahre mit ihm verbunden waren, sondern zog irgendwo einen Strich— in der Musik etwa bei Bach, in der Dichtung bei Stifter, in der Malerei bei Ingres abschliessend— und erklärte, dass alles, was später gekommen sei, überladen, entartet, überspitzt und abwärtsgerichtet wäre; ja es geschah immer heftiger, dass er behauptete, in einer derart in ihren geistigen Wurzeln vergifteten Zeit, wie es die gegenwärtige sei, müsse sich eine reine Begabung der Schöpfung überhaupt enthalten. Aber das Verräterische war, obgleich solche strenge Meinung aus seinem
Munde kam, dass aus seinem Zimmer, sobald er sich einsperrte, immer öfter die Klänge Wagners zu dringen begannen, das heisst einer Musik, die er Clarisse in früheren Jahren als das Musterbeispiel einer philiströs überladen, entarteten Zeit verachten gelehrt hatte, der er aber jetzt selbst wie einem dick gebräuten, heissen, betäubenden Getränk erlag.14

Musil's ironic treatment of Walter and Clarisse is perhaps best evidenced by the fact that he portrays these two who possess different views of music playing the piano together.

Musil presents another proof of their particular predicament when Ulrich visits Walter and Clarisse. Ulrich arrives when his two friends are playing the piano together. They are so absorbed by the music that their visitor remains unnoticed. In keeping with Musil's ironical portrayal of Clarisse, the passage emphasizes the excitement that Nietzsche ascribes to the Dionysian element in art, particularly to music.

Briefly, Nietzsche considers the Dionysian element in art as exemplified in the loss of
individuality as it is experienced by people during musical and religious rites. An individual in this state loses the feeling of separateness and feels himself one with all men and nature. If applied to art, that would mean that the Dionysian spirit is basically found in the performer. It is based upon wild and unrestrained activity of the whole being. The artist in performance surrenders himself to his inner impulses, completely losing any sense of himself. By so doing, he overcomes pain and longing, an awareness of nature's decomposition into separate individuals. Thus, relief is obtained by the artist by physical activity that involves his entire being.¹⁵

Musil ironically introduces the Nietzschean concepts into his own discussion of Walter and Clarisse. They are playing the piano and are thus performing as well as listening to music. The most obvious characteristic of their playing is violence, again an allusion to the Dionysian principle. Walter and Clarisse play the piano "so heftig Klavier, dass die dünnbeinigen Kunstfabrikmöbel tanzten und die Dante Gabriel Rosetti-Stiche an den Wänden zitterten. Dem
alten Dienstmann, der Haus und Wohnung offen gefunden hatte, ohne angehalten zu werden, schlug Blitz und Donner ins Gesicht, als er bis in den Wohnraum vordrang, und der heilige Lärm, in den er hineingeraten war, presste ihn ehrfürchtig an die Wand.16 This violence not only affects the room and the furniture but finds exaggerated expression in the players as well. "...Die Gesichter waren gefleckt, die Körper verbogen, die Köpfe hackten ruckweise auf und nieder, gespreizte Klauen schlugen in die sich aufbäumende Tommasse."17

Even before Walter and Clarisse begin to play, they are both in a state of extreme physical excitement. (Walter enters this same state of physical excitement when he plays Wagner. Although he thinks Wagner is decadent and sensuous and disapproves of it publicly, he bathes himself in it when he is alone—guiltily.) In its essence their excitement is related to the physical violence that precedes the sexual act—again an ironical treatment of a Dionysian characteristic. Musil gives account of Walter's and Clarisse's physical excitement: "Unermessliches geschah;
Physical excitement raises the emotions to a boiling point in a private and often recurring situation. While Musil describes in a highly ironical manner the Dionysian antics of Walter and Clarisse, he does at the same time present with a more serious attitude their opposite pole in the art realms, the Apollonian mode.

In this new allusion, Musil follows Nietzsche, who asserts that in the Apollonian attitude the artist escapes from the cruelty of the world into a realm of beautiful forms and appearances in which the mind can find refuge; hence, contemplation is the Apollonian approach to art. It is Nietzsche's conviction that these two approaches to art are in relation of thesis and antithesis to each other. Musil alludes to a similar phenomenon, a dialectic relationship which
prevails in the performance of his players. Of Walter and Clarisse he states that they "...wie zwei nebeneinander dahinschießende Lokomotiven losgelassen." But the music that they were playing, "...flog wie blitzende Schienenstränge auf ihre Augen zu, verschwand in der donnernden Maschine und lag als klingende, gehörte, in wunderbarer Weise gegenwärtig bleibende Landschaft hinter ihnen." The players are likened to railroad-engines, a metaphor which expresses violence, speed, and extreme physical activity. Corresponding somewhat to Nietzsche's dialectic, Musil's locomotive metaphor of force and violence engenders a permanent landscape. He suggests that the bodily activity of making music creates a purely physical bond depending upon the physical and emotional content of sound but lasting only for that fraction of a second when physical, sensory experience strikes the two players with equal strength.

This short-lived sensory communion is not a voluntary one, but passively experienced by Walter and Clarisse. Musil compares them to the occurrences during a great panic.

"...Es war ein Einswerden, ähnlich dem in einem großen Schreck, wo hunderte Menschen, die eben
noch in allem verschieden gewesen sind, die gleichen rudern den Fluchtbewegungen ausführen, die gleichen sinnlosen Schreie ausstossen, in der gleichen Weise Mund und Augen aufreissen, von einer Zwecklosen Gewalt gemeinsam vor- und zurückgerissen werden, links und rechts gerissen werden, brüllen, zucken, wirren und zittern. Aber es hatte nicht die gleiche, stumpfe, übermächtige Gewalt, wie sie das Leben hat, wo solches Geschehen sich nicht so leicht ereignet, dafür aber alles Persönliche widerstandslos auslöscht. Der Zorn, die Liebe, das Glück, die Heiterkeit und Trauer, die Clarisse und Walter im Flug durchlebten, waren keine vollen Gefühle, sondern nicht viel mehr als das zum Rasen erregte körperliche Gehäuse davon.

When Walter and Clarisse play, they are momentary victims of an overpowering force against which there is no possible resistance. The emotional quality of music is thus, according to Musil, conveyed as a purely physical experience to the bodies of the players. "...der Befehl der Musik vereinigte sie im höchster Leidenschaft und liess ihnen
zgleich etwas Abwesendes wie im Zwangsschlaf der Hypnose."22 Apparently, the players are outwardly and physically united in excitement and frenzy, yet there remains an important emotional area which is not affected. From the above discussion, it is obvious that music is the one ground of union for Walter and Clarisse. When playing together, each partakes of overwhelming emotional transformations. Walter's are mixed with sexual fantasies because of his desire for his wife. "Clarissens Spiel war hart und farblos, einem ihm fremden Gesetz der Erregung gehorchend; wenn die Körper bis zum Durchschimmern der Seele glühten, kam es erschreckend zu ihm herüber. Etwas Unbestimmbares riss sich dann los in ihr und drohte mit ihrem Wesen, den man ängstlich verschlossen halten musste; er wusste nicht, woran er das fühlte und was es war; aber es peinigte ihn mit einer unaussprechlichen Angst und dem Bedürfnis, etwas Entscheidendes dagegen zu tun, was er nicht vermochte, denn niemand ausser ihm bemerkte etwas davon."23 Clarisse has strange passions brought about by her passing from one condition of her being to another. When she is not emotionally aroused, the world is
uncomfortable for her. Under the influence of music, she feels that there is more likelihood of her being able to make sense out of her thoughts. She has tendencies to have intuitions of the demonic while in such a condition.

Nietzsche has characterized the Apollonian attitude of the artist as one closely related to dreams, and that is precisely what happens to Walter and Clarisse. They both dream at the piano; for each of them, their dream amounts to a wish fulfillment. Walter dreams of the child he wants. Clarisse also dreams, but her dreams reflect her own particular desires.

...waren Clarissens Gedanken von den seinen schon der Art nach so verschieden, wie es zwei Menschen nur zuwege bringen können, die mit zwillingshaften Gebärden der Verzweiflung und Seligkeit nebeneinander hinstürmen. In flatternden Nebeln sprangen Bilder auf, verschmolzen, Überzogen einander, verschwanden, das war Clarissens Denken; sie hatte darin eine eigene Art; oft waren mehrere Gedanken gleichzeitig ineinander da, oft gar keiner, aber dann konnte man
die Gedanken wie Dämonen hinter der Bühne stehen fühlen, und das zeitliche Nacheinander der Erlebnisse, das anderen Menschen eine richtige Stütze abgibt, wurde in Clarisse zu einem Schleier, der seine Falten bald dicht übereinander warf, bald in einen kaum noch sichtbaren Hauch auflöste.24

Clarisse's personality is (like Moosbrugger's) ambivalent, stemming from her peculiar relationship to her father.

... 'Nun einfach, und im nächsten Augenblick hat er sich mit unendlicher Verzweiflung an mir festgehalten; er ist beinahe auf mein Bett gefallen, und sein Kopf ist neben dem meinen in den Polsten gelegen. ...Mit einer Hand hat er mich immerzu im Gesicht gestreichelt, die andere ist gewandert. Zitternd, mit gespielter Harmlosigkeit, weisst du, über meine Brust wie ein Kuss hinweg, dann, als wartete sie und lauschte auf Antwort. ...Aber da habe ich mich doch mit letzter Kraft ihm entwunden und zur Seite gedreht; und wieder ist dabei dieser Laut, den ich sonst nicht an mir kenne, so zwischen Bitte und Stöhnen liegt
Thus, she shows this ambivalence to all men--especially Ulrich, Walter, and Moosbrugger. She cannot love; she loves and hates, loves and hurts at the same time. Under the spell of music and her dream, Clarisse becomes aware of her ambivalence and realizes that it is a fundamental condition of this world. She sees this magnified in the reality of Moosbrugger. Under the impact of Moosbrugger, she is aware not only of her own problem, but of the basic problem of ambivalence.

As Clarisse dreams on, she begins to see Moosbrugger not only as the murderer, but as the symbol of the human situation in the year preceding the outbreak of the world war. "Unter dem Donner der Musik schwebte ein Weltbrand um sie, ein noch nicht ausgebrochener Weltbrand; innerlich am Gebàlk fressend." She does not experience the apprehension of the coming conflict, the smouldering conflagration, in terms of armies, guns; she experiences through the metaphor of the coming fire. "Aber so wie in einem Gleichnis, wo die Dinge die gleichen sind, dawider aber auch ganz verschieden sind, und aus der Ungleichnis des Gleißen wie aus der Gleichnis des Ungleißen zwei Rauchsäulen"
aufsteigen, mit dem märchenhaften Geruch von Brat­
äpfeln und ins Feuer gestreuten Fichtenzweigen, war
es auch. "27

Musil chooses Clarisse's dream to explain
the theory of the metaphor. This includes, as
previously stated, similar and dissimilar elements,
fused and apprehensible only by the emotions. Her
music-induced dream is significant because it enables
her to overcome the ambivalence of the real world
and to perceive it metaphorically. It is in this
connection that an allusion to Nietzsche's Apollonian
attitude seems justified: where a similar mode prevails.
Clarisse has gained these insights under a musical
influence; were she to stop playing, she fears, these
insights would vanish. "Man müsste weiter und weiter
spielen, bis zum Ende." 28

Clarisse, while dreaming, has an intimation
that if she were to continue playing, she could ban
the menace of Moosbrugger and all he represents.
The terrible ambivalence of the world disappears when
it is apprehended metaphorically, as it is by Clarisse
when she plays and dreams.

Clarisse connects Moosbrugger to music because
when she becomes lost in emotions caused by music she
sees Moosbrugger, the demonic. "Wenn man bis ans Lebensende ununterbrochen spielen könnte, was wäre dann Moosbrugger?"29 (Ulrich understands this.) She sees Moosbrugger as a parable for her husband; she thinks Walter's powers of genius are tempted by sensuous desires. Moosbrugger must have been sensuously afflicted when the prostitute followed him. Moosbrugger, by killing what tempted him, is a sign sent to Clarisse by which she can know how to handle Walter. If she succumbs to Walter's pleas for sexual intercourse, she will, herself, be guilty of a sexual murder in having killed Walter's genius. It is for this reason (in her reasoning terms) that something must be done for Moosbrugger. In her opinion, Moosbrugger has given something to the world, like Nietzsche; but like Nietzsche, he, too, was mad. To Clarisse, this murderer is the incarnation of Nietzsche and Christ.

Thus, Clarisse wants to free him so he can complete his mission; to undertake the task of activating his genius. She has a vision of herself entering his prison cell to redeem him. In this vision, Moosbrugger transforms into a handsome young man; Clarisse into a beautiful woman.

... Moosbrugger sass mit aufgestütztem
Haupt, und sie löste seine Fesseln. Während sich ihre Finger bewegten, kam Kraft, Mut, Tugend, Güte, Schönheit, Reichtum in die Zelle, wie ein Wind, durch ihre Finger gerufen, der von verschiedenen Wiesen kommt. 'Es ist ganz gleichgültig, warum ich das tun mag,' fühlte Clarisse 'wichtig ist nur, dass ich es jetzt tue!' Sie legte ihm ihre Hände, einen Teil ihres eigenen Körpers, auf die Augen, und als sie die Finger wegzog, war Moosbrugger ein schöner Jüngling geworden, und sie selbst stand als eine wunderbar schöne Frau neben ihm, deren Körper so süß und weich war wie Süßwein und gar nicht widerspenstig, wie es der Körper der kleinen Clarisse sonst war. 'Es ist unsere Unschuldsgestalt!' stellte sie in einer tief unten denkenden Schicht ihres Bewusstseins fest.30

Such is Clarisse's idea of the power which is given to her by a state at which she arrives through the playing of music. "Man muss bis zum Ende Musik machen!"31

In short, one must stay in an ecstasy of emotion such as the one she experiences at the piano. In
her ecstasy, she feels powerful enough to impose her peculiar order upon the world which is very trying and troublesome to her. The striving to maintain herself in such an aroused and satisfying state leads her to insanity. (During the run of the novel, as explained above, there has been an erratic but progressive deterioration of her mind. Clarisse has engaged in demonic activity—semi-insane and amoral—like Ulrich's sister, Agathe; and both transgress laws and mores of society. She, as Agathe in her father's will, drags Ulrich into crime—in this particular case, to aid Moosbrugger's escape from the insane asylum. She and Agathe are Pandoras of the mind. They both unlock their love and irrationality, releasing genies which overwhelm themselves and Ulrich.) Clarisse is attempting to escape from the real world upon which she cannot impose any order—and she desperately longs to save this world.

She has read in Nietzsche that a man of genius will be selfless. In her abnormal mental condition, she affixes a great deal of meaning to single words and single concepts, endowing them with more emotional than rational content. With her perverted Nietzschean ideology, Clarisse fabricates a doctrine of salvation
for what she sees to be a floundering world. Salvation will be brought about by the intuitively justified, gratuitous acts of a genius, and this savior will make everything lucid, peaceful, and good. Finding no one to undertake this task, however, she takes the act of salvation herself—which places her in the most extreme position in the novel.

Her main "action" in the novel is to free Moosbrugger from the asylum in which he is confined. However, the consequences of this attempt are not what she expects; Moosbrugger is not "saved"; he commits another murder and is recaptured. Because she feels that she has not redeemed Moosbrugger, she is driven into an even more overwrought mental condition.

Arnheim

The Prussian Paul Arnheim, outstanding in the Collateral Campaign, is a central figure in the novel. Musil has modeled him after Walter Rathenau, the Prussian-Jewish statesman, financier, and writer. Arnheim is rich: "Er war unermesslich reich." He is also an intellectual phenomenon, a polymath. He knows
everything: philosophy, economics, music, the world, even sports. "Er drückte sich geläufig in fünf Sprachen aus. Die berühmtesten Künstler der Welt waren seine Freunde, und die Kunst von morgen kaufte er am Halm, zu noch nicht hinaufgesetzten Preisen. Er verkehrte am kaiserlichen Hof und unterhielt sich mit Arbeitern. Er besass eine Villa in modernstem Stil, die in allen Zeitschriften für zeitgenössische Baukunst abgebildet wurde, und ein wackliges altes Schloss irgendwo in den kargsten adeligen Mark, das geradezu wie die morsche Wiege des preussischen Gedankens aussah."34 His versatility knows no bounds. Most important, Arnheim is forever acting, forever doing. He has accepted Goethe's "Denken um zu tun, Tun um zu denken!"35 as his motto, and his life seems a realization of the aphorism. He appears to his campaign associates as the perfect expression of intellectual unity.

Much of the external action in the novel centers around Arnheim as the antagonist to Ulrich. "Arnheim ist ganz und gar das Gegenteil von mir."36 While Arnheim is essentially active, Ulrich is a thinker. Ulrich is a "Möglichkeitsmensch" in contrast to Arnheim who is a "Wirklichkeitsmensch." "Arnheims Dasein war von Tätigkeit ausgefüllt; er war ein Mann
der Wirklichkeit und hatte mit wohlwollendem Lächeln und nicht ohne Gefühl für die gute gesellschaftliche Haltung der Altösterreicher zugehört, ..." Ulrich depreciates the real in favor of the possible, or what could be. He does not concern himself with what is happening now but continuously thinks of that which could, should, and ought to happen. He thinks inductively on every subject.

It is entirely in accord with their respective personalities that Ulrich's contribution to the campaign is negligible, while Arnheim dominates any campaign meeting with activity, answers, and ideas. Arnheim's replies move at different levels dependent upon whether they are destined for ladies or generals, for poets or industrialists. He can conjure up heart and feelings, preach the simple life of the twentieth century, a modern primitivism, a return to classic simplicity. He extolls tradition, glories great achievements. He urges a return to nature and speaks of the simplifying force of the soil. He eulogizes the great "primitives": Homer, Christ, and Buddha; he bemoans the soullessness of modern civilization.

Doctor Paul Arnheim is an example of the felicitous
coupling of capitalism and intelligence. "Arnheim has several functions: to show a false reconstruction of the decayed moral values of the age and at the same time to embody in his popularity and material success all those values held by the age; to epitomize the hollowness of the Collateral Campaign. ..." 38

Because Arnheim so loudly proclaims the "good" and the "beautiful," he is the most sinister of the "bad" men who mislead society into periodic outbursts against the "good" and the too well ordered. He sees himself as the first great man of a new era. He foreshadows the coming princes of money and knowledge, leaders of an enlightened middle class, with culture and without the crassness which has hitherto been associated with the barons of finance capital.

Like Ulrich, he, too, uses the word "Seele."

Ungefähr zu dieser Zeit begann Arnheim auch seine Schriften zu veröffentlichen, und das Wort Seele tauchte in ihnen auf.
Man kann vermuten, dass er es wie eine Methode, einen Vorsprung, als Königswort gebrauchte, denn sicher ist, dass Fürsten und Generals keine Seele haben, und von Finanzleuten war er der erste. Gewiss ist auch, dass dabei
ein Bedürfnis eine Rolle spielte, sich gegen seine sehr vernünftige engere Umwelt, namentlich gegen die im Geschäftlichen überlegene Führernatur seines Vaters, neben dem er allmählich die Figur des alternden Kronprinzen zu spielen begann, in einer dem Geschäftswissen unzugänglichen Weise zu verteidigen. ... Und beherrschen,—eine Neigung zur Polyhistorie, dem in solchem Ausmaß, wie es seinem Bedürfnis entsprach, kein Mensch gewachsen wäre,—in der Seele ein Mittel fand, um alles, was sein Verstand nicht beherrschten konnte, zu entwerten.

... Aber fraglich und ungewiss war es, ob Arnhelm, wenn er von Seele sprach, selbst an sie glaubte und dem Besitz einer Seele die gleiche Wirklichkeit zuschrieb wie seinem Aktienbesitz. Er benützte sie als einen Ausdruck für etwas, wofür er keinen anderen hatte. ...
thus "Seele" becomes a marketable commodity for him. (Hence, "Arnheim is a dilettante, not a thinker. He uses the term "Seele," for Ulrich so mystically charged, as a word rather than as a concept. Basically, he is an empty man who mouths words and ideas he has gleaned from the hollow values of his society. They are, therefore, words and ideas which comfort people."40)

Ulrich alone sees through the veil of sham unity, the deception under the title "Mystery of the Whole," surrounding Paul Arnheim. The impression of unity and equilibrium which Arnheim gives, Ulrich realizes, rests upon a series of coincidences of which Arnheim's wealth is a major contributing factor. Wealth creates an aura in which all achievements assume a gilded sheen.

Er nannte es 'das Geheimnis des Ganzen'. Denn auch die Schönheit eines Menschen besteht beinahe in nichts Einzelnem und Nachweisbarem, sondern in jenem zauberhaften Etwas, das sich sogar kleine Hässlichkeiten dienstbar macht; und genau so sind die tiefe Güte und Liebe, die Würde und Grösse eines Wesens fast unabhängig von dem, was es tut, ja sie sind imstande, alles, was es tut, zu adeln. Auf
geheimnisvolle Weise geht im Leben das Ganze vor den Einzelheiten. Mögen also immerhin kleine Leute aus ihren Tugenden und Fehlern bestehen, so verleiht der große Mensch seinen Eigenschaften erst ihren Rang; und wenn es das Geheimnis seines Erfolges ist, dass dieser aus keinem seiner Verdienste und keiner seiner Eigenschaften recht verstanden werden kann, so ist eben dieses Vorhandensein einer Kraft, die mehr ist als jede ihrer Äußerungen, das Geheimnis, auf dem alles Grosse im Leben ruht. So hatte es Arnheim in einem seiner Bücher beschrieben, und als er dies niederschrieb, glaubte er beinahe, das Überirdische an der Mantelfalte gefasst zu haben, und liess das auch im Text durchblicken. 41

Ulrich sees through another of these elaborate disguises which Arnheim has created to protect his apparent unity, the idea of the "Königskaufmann."

... im königlichen Kaufmann die Synthese von Umsturz und Beharren, Macht und bürgerlicher Zivilisiertheit, vernünftigem Wagnis und charaktervollem Wesen zu erblicken, zuinnerst aber eine Symbolgestalt der sich vorbereitenden
Demokratie; durch rastlose und strenge Arbeit an seiner eigenen Persönlichkeit, geistige Organisation der ihm zugänglichen wirtschaftlichen und gesellschaftlichen Zusammenhänge und durch Gedanken über Führung und Aufbau des ganzes Staates wollte er einer neuen Zeit in die Arme wirken, wo die durch Geschick und Natur ungleichen Gesellschaftskräfte richtig und fruchtbar geordnet sind und das Ideal an den notwendigerweise einschränkenden Realitäten nicht zerbricht, sondern sich reinigt und befestigt. Um das mit sachlichem Anklang auszudrücken, hatte er also die Interessenfusion Seele-Geschäft durch Ausbildung der Dachvorstellung Königs-Kaufmann zur Durchführung gebraucht, und das Gefühl der Liebe, das ihn einstens empfinden geheissen, alles sei im Grunde nur eines, lag jetzt als Kern in seiner Überzeugung von Einheit und Harmonie der Kultur und der menschlichen Interessen. 42

To gain intellectual invulnerability Arnheim ascribes to himself intuitive insights. "...wir Kaufleute rechnen nicht, wie Sie vielleicht glauben könnten. Sondern wir--ich meine natürlich die führenden Leute; die kleinen mögen immerhin unausgesetzt rechnen--
lernen unsere wirklich erfolgreichen Einfälle als etwas betrachten, das jeder Berechnung spottet, ähnlich wie es der persönliche Erfolg des Politikers und schliesslich auch der des Künstlers tut.\textsuperscript{43} Nothing is easier than a flight into the irrational, and yet Arnheim refuses to see the great evils inherent in an appeal to mysticism. "Politik, Ehre, Krieg, Kunst, die entscheidenden Vorgänge des Lebens vollziehen sich jenseits des Verstandes. Die Grössen des Menschen wurzeln im Irrationalen."\textsuperscript{44} The shadows of Nazi theoreticians hover behind this appeal.

Yet another clue to Arnheim's success is recognized by Ulrich, and that is the former's ability to act a role. Though Arnheim is of Jewish parentage, he does not at all look Jewish; he is a polished and deliberate man. In addition, Arnheim is aware of the magic appearance which the ambitious man must master if he is to succeed at all. "Without the power of suggestion provided by external things man is only a sweet, watery fruit without a husk."\textsuperscript{45} This is one of Arnheim's aphorisms apropos the creation of that atmosphere of sureness which surrounds him.

As far as the world is concerned, Arnheim has sworn himself to the Collateral Campaign. Only
Ulrich knows that he is not interested in the Renaissance of European culture but regards the campaign meetings as a smokescreen to acquire the Galician oilfields for his business concern. "Die galizischen Ölfelder möchte er unter die Kontrolle seines Konzerns bringen!" 46

Another indication of Arnheim's disunity is introduced in his emotional dilemma with Diotima, the wife of Secretary of State Tuzzi, and the beautiful hostess of the Collateral Campaign. The flirtations and the ennobled love affair between these two present an ironic parallel to the relationship between Ulrich and Agathe in the latter part of the novel.

Arnheim, who regarded sex as a commodity, has for the first time fallen in love. "Weder Diotima noch Arnheim hatten geliebt." 47 Under the influence of his love for Diotima, Arnheim seeks to bring about the fusion interests between Business and Soul. He is morally devastated by his love for Diotima, for she is monumentally high-minded; Musil shows this high-minded "femme du monde" reduced to the frantic condition of a woman forced to a life with a cynical husband, Tuzzi, and a magnate paradoxically reverting to his native instincts the more his "soul" is elevated.

Yet, Arnheim fails, because he, the apparently
"whole man", is incapable of a completely emotional action, incapable of abandoning himself to love, unable to silence his reasonable fears which are caused in his cautious business man's mind by the spectre of a liaison leading to adultery or to divorce. Arnheim loses any chance of happiness precisely because his reason and logic are real, while his affirmations of the emotional life remain mere verbiage—barren conversations and aesthetic discussions on love, sterile and frustrating. Musil unmasks Arnheim's sham unity through his double failure in the plot—his fraudulent participation in the Collateral Campaign and his futile affair with Diotima.

Just as Ulrich is aware of Arnheim's false unity, so is Arnheim aware of Ulrich's uncompromising, unequivocal attitude in intellectual matters. Arnheim puzzles over Ulrich, finds his mixture of ease and inner stiffness disconcerting and is baffled altogether by his lack of ambition. Yet Arnheim admires Ulrich's unselfishness, his courage. He detects in Ulrich's boldness a trait which he once possessed but has stifled in favor of his worldly success.

Es gab etwas, das Arnheim Ulrichs Witz nannte. Zum Teil meinte er damit diese
diese Unfähigkeit eines geistvollen Mannes, die
Vorteile zu erkennen, die das Leben bietet, und
seinen Geist den grossen Gegenständen und
Gelegenheiten anzupassen, die ihm Würde und
Standfestigkeit verleihen könnten. Ulrich
zeigte die lächerliche gegenteilige Gesinnung,
das Leben müsse sich dem Geist anpassen. Arnheim
sah ihn vor sich; ebenso wie er selbst, jünger,
ohne die Weichheiten, die er an seinem eigenen
Körper sich nicht verbergen konnte; etwas
bedingungslos Unabhängiges war im Gesicht; er
führte es, nicht ganz ohne Neid, auf den
Abkömmling asketischer Gelehrtegeschlechter zurück,
denn so stelle er sich Ulrichs Herkunft vor.
Unbesorgter um Geld und Wirkung war dieses
Gesicht, als eine aufstrebende Dynastie von
Veredlungsverkehrsfachleuten es ihren Nachkommen
gestattet! Aber in diesem Gesicht fehlte etwas.
Das Leben fehlte darin, die Spuren des Lebens
fehlten erschrecklich! Es war das in dem
Augenblick, wo Arnheim es überdeutlich vor sich
sah, ein so beunruhigender Eindruck, dass er daran
seine ganze Neigung für Ulrich wiedererkannte;
fast hätte man diesem Gesicht ein Unheil vorher sagen
können. Er grübelte diesem zwiespältigen Empfinden von Neid und Sorge nach; es war eine traurige Genugtuung, wie sie jemand empfinden mag, der sich selbst mit Feigheit in Sicherheit gebracht hat, und plötzlich warf eine heftige Aufwallung von Neid und Missbilligung den Gedanken empor, den er unbewusst gesucht und gemieden hatte. Es war ihm eingefallen, Ulrich wäre wohl ein Mann, der nicht nur die Zinsen, sondern das ganze Kapitel seiner Seele zum Opfer bringen würde, wenn die Umstände es von ihm verlangten! Ja, das war es, was Arnheim merkwürdigerweise auch unter Ulrichs Witz verstand. Es wurde ihm in diesem Augenblick, wo er sich der von ihm selbst geprägten Worte entsann, vollkommen klar: die Vorstellung, ein Mann könnte sich von seiner Leidenschaft gleichsam über den atembaren Raum hinausreissen lassen, kam ihm wie ein Witz vor! 

And yet it is not mere envy of Ulrich's unused potentialities which excite Arnheim. He must capture Ulrich, just as he must capture everything facing him, if he is to retain his apparent invincibility. Arnheim cannot suffer opposition. It is this fear of opposition that forces him to offer Ulrich a position in his
industrial empire. "Treten Sie in die Unternehmungen meiner Firma ein."\(^{49}\)

Arnheim is fortunate in so far as the means for Ulrich's capture are presented precisely by Ulrich's idiosyncrasies. Ulrich, the thinker who never acts, yearns for activity, for a possibility to actualize his thoughts. This urge becomes so strong that it causes him for a moment to consider doing away with Arnheim, if only to do something. It is against this background, the desperate willingness of Ulrich to engage in anything that may further his ideas toward the goal of realization, that Arnheim's offer must be measured. Only Arnheim is capable of providing Ulrich with an area of experimentation worthy of his mind. Arnheim paints for Ulrich the picture of a modern industrial empire with its divisions for labor and responsibility. He points out to Ulrich that moral responsibility has been eliminated by a system of subordinates merely carrying out and giving orders to others, orders whose true meanings they do not know. "...der Knopf, auf den man drückt, ist immer weiss und schön, und was am anderen Ende der Leitung geschieht, geht andere Leute an, die für ihre Person wieder nicht drücken."\(^{50}\) Ends justify the means in Arnheim's world; the individual does
not count. It is the world of industry, soon to become the world of concentration camps and gas chambers in which subordinates acted on orders from above and everyone somehow had an excuse by referring to his superiors.

But, though tempted, Ulrich recognizes the evil of this world, its complete absence of moral responsibility, and is not prepared to enter it. He is willing to experiment, but he is hesitant to involve others. His experiments must follow a definite direction. They must remove him from a hard, ruthless, sceptical, scientific attitude to life, into a world where his emotional life is no longer suppressed. He will seek to achieve a new equilibrium not by abandoning reason, but precisely by a scientific contemplation of feelings that will induce a growth of emotions.

It is in Ulrich's rejection of Arnheim's false unity, in the rejection of unbridled, rational experimentation supported by fraudulent mystical insights, that Musil's main concern in the novel is recognizable. This concern is the creation of a truly unified man in the twentieth century. Musil deplored the abyss between intellectual and emotional life in modern man. He felt that emotional life had been cramped: not only did it not keep pace
with intellectual and scientific achievement; on the contrary, it contracted under the burden of the Machine Age.

In his search for complete unity, Ulrich's rejection of Arnheim and his fraud and empire is central. It is the turning point in Ulrich's quest for a new life, a positive refusal; and it marks the rise of Ulrich to a higher emotional life—by scientific, psychological contemplation. He couches his proposed solution in the cryptic formula of a "General-und Erdensekretariat der Genauigkeit und Seele." It is a new life which is logical and scientific coupled with emotional processes.

Ulrich-Agathe Relationship 51

Of the problems encountered in Robert Musil's Der Mann ohne Eigenschaften, perhaps the most striking is that which deals with the ideology underlying the love affair between Ulrich and his sister Agathe. Recent commentators such as Kalow, Pongs, and to some extent Boehlich, seem united in judging this adventure as an essentially negative, disintegrating event in the life of the hero, another aspect of a development which makes the novel a phenomenology of war; 52 they base their views
on the fourth part of the novel. In particular, the chapter "Reise ins Paradies," dealing with an incestuous honeymoon which ends in disaster, seems to lend force to their argument. In support of their viewpoint, they quote from a Musil Studienblatt: "Ulrich und Agathe ist eigentlich ein Versuch des Anarchismus in der Liebe. Der selbst da negativ endet. Das ist die tiefe Beziehung der Liebesgeschichte zum Krieg."53

This essentially negative view of the brother-sister idyll seems contradicted by the reviewer of Musil's Tagebücher in the Times Literary Supplement. The reviewer discovers that "posthumous material has been published ... in a confusing manner ... Apart from the unreliability of the text itself, the artificial chronology so achieved bears no relation to the development of Musil's ideas and the actual progress of his work."54 Taking issue particularly with the inclusion of the draft "dated about 1920" for "Die Reise ins Paradies," the reviewer explains that it was Anders, Ulrich's predecessor in the early draft, who was to spend this incestuous honeymoon with Agathe on an island in the Adriatic. "This passionate union, once planned for a late stage in the story, though still before the outbreak of the war in 1914, is invalidated by the truly platonic union
between the brother and the sister in the finished chapter "Mondstrahlen am Tage" (published in Mass und Welt, 1938), after which it is impossible that Ulrich and Agathe should regress to the level of their predecessors, Anders and Agathe."55

According to the reviewer, Musil had said in 1926 that "the book was an experiment in disintegration and the outline of a new synthesis; by 1939 he (Musil) had lost interest in disintegration and was absorbed in syntheses."56 Taking these divergent views as a point of departure, this section will restate Musil's arguments and point out that Musil envisaged the platonic brother-sister idyll as a bold, yet positive solution of the dilemma of his hero.

Ulrich, as previously noted, has been, in the first volume of the novel, the honorary secretary of a patriotic organization which was to plan a fitting celebration of the seventieth anniversary of Emperor Francis Joseph's accession to the throne. Ulrich has accepted this position mainly because of the urging of his father, who is greatly concerned with his son's apparently wasted life. The patriotic action ends in a fiasco and, simultaneously with its failure, Ulrich receives the news of the death of his father.
Ulrich returns to his home to attend his father's funeral, and there he meets his only sister Agathe, whom he has not seen since early youth. They are complete strangers to each other. Agathe, who is now twenty-seven, has been married twice. And at the death of her father, she has decided firmly not to return to her present husband, Hagaue.

The death of his father gives Ulrich the necessary excuse to withdraw from the Collateral Campaign; he realizes the hopelessness of his task to turn the Campaign into an instrument for the achievement of a utopia. At this point of the novel, Ulrich has reached exhaustion and near despair—which, of course, results from the impossibility of attempting to apply a demand for exactitude to the manifold things which are transpiring around him. Ulrich decides that he cannot continue to ignore the impossibilities which he sees in the Moosbrugger case, in the chaos of the Parallelaktion, and in the intuitive irrationality of Clarisse. Ulrich finds it impossible to make any moral judgements about what these people and institutions say and do.

Just previous to his father's death, Ulrich analyzed his emotional state and discovered that in his early years, his development split into two, a dark
side and a light side.

In diesen beiden Bäumen wuchs getrennt sein Leben. Er konnte nicht sagen, wann es in das Zeichen des Baums des harten Gewirrs getreten war, aber früh war das geschehen, denn schon seine unreifen napoleonischen Pläne zeigten den Mann, der das Leben als eine Aufgabe für seine Tätigkeit und Sendung ansah. Dieser Drang zum Angriff auf das Leben und zur Herrschaft darüber war jederzeit deutlich zu bemerken gewesen, mochte er sich als Ablehnung bestehender oder als wechselndes Streben nach neuer Ordnung, als logisches, als moralisches oder sogar bloss als das Verlangen nach athletischer Vorbereitung des Körpers dargestellt haben. ...57

The side he recognizes is the one typified by "power." Ulrich finds it more difficult to describe the second "side" of his personality, the secret and dark one. It is much more than love in the ordinary sense; it is rather a "yearning." It is the yearning for a state that makes everything, down to the very atoms of a body itself, different from the poverty-stricken state of lovelessness.58 It is an intangible, inactive part of his personality and manifests itself most clearly in his
involuntary convictions that the active half was only provisionally useful. The conviction of the futility of his active life serves as an indicator of that imbalance in his soul, the true nature of which Ulrich is unable to formulate.

From this fatal division in Ulrich's soul, Musil establishes two human attitudes between metaphor and truth. Truth or unequivocality "is the law of waking thought and action, which prevails equally in a compelling conclusion in logic and in the mind of a blackmailer driving his victim along before him step by step, and it arises from the exigency in life which would lead to doom if conditions could not be shaped unequivocally." Metaphor, on the other hand, "is a combining of concepts such as takes place in a dream; it is the sliding logic of the soul, and what corresponds to it is the kinship of things that exist in the twilight imaginings of art and religion. But besides this, whatever life holds in the way of ordinary likings and dislikes, agreement and rejection, admiration and subordination, leadership, imitation, and all their countermanifestations, these manifold relations man has to himself and to nature, which are not purely objective and perhaps never will be--it all cannot be understood otherwise than by means of a metaphor."
Musil implies that it is the metaphor which appeals to the emotions. A metaphor consists of a "truth and a falsehood which are inextricably interlocked in one's emotions. ...If one takes it up with one's intellect, separating whatever does not accord from the elements in perfect concord, what arises is truth and knowledge but emotion is destroyed."\textsuperscript{61} Comparing this activity to that of certain species of bacteria which split an organic substance into two parts, Musil speaks of "human species (who) by its way of living splits the original vital state of the metaphor into the solid matter of reality and truth, on the one hand; and, on the other, the glassy atmosphere of premonition, faith and artefacts."\textsuperscript{62} Human truth, knowledge and unequivocality are thus mere remnants of a greater truth, a metaphorical state, apprehensible to the emotions. It is precisely the re-establishment of this former vital state of the metaphor in which Musil is most interested.

In ancient times, Musil explains, there was no dichotomy between a picture and the subject it represented. The picture represented its subject completely. Thus whoever possessed a picture had also power over its subject. Whoever stabbed the eyes in a picture killed the person portrayed. What was true of pictures was also
true of names. One could call God by his name and thus make him pliable to one's wishes. One of the last vestiges of this attempt to gain power over people through the magic of pictures is the habit of secretly stealing some memento of the beloved, or the giving of rings with engraved names. All these are superstitious practices and remnants of the old identity of picture and subject—an identity which Musil compares to that of the metaphor, apprehensible to the emotions.

In the course of time, man has attempted to achieve absolutely faithful representations. He has developed picture processes that are apprehensible by reason alone to serve him in a world dominated by reason—mathematical formulas, geographical maps. Thus the rational part of man's ability of representation has "die trockene Würde der Photographie, der Geometrie oder Ähnliches erreicht." But Musil points out immediately that "...nur Gleichgültiges richtig und ähnlich sieht." If a picture is completely similar to its subject, it bows to reason. "Ähnlichkeit der Abbildung ist eine Annäherung an das, was der Verstand wirklich und gleich findet; es ist ein Zugeständnis an ihn!" Musil maintains that the actual apprehension of a picture corresponds to that of a metaphor and is thus reached through the emotions.
One may say that the most moving representations have something dissimilar about them. Agathe, for example, loved her childhood dolls most passionately, the more simple and the more unlike human beings they were; and to primitive people the fetish totem, the dead wood, represents a god. All these appeal to man metaphorically and therefore "...eben daraus, dass es einer nicht nach Gleichheit, sondern nach Gleichnshaftigkeit geordneten Welt angehört, lässt sich die große Stellvertretungskraft, die heftige Wirkung erklären, die gerade ganz dunklen und unähnlichen Nachbildungen zukommt und von der wir gesprochen haben!" 67

Paintings and other forms of graphic art seem to Musil to be a mixture of the two possibilities of representation, that of the unequivocal and the metaphor. Musil sympathizes partly with modern artists who dismiss the claims of physical similarity as photographic and inartistic, and acknowledge the claims of inspiration or some theory that has been revealed to them alone.

Musil summarizes that in each picture or symbol there is truth and imagination, reality and unreality. However, it is in the fusion of the two elements that
the most creative atmosphere can be achieved. To give an example of this fusion Musil cites the "Heilungsplan," a diagnosis and plan of treatment which embodies these two conditions. "Sie müssen die erfinderische Ungenauigkeit der Einbildung, immerhin aber auch die Genauigkeit der Ausführbarkeit haben."68 Between these elements there is a geschmeidige Grenze, a flexible borderline, that is so difficult to find and yet important. Musil calls this border "eine Fruchtbarkeit und Leben spendende Gottheit,"69 a goddess granting creativeness and life. It is this relationship between imagination and reality, in short, a relationship that can be characterized as metaphorical, that most concerns him and to which, he believes, the essence of love corresponds. Love is an experience very close to that of the metaphor; it embodies the elements of unequivocality and imagination.

In his discussion of love Musil dismisses first of all the simplest feeling of that kind, a physical experience which for him belongs in the category of skin irritations; it is created without moral accessories, without emotion. It is simply physical pleasantness. He mentions a second category, however, in which emotions combine with the physical experience but only in such a manner that they correspond in nearly every case. This
second type Musil groups also with the bodily-mechanical experience because of its invariable sameness in each instance. But there is finally the real experience of love, an experience of the soul, which is not necessarily connected with the other two kinds at all.

In this ultimate experience of love there is a common denominator; there is an object in reality and an affectionate relationship towards it which can only be started with what Musil calls "provisional reality." After this preliminary attitude of having an affinity to an object, our physical drives move into command. These drives, with which nature has furnished man, need only a minimum external basis and justification. Musil compares them to large machines which can be set in motion by a very small switch. Human drives do not provide man with proper images of the object that could endure a rigid examination. Musil compares this partial illumination to that of the flicker of light and shadow shed by an emergency light. From this stage, the affectionate relationship once begun immediately produces its own perceptions and ideas which it furnishes in its own manner. The "affect" prepares the object precisely as it needs it. Actually, it can be said that it does create it, so that finally
the affect is concerned with an object which, if it has been created in this manner, can be hardly recognized as having a counterpart in the real world. But when the object is not to be recognized, it is there to be "felt." Thus the object which is created by the passions and which lives in them is something entirely different from the object to which it clings in the real world. This is the essential condition of love. "Ich liebe, dich' ist eine Verwechslung;" says Musil. It is the "you," the person or object which causes the passion, which really exists, that one believes one is in love with. It is the image which is caused by the passions, "dieses wild-religiöse Gebilde," with which one is really in love, and this is entirely different. Musil arrives at the conclusion "dass man die wirkliche Person nicht wirklich liebt und eine unwirkliche wirklich"; that one does not love the real person, but rather the unreal image. One of the major difficulties of love is that the image which exists in the mind of the person in love must be represented in every outward respect by the real person. Through this particular relationship are caused all the Verwechslungen, the mistakes, the errors and recognitions, which according to Musil are the most charming aspects of being in love.
Love and metaphor have, therefore, the principle of a fusion of reality and imagination in common. "Man liebt einen Menschen, weil man ihn kennt; und weil man ihn nicht kennt. Und man erkennt ihn, weil man ihn liebt; und kennt ihn nicht, weil man ihn liebt." One loves a person because one knows him and because one does not know him; one comes to know him because one loves him; and one does not know him because one loves him. Truth and imagination are inextricably interlocked.

Musil formulates an additional point. The attitude of metaphor, of reality and imagination, fused insolubly, applies not only to love but to the complete emotional life of the individual. An individual will be mentally well only if the unequivocal and the imaginative faculties are united. If the basic drives of man are considered unequivocal, and the higher ideas as imaginary, a fusion of the two is necessary to create a well-balanced personality. For Musil this is the "Begriff der Aristotelischen Selbstliebe, der Philautia, des männlich schönen Verhältnisses zu sich selbst, das nicht Ichsucht sei, sondern Wesensliebe des niederen Seelenteils zum höheren Selbst, wie eine ursprüngliche Lesart zu verstehen gibt, dieser anscheinend sehr sitzsame, in Wahrheit aber zu vielem fähige Gedanke, hatte es Ulrich seinerzeit gleich
angetan, bei der ersten flüchtigen Bekanntschaft, bei
der es leiden auch nach den Lernjahren geblieben war."75
It is exactly this lack of "Philautia," of the proper
self-love, that is characteristic of Ulrich. "Ich
liebe mich nicht selbst."76 "Mir hat eine richtige
Eigenliebe, wie sie andere Menschen so stark besitzen,
in gewissem Sinn immer gefehlt."77 Obviously he lacks
a certain tender relationship to himself and this makes
it impossible for him to love others. "...wer sich nicht
selbst liebe, könne nicht gut sein, eine Botschaft, die
ziemlich das Gegenteil vom Christentum ist!"78 Instead
Ulrich has been unequivocal, giving rein to his basic
physical needs.

Ulrich recalls, however, that this condition did
not always characterize him. When he was a child he
loved the world and the animals and all his experiences
of childhood. His sister Agathe loved her dolls far
more than she loved any man. Children, Musil remarks,
are emotionally more alive than grownups. They retain
the vital status of the metaphor. But this proper
self-love changes in the years of puberty. "Denn da wird
eine Wiese von Zärtlichkeit, in der man bis dahin
gespielt hat, abgemäht, um Futter für einen bestimmten
Trieb zu gewinnen."79 And Agathe adds: "Damit die
Kuh Milch gibt! Ulrich refers to this change when all love seems to concentrate on the sexual experience: "Es gibt also einen Augenblick, wo unser Leben fast alle seine Zärtlichkeit verliert, und diese zieht sich auf jene einzige Ausübung zusammen, die dann damit überladen bleibt: Kommt dir das nicht auch so vor, als ob überall auf der Erde eine entsetzliche Dürre herrschte, während es an einem einzigen Ort unaufhörlich regnete! Ulrich's loss of the metaphorical state and adoption of the unequivocal attitude during his life as scientist and mathematician is characterized by his several affairs with women in the first part of the novel—all purely physical relationships. Of this phase of his life Ulrich said that he followed the ideal demand to love one's neighbor in such a manner: ...deren erster darin besteht, dass man seine Mitmenschen nicht leiden kann, während das der zweite dadurch wettmacht, dass man zu ihrer einen Hälfte in sexuelle Beziehungen gerät." He was accustomed to experience "die Neigung zur Frau als eine gewaltsam umgekehrte Abneigung gegen den Menschen ... " Briefly, Ulrich's affairs have been part of his hatred for humanity. Therefore, the relationships with all his mistresses of the first section of the novel have been Missverhältnisse. They have been "Illustrationen zu
plötzlich Einfällen gewesen, Karikaturen meiner Laune: also eigentlich nur Beispiele meines Unvermögens, in natürliche Beziehungen zu anderen Menschen zu treten."

In the second part of the novel Musil attempts to re-establish the equilibrium in Ulrich's soul, to return him from the unequivocal state and to induce the vital state of the metaphor. But metaphor, dream, and love are essentially the same. They consist of reality and imagination inextricably interlocked for the emotions. Ulrich, however, has become completely unequivocal. He is reason and truth, he can not love himself; he has lost the quality common in children and savages, namely to love that which is most unlike reality, the dolls and the pagan images. He is a modern man, completely rational. For him, love can develop only for a being whose similarity is so complete as to be almost photographic, almost identical. Thus in recreating the conditions of a metaphor for Ulrich, Musil remarks that mankind wants "die Liebe eines Wesens, das uns völlig gleichen, aber doch ein anderes als wir sein soll." Only in this manner can the states of metaphor, reality, imagination, likeness and difference be fulfilled. "Selbst unter den alltäglichsten Verhältnissen der Liebe finden sich ja noch Spuren davon: in dem Reiz, der mit jeder Veränderung
und Verkleidung verbunden ist, wie in der Bedeutung der Übereinstimmung und Schwierholung im anderen. Der kleine Zauber bleibt sich gleich, ob man eine Dame zum erstenmal nackt sieht oder ein nacktes Mädel zum erstenmal im hochgeschlossenen Kleid, und die großen, rücksichtslosen Liebesleidenschaften sind alle damit verbunden, dass sich ein Mensch einbildet, sein geheimstes Ich spähe ihn hinter den Vorhängen fremder Augen an."86

Ulrich, therefore, can fall in love only with a being almost like himself. Musil chooses the highly experimental and daring process of allowing Ulrich to fall in love with Agathe. The sister, practically another Ulrich and yet not precisely like him, is as close as one can come to the notion of metaphor in a human being. Only an imaginary twin sister could possibly even more approximate the condition of the metaphor, namely to be alike and unalike. Agathe "ist eine Siamesische Schwester, die nicht ich noch sie ist, und geradesogut ich wie sie ist, offenbar der einzige Schnittpunkt von allem!"87 Ulrich comes to love Agathe metaphorically. Their love heals the split in Ulrich's soul; in their relationship Agathe acts as that part of himself that has been lost. Ulrich explains: "Du bist meine Eigenliebe! ...Und nun ist sie offenbar, durch Irrtum oder Schicksal, in dir verkörpert gewesen, statt in mir
The beginning of Ulrich's relationship with his sister is thus characterized by outward recognition and similarity in appearance. Ulrich arrives home to arrange funeral plans. His sister has already arrived. Tired from his travel, Ulrich has changed into "einem pyjamaartigen Hausanzug," a pyjama-like housesuit, which is similar to costumes worn by pierrots. At his first encounter with Agathe, "er fand sich durch geheime Anordnung des Zufalls einem grossen, blonden, in zarte graue und rostbraune Streifen und Würfel gehüllten Pierrot gegenüber, der auf den ersten Blick ganz ähnlich aussah wie er selbst." The meeting between brother and sister is thus a meeting between two similarly disguised people--so that Agathe cannot control exclaiming: "Ich habe nicht gewusst, dass wir Zwillinge sind!"

Musil, attempting to infuse Ulrich with the qualities of the metaphor, constantly refers to Agathe's physical resemblance to him. Brother and sister look alike. "Sie passten in der Grösse zusammen. Agathes Haar war heller als seines, aber von der gleichen duftigen Trockenheit der Haut, die er als das einzige an seinem
Körper liebte." But the physical resemblance does not stop there. "In der Grösse zu einander passend, im Alter zu einander passend, in der Gesinnung zu einander passend." 92

Not only does Ulrich become aware of Agathe's physical resemblance to him, but he recognizes at the same time that she is different from any other woman he had known. Though she wears trousers at this first meeting, there is something emancipated or bohemian about her. Noticing her feminine figure beneath the masculine attire, Ulrich receives an impression of a hermaphrodite. Agathe's striking face possesses "den Reiz der Frau in hohem Masse, doch mit irgendeinem Abstrich und Vorbehalten, dessen Wesen er nicht herausbekommen konnte." 93 Ulrich sees in Agathe a person who is a woman and yet not a woman. He is aware of the absence of that unequivocality of sex which has been the tenor of all his previous affairs with woman. Likewise he himself does not have the feeling that he appears as a man to her, simply because he is her brother. The mere absence of sexual tension Ulrich experiences as something extremely pleasant.

The following day Ulrich sees Agathe for the first time dressed as a woman, and now he feels that she is disguised. Because Agathe appears more feminine in her
black, severe mourning and thus less like Ulrich, he becomes even more aware of the facial resemblance.

"Es war ihm zumute, er wäre es selbst, der da zur Tür eingetreten sei und auf ihn zuschreite: nur schöner als er und in einen Glanz versenkt, in dem er sich niemals sah."94 As the preparations for the funeral are being made, and in the days following, the theme of physical resemblance, asexuality, and growing tenderness predominates. Ulrich asks himself: "Ist sie mir wirklich ähnlich?" Wieder kam ihm vor: vielleicht so wie ein Pastell einem Holzschnitt. Er hielt sich für den Fensteren. Und sie war schöner als er. So angenehm schön. Er griff jetzt vom Finger nach ihrer ganzen Hand; es war eine warme, lange Hand voll Leben, und bisher hatte er sie nur zur Begrüssung in der seinen gehalten."95 Or he sees Agathe in the doorway and is again struck by similarity.

"...aber man hätte ebensogut auch sagen können, dass er zwar ohne zu zweifeln in seinen eigenen Schuhen stand, sich aber dennoch aus sich hinübergezogen fühlte, als sei ihm da selbst ein zweiter, weit schönerer Körper zu eigen gegeben worden."96

The essence of this tender brother-sister relationship is dream-like. Already on the first day at home Ulrich had felt that his sister "eine traumhafte Wiederholung
und Veränderung seiner selbst sei; ..."97, and later Agathe has for Ulrich "die bezaubernde Unzugänglichkeit eines geträumten Erlebnisses,"98 the bewitching inaccessibility of a dreamed experience. It is the dream that is the perfect expression of the metaphor. Consisting as it is of images of the real world and yet, not subject to any limitations of the real world, the real and unreal elements are fused in it.

The personality and life history of Agathe are important to understand the attraction she has for her unlike brother, Ulrich. He is fascinated by her intuitive familiarity with the basic nature of problems which he finds significant enough to demand his attention. Yet she always intuitively interjects something more which negates, qualifies or augments Ulrich's initial formulation.

Since childhood, Agathe possessed an innate fear of people, usually men, who rely on intellect alone to find answers to puzzling questions of how life should be conducted. Her father was a rigid-minded professor of jurisprudence. Both of her marriages produced unhappy relationships. Her second husband (to whom she is still married) is a pedantic, narrow-minded pedagogue who confused her with ideas and principles far beyond her comprehension. Actually, Agathe is in the unfortunate
position of having realized, when very young, how futile it is to attempt to understand reality. Musil presents her whole life as having been one of adapting herself to this over-powering desire for complete resignation. Instead of struggling with life and gripping it forcefully, she was inclined toward suicidal attempts. Ulrich is seeking an intellectual solution for a meaningful way to live; Agathe is an alternative pole; to her, solution by death is acceptable.

For Agathe to live with Ulrich, she has to gain her freedom from Hagauer, her husband. To facilitate a divorce Agathe falsifies her father's will; she alters it so that her share of the legacy will be administered by Ulrich—not her husband. Ulrich is disquieted by this dishonesty—yet he does nothing, primarily so that they can sooner begin this new life they are seeking.

The forging of the will is the first of several actions which can be called Verbrechen, "crimes" and these acts partially explain the ironic subtitles of the second book. That Musil should juxtapose "Das Tausendjährige Reich" and "Die Verbrecher" is only the natural consequence of paradox resulting from the co-existence of the "Zwei Zustände": (These titles bear also upon Moosbrugger and Clarisse) persons in the "andere Zustand." These persons may feel that they have entered into the millenium, while society will regard
them as criminals. In a few words, there are two poles—Ulrich and Agathe—and society cannot or is not capable of agreeing upon their situation.

To find love is for Ulrich to recognize that part of his own being which is lacking. This theme is broadened by Agathe when she refers to the story in Plato's *Symposium* according to which an originally whole man has been divided by the gods into man and woman. In falling in love, the divided halves are now attempting to unite once again. The legend of Pygmalion, of the Hermaphrodites, of Isis and Osiris, Musil maintains, are remnants and corollaries of the same problem. Musil hints that the essence of falling in love is an awareness of resemblance and similarity of which the outward resemblance may only be the first, and yet important indication because it leads to recognition. Ulrich, for instance, recalls that in a love affair each change in appearance, each disguise of the beloved has a special charm. Agathe shares this sentiment; she also recalls that "blitzhafte Gefühl der Überraschung" that had overcome her when she had first met Ulrich in her father's house and had sensed their resemblance and similarity under the pierrot-like disguise. Thus, begins recognition, and with it the essence of love and of metaphor.
The myth used by Musil is that of Isis and Osiris, the brother and sister who find completion in each other. Musil explores at great length the implications of the myth in relation to Ulrich and Agathe. Actually, the myth applies also to other spheres of society: man and society, man and family, man and self. Ulrich and his sister attempt to live the myth of Isis and Osiris literally in the modern world, to form the whole out of their partial existences. In his Tagebücher, Musil once noted that a myth contains a "partial solution." "Ein Mythos muss glaub-würdig sein. Nur wird er heute nicht völlig geglaubt. Wurde er es je? Wahrscheinlich nicht. Er wird immer ein Halbgeglaubtes gewesen sein, denn in vollem Götter-und Dämonenglauben hätten die Menschen gar nicht so praktisch leben können, wie sie es doch immer taten." 100 Musil made it clear that for him the center of his novel lay in its mythical aspect rather than its social. In the same entry quoted above he wrote: "Es enthält in nucleo den Roman (Der Mann ohne Eigenschaften). Das Archaische und das Schizophrenene äussern sich künstlerisch übereinstimmend, trotzdem sind sie total-verschieden. Ebenso kann das Geschwistergefühl pervers und es kann Mythos sein." 101

Musil often uses dualisms as syllogistic devices
by means of which to facilitate his hypothetical
presentation of human condition—"Wirklichkeit-Möglichkeit,
Sein-Nichts, Normal-Anders, Gewalt-Liebe, gut-böse,
Genauigkeit-Seele." He also does this with Ulrich and
Agathe. Ulrich says Agathe is a corporeal representation
of another, unfamiliar half of himself, his siamese twin.
She might be called metaphorically, the ontologically
necessary completion of his own being. Ulrich outlines
for Agathe free choices one can make to exist: to apply
exactitude; to abandon rationalism by entering the realm
of the "andere Zustand"—this one appeals to her—to
escape from the petty world and her husband, a real
world, and to escape from society's morals. In other
words, in this second choice is an absence of any societal
morals,(so she pacifies her qualms about divorce).

Ulrich and Agathe spend long hours together and
each one experiences intense emotions which permeate
their whole beings and transport them out of their
"Normalzustand." But as soon as Ulrich returns to
"Normalcy" he diagnoses all the feelings which were
present in the ecstatic state.

The love affair of Ulrich and Agathe means more
however: it leads to a complete emotional union, a
higher state of consciousness, when these two individuals
l40.

will be emotionally so completely united that "Sie haben zwei Seelen und sind eine." Thus Ulrich begins to speculate on the emotional life of actual siamese twins. He wonders "wie solche zwei Nervensysteme arbeiten, die wie zwei Blätter an einem Stiel sitzen und nicht nur durch ihr Blut, sondern mehr noch durch die Wirkung der völligen Abhängigkeit miteinander verbunden sind." Each excitement would be transmitted by the blood stream to each of the twins, and yet the event causing it would only occur in one body. Thus the excitement of an embrace of the one twin would be felt by the other. The second twin might not agree but the first would "wirft eine übermächtige Welle des Einverständnisses in dich," and he could not resist. Each twin is thus forced to participate in the emotional life of the other. Therefore, there is a complete emotional agreement: two souls and yet one.

Nevertheless the problem remains. How do two individuals who are not real siamese twins, but siamese twins by choice, experience the world so that they will have one unified emotional experience? Musil suggests that these two persons might be psychologically tied to each other more strongly than to the world. If something that is common to them is infinitely stronger
than the differences of their respective experiences, if this common theme prevents these differences from coming to the surface, if any disturbance coming from the world is not worth their attention, the conditions of emotional union will be met. In this heightened emotional state the world will appear as a metaphor to the twins; their common experience that might be ambiguous to their reason will be unequivocal to their emotions. The ancient state of the metaphor will be established. Essentially, this is the aim of the Ulrich-Agathe love affair.

It is obvious from the above discussion that Musil attempted to develop a positive solution to Ulrich's dilemma. At this point it would be of use to establish the connection between the Ulrich-Agathe relationship and the Parallelaktion, the patriotic campaign of the first part of the novel. This council of aristocrats, professors, industrialists, officers from a world of "Culture and Capital" is to give the world a great, unifying idea. The assembly represents, as previously stated, "an opportunity such as would positively never occur again for giving practical reality to the things one believed greatest and most important." It attempts to re-establish "that human unity which had been lost as a result of the discrepancies that had developed in human interests." Yet in spite of these earnest endeavors no single idea is
found that is worthy of being put into practice and to which all participants can subscribe.

Musil is careful to explain that each idea or group of ideas which appears during a campaign meeting is immediately met and canceled out by its counterpart. Thus the council that is to establish peace has to face General Stumm von Bodwehr, chief representative of the military members, with his plans for the rearmament for the Austrian artillery. The General in turn is blocked by the pacifists represented by the poet, Feuermaul. And when the militarists in the council attempt one last coup to have their aims materialized, it is the news of a World Peace Congress that sends the council back in the opposite direction.

If the meetings of the Parallelaktion are symbolic of the European intellectual situation in the year prior to the outbreak of the war, they do reveal an essential polarity of the European spirit. Musil states that ideas engender their opposites. An oscillating movement underlies all of man's intellectual history; it causes all political and historical changes; it is at the basis of what is called transience of culture, style, or the philosophy of a certain period. A pendular movement is responsible for "those great changes in the mood of history...which
oscillate between humanitarianism and cruelty, between passion and indifference, and other contradictions for which there are no sufficient causes."\textsuperscript{107}

Movement and change are parts of man's intellectual heritage, yet inherent in them are the seeds of destruction. "For some unknown reason evolution seldom gains more in this process than it loses through detours and destruction."\textsuperscript{108} Musil assesses the European spirit and finds continuous change and yet no progress, an everlasting dialectic movement without a synthesis.

The suggestion offered by Ulrich as an aim of the \textit{Paralleleaktion} is thus of importance. He couches it in the term "General-und Erdensekretariat der Genauigkeit und Seele." Musil advocates an attitude that combines precision and emotions. The "General- und Erdensekretariat" represents "the longing for a law of the meaningful life, strict and yet natural, which permits no exception and yet omits no objection, which is inebriating like intoxication and yet sober like the truth."\textsuperscript{109} A law on formula which is strictly scientific and sober and yet has qualities that are of a mystical, intoxicating, highly affective emotional state describes exactly Musil's ideal. This combination of the "General- und Erdensekretariat" has, therefore, the same basic ingredients as the \textit{Gleichnis},
the "metaphor," which has the inventive inaccuracy of imagination as well as the exactness of practicality." 110

And it is precisely the combination of these two aspects which the union of Ulrich and Agathe is to signify. Thus, in his suggestion at an early meeting of a solution for the successful direction of the Parallelaktion, Ulrich expresses an attitude which he himself will adopt in his personal life.

One further point needs to be stressed here. The pendulum, characteristic of the unsuccessful deliberations of the Parallelaktion and the failure of the European intellectual tradition in general, implies movement. It is caused, Musil asserts, by "the small unelucidated remainder of indetermination, which remains in every moral experience," and this Musil considers to be "the cause...of human uncertainty." 111 But it is actually the "andere Zustand," the mystical relationship between Ulrich and Agathe, which counters the pendulum. It has the intensity that removes the "small unelucidated remainder" and moreover because of its intensity it arrests all movement. The "andere Zustand" signifies absolute rest.

Ulrich asserts for instance "that the highest degree of feeling to which a person could rise... was actually
a static condition in which nothing ever changed, like still waters."  

He realizes during his self-examination at the end of the first volume that "of all the systems we have set up there is not one that possesses the secret of stillness." The "Tausendjährige Reich," the term Ulrich uses to denote his relationship with Agathe, is characterized as "that love which does not flow like a river to its mouth, but gives rise to a situation [Einen Zustand] like the sea." It is a state comparable to that of the angels in paradise who do nothing but remain in the presence of the Lord and praise Him. Ulrich calls it "a sea that is an immobility and a seclusion, which is filled by lasting, crystal-clear events."

The "andere Zustand," the intense emotional relationship between Ulrich and Agathe, fulfills first of all the conditions of the metaphor and the "General-und Erdensekretariat der Genauigkeit und Seele" by its union of intellect and emotions. But it equally supersedes the pendular movement of the Parallelaktion by being a state of perfect immobility. There is no contradiction for Musil between the concepts of intensity and immobility—on the contrary, they are perfectly compatible for him.

The "andere Zustand" can be mirrored to the "Utopie des motivierten Leben." Ulrich and Agathe attempt to live
in love. This is the "andere Zustand" in its primal form; an individual who is in such a condition is so much in accord with his environment that love permeates him and his surroundings. Their experiment is to produce the most perfect love relationship possible because they will reach the center of the thing which is called Love. Hence, they go from "signpost" to "signpost" until they reach "das Tausendjährige Reich" and "der Rand des Möglichen."

Intense feelings which are generated on occasion after occasion press the two toward the usual outcome of such emotions: the physical union of the lovers. (However, they did not believe that to attain the perfect "andere Zustand" they would have had to become physical. This illustrates perfectly the motivational power of the "andere Zustand."

Ulrich does not want to be driven to incest—thus resists motivation as long as he can. Finally, Ulrich decides that a flight from the "wirkliche Wirklichkeit" is the simple solution to the discomforts of living half in and half out of complete love with Agathe. (Both the implications of incest and withdrawal represent a highly individualistic attempt to solve Ulrich's dilemma.)

Hence, they travel to an island of paradise in the

Ulrich does not say that the "andere Zustand" fails to fulfill the expectations which he imagined it would; as predicted, motivation existed, ambiguity disappeared (in this state of being, the problems of ambiguity and relativity which plagued Ulrich's normal existence would have absolutely no relevance for him), society's questions of morality lost all relevance. But Ulrich wanted it to be one other thing: this mystical experience would produce
a revelation for him—something tangible to bring back to the normal world, which would have contained the new germ of moral truth, brought from the Logos of the center of love.

Even without believing in a God, Ulrich thought that his ecstasy would give something valuable to him, just as the ecstasies of religious men gave to them, supposedly, hints of God's plan and provided the ethical standards for humanity. This does not happen for Ulrich however.

At any rate, even though Ulrich's relationship with Agathe gave him no rules and "truths," it gave him something to reconfirm a proposition which he made in Book One: that life consists of both "Genauigkeit und Seele." The positive aspects of the "andere Zustand" suffer from Musil's inability to project the solution of his hero's dilemma on the social plane.

A Utopia of Partial Solutions

Has Western thought led individuals to moral scepticism and society to collective chaos? Or can an alternative still be salvaged from what seems to be the justifiable nihilism and abject pessimism of the modern epoch? Musil's major concern is to find whether there
can be any consolation for an intellectual community which has begun to lose faith in itself. In the novel, Musil portrays the members of the community as victims of spiritual weakness, as intellectual charlatans and as prophets of hollow, irrational ideologies; when these people act at all, Musil shows them making inadequate, unconvincing and outmoded attempts to stave off destruction. Finding an alternative to this bleak situation is one of the most important things that Musil tries to accomplish in the novel.

However, before his alternatives can be presented, a return to the division of categories into known and unknown, exact and inexact, reality and possibility, scientific fact and belief founded upon emotion is necessary. Following Musil, one can subsume these dualities under the general heading of "Genauigkeit and Seele." "Genauigkeit" is used to denote logical, positivistic, scientific thought. Musil regards science as an unscrupulous, but exact, field of knowledge, producing information which can be used for either good or bad ends. The "truths" or facts which can be scientifically affirmed do not provide any definite answers to the question of how life should best be conducted.

The first chapter of Den Mann ohne Eigenschaften
satirizes the misapplication of scientific information; there, an attempt is made to comfort human emotions by supplying factual explanations for what evoked these emotions. Musil thinks that while it may be possible to describe emotions, it is almost impossible to account for the actions to which aroused emotions can lead. Science must continue to fulfill its important role in man's affairs, but the vital contemporary problem for Musil is to find a better accommodation for the "Seele" member of the polarity. Under the "Seele" pole is everything that is not scientific fact. "Wie soll man es auch beschreiben? ... was man die Seele nennt." 118

The description included in the above quotation can be expanded by adding that Musil finds an admixture of emptiness in everything: in man's psychological constitution, in all objects which exist in the world and in all the words and concepts which are employed in any attempt to define and capture the meaning of anything. This emptiness is what remains after everything appropriate has been said or recorded about the object under observation. Men assign an emotionally perceived, connotative essence beyond the grasp of rational faculties to this emptiness. The unrecorded essence can be called "Seele" for the sake of simplicity. Musil characterizes
Here Musil says that "Genauigkeit" neglects the questions
of beauty, justice, love and faith. He says that the basic need is to make the two poles work together to the mutual benefit of each. The problem of interaction is alluded to here when Ulrich is thinking how to couple science and belief: "Ohne Zweifel war er ein gläubiger Mensch, der bloss nichts glaubte: seiner größten Hingabe an die Wissenschaft war es niemals gelungen, ihn vergessen zu machen, dass die Schönheit und Güte der Menschen von dem kommen, was sie glauben, und nicht von dem, was sie wissen. Aber der Glaube war immer mit Wissen verbunden gewesen, wenn auch nur mit einem eingebildeten, seit den Urzägen seiner zauberhaften Begründung. Und dieser alte Wissensteil ist längst vermorsch und hat den Glauben mit sich in die gleiche Verwesung gerissen: es gilt also heute, diese Verbindung neu aufzurichten." Here Ulrich projects that the two antithetical poles could perhaps work together to generate the force which is necessary to motivate an individual and a civilization.

The "andere Zustand" is "Seele." By seeking out the "andere Zustand," it will engender a new faith in the something within him. With this renewed faith he may be able to revert to the "normal Zustand" with a restored confidence in the value of his ruthless investigation of life's complexity. (Ulrich is ultimately disillusioned in
the final stages of the Agathe experience.)

An important aspect of this experience for Musil is that his new and other men do long for that condition of being which Ulrich shared with Agathe. Musil contends that man is most at peace with his environment in childhood, and that in later life he feels a nostalgia for the now lost unity of the infantile ego and the external world. Nostalgia for the unity of the ego and the world which men experience after they become conscious of themselves is, for Musil, a phenomenon which can be used to facilitate the better interaction of "Genauigkeit and Seele." "Genauigkeit" is a mental adventure which entices an intelligent person; but Musil and Ulrich find science exciting only when it is augmented by faith in the value of what is being pursued. Without such faith, science is an arid endeavor, and it is the creation of a belief in something which must precede the attempt to find a new base for the co-existence of "Genauigkeit and Seele."

Ulrich's utopian plan for a reunion of science and belief is the formation of the "General-und Erdsekretariat der Genauigkeit und Seele". Ulrich makes the proposal in jest at a meeting of the Parallelaktion. Each member believes this plan to be impractical. Ultimately, Ulrich agrees: "Denn ein Gedanke, der nicht einen praktischen
Zweck hat; ist wohl eine nicht sehr anständige heimliche Beschäftigung: namentlich aber solche Gedanken, die ungeheure Stelzschrifte machen und die Erfahrung nur mit winzigen Sohlen berühren, sind unordentlicher Entstehung verdächtig. Früher hat man ja wohl von Gedankenflug gesprochen, und zur Zeit Schillers wäre ein Mann mit solchen hochgemuten Fragen im Busen sehr angesehen gewesen; heute dagegen hat man das Gefühl, dass mit so einem Menschen etwas nicht in Ordnung sei, wenn das nicht gerade zufällig sein Beruf ist und seine Einkommensquelle.\textsuperscript{121}

The scientific method might be most simply characterized as an experimental testing of hypotheses. When this method is employed by Ulrich as a way of living, it means that he must conceive of everyone of his potential forms of existence, "Möglichkeiten," as an hypothesis which would have to be lived in order to be tested and verified.

Ulrich maintains throughout the novel that man must live content of ideas instead of simply existing and being carried along by historical process. But these ideas should be of a kind of methodological and procedural nature. But Ulrich fails in enacting the fusion because the results of the "andere Zustand" are not personally comforting for himself. Thus, the plan for union with Agathe is not one by which the rest of mankind might live.
Ulrich discovers also that the ecstasy does not last indefinitely. Yet, just the acknowledgment of necessity of a realignment of "Genauigkeit und Seele" is perhaps more important at present than the prospect of bringing their fusion about. This is the thesis which Musil introduces throughout the novel.

Musil would say that Ulrich's desire for a new system of valuation comes about through memories from childhood; after an individual has been exposed to, and has assimilated the growing sense of ambiguity and relativity concomitant with education and adulthood, he begins to yearn for the simple unequivocality with which value-judgements were made in youth. This nostalgia is another indestructible force which motivates mankind. There also exists for Musil, the utopian, but attainable, Logos of pure love.

One motivation which, in Musil's opinion, can be inductively verified is man's compulsion to alleviate the anxiety which results from the discomforts of having a human consciousness. The present task is to channel this motivational force into the right kinds of undertakings. Musil repeatedly insists that there can never be any complete solution to the discomforts of being human and of having a rational faculty lodged in the brain. What can be created, at best, is a proper response to this fundamental fact of being human.
FOOTNOTES

CHAPTER IV

1 Robert Musil, Der Mann ohne Eigenschaften, pp. 253-254.

2 Ibid, pp. 373-374.

3 Ibid, p. 69.


5 Robert Musil, Der Mann ohne Eigenschaften, p. 75.

6 Ibid.

7 Ibid, p. 78.


9 Ibid, pp. 243-244.


11 Ibid.

12 Ibid, p. 666.

156.
13Ibid, p. 49.

14Ibid, pp. 51-52.


16Robert Musil, Der Mann ohne Eigenschaften, p. 146.

17Ibid, p. 49.

18Ibid.

19Ibid, p. 146.

20Ibid.

21Ibid, p. 147.

22Ibid.

23Ibid, p. 64.


26Ibid, p. 149.

27Ibid.

28Ibid.
158.

29 Ibid, p. 149.

30 Ibid, p. 150.

31 Ibid.

32 Tagebücher, p. 166.

33 Robert Musil, *Der Mann ohne Eigenschaften*, p. 96.

34 Ibid, p. 190.


37 Ibid, p. 186.

38 Pike, p. 195.


40 Pike, p. 191.


42 Ibid, pp. 398-399.


44 Ibid, p. 584.

46 Robert Musil, *Der Mann ohne Eigenschaften*, p. 630.


48 Ibid, pp. 553-554.


50 Ibid, p. 653.

51 The examination of this fragmentary portion of the novel must remain conjectural and not conclusive because Musil's ideas in this section might only be rudimentary thoughts.

52 This negative judgement was discussed in the following articles: Gert Kalow, "Robert Musil," *Deutsche Literatur im Zwanzigsten Jahrhundert*, ed. Hermann Friedmann and Otto Mann (Heidelberg, 1954), 338-352.


54 "The Quality of Musil," The Times Literary Supplement (London), (July 6, 1956), 401.

55 Ibid, 403.

56 Ibid, 402.

57 Robert Musil, Der Mann ohne Eigenschaften, p. 605.


59 Ibid, 362.

60 Ibid.

61 Ibid, 347.

62 Ibid.

63 Robert Musil, Der Mann ohne Eigenschaften, p. 1184.

64 Ibid.

65 Ibid.

66 Ibid.


68 Ibid, p. 1185.
69Ibid.

70Ibid, p. 1251.

71Ibid.

72Ibid.

73Ibid.

74Ibid, p. 1159.

75Ibid, p. 1193.

76Ibid, p. 1191

77Ibid, p. 918.

78Ibid, p. 1192.


80Ibid.

81Ibid.

82Ibid, p. 895.

83Ibid, p. 923.

84Ibid, p. 919.
85 Ibid, p. 924.
86 Ibid, p. 925.
87 Ibid, p. 965.
88 Ibid, p. 918.
89 Ibid, p. 690.
90 Ibid.
91 Ibid.
92 Ibid, p. 963.
93 Ibid, p. 700.
95 Ibid, p. 761.
96 Ibid, p. 918.
97 Ibid, p. 709.
100 Tagebücher, p. 355.
What is being sought by Robert Musil and Ulrich is a rational vindication for a system of value based upon induction and for a motivational principle which will allow one to act with conviction in terms of such a system.

Robert Musil, *Der Mann ohne Eigenschaften*, p. 189.

Ibid, p. 255.

Ibid, p. 844.

CONCLUSION

Robert Musil has prophetically described the bureaucratic condition of the world one year before World War I. He has detected the violence beneath it all, evidenced in the characters of Moosbrugger, the maniac murderer who epitomizes the mood of Der Mann ohne Eigenschaften and is the vehicle for a new morality; in Clarisse who attempts to rid the world of ambiguity; and in the sham figures of the Parallelaktion. In the final chapters of Der Mann ohne Eigenschaften, Musil explains that the members of the Parallelaktion and citizens of Kakanien fail to fulfill their hope of a unifying idea because their initial response to the intellect-centered and scientific spirit of the time was incorrect; Clarisse’s attempt to redeem mankind fails since in her erotic mental condition and under the combined influences of Nietzsche, Ulrich and Moosbrugger, she is herself shrouded with the same ambiguity and unequivocality which hover over the world (her mental conditions improve in the sanitorium and she realizes that her efforts were in vain); Ulrich’s attempt with his sister Agathe to find a workable, complete solution on the paradise island in the Adriatic fails. The Siamese twins were to recreate
by means of a highly experimental solution that ancient
state of the Gleichnis and metaphor, that old emotional
unity between reality and imagination, which man has lost
in modern times, and thus create a solution for the
dilemma of our own generation. However, they could not
remain in the "andere Zustand" without becoming controlled
by the ambiguity and relativity of Ulrich's normal existence.
What is more, the "andere Zustand" engendered a state
of lawlessness; hence, it was completely outside the
realm of society's comprehension and approval. Thus,
any positive aspects of the "andere Zustand" and therefore
of Ulrich's utopia suffer from Musil's inability or
failure to project the solution of his hero's dilemma
on the social plane.

Robert Musil, nonetheless, has treated thoroughly
the theme of the intellectual in the modern world. As
previously determined, the function of the intellect
is to think precisely. This logical clarity and precision,
as ruthless and uncompromising as it is, must work
harmoniously with the purely subjective, emotional
expression and symbolism. This antithesis is the dilemma
which plagues Modern Man. As determined by Musil in
Der Mann ohne Eigenschaften, the dilemma can be resolved
only through a union of scientific, logical thought and
soul—that realm within which true selfhood is reached by a total abandonment to one's emotional intensity. This resolution, however, necessitates the complete detachment from the world and society as evidenced by Musil's hero, Ulrich.

It is certainly not a new element in literature that there is a principle of polarity, of antithesis at work within man, or that man is in search for a principle of "complementarity" for the inner world of mankind. It is also common knowledge that the unhappy, divided consciousness of man manifests itself in various ways. Nonetheless, Musil's recognition of the problem emphasizes a special aspect which deserves to be seriously considered regardless of the worth of his partial solutions. It might be said, of course, that what he did was simply to focus upon the fatal split between intellect and emotions so characteristic of the psychological dynamics of the intellectual in general. On the other hand, the issue transcends psychology and is relevant to a general theory of culture. There is no doubt that Musil saw what has become a particularly acute division among intellectuals in present-day culture. If some variety of secular humanism should survive, it must, among other things, come to terms with the two aspects of the humanistic
tradition depicted by Musil as incompatible with each other, the logic of the soul, or arts; and it must not do so, as it is often done today, by sacrificing one for the other. It makes little sense to dismiss the arts, as a so-called scientific philosophy often tends to do, as nothing but an expression of subjective feelings, devoid of intellectual content and properly belonging in the field of experimental psychology. It makes just as little sense to view the arts, as non-scientific or literary, as a gateway to truths superior to science, but incapable of clear and precise formulation.

Musil's portrait of the intellectual throws into sharp relief the crucial issues that there must be some community of interest, some form of communion or affinity, between these two disciplines of the human mind, and that the intellect must be capable of both scientific and imaginative precision in order to rediscover the basic affinity between these two major areas of secular culture, and in order to establish some form of order and unity.
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