

The Meaning of Myth in Ulysses and The Magic Mountain

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Abstract: In her article "The Meaning of Myth in *Ulysses* and *The Magic Mountain*" Susan V. Scaff discusses the proposition that Joyce and Mann combine in their novels myth and history and contradicts Joseph Frank's influential early view that modernist writers avoid history in favor of myth and the more recent verdict of Hayden White that this evasion amounts to an abrogation of civic responsibility mirroring fascism. Mann and Joyce recoil from the horrors of history while exploring the recovery of myth as amelioration. They realize that myths may lose their life bearing quality, and they portray a disoriented Europe lacking the creative power to reestablish connection with its grounding traditions. If humanity cared enough for its welfare, it would recall the regenerative myths of its heritage, yet the protagonists falter. While Hans Castorp, Stephen Dedalus, and Leopold Bloom are cast as heroes in ancient myths of return, in the present day no character completes his story. Just as disturbing, partisans like Joyce's Mr. Deasy and the citizen and Mann's Naphta and Settembrini defend dangerous ideological "myths." The novels balance these risks of unfulfillment and hostility with a theme of healing love represented most powerfully by Bloom: love creates attachments to family, home, and mythical heritage, the only hope for humanizing our lives and history.

Susan V. SCAFF

The Meaning of Myth in *Ulysses* and *The Magic Mountain*

Since the rise of fascism in Europe, Hitler's imposition of racist ideology in the Third Reich, and the bombing of Japan, the First World War has receded in public memory as the greatest agent of violence and destruction known to western civilization. Surely no barbarity rivals the Holocaust or the atomic bombings in western memory. Yet in its time the Great War represented a falling away from civilization that cast doubt on humankind's ability to retain its life-sustaining traditions and maintain itself safely. To recall this stunned response, we need only think of such survivors as Robert Graves, Vera Brittain, Siegfried Sassoon, T.S. Eliot, Georges Duhamel, and Erich Maria Remarque, among others including, in their ironic epic novels, James Joyce and Thomas Mann. During the war years Joyce and Mann differed markedly in their attitudes, Mann swept up by nationalist fervor in Germany, Joyce living in Switzerland hoping to ignore the conflict. Yet as they disclose their dismay in *Ulysses* and *The Magic Mountain*, both look back at the prewar period through what Mann later came to call "mythical psychology," the founding myths of the human mind. Mann and Joyce register the changed notion of time that grew out of the disruption of the First World War defined by a loss of faith in historical progress and new "search for the trans-historical and rediscovery of myth" (Hollweck 4). One of the ways that the two authors depict the prelude to World War I is in mythic or universal terms.

In the present article I elaborate on a shared theme of mythic meaning in *The Magic Mountain* and *Ulysses* I believe still holds significance today. Characteristically for the high modernist period, Mann and Joyce recoil from the horrors of history while exploring the recovery of myth as amelioration. Both invoke mythology to bring communal understanding and common sense back to the times. Like Eliot in *The Waste Land*, they realize that myths may lose their life bearing quality, and they portray a disoriented Europe lacking the creative power to reestablish connection with its grounding traditions. If humanity cared enough for its welfare, it would recall the myths of its heritage, the fundamental act of regeneration, yet the protagonists falter. While Hans Castorp, Stephen Dedalus, and Leopold Bloom are cast as heroes in ancient myths of return, in the confusion of the present day no character completes his story. Just as concerning for the times, adamant partisans like Joyce's Mr. Deasy and the Irish citizen and Mann's Naphta and Settembrini dominate, defending racist, nationalist, and other one-sided "myths" that provoke conflict. The novels balance these risks of unfulfillment and hostility with a theme of healing love represented most powerfully by Bloom: love creates attachments to family, home, and mythical heritage, the only hope for humanizing our lives and history.

The themes of love and creativity have long occupied discussions of Mann and Joyce individually. The significance of creativity for history in *Ulysses* is not a new idea (Fairhall 252; Spoo, *James Joyce* 7), nor is the notion that love releases Leopold Bloom from "paralysis" (e.g., Wachtel 122, 125, 141) or that Mann affirms "the creative, form-building power of our loving response to the world" (Stock 514). Since Peter Egri's groundbreaking work in the 1960s and 1970s linking Joyce and Mann, *The Magic Mountain* and *Ulysses* have been compared increasingly with disparate conclusions; for example, that Joyce although not Mann "seeks refuge from history in myth" (Meletinsky 278) or, on the other hand, that both authors emphasize the universal and reach toward the "notion of a sacramental order to life" (Gillespie 296). My close reading contributes to a growing interest in the novelists' combined treatment of myth and history, contradicting Joseph Frank's influential early view that modernist writers avoid history in favor of myth and the more recent shocking verdict of Hayden White that this evasion amounts to an abrogation of civic responsibility in favor of "purely formalistic political solutions" mirroring fascism (see Frank 60; Gillespie 9; Shea 22; White 22). A complete study of the remarkable similarity between the Irish and the German authors' writing careers encompassing history and myth -- early short stories, a major novella in 1912 and 1916, *Ulysses* and *The Magic Mountain* in 1922 and 1924, followed by another epic novel in the 1930s -- has still to be written. I should add that my reading differs from the popular strand of modernist interpretation that draws upon Friedrich Nietzsche's denial of an absolute truth or grounding world view. The strong Nietzschean element in Mann's thinking has invited a "perspectivist" approach that uncovers multiple viewpoints but no single steadfast belief in *The Magic Mountain* (e.g., Nehamas 74; Ziolkowski, *Dimensions* 76; Beddow 140). Poststructuralist criticisms of *Ulysses* stress the slipperiness of language that undercuts the logic of

representation in Joyce's galaxy of shifting meanings (e.g., Cixous 15; Staten 381). It is certainly crucial to recognize the irony and indeterminate closure in both novels, and a mark of their modernity is the ambivalence of the endings that leaves the question of redemption open and the resolution of the plot a matter of the reader's imagination. Despite their multiple viewpoints, irony, and open-endedness, nevertheless, I will argue that both Joyce and Mann affirm one underlying humanist reality: even in the disintegrating times love of life and of others may inspire restorative movement in human history.

Both authors make an issue of the destructive momentum of history. In the "Nestor" episode in *Ulysses* Stephen Dedalus repudiates history as a "nightmare" and calls God, the author of providence, a mere "shout in the street" (28). No Christian iteration of linear history and the divine telos will mollify Dedalus. Teaching the Roman battles at a boys' school in Dublin, Dedalus is repelled by the bloodthirstiness and regrets that such events remain "fettered" to the timeline never to be "thought away" (21). To him history appears to be a succession of violent acts. Disheartened, he resigns his job, wanders the beach contemplating sea change, and scribbles a short poem. By creating art, he hopes, he might relieve the pain from the past. Yet while Dedalus seeks personal respite, Europe persists on its own murderous course. It is only 1904, but Dedalus has already sensed the coming of the Great War: "the ruin of all space, shattered glass and toppling masonry, and time one livid final flame" (20). In these scenes in "Nestor" and "Proteus" Joyce poses the artist's creativeness as a valuable activity of the spirit, but insinuates its inconsequentiality in view of the violence that continues to destroy lives throughout history. In contrast to Dedalus, Mr. Deasy, the headmaster, displays the bigotry and antagonism that leads so readily to conflict. He insists upon certain "facts" of history -- woman brought evil into the world, Jews are the sign of "a nation's decay" -- and appalls the departing teacher by avowing that all such historical realities and events move providentially "towards one great goal, the manifestation of God" (28). Deasy shows a hardy public spirit as well by recruiting Dedalus to turn in a newspaper article for him on hoof and mouth disease, fearing that the malady threatens Irish cattle. As Robert Spoo has pointed out, Deasy replicates the turn-of-the-century "happy warrior ... full of hardy Victorian optimism and high-sounding imperialistic rhetoric," who "promoted and welcomed the war." Indeed, providence, as Spoo notes, was invoked during the war to justify military victory ("Nestor" 141, 147). Between Deasy dictating dogma and Dedalus recoiling from Deasy, Joyce gives us two hapless characters, one spoiling for confrontation and the other pulling away and isolating himself, a sad commentary on the futility of the times.

Mann also paints a calamitous picture of the times in *The Magic Mountain*. Even when at peace Germans fear for the preservation of their society. At the opening of the story in 1907, the city of Hamburg is at risk. Citizens worry that despite his staid heritage Hans Castorp, a newly trained engineer, might wreck historic buildings and beautiful landscapes in the name of progress and become an irresponsible city leader (34; *GW* [*Gesammelte Werke*] 3: 54-55). Additionally, as a young engineer interested in ocean ships, Castorp could become a mainstay in the Germans' naval build up preparatory for war. During his subsequent seven years in a tuberculosis sanatorium high in the Swiss mountains, Castorp retreats from such realities into illness and seeks new experience and knowledge. In Mann's words, he "undergoes a heightening process" (*Steigerung*), involving "adventures in sensual, moral, [and] intellectual spheres" ("Making" 725-26; *GW* 11: 612). Castorp may improve his intellect and broaden his life experience in this educational process, but if he represents a young man maturing to make judicious decisions, he fails. In the end the specter of a ravaged city has shifted to the battlefield, and Castorp's intimated fall in Flanders reveals that during his retirement other Europeans as unenlightened as himself have gone to war. Like Dedalus with Deasy, Castorp has guides who seek to influence him, and one in particular, the rationalist Settembrini, would recruit him for projects to improve the world. Despite his contributions to an encyclopedia on the causes and cures of human suffering, Settembrini sets a sad example of an engaged advocate who brings little good to society. While a reader might expect that the disputant Naphta, an espoused terrorist, would constitute the worst threat to Castorp's development, the Italian also turns out to be an unconstructive mentor. Settembrini embraces the beguiling Enlightenment goals of sympathy and harmony along with historical progress, and Castorp, who has developed a passion to learn, would be happy to glean answers from him for the betterment of humankind. Yet when Settembrini agrees to a duel with Naphta at a crisis point in their debate, even this humanist turns bellicose. Castorp objects that the dispute is too

intellectual to warrant arms, but Settembrini avers: "the purified abstraction, the ideal, is at the same time the absolute" and contains far more potential "for hatred, for categorical and irreconcilable hostility than are found in social life" (689-90; *GW* 3: 971). A counterpart to Joyce's Headmaster, Mann's Settembrini likewise illustrates humanity's slide from civic-mindedness to pugnacity, unequipped to edify Castorp and too isolated to exert a significant influence on history. Indeed, not only Deasy and Settembrini, but also others bicker, argue, and fight. The sanatorium at Davos functions as a hot-house for burgeoning relationships, factions, and hostilities evocative of international turmoil prior to the war. As August 1914 nears, the patients become restive and argumentative with skirmishes culminating in the duel between Naphta and Settembrini. Hans Castorp's well meaning desire to make peace and remain neutral has no impact in this truculent environment. Comparably in *Ulysses*, hostilities erupt in Kiernan's bar with the garrulous citizen ready to take on any guest who does not acclaim his fervor for Irish nationhood. When Leopold Bloom enters the pub seeking a friend and declines to take part in the carousing and zealotry, he is prodded, rebuked, and chased out like Homer's Odysseus escaping from the projectiles of the Cyclops. With mediation failing, tempers running high, and violence breaking out, these two contentious episodes bode grander calamities for Europe. *The Magic Mountain* and *Ulysses* show us wayward souls unequal to the world's challenges like Dedalus and Castorp along with adamant spokesmen like Settembrini, Naphta, Mr. Deasy, and the Irish citizen primed to defend their beliefs to their dying day. Such are the cultural conditions of the prewar period in the minds of Joyce and Mann.

In contrast to the antagonisms and misconceptions that brand history, myths can put us in touch with abiding truths which, in Mann's words, provide "the legitimization of life." For only through myth "does life find self-awareness, sanction, consecration" (Mann, "Freud" 424; *GW* 9: 496). Uttered in 1936 when Mann is writing *Joseph and His Brothers*, this statement reveals the author's hope to mitigate the threat of fascist anti-Semitism by recollecting a Hebrew "myth" of return through Joseph's reunion with father and brothers after years of exile in Egypt. In *The Magic Mountain* Mann relates Castorp's withdrawal from life and return to the world, a version of the hero's descent to the underworld for enlightenment before completing his epic journey. Joyce in *Ulysses* locates Homer's *Odyssey* in contemporary Dublin to retell the epic hero's journey back home to Ithaca through three principle figures -- Odysseus, Telemachus, and Penelope. How are we to take the infusion of various myths into *The Magic Mountain* and *Ulysses*, and what might Mann mean when he proposes mythology as legitimating for modern times? When Eliot identifies Joyce's "mythical method" in *Ulysses*, he proposes one way to understand the positive function of myth for history: Joyce uses mythic parallels as a "way of controlling, of ordering, of giving a shape and a significance to the immense panorama of futility and anarchy which is contemporary history" ("*Ulysses*" 177). Eliot makes a persuasive point, yet in his own poem set in the prewar era he does not look for the resurrection of myth exclusively in the hope of bringing order to the times. Deeper than that, the narrator goads us in *The Waste Land* to inquire about the traces of myths just as the grail knight must ask about the relics in the Chapel Perilous for the ailing fisher king to be healed and his land revived. Mythic lore exists as a "a heap of broken images" because nobody cares about it anymore (22), and its capacity to provide order and sense depends upon our desire to reconstitute the common experiences and beliefs that have given our lives meaning in the past. Likewise, myths in Mann and Joyce function far more actively in the generation of ideas than as a "predetermining pattern" (Schonfield 272). Instead they call for a desire in the characters and the reader to understand them. I see Mann and Joyce launching a similar quest to Eliot's to discover what myths might mean for present life.

If we care enough about our mythology, we will reconstitute it for the present day. The authors' shared concept of creative recollection draws from their reading of Nietzsche and, for Joyce, Giambattista Vico: humans create their history as they reconceive the myths that have shaped their institutions, values and beliefs (see Parry 61). Vico argues that history is constructed by human beings as they formulate language, the activity by which the first people fashioned the mythic "truth" about their world; and history unfolds as successive generations, revising that language, remake their mythology (400-03). Positing a "progress" of history that repeats itself in cycles of four phases, Vico conveys a faith in continuation that becomes a stronger trust in renewal in Joyce than in Mann. Particularly influential for Mann, Nietzsche likewise intertwines history and myth: in *The Birth of Tragedy* humans experience Dionysian moments of inspiration and discharge their visions or myths in Apollonian

images; and these spurts of creativity constitute history's revisionary process of "becoming" (§ 1-4). But to recreate also requires destroying what came before, and for Mann the threat looms that Dionysian fervor may bring down civilization in times of crisis. Nevertheless, both Joyce and Mann exhibit the underlying possibility of building new positive ways of life through mythical reenvisioning, and their postwar novels stage the prospect of reconstituting values that could stabilize history.

Still, the "reconstitution of myth" would be nothing more than an abstract philosophical concept if not inspired by feeling and grounded in experience. It is only when people care about each other that they also care enough to probe the meaning of the common heritage that holds them together and to infuse it with new life. Mann articulates this necessity in a comment relating history, art, and love: "Man creates only when he loves," and history "must be manipulated like a work of art in order to serve the creative ends of culture" ("Nietzsche's Philosophy" 151, 154, 174; *GW* 9: 685, 689, 709). In his searches Castorp might develop such committedness, but the fascination with disease and decay that holds him at the sanatorium undermines any such human purpose. Even his love for his dying cousin Joachim bears this taint. Skiing in futile circles in a snowstorm Castorp realizes his own failing in a compelling vision of murder overlaid by a scene of beauty that should, if he remembered it, transform his swirling ideas into creative life-sustaining thoughts and projects: only love "stands opposed to death," and loyalty to death leads to "wickedness, dark lust, and hatred of humankind." Castorp promises, "I will be good. I will grant death no dominion over my thoughts. For in that is found goodness and brotherly love" (*die Güte und Menschenliebe*) (487; *GW* 3: 685-86). Likewise in *Ulysses*, Joyce has Leopold Bloom commend love as the foundation of life: "Force, hatred, history, all that. That's not life for men and women, insult and hatred." What life really is, is "love" (273). This is the powerful message that Bloom utters in response to the citizen's animosity at Kiernan's, and Bloom's problem is not going to be in remembering it, but in following through with his estranged wife, Molly. The most positive and loving of all the characters in *The Magic Mountain* and *Ulysses*, Bloom cares for his family and friends. Despite tension between himself and Molly that involves her infidelity and certain extramarital flirtations and lusts on his own part, at the end of the day Bloom does return to his Penelope. He also generously plays the returning father to Dedalus's Telemachus by taking the clumsy youth under his wing. In Bloom's story we find signs pointing toward fulfillment of these mythical relationships. The most universal of human experiences, love might cure the ills of Bloom's disintegrating personal life. It might also heal all of the lives and ills in the troubled times depicted in *Ulysses* and *The Magic Mountain*. Why, then, does recovery not occur in the stories -- or does it transpire in some measure?

The risk of the mythic quest going wrong for Castorp and Dedalus looms large in both books. In Mann's own words *The Magic Mountain* is about a young man removed from the "actual and active life" to a "substitute existence" in a timeless realm ("Making" 721; *GW* 11: 605-06). While Castorp lingers, glimpses of eternal myths and archetypes well up in his mind: the fatal seduction of Helen, the *femme fatale*, in Clavdia Chauchat; the single combat of arch foes like Achilles and Hector in Naphta and Settembrini; the death and rebirth of Dionysus and of Christ through Mynheer Peeperkorn; Castorp's own epic quest for extraordinary knowledge in the realm of death. If Castorp were to apprehend these ancient stories, he might break out of his enchantment. With a new steadiness of purpose he might engage with life's ideas more deeply, reconnect with his community, and eventually work for the benefit of his city back home. But Castorp is too removed from daily work and involvement with healthy people to reengage in the world he left behind, and he remains self-absorbed. As he malingers and is treated for presumed symptoms of tuberculosis, myths revolve in his mind, fascinating, agitating, and immobilizing him rather than prompting transforming curiosity or incentive to depart. If Castorp were to remain captive like this on the magic mountain, he could find himself dying prematurely among the moribund.

Joyce writes about similar mythic stupefaction in *A Portrait of the Artist as a Young Man*, the story of the young Stephen Dedalus. A would-be poet off to Paris, Stephen envisions himself in the Greek myth of the artificer Dedalus, flying high in wax wings to escape the labyrinth of his former life (169). This story merges in his mind with his budding "myth" of art as he elevates the heady aesthetics of St. Thomas Aquinas to the level of a private religion. Creativity, myth, and reverence converge as a soaring Stephen imagines the artist like himself uniting with God (215). Yet Stephen Dedalus cannot become an artist anymore than Hans Castorp can heal from apparent lung disease as long as he keeps

an emotional distance from his own people and home city. In fact, Dedalus produces no poems while in France. His flight is as dangerous as Castorp's as well, for in his youth and inexperience he merges with Icarus, Dedalus's son, who flies too close to the sun and plunges with melted wings into the sea. Like Castorp, Dedalus escapes into a rarified mythical realm where distance from family and friends is potentially fatal.

Joyce constructs *Ulysses* as Dedalus's chance to recover from the self-indulgent dreams that have held him spellbound in *A Portrait*, and having returned to Ireland as his mother is dying, he does on the beach produce the poem already mentioned. Full reunion, if Dedalus ever recognized his "father" in Leopold and stayed by him, should release Stephen, like Telemachus, from immaturity to his adult capabilities, and as a poet he might eventually be well worth reading. Mann makes Castorp's primary mythical role that of Ulysses (as he is dubbed by Settembrini), returning from the underworld to carry out his responsibilities to himself, his family, and his kingdom. If Castorp were to follow this path, he would emerge sage and dedicated from the otherworld to reclaim a position of leadership in society suited to his personal expertise and resourcefulness. In the Homeric versions, moreover, the outcomes would be supported by the gods, for Athena motivates Telemachus to search for news of his lost father, and after Odysseus has fought successfully to recover hearth and kingdom, Zeus restores Ithaca to peace.

Unfortunately for modern times, no deities attend the heroes, and both Castorp and Dedalus fall short. Besides attending the sophisticated debates of Settembrini and Naphta, Hans absorbs himself in physiology, biology, cosmology, the occult, music, the puzzle of time and eternity, and Christian good works, but all of this seeking and "heightening" brings him no resolution. Attracted physically to the lovely Frau Chauchat, he swings between lustfulness and erudition without nurturing his creative side, even when inspired by love in the snow scene and once again powerfully when listening to Schubert's *Linden Tree*. Castorp lacks the fortitude and imagination to leave the mountain, and finally in 1914, unthinkingly, he is swept off by the German draft. Stephen, with his own history of distracting lust, persists in over intellectualizing art and life. Developing a pretentious theory about *Hamlet*, he foists his reasoning on friends in the library, and later he pontificates on the Virgin birth just when the setting in the maternity hospital calls for sensitivity to the travail of Mrs. Purefoy in labor. Both characters "quest" for higher understanding, but remain so self-absorbed and cerebral that their illuminations prove sterile. Immature and egotistical, Dedalus and Castorp, sadly, do not move into adulthood and thoughtful interaction with others, but instead leave their reenacted myths uncompleted.

What lacks in Dedalus and Castorp is the immediate and full response to life that both Joyce and Mann describe as that of the artist in the act of creation. For Joyce "the life of the poet is intense," taking "into its centre the life that surrounds it." The poet alone is "capable of absorbing" life and "flinging it abroad again amid planetary music" ("James Clarence Mangan" 82; *Stephen Hero* 80). Mann's conception of art is complicated by his picture of the artist as an alienated and tormented human being, but connection and outpouring are also at the heart of Mann's conception of art, and he calls the artist's engagement with life "love." Inspiration begins with "admiration" (*Bewunderung*), the "wellspring of love, nay, love itself" (*Liebe*) and "Enthusiasm, rapture" fill the artist to "overflowing," and the urge to share this joy is "the measure of artistic power" ("Richard Wagner" 171-72; *GW* 9: 502-04). Despite life's pain, recaptured vividly in Bloom's loss of his son and withdrawal from Molly and Castorp's loss of Joachim and longing for Clavdia, both Joyce and Mann conceive the creative act as joyful. In their depictions of creation we identify the attachment that would bring Castorp and Dedalus back down to earth. Inspiration like the artist's should also transform their experiences into productive work. In mythical terms, moreover, such love would motivate them to return home, as connectedness and caring are the universal experiences conveyed in humanity's myths of reunion.

In contrast to Dedalus and Castorp, Leopold Bloom lives to the fullest and by virtue of his own fruitful character functions as an "artist" of life (see Begnal 242). Bloom's creativity develops in connection with his various reenacted "mythic" identities. The son of a Hungarian Jew who converted to Protestantism, the Irish Bloom became a Catholic when he married Molly, who grew up in Spain. Superstitious, he carries around an old potato for good luck and this talisman doubles in "Circe" as the protective mole given to Odysseus by Hermes. With all of these identities in addition to that of Ulysses, Bloom recreates and fuses multiple strands from the Western tradition and so takes on a quality of universality. His magnanimity is grounded in the teaching of love in the Hebrew and Christian scrip-

tures. Routed from the pub where he has asserted love against the citizen's assaults, he is mockingly apotheosized in a spectacle reminiscent of Elijah's ascent to heaven, a scripture that foreshadows the Ascension of Christ (283). The irony does not discredit Bloom, however. He suffers from his own misjudgments and makes for a flawed incarnation of prophet and messiah, but his genuine good will is everywhere apparent. Far from a dogmatist like the citizen or an ivory-tower poet like Dedalus, he absorbs himself everyday in the lives and well-being of others -- his wife and daughter, Paddy Dignam's widow and Mina Purefoy, Dedalus himself -- reviving the myths of his origin.

Mann also invokes myriad mythic traditions in *The Magic Mountain* embodied in guides, but unlike Bloom, Castorp's teachers discredit themselves roundly. All of them combine mixed identities like Bloom. Born a Jew, Naphta has converted to Catholicism and now preaches an improbable combination of Marxism, fascism, and terrorism in the name of the Jesuit God. Settembrini, far from a one-dimensional advocate of the Enlightenment, is rooted in sources ranging from the exotic organ grinder to Schopenhauer as philosopher of music (*Wißkirchen passim*). Peeperkorn fuses Dionysian revelry with a knowledge of Scripture and a vibrant ethos of love that evokes Christ (see Ziolkowski, *Fictional* 3-6). Frau Chauchat plays the parts of seductress and muse, moving Castorp to explore X-ray medicine and biology to indulge his erotic fantasies of her. Multifarious and fascinating, these characters should provide a rich environment for Castorp's revaluation of tradition to enrich his own life and that of others. Yet all of these characters turn out to be failures, making mediocre influences at best, and Castorp's shortcomings are explained in part by the difficulty of mustering inspiration in deteriorated surroundings. Settembrini sacrifices his authority by agreeing to the duel. After Settembrini irregularly fires into the air, Naphta, in a melodramatic gesture of outrage, shoots himself dead. Peeperkorn never utters a coherent statement, and his ethic of love is compromised by his voluptuousness and his impotence, to say nothing of his own suicide. Finally, Claudia Chauchat as Helen plays the part of the divider of men, setting Castorp against his acquaintance Peeperkorn, her new lover; also doubling as Dante's Beatrice, she "inspires" Castorp to lust rather than desire to love and reach God. As an "artist" in a heightened realm of awareness Castorp might achieve wonders (Beddow 141), but he fails. In contrast to Bloom, who provides a largely positive multifaceted model for Dedalus, Castorp's acquaintances personify various western traditions as fallen guides. While Castorp goes through the motions of a "heightening process" through these connections and his studies, he remains transfixed by his own physical and emotional state rather than preparing steadily to participate in the constructive projects of life.

By the end love is overtaken by death in *The Magic Mountain*, and Mann's novel concludes more somberly than Joyce's. In *Ulysses* Dedalus declines Bloom's invitation to stay the night, and we are left unsure if the fatherly contact with Bloom will spur the aspiring poet's talent. His development into a mature artist lies before him, just as Bloom's full rapprochement with Molly, if it is to occur, lies ahead. Castorp carries a memory of his dream of love with him down the mountain but faces near certain slaughter on the battlefield, and *The Magic Mountain* ends with a plaintive query about love: in "this worldwide festival of death" might love "someday rise up out of this, too?" (706; *GW* 3: 994). The narrator's evident doubt stands ominously against the final word of *Ulysses*, Molly's breathless "Yes," uttered as she recalls making love with Bloom for the first time on Howth. One ending on an affirmative note, the other far more tentative, these books seem worlds apart in their unresolved outlooks on the presence and power of love. Nevertheless, the difference narrows when we recall the weight given in both novels to the theme of inclusive love. Joyce and Mann grew up in the late nineteenth century when nationalism and anti-Semitism were on the rise. Joyce retreated from Ireland as a young man, avoiding involvement with such currents at home and writing about them from afar. After a period of nationalist loyalty ending with alarm at Germany's defeat in 1918, Mann rethought his chauvinism and became a vocal and committed opponent of nazism. Despite these distinct backgrounds and perspectives, in *Ulysses* and *The Magic Mountain* both authors condemn prejudice and animosity and affirm love. Moreover, both set their heroes' quests within the crumbling matrix of the Hebrew, Greek, and Christian mythologies. Curiosity, interest, concern, generosity, and commitment would be required to reaffirm the love lost in the fragments of the European heritage. Mann and Joyce call upon their characters to remake worn traditions in a positive spirit with varying results, but as the writers of these monumental works, both have themselves performed acts of mythic reformation, testimony to their own deep engagement with life and art.

While *Ulysses* and *The Magic Mountain* take place in the pre-First World War period, in the 1930s the authors parted ways in their settings and subject matters. Yet in *Finnegans Wake* and *Joseph and his Brothers* they retain their focus on redemption through myth. For Joyce this entails delving deep into the psyche of the love and conflict in family life through nocturnal dreams. Joyce structures his novel cyclically in accordance with the four eternally recurring phases of history posed by Vico, signaling faith in regeneration. Symbolically, Finnegan's or Earwicker's fall from a ladder and falling asleep at night represent much -- the fall of Rome, of Wall Street, of Humpty Dumpty, of spring rain (see Campbell 5) -- but centrally the event remains humanity's mythic fall from paradise followed by grace and salvation. As Joyce turns inward to make this final affirmation of life and time, Mann turns back in history to expand the biblical Joseph story to epic proportion. Mann envisions the linear development of Hebrew history fused with the eternal return of Hebrew myths to pose an "ideal model of history" combining steady progress with patterned repetition (see Scaff, "Mythical Foundation" passim). The impact of myth on history is so fruitful in Mann's view during this period that there can be no looking back "with regret; there is only *an eternally new*," making "a new and better thing out of what has gone before" (*GW* 12: 801).

Mann lived on through the Second World War and revisited the themes of love, history, and myth in *Doctor Faustus*. By the time he published this novel in exile in 1947, the world had moved far beyond the crisis of the Great War, for the Second World War proved to be more barbaric and, with the Holocaust, a cause for anxiety about civilization's grounding sanity. With the take over of Germany by the nazis and mass murder of Jewish people, Mann lost the hope that enabled him to pose history as an ideal in *Joseph*. In contrast to Joseph, his composer protagonist, who symbolizes Germany, is alienated, over intellectual, and incapable of love. For this modern Faust salvation will come only if he is released by God from the devil's grip, and it is a matter of interpretation whether this release occurs at the end of his final work. The narrator shows German traditions from art and politics to the church and family to be infiltrated by unhealthy passions and proto-fascist ideology (see Scaff, "Doctor Faustus" 170-75, 181). The Christian myth of God's mercy remains the last hope, and if grace could be recaptured and received, God's love would redeem Germany's crimes and help humans create their way to a better history.

Today, some ninety years after the armistice of November 1918, global conflict has shifted from Europe to the Middle East in a version of the medieval struggle between Christians and Muslims complicated in the West by a need for oil and fear of nuclear expansion. Hardened ideals and misapprehensions fuel this fight along with the one between Israel and Palestine. Certainly no contest can become more aggravated than a battle between religions, yet Jews, Christians, and Muslims share a common heritage going back to Abrahamic times that could be reconstituted to recall their original sacred purposes of faith and continuance. As Joyce and Mann show in *Ulysses* and *The Magic Mountain*, myths may be forgotten and left to die out, but even more likely, they will be distorted by extremists into partisan hatred. Less prominent but always possible, mythic memory may inspire attachment to life and help to regenerate understanding, kindness, generosity, and love. Joyce and Mann would surely agree that recognizance of their founding myths could reduce divisiveness and bring hope to the people of the twenty-first century for their coming history.

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