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On the Relationship between Hesse's Painting and Writing: *Wanderung, Klingsors letzter Sommer, Gedichte des Malers and Piktors Verwandlungen*

“Hesse ist fast ebensosehr Maler wie Poet.” In 1948, when André Gide made this claim in his preface to the French edition of Hermann's *Morgenlandfahrt*, Hesse's paintings were not generally well known. However, their fame has grown greatly since: in 2005, Volker Michels counted over fifty exhibitions of Hesse's work that had been staged since 1970 -- not only in Europe, but also in the United States, Canada, Australia, and Japan -- and in 2006 and 2007, at least two more ran to great public acclaim.¹

Hesse, who regarded his paintings with unassuming modesty, would not have expected them to have this mass appeal. Having shown no aptitude for the medium in his youth, he started to paint at the age of forty, as a result of an acute personal crisis. He experienced the First World War and the hostility of the press because of his pacifist convictions as a conflict between himself and the world.² Furthermore, a severe illness of his youngest son in 1914, his wife's mental decline and the death of his father in 1916 all deepened the crisis and caused, in Hesse's words, the loss of his home and his family.³ With the foundations of his life eroded, he went through a period of severe doubt about himself, his abilities as a writer and the value of literary writing at all.⁴

After undergoing psychoanalytical treatment in Lucerne in 1916 and on the suggestion of his analyst, he took up painting; and during the following years, this activity was to take more and more room and importance in his life. The richness and beauty of the Tessin landscape, which he first encountered on walking trips in 1916 and 1918, and then came to know intimately after his move to Montagnola in 1919, fired his imagination and his will to express himself with pencil, brush and paints. In many of his letters from this and the following years, he gives clear insights into the significance that painting took for him as a refuge and support.⁵

The public reception of Hesse's experiments with the new medium was cool. The -- mostly handwritten -- cycles of poems accompanied by coloured drawings, which he offered for sale, did not find great resonance, and when he showed some of his work in a joint exhibition with Emil Nolde in Winterthur in 1922, the press reaction was scathing.⁶

But even in these early years, Hesse's paintings elicited positive critical reactions. As early as in 1920, the art critic Walter Ueber Wasser highlighted the creative power of the dreamlike vision they expressed.⁷ Hugo Ball's biography of Hesse, published in 1927, made an important contribution to making Hesse's paintings better known and understood. Ball emphasised their importance as testimonies of a process of self-discovery, but also highlighted their value as records of Hesse's intense visual experience of the Tessin landscape, as "Tagebücher der Farbspiele, der Atmosphäre, der Augeneindrücke."⁸

Further critical assessments widened the approaches to Hesse's art. In the 1950s, Hermann Goern interpreted the abstraction in Hesse's painting as a liberation from reality⁹ and Georg Thürer interpreted what he saw as the childlike quality of Hesse's art as an expression of a new approach to life after his crisis.¹⁰ In 1972, Martin Pfeifer gave important new impetus to the critical reception of Hesse's paintings by reflecting on their parallels with his writing,¹¹ but it was only in the 1990s that this line of enquiry was continued by further analysis. By then, Hesse was firmly established as a painter of watercolours. The relatedness of his work to that of other, more famous, painters had been explored -- among them van Gogh, the painters of the Expressionist groups "Der Blaue Reiter" (Klee, Moilliet, Macke) and "Die Brücke" (Nolde, Pechstein, Schmidt-Rottluff and Cuno Amiet);¹² and warnings were beginning to be expressed not to play off the painter Hesse against the author Hesse.¹³

In recent years, two approaches to the study of Hesse's painting have yielded interesting new insights. Firstly, the therapeutic function and the rootedness of Hesse's art in the psychoanalytical process have been explored by Renate Limberg and Giuseppe Cironici among others.¹⁴ Both have stressed the significance of painting as a release and as symbolic representation of the self.

The second line of enquiry of recent years arises less from a psychological than from an aesthetic interest, and concerns the relationship between Hesse's painting and his work as an author of poetry and prose writing. This aspect had been touched upon in Hesse criticism in an impressionistic way for a long time: the "malerischer Charakter" of Hesse's writing has been handed down as a cliché for decades. We find many vague references to similarities, but only few sustained analyses of the structural and thematic relationships between Hesse's works in the two media. But in the 1990s, Reso Karalashwili explored the use of colour and painterly vision in Hesse's writing,¹⁵ and the comparative study of Hesse's painting and writing was taken up in earnest by Volker Michels and Wolfgang Wildgen, both in 1997, by Christian Immo Schneider (1998), Giuseppe Cironici (2000) and Sikander Singh (2006).¹⁶

The study of intermedial comparison is an area of enquiry which, though not new, has received fresh impetus in recent years, as we have come to recognise more and more clearly the extent to which the narrow confines of individual disciplines limit our search for a comprehensive understanding of creative works. But postulations of vague similarities, are not enough. Like all generalisations, they obscure the precise detail of the relationship rather than elucidating it.

On the other hand, as Erwin Panofsky established already in 1932, a one-to-one set of correspondences between texts and paintings cannot be established, as a direct “translation” from one medium to another is impossible. Any description of a picture in words cannot but distort -- or even suppress -- the original “voice” of the picture, even if only by adding an emphasis or evaluation in its description.¹⁷ There are, however, clearly definable structural and thematic correspondences between paintings and literary texts; and intermedial comparison can and should explore these as scrupulously as possible.¹⁸

Where, as in Hesse’s case, texts and paintings are produced by the same artist, this adds an extra interest to the enquiry. In such analyses of the work of “multiple talents,” the starting point is the hypothesis that the artist’s creative aims are the same in both media.¹⁹ The investigation can thus focus on the relationship between the different realisations of this creative motivation. That Hesse pursued the same aims in his painting and writing is evident from comments such as this: “Sie werden sehen,” he wrote in a letter to the *National-Zeitung* in Basle in 1920, “daß zwischen meiner Malerei und Dichtung keine Diskrepanz herrscht, daß ich auch hier nicht der naturalistischen, sondern der poetischen Wahrheit nachgehe.”²⁰ Representation of this poetic truth is not possible by mimetic efforts alone, it is the expression of a perceived connection and unison between the physical world and the subjective world of the artist -- a capturing of external phenomena and an expression of innermost emotions at the same time.

This chapter will explore how Hesse in the crisis years 1918 to 1922 developed this concept of art as the expression of poetic truth and how he developed it in his painting as well as in his writing; it will analyse the interrelationship between word and picture in Hesse’s works of these years.

In 1920, Hesse published a slim volume with the title *Wanderung*. It is a collection of short prose texts -- mostly contemplations of landscape, self and artistic representation -- and watercolours, both resulting from his walks in the Tessin 1918/1919, as well as ten poems written between 1912 and 1920. Apart from the manuscripts adorned with watercolours,

which he had started to offer for sale in 1918, this was the first publication which incorporated his paintings.

The watercolours in *Wanderung* possess the quality of sketches rather than definitive depictions, and the openness of their form leaves room for a subjective reception by the beholder. With their faint colours and simple shapes, they express a certain tentativeness and passivity on the part of the painter, rather than emphasising the activity and invention of the artist as creator. The texts accompanying the pictures reflect the same theme and develop it in various ways.

Hermann Goern has seen in Hesse's *Wanderung* the author's self-confession as a "Doppeltalent" and called it "eines der köstlichsten und kostbarsten Bücher deutscher Dichter überhaupt."²¹ Perhaps he was overstating his claim, but he makes another, very apt, observation: Hesse's "anspruchslose Bildchen," he writes, "stehen [...] wie Initialen vor einem Text, wie der Notenschlüssel vor der Zeile dahinter, und sind doch weit mehr als nur gefälliger Buchschmuck oder Illustration."²² The pictures provide the musical key for the text; they are indications of mood, not sophisticated and detailed representations to be taken up and transformed into the medium of writing. In that respect, they are similar to the pictures in the manuscripts Hesse was selling at the time: "Ihr Wert ist kein artistischer, er liegt einzig darin, daß Gedicht und Bild hier völlig aus einer Hand und Handschrift kommen, aus demselben Empfinden her, also eine Einheit bilden, wie sie sonst zwischen Text und 'Illustration' nie da ist," in Hesse's words.²³ Indeed, the unity of "Empfindung," of mood, throughout the texts and pictures of *Wanderung* is striking. This may be due to its personal nature: the expression of the artist's feeling, or mood, is less obscured by the conscious process of finding a literary form as is the case in more polished and ambitious texts.²⁴

The section "Bergpaß," a reflection on the experience of nature, the change of this experience with time, and about its communication, may serve as an example here. The watercolour that precedes the text is not much more than an atmospheric sketch. In the careful colouring-in of the simple outlines it is easy to see a certain awkwardness, regarded by Michels as characteristic of the earliest of Hesse's attempts at painting.²⁵ Here, as in most of the *Wanderung* pictures, Hesse works with shades of colour that flow into one another. Against an almost transparent chain of summits in the background, a mountain pass is depicted in natural hues of green and red. A curving pale yellow road draws the observer's eye from near the lower left corner into the centre of the picture, to the top of the pass, and on into the distance beyond.

ILLUSTRATION: “Bergpaß”

The simplicity of the text mirrors that of the image. The first paragraph, for instance, consists of short sentences, most of which follow the same paratactic pattern, building up a calm rhythm, underpinned by the repetitions at the beginning of clauses: “Niemand hat hier etwas zu suchen, niemand hat hier Besitz [...]”²⁶ When it comes to the description of the road, the sentence pattern changes to a winding hypotactical structure and, in analogy to the yellow arch of the curving road in the picture, brings movement into the calm, slightly monotonous text rhythm, drawing the reader on -- “zu anderen Tälern, anderen Häusern, zu anderen Sprachen und Menschen” (W 9). The unity of mood between the representations in the two media is built on thematical as well as structural analogy.

The landscape description in the first paragraph is taken as a starting point, a springboard for further observations and reflections. Hesse juxtaposes two experiences of landscape. The traveller’s journey on foot across a mountain pass evokes memories of his first journey south, undertaken in his youth. Instead of the desire of the youth to heighten the expression of his experience by overlaying his descriptions with his own “Traumfarben,” he - and the writer and painter Hesse - has learnt to be receptive to what he sees. Instead of imposing his own viewpoint or artistic aims, he is striving to capture it with calm, quiet and grateful senses.

This does not mean, however, that art should be a mere reflection, a mimetic mirror image of nature. Rather, the artist’s work is an *answer* to nature. This definition of art is made explicit in another of the sections in *Wanderung*, entitled “See, Baum, Berg,” in which the wanderer hears the song of God, the song of nature, and answers it:

Da fing er selber an zu singen, langsam und gedehnt. Sein Lied war ohne Kunst, es war wie Luft und Wellenschlag, es war nur ein Summen und bienenhaftes Brummsen. Das Lied gab dem singenden Gott in der Ferne Antwort, und dem singenden Strom im Baum, und dem rinnenden Gesang im Blut (W 30).

The wanderer’s answer to the song -- and the creation -- of God is one of simplicity, of artlessness and spontaneity. Read as a characterisation of Hesse’s work as an artist, it indicates the abandonment of all deliberate, wilful creation that is guided by purpose and intellect.²⁷ Emphasised instead is the deep connection between nature and the artist’s inner world, in other words the “poetic truth” to which Hesse referred in his letter to the Basle *National-Zeitung* quoted above.

The combination of paintings and text allows a multi-layered representation of exterior and interior world. In his contemporary review of *Wanderung*, Oscar Bie pointed out that the different media denote different levels of abstraction. Whereas, Bie claims, the pictures are a naïve and loving direct representation of a first impression, the prose texts build on this, taking a more distanced stance of observation or reflection resulting from the initial impression. The poems, finally, are yet one more step removed from the directness of the first impression: “Die Gedichte sind die dritte Form, Blüten dieser Wanderung.”²⁸

While not a cover-all description of all sections of the book, this description of the relationship between the different media certainly applies to the section “See, Baum, Berg.” The picture here is very simple: a tree with lightly sketched foliage, dabbed with yellow paint swirls, fills almost the entire scene; behind it, we see a range of purple-coloured hills across a stretch of light blue water. The faintness of the sketched outlines creates the impression of lightness, insubstantiality; only the tree trunk, defined by thicker lines, seems to be solid, tangible. The impression of vagueness is enhanced by the faded and vapid character of the colours used.

ILLUSTRATION: “See, Baum, Berg”

The text thematically corresponds to the picture, but goes further as it also expresses subjective reflection and imaginative content. A first indication of this is that the text accords colour a much greater importance. The beginning reads: “Es war einmal ein See. Über den blauen See und den blauen Himmel hinweg ragte grün und gelb ein Frühlingsbaum” (W 29). Not only is every noun qualified by a colour, but the construction of the second sentence encourages the reading of “grün” as a noun, and thus accords it a certain independence. The imagined landscape thus has a greater intensity than the one represented in the picture. As the formula “Es war einmal” indicates, the text -- and the colour epithets that appear in it -- does not strive for a representation in writing of what has been seen, but is an imaginative reflection, a fairy tale -- and, later in the text, a dream within this fairy tale.

The poem “Magie der Farben,” which follows this text, takes up the theme of answering divine creation by the creative activity of the artist: “Licht singt tausendfache Lieder, / Gott wird Welt im farbig Bunten” (W 30). The formulation of the praise of painting in the form of a poem ensures that both arts, painting and poetry, are celebrated at the same time.

Some months after he had written the texts for *Wanderung*, but under very different circumstances, Hesse composed his prose narrative *Klingsors letzter Sommer*.²⁹ He had made the Casa Camuzzi in Montagnola his new home and dedicated much time to developing his skills and expressivity in painting. Building on the intensity of the experience of his first summer there, he abandoned the pale, natural hues of the *Wanderung* watercolours, and instead used intense, strong, bright colours, concentrating on their abstract interplay.

The novella about the ecstasy and intoxication of the last summer in the life of the painter Klingsor gives insight into Hesse's own intensity of experience during that summer. That he saw the narrative as bearing witness on his own painting is evident from a letter on the subject to Walter Ueber Wasser, which he closes with the words: "Jetzt aber genug. Ich hoffe, der 'Klingsor' werde Ihnen mehr sagen als ein Brief es kann."³⁰

In ten chapters, written as independent texts of different genres rather than a sequence of evenly flowing narration, Hesse elucidates the inner turmoil of the painter, whose knowledge of the transience of existence and fear of death lurk behind his frenzied grasping for the sensual pleasures of life. Only through the release of the struggle, through the acceptance of the human condition, and through the confrontation with and recognition of the self, which finds expression in an honest self-portrait, does Klingsor finally find peace.

Even though Hesse does not manifestly combine the two media of painting and writing in this work, his intense pursuit of painting had an influence on the narrative that can hardly be overestimated. There are three ways in which the importance of painting is manifested in *Klingsors letzter Sommer*:

Hesse's work with paint, his exploration of colours and shapes has, firstly, enriched the eidetic quality and the linguistic richness of his writing; the writing often reflects the abstracting vision of the painter. In the section "Der Kareno-Tag," for instance, Hesse describes how Klingsor hangs back from his friends in order to see them as "farbige Konstellationen."³¹ The landscape descriptions in this chapter attain their sensual intensity through the application of three techniques referencing the medium of painting: firstly, by the number and variety of colours referred to and the exact definition of finely nuanced shades of colour ("veronesergrün" (K 296), "smaragden" (K 297), "rosig gelb" (K 302)); secondly, through the emphasis on the independent expressive value of abstract colour, the guiding aesthetic principle behind Expressionism: "Licht floß senkrecht herab, Farbe dampfte hundertfältig aus der Tiefe herauf" (K 299). In a third instance, the intensity and memorability of the landscape descriptions, in this section more than in any other, rely on the evocation of paintings, both real and fictional, in the reader's imagination. Gauguin is named,

for example, and this reference influences the reader's view of the colourful and fertile Tessin landscape, overlaying it with the jungle worlds of the painter of the Pacific.

Taking into account that one of the characters in *Klingsors letzter Sommer*, "Louis der Grausame" is the alter ego of Louis Moilliet, Hesse's description of the village Karenö as "uralt, eng, finster, sarazenisch" (K 301) and of Klingsor and his friends as "Karawane" (K 302), his designation of their arrival at the "Königin der Gebirge" as "Ankunft in Damaskus" (ibid.), and his references to the intensity of the light evoke, among other mental images, the paintings by Moilliet, Klee, and Macke produced in Tunis in 1914.³²

But the importance of painting for Hesse's *Klingsor* novella goes beyond the boost to the eidetic quality of his writing. Significantly, it is by painting that Klingsor fights death in the chapter "Die Musik des Untergangs." With reference to Expressionist art, and more specifically -- though not explicitly named -- the driven nature of the work of van Gogh,³³ Hesse's description of Klingsor's painting in the face of the recognition of his own mortality shows no interest in the finished works of art, or even in their different stages of development, but only in the act of painting itself, in the desperate frenzy of the attempt to fight death through creative activity.

But most interesting in the context of this essay is Klingsor's struggle for the means to express poetic truth through artistic creation. On the one hand, he rebels against the limitations of sequential experience: "Warum gab es Zeit?," he asks. "Warum immer nur dies idiotische Nacheinander und kein brausendes, sättigendes Zugleich?" (K 289). In this frustration lies a lament over the limitations of the written word and a longing for the ability to create a work of art which would allow the observer to perceive a multiplicity of details and impressions (almost) simultaneously. Painting can do this; but painting alone cannot fulfil the creative demands of the artist, either. Hesse's depiction of Klingsor's self-portrait in the narrative's last chapter makes this clear. This section can be described, with J. Hollander, as "notional ekphrasis" -- that is, the representation in writing of a *fictional* work of art.³⁴ As an actual painting, this self-portrait is an impossibility. Hesse does not describe it in terms of its colours, but as repository of emotions, reflections, and associations; and as simultaneously containing a multiplicity of faces - among them that of an "Urwaldgötzen" and "des Verfallenden, des Untergehenden, des mit seinem Untergang Einverstandenen" (K 330). Adding a strong element of temporality, he refers to the portrait as encompassing previous life stages and adding up to the sum of a life. Thus balancing various possibilities of visual interpretation, the text is not so much a description but rather the *creation* of a picture, and writing is the only possible medium in which it could possibly be created. Recognising the

irreconcilability of time and space, Hesse makes them collide in the illusion of a painting that cannot materially exist.

Klingsors letzter Sommer leaves no doubt that Hesse is striving for an ideal representation of poetic truth, but in order to capture the world of exterior appearances in their plentiful simultaneity and the expression of individual feelings and reflections at the same time, the constraints of time and space would need to be overcome. The word that Hesse uses to describe this liberation through art is “magisch”³⁵ -- and neither writing, which is bound to time, nor painting, which is bound to space, can achieve it alone. But the combination of the two, complementary, media allows the artist to approach this creation of a “magic” space outside space and time.

Having experimented with the combination of picture and word in *Wanderung*, and with an attempt, in *Klingsors letzter Sommer*, to render the vision of the painter and the act of painting through the medium of writing, Hesse returned to juxtaposing and complementing the two media in *Gedichte des Malers*. The volume contains ten poems accompanied by watercolours painted in 1919.

In the short space of time since his early attempts of the *Wanderung* watercolours, Hesse’s style of painting had evolved dramatically. Still taking the visual impression as a basis, he now eschewed their fluidity for an emphasis of the independent value of colours and forms, their combinations and contrasts. This interest in creating structures governed by rhythmical relationships between individual fields of colour, is reminiscent of Robert Delaunay’s experiments with Orphic cubism. Delaunay, as well as Macke and Moilliet, who were influenced by him, aimed to create a style of painting equivalent to music, built on the abstraction of nature and light, structured by rhythmical harmonies of colour and form.³⁶ That Hesse too built his understanding of the structural harmonies of painting on musical analogies, is borne out by many remarks, among them the description of painting in his short text “Ohne Krappack” as “Kampf mit diesen paar Farbflächen, die miteinander eine ganz bestimmte Musik ergeben mussten.”³⁷

Hesse had already expressed this interest in structuring and re-arranging the world through his painting in the poem “Malerfreude,” published in *Wanderung*. Stressing the transformative power of the artist, he had claimed the superiority of the painted world over reality: “Aber hier in meinem Auge wohnt / Eine andre Ordnung aller Dinge, [...] / Neu und sinnvoll wird die Welt verteilt, / Und im Herzen wird es froh und helle” (W 30).³⁸ In the *Gedichte des Malers*, he deepened this reflection on the artist’s power to transform reality.

Some of the watercolours included in this volume are similar in style to those published in *Wanderung*, showing a similar emphasis on atmosphere and mood. But the majority reflect Hesse's new style of painting with its clearly defined contours and contrasts. The writing too reflects the new emphasis on form, rhythm, and structure. Thoughts and impressions are no longer expressed in flowing prose, as in *Wanderung*, but are transformed to find expression in the form of poems. What was only addition in *Wanderung*,³⁹ "dritte Form" in Oscar Bie's term, is now central to the book. This change of poetic form may mean a loss of intimacy and spontaneity, but it accords the texts a higher level of sophistication.

The relationship between the two media in *Gedichte des Malers* may be exemplified by a closer look at the picture and text for "Der Maler malt eine Gärtnerei." The painting consists of simplified shapes, abstracted from nature: spherical hilltops, rectangular houses, a garden designed in circular and rectangular shapes. In this simplified, cubic representation, Hesse has gone a long way to transforming the three-dimensional space of the landscape into the two-dimensional surface of the canvas. Through the use of this technique, the painting acquires a certain double-layered quality: on the one hand, the combinations of form and colour constituting the picture allow the observer to recognise particular objects, but on the other hand they are integrated in an abstract system of relationships between colours and shapes. Through the use of contrasts and clear delineations of shape contours, Hesse emphasises the independent and abstract value of colour.

ILLUSTRATION: "Der Maler malt eine Gärtnerei"

The corresponding poem not only names particular elements of the watercolour -- such as the pink house and the colour blue -- but it is an invitation to look beyond the world of objects and beyond the confines of representational art. Instead, the relish of colour in its own right and the joy of painting are celebrated as "[...] Geistergruß / Aus jenem Paradies, / Das ich wie ihr verließ."⁴⁰ The poem reads like a commentary on the painting, elucidating its technique and the way it should be viewed.⁴¹ Only when we free ourselves from the interpretation of sensual information can we appreciate the power and attraction of the the colours, overcome the distance between self and world and approach the view of the "Gärtnerei" as a "greeting from paradise." In the poem, this exhortation to transcend reality and enter the magical world of colour is explicit; and it helps us recognise that the picture achieves a similar effect. The leaves of the trees in the foreground overlay and extend into the simple and somewhat rigid rectangular and circular shapes of garden and buildings. They bring a dynamic force into an

otherwise very static picture and guide the onlooker's gaze, through adjacent areas of colour, into the painting. In this way, they help the viewer to refute the interpretation of the visual impression and to appreciate the pattern of colours and shapes and their harmonies and contrasts.

But the intermedial relationship is even closer than the purely thematic one of picture and commentary: it rests on structural correspondences, too. The painter's perspective, for instance, is the same in picture and text. The distance between artist and world, which is expressed in the painter's raised point of view in the picture, is reflected in the first line of the poem: "Was geht die Gärtnerei mich an?." And the personification of colours in the poem ("Lila singt einen zarten Ton, / Blau blickt herüber zum verlorenen Sohn") corresponds to the emphasis on the independent values of the individual colour surfaces.

In the combination of picture and poem with the title "Der Maler malt eine Fabrik im Tal," the relationship between the two media is just as close. Again, the subject of both painting and poem is the liberation from the tangible realities of this world and from representational art. Again, Hesse emphasises the joy of the painter who is able to transcend the world of objects to see and represent it as a rhythmic pattern.

In the watercolour, this pattern takes the form of a mosaic of colours and shapes. In particular, the fields in the upper half of the painting are represented as more or less rectangular and rhombic patches of colour subordinated into a greater pattern reminiscent of a patchwork quilt. Light and joyful pastel colours -- delicate greens, oranges, and yellows, interspersed with combinations of light shades of purple and pink -- dominate. This lightening of the palette in the top half and the dynamic rhythm of the fan-like opening of the fields towards the sides and the top of the picture suggest the sense of liberation.⁴²

The liberation from the object reference also finds expression in the juxtaposition of tree and factory chimney in the picture foreground. In his 1920 article on Hesse's painting, Walter Ueber Wasser remarked on the incongruity of the "tote Mechanismus" of factories in Hesse's watercolours,⁴³ thereby indicating that he had not understood the abstracting purpose behind Hesse's landscape depictions. In this painting, Hesse positioned tree and factory chimney side by side and accorded them equal height in order to stress their equal beauty -- not as objects, but as significant: as manifestations of colour and form. The poem makes clear that he was interested in the colour and shape of the chimney, in its formal relationship to its surroundings: "Aber schöner als alles leuchtet das rote Kamin, / Senkrecht in diese tönliche Welt gestellt."⁴⁴

ILLUSTRATION: “Der Maler malt eine Fabrik im Tal”

These two examples may suffice here to demonstrate the close relationship between pictures and texts in *Gedichte des Malers*. It is an intermedial relationship that goes far beyond the atmospheric correspondences in *Wanderung*. Here, the two media support and interpret each other, and their combination crystallises and intensifies the impact of the artistic statement.

For a brief period after *Gedichte des Malers*, Hesse gave more prominence to the production and re-production of his watercolours than his writings. In 1921, the album *Elf Aquarelle aus dem Tessin* was published, and a year later he painted a *Tessiner Bilderbuch* for Lisa and Theo Wenger. His watercolours of the early 1920s developed further towards greater proficiency in the treatment of colour, light, and contrasts, and towards an ever more confident handling of the cubist understanding of form. He also started to experiment with what he called “Traumlandschaften,”⁴⁵ further increasing the abstraction from nature by endowing all objects with sharp, crystalline forms.

In 1922, Hesse combined his painting with his writing once more, creating the first version of his “Bilderhandschrift” *Piktors Verwandlungen*. This tale, which can be read as an autobiographical reflection, was inspired by his love for Ruth Wenger, whom he had met in 1919 and who was to become his second wife in 1924. Hesse returns here to two themes already developed in his earlier work: the perpetual longing for change and self-transformation, and the recognition of the interdependence of antagonistic forces, which through their tension create a complex whole. Piktör, entering paradise, seeks happiness. He asks to be transformed into a tree, attracted by its seeming peace, strength and dignity, and is happy in this guise until he meets a young girl. In his longing for her, he realises his mistake, his loneliness and sadness. When she uses a magic stone to unite with him and thereby make him whole, he is freed from the rigidity of his existence as tree and finds true happiness: “Er wurde Reh, er wurde Fisch, er wurde Mensch und Schlange, Wolke und Vogel. In jeder Gestalt aber war er ganz, war ein Paar, hatte Mond und Sonne, hatte Mann und Weib in sich, floß als Zwillingsfluß durch die Länder, stand als Doppelstern am Himmel.”⁴⁶

In the pictures, the free interplay of bright colours and shapes, with which Hesse had been experimenting in the past years, is brought to a culmination; in some copies of the *Piktör* manuscripts, most of all in the 1923 manuscript for Ruth Wenger, great care and attention is given to patterned and exuberantly decorated frames.

G. Wallis Field has stressed how much the *Piktors* watercolours differ from Hesse's other paintings, emphasising their closeness to children's art work.⁴⁷ However, if we see the childlike character of the pictures as part of the magical abstraction that Hesse was aiming for, and therefore as a style that is related to the choice of the genre of the *Kunstmärchen*, the differences from Hesse's other contemporary paintings are minimal. We find in *Piktors Verwandlungen* the same cubist experiments with colour and shape, the same crystalline landscapes that we encounter in his other work.

Enquiring into the nature of the relationship between the two media in *Piktors Verwandlungen*, it is worth raising the question whether it ought to be considered as an illustrated text or as the literary "Umdichtung"⁴⁸ of paintings. The advertisement in which Hesse announced the sale of his "Bilderhandschriften" seems to answer this question in an unequivocal manner: "Dies bisher nicht veröffentlichte Liebesmärchen," it claims, "ist aus den Bildern heraus entstanden, welche daher notwendig dazu gehören."⁴⁹ Accordingly, Wolfgang Wildgen's semiotic interpretation of *Piktors Verwandlungen* builds on this understanding of the primacy of the picture.⁵⁰

However, the same advertisement also characterises *Piktors Verwandlungen* as "[e]in Märchen [...] [m]it vielen farbigen Bildern;" and in the majority of Hesse criticism, the primacy of the text has been tacitly assumed: the pictures are regarded as mere addition to the text.⁵¹ The truth -- as so often -- seems to be lying somewhere between these two assumptions, for, as I will show in the following paragraphs, the influence from one medium onto the other flows both ways, in other words: the primacy of one or the other medium shifts. What is a given, though, is the importance of the paintings to the book as a whole, and the inseparability of picture and word. Indeed, Michels has interpreted the close alliance between the media as part of the message of this tale: "[...] in *Piktors Verwandlungen* geht die Aussage auf höchst ungewöhnliche Weise in die Form über, weil erst die Spannung zwischen Bild und Wort ein Ganzes ergibt und somit auch äußerlich das Erlebnis von der Bipolarität der Einheit wiederholt."⁵²

The text offers information and hints at associations that cannot be made visible in pictorial form. Hesse intersperses the text liberally with synaesthetic combinations. With language, he can describe multi-layered sensual experiences, he can transcend time and space by calling upon memory and imagination, where the picture in its defined and delimited material inflexibility is powerless: "Eine von den Blumen [...] erinnerte ihn an seine erste Liebe. Eine roch nach dem Garten der Kindheit, wie die Stimme der Mutter klang ihr süßer Duft" (P 188).

The pictures are in some cases not much more than illustrations following the text, as in the case of the 1922 manuscript, which shows a little figure consisting of legs, a big eye for a body, and a hat, next to the sentence “Er war ganz Auge.”⁵³

In other cases, the watercolours enrich and complement the text far more significantly. In the picture from the 1923 version of the tale, which Hesse produced for Ruth Wenger,⁵⁴ he paints the “Zauberstrom ewiger Verwandlung” as a bustling whirl of bright colours and clearly delineated shapes. The immediate overall impression, almost overwhelming in its vitality, is that of life unleashed, of a scene almost bursting out of its frame.

The corresponding paragraph in the text cannot express quite the same sense of vitality as the picture, as it is unable to accord us the near-simultaneity of impressions that the picture can. Built on a string of enumerations, it emphasises a different aspect of the scene: it stresses the temporal element of the transformation of flowers, trees, elephants, or giraffes, into precious stones, birds, streams, crocodiles or fishes. Hesse uses no colour epithets in this paragraph, indeed only one expression, an imaginative combination of participle construction and composite noun, “blitzende Schwirrvögel” (P 190), supplies a visual image at all. Text and picture, meaning and sensual impression, ideally complement each other.

Illustration: [Zauberstrom ewiger Verwandlung]

Two further aspects contribute to the particular nature of the close relationship between text and picture in *Piktors Verwandlungen*. The first is the correspondence between the ornamental patterning in the pictures and the rhyme in the prose text. The ornamentation of the pictures, in particular, the patterning in the frames of the 1923 manuscript for Ruth Wenger, which is created by repetition of shapes and colour, is used in a purely decorative playful manner, independent of any spatial meaning. In analogy, the rhymes gain, especially through their playful repetition, a similar independence from the tale’s content.⁵⁵ In both media, therefore, Hesse emphasises the value of the significant: pure colour and form, pure sound and rhythm; and further enhances their impact through their combination.

The second aspect is demonstrated by the example of the picture and text relating to the transformation of the bird in the tale. The text describes how the bird metamorphoses into a “Vogelblume” and how this subsequently goes on to change into a “Vogelblumenschmetterling” (P 189). In this playfully assembled designation, the previous stages of the bird’s transformation remain included, the temporal element finds expression.

And yet, at the same time, the simultaneity of possible embodiments of this imaginary creature is stressed by the use of the one compound word.

The text passage finds correspondence not in a single picture but in a sequence of three pictures. The process of transformation is expressed by the use of colours and shapes, which are repeated and gradually changed from frame to frame. The combination of the colours blue, red and yellow in the bird's plumage in the first picture is taken up in the depiction of the "Vogelblume" in the second frame. Here, the red has gained dominance over blue and the floral element of the compound creature is attributed the colour pink. The "Vogelblumenschmetterling," finally, is coloured entirely in red, yellow and pink, but the use of a strong, vibrant blue in the two flowers (which have no equivalent in the text) creates the visual link to the first picture and to the first incarnation of the changing creature.

A similar process can be observed in relation to the use of shapes in the three pictures. The rounded, beaked form of the bird's head is repeated, in a slightly transformed, more compact version in the second picture, to represent the head of the "Vogelblume." The rounded shape of the flower's body, lastly, is echoed in the butterfly's wings in the final picture.

Through their emphasis on the sequence of the transformation which gives them an almost narrative quality, these pictures approach the structural characteristics of text. The text, on the other hand, achieves, through the unusual compound construction, an impact that, in its near- simultaneity, is close to that of a picture. Text and picture in *Piktors Verwandlungen* interpret each other, interlink, and even approach each other structurally. It is entirely appropriate here to speak of a "mutual illumination of the arts."⁵⁶

BILD: "Vogelblumenschmetterling"

Piktors Verwandlungen is, among other things, about the need for perpetual transformation as a means to save the soul from rigidity, ossification, and death. On a formal level, the many versions of the original 1922 *Piktor* manuscript, written by Hesse in the subsequent years, mirror this theme of constant flexibility and re-creation.

I have compared seven manuscripts of the tale -- six of which held by the manuscript department of the Deutsches Literaturarchiv in Marbach -- ranging from the early, unpublished version of 1922, to the manuscript produced as a wedding gift for Charlotte Bodmer in 1935.⁵⁷ In their presentation, these versions vary from an informal draft in a well-thumbed exercise book to a presentation copy in a bound book in its individual sleeve.

Among the different versions, many changes and developments in the body of the text, the design of the pictures, and in the relationship between the two are discernible. As far as the text is concerned, Hesse constantly inserted words in one version, omitted them, or others, in the next, and then returned to wordings previously discarded. Individual phrases, rhymes, and rhythmical repetitions appear and disappear from one version to the next. A linear development cannot be discerned. On the contrary, the work on this tale remains a playful testimony to Hesse's concern for flexibility.

There is a general development to be made out, however, concerning the use of pictures in the various versions of the *Piktor* manuscripts: namely one of gradual reduction. While Hesse painted twenty-nine watercolours for the 1922 version, he only included ten in the manuscript produced in 1935. Most noticeable in this respect is the difference between the earliest version from autumn 1922 and the subsequent versions. In the 1922 manuscript, Hesse emphasises the personal quality and the narrative element of the pictures. Time and again, the little figure of Piktor (Hesse) is shown making his way through paradise. A multitude of small vignettes is interspersed throughout the text, in many cases even breaking up the writing. This first manuscript contains what I would call the conceptual basis of the depictions, models that Hesse used later in different modifications. Indeed, the later versions each include selections of the range of motifs contained here -- in different executions and with varying use of colours. While in 1922 he emphasised the abstract, conceptual character of the pictures in their simple, stylised forms, the watercolours of the later versions gradually approach a more detailed execution, striving for a closer representation of nature, a greater mimetic truth. In this, they reflect a general development in Hesse's style of painting, which, from the late 1920s, departed more and more from the dream-like, abstract quality of his watercolours of the early years of the decade.

TWO ILLUSTRATIONS:

Doppelbaum 1923

Doppelbaum 1935

In the seven different versions of the *Piktor* manuscript I compared, the design of individual pages, i.e. the relationship between text and pictures, is also continually changing: the distribution of text and pictures is never the same twice. A clear development can be seen from the highly integrated, intertwined combination of the two media in the earlier

manuscripts towards a gradual weakening of this close connection and an ever stronger separation of text and pictures.

Overall, between 1922 and 1935 the text gradually gained priority over the watercolours in *Piktors Verwandlungen*. There may have been a number of reasons for this shift in the relationship between the two media. Practical considerations may have played a role; after all, manuscripts with fewer pictures could be produced faster. However, as Hesse complained repeatedly, he was not exactly inundated with commissions for his manuscripts.⁵⁸ Or should we see in this development a general weakening of his interest in the idea of the integrated intermedial work of art? Considering that the *Piktor* manuscripts constitute the last of his experiments in this art form, this is highly probable. Hesse's insight into his own limitations as a painter, which he repeatedly voiced in letters of these years,⁵⁹ may have played a role in this decline in his interest. But foremost it is worth remembering that the period considered here, the years 1918 to 1922, were ones in which his belief in his own ability as a writer was deeply shaken. Painting and his experiments in combining the two arts helped him to overcome this crisis. A sign of his returning confidence is to be seen in the writing of *Klingsors letzter Sommer* – indeed, in a letter to Franz Karl Ginzkey of 5 August 1919, Hesse wrote: “Ich male viel, und das hilft mir den Weg auch für die Dichtung finden.”⁶⁰ By the spring of 1922, he had largely defeated his doubts regarding his literary work: *Siddharta*, the novel project which had been lying dormant for over a year, was completed in May.⁶¹

The development of the relationship between Hesse's writing and painting in the years 1919 to 1922 was one of ever further reaching correspondences and ever more fruitful mutually enhancing combinations. Learning to master the new medium of painting, he learned to respond creatively to the Tessin landscape; albeit tentatively at first, as his volume *Wanderung* shows. He intensified his painterly vision and skills and succeeded in transforming the experiences of colour, which moved him so profoundly on his arrival in Montagnola -- “dieser tolle flackernde Sommertraum”(K 286), -- into art: first into his watercolours, then into a literary narrative (*Klingsors letzter Sommer*). Abstracting more and more from the landscape around him, he continued to transfer the structural innovations with which he experimented in painting to his literary production (*Gedichte des Malers*). Lastly, in the close interrelationship between the pictures and words of *Piktors Verwandlungen*, Hesse created the “magic” space beyond space and time that was most apt to represent his concept of poetic truth. He had, over a period of a few years, turned what had at first only been a therapeutic tool into a medium that supported, complemented, and ultimately transformed his

writing. In this sense, it may be justified to consider *Piktors Verwandlungen* the culmination and completion of Hesse's exploration of the interrelationship between painting and writing - and its celebration, too; for the intermedial experiment had returned the writer to his writing.⁶²

¹ See Volker Michels, "Vorwort," in *Hermann Hesse: Spiel mit Farben. Der Dichter als Maler*, ed. Volker Michels (Frankfurt/Main: Suhrkamp, 2005), 7-30, here 29. In 2006, the Günter Grass-Haus and the Buddenbrookhaus in Lübeck put on a joint exhibition entitled "Hermann Hesse -- Farbe ist Leben," and in 2007 the Leopold Museum in Vienna dedicated an exhibition to the "Dichter & Maler Hermann Hesse."

² See Hermann Hesse, *Kurzgefaßter Lebenslauf*, in Hermann Hesse, *Sämtliche Werke*, ed. Volker Michels, vol. 12 (Frankfurt am Main: Suhrkamp, 2003), 46-63.

³ *Ibid.*, 54.

⁴ In the autumn of 1920, for instance, Hesse wrote to Lisa Wenger: "Ich sehe den Weg, der mich tragen soll, noch nicht weiter, und habe zu dem mir gewohnten und gegebenen Wirkungsmittel, der Literatur, gar kein Vertrauen mehr" (in Hermann Hesse, *Gesammelte Briefe*, ed. Ursula and Volker Michels, vol.1 (Frankfurt am Main: Suhrkamp, 1973), 462).

⁵ See, for example, Hesse's letter to Ludwig Finckh of 5 January 1920, in which he claims: "Ich [...] bin, alles in allem, durch das Malen in diesem letzten Jahr am Leben erhalten worden, das ich sonst nicht ausgehalten hätte" (Hesse, *Gesammelte Briefe*, vol.1, 436). Similarly, he writes to Lisa Wenger on 2 May 1921: "Ein Stück Analyse und Auflockerung brauche ich, da mein Leben so wie jetzt nimmer lang zu ertragen wäre, die Lähmung durch den vollkommenen Unglauben an den Wert unsrer ganzen Literatur ist für mich zu groß, und für stille angenehme Stunden habe ich das Malen, das hilft mir leben [...]" (Hesse, *Gesammelte Briefe*, vol.1, 70-1).

⁶ See the review quoted (without reference) in Michels, "Vorwort," 22: "Wenn Hermann Hesses Dichtungen nicht besser wären als seine Malerei, dann könnte man ihn bedauern. [...] so etwas machen wir schon lange selber oder unsere Sekundärschüler machen es ebenfalls dutzendweise wie dieser Dichtermaler."

⁷ Walter Ueber Wasser, "Der Maler Hermann Hesse," *Die Schweiz* 24:9 (1920): 1-5.

⁸ Hugo Ball, *Hermann Hesse. Sein Leben und sein Werk* [1927] (Frankfurt am Main: Suhrkamp, 1947), 207.

⁹ Hermann Goern, "Der Maler Hermann Hesse," *Neue Schweizer Rundschau*, N.F. 20 (1952/53): 154-60.

¹⁰ Georg Thürer, *Hermann Hesse als Maler* (St. Gallen: Tschudy, 1957).

¹¹ Martin Pfeifer, "Hermann Hesse -- Ein Dichter als Maler," *Literatur in Wissenschaft und Unterricht* 5 (1972): 233-9.

¹² Most of these are referred to in Michels's comprehensive introduction to Hesse's painting (Michels, "Vorwort"). Slightly different versions of this introduction were published earlier: see Volker Michels, "Farbe ist Leben. Hermann Hesse als Maler," in *Hermann Hesse. Farbe ist Leben*, ed. Volker Michels (Frankfurt am Main and Leipzig: Insel, 1997), 9-38; Volker Michels, "Farbe ist Leben. Hermann Hesse als Maler," in *Hermann Hesse als Maler in der Natur*, ed. Volker Michels and Ambrogio Pellegrini (Milan: Mazzotta, 1999), 31-42. See also: Volker Michels: "'Mit dem Farbkasten auf der Lauer.' Hermann Hesse als Maler," in *Hermann Hesse als Maler*, ed. Bruno Hesse, Sandor Kuthy, and Volker Michels (Frankfurt am Main: Suhrkamp, 2002), 121-30.

¹³ See Michels, "Farbe ist Leben. Hermann Hesse als Maler," 35. Previously, Martin Pfeifer had expressed the same concern: Pfeifer, "Hermann Hesse -- Ein Dichter als Maler," 237.

¹⁴ Renate Limberg, "Therapeutische Aspekte in der Malerei Hermann Hesses," in *Hermann Hesse und die Psychoanalyse. Kunst als Therapie*, ed. Michael Limberg (Bad Liebenzell: Gengenbach, 1997), 163-76; Giuseppe Curonici, "'Denn ohne diese Malerei wäre ich schon lange nicht mehr da.' Der Maler Hermann Hesse," in *Höllereise durch mich selbst. Hermann Hesse*, ed. Regina Bucher, Andres Furger, and Felix Graf (Zurich: Schweizerisches Landesmuseum, Zurich, and Verlag Neue Zürcher Zeitung, 2000), 27-42.

¹⁵ Reso Karalaszwilli, *Hermann Hesse. Charakter und Weltbild* (Frankfurt am Main: Suhrkamp, 1993), especially 189-220 and 274-84.

¹⁶ Michels, "Farbe ist Leben. Hermann Hesse als Maler"; Wolfgang Wildgen, "Image-texte, texte-images: Routes vers le chaos sémiotique," in *Papers from the 1997 CISL Colloquium L'image dans le langage et dans les non-langages in Urbino, Italy* (<http://www.hum.au.dk/semiotics/docs/epub/urb97WIL/Wildgen.htm>); Christian Immo Schneider, "Ut Pictura Poesis. Hermann Hesse as a Poet and Painter," <http://www.gss.ucsb.edu/projects/hesse/papers/schnei.pdf> (1998); Sikhander Singh, *Hermann Hesse* (Stuttgart: Reclam, 2006).

¹⁷ Erwin Panofsky, "Zum Problem der Beschreibung und Inhaltsdeutung von Werken der bildenden Kunst," *Logos* 21 (1932): 103-19.

¹⁸ For an introduction to the methodology of intermedial analysis, see Ulrich Weisstein, "Einleitung. Literatur und bildende Kunstgeschichte, Systematik, Methoden," in *Literatur und bildende Kunst. Ein Handbuch zur Theorie und Praxis eines komparatistischen Grenzgebietes*, ed. Ulrich Weisstein (Berlin: Erich Schmidt, 1992), 11-31. See also: Thomas Eicher, "Kunst und Literatur," in *Intermedialität. Vom Bild zum Text*, ed. Thomas Eicher and Ulf Bleckmann (Bielefeld: Aisthesis, 1994), 356-7; Werner Wolf, "Intermedialität," in *Metzler Lexikon Literatur- und Kulturtheorie*, ed. Ansgar Nünning (Stuttgart and Weimar: Metzler, 2001), 284-5.

¹⁹ For studies of "multiple talents," see, for example: Kent Hooper, *Ernst Barlach's Literary and Visual Art. The Issue of Multiple Talent* (Ann Arbor, MI: UMI Research Press, 1987); or Henry I. Schvey, "Doppelbegabte Künstler als Seher: O. Kokoschka, D.H.Lawrence and W. Blake," in Weisstein (ed.), *Literatur und bildende Kunst*, 73-85. However, if the term of "multiple talent," as Kent Hooper suggests, should be restricted to artists who have produced works of undoubtedly equal quality in two media, the more modest term of "multiple creative activity" (or "Doppelbetätigung") might be more appropriate in the case of Hesse (see Hooper, 9).

²⁰ Hermann Hesse, letter of 13 January 1920 to the *National-Zeitung*, Basle (Hesse, *Gesammelte Briefe*, vol.1, 439).

²¹ Goern, "Der Maler Hermann Hesse," 156.

²² Ibid.

²³ Hermann Hesse, letter to Cuno Amiet, 5 January 1919 (Hesse, *Gesammelte Briefe*, vol. 1, 386).

²⁴ See C.F.W. Behl, "Wanderung," *Das literarische Echo* 23 (1920/21): col. 816-7. He comments on the "Zwanglosigkeit" which had in this book replaced Hesse's analytical tendencies.

²⁵ Michels, "Vorwort," 9. Referring to this technique, Giuseppe Curonici highlights the influence of Hesse's painter friend Hans Sturzenegger (Curonici, "'Denn ohne diese Malerei,'" 35).

²⁶ Hermann Hesse, *Wanderung*, in Hesse, *Sämtliche Werke*, vol. 11 (2003), 5-35, here 9. Subsequent references to *Wanderung* are cited in the text with the abbreviation W and page number.

²⁷ Already in 1917, Hesse expressed this understanding of the experience and the painting of landscape as a liberation "von der verfluchten Willenswelt" (Hermann Hesse, letter to Walter Schädelin, 21 April 1917, in Hesse, *Gesammelte Briefe*, vol.1, 346).

²⁸ Oscar Bie, "Wanderung von Hermann Hesse", *Die neue Rundschau* 32:1 (1921): 670.

²⁹ *Klingsors letzter Sommer* was written in July/August 1919. As the *Klingsor* narrative is extensively treated in Ralph Freedman's chapter in this volume, I am here exclusively concentrating on issues of intermedial influences and relationships.

³⁰ Hermann Hesse, letter to Walter Ueber Wasser, 26 January 1920, reproduced in Michels, "Vorwort," 27.

³¹ Hermann Hesse, *Klingsors letzter Sommer*, in Hesse, *Sämtliche Werke*, vol. 8 (2001), 284-333. Here 299. Further references to the novella appear in the text as K + page number.

³² For reproductions and analyses of the works resulting from the three painters' 1914 study trip to Tunis, see *Die Tunisreise: Klee, Macke, Moilliet*, ed. Ernst-Gerhard Güse, exhibition catalogue Westfälisches Landesmuseum für Kunst und Kulturgeschichte Münster (Stuttgart: G. Hatje, 1982).

³³ The relatedness of Klingsor's art to that of van Gogh's as well as the kinship between van Gogh and Hesse were already pointed out by Hugo Ball in 1927 (Ball, *Hermann Hesse*, 198). Michels extends the comparison to Hesse's own painting (Michels, "Vorwort," 12-14).

³⁴ J. Hollander, "The Poetics of Ekphrasis," *Word and Image* 4:1 (1988): 209-19.

³⁵ Hesse, *Kurzgefaßter Lebenslauf*, 58.

³⁶ On Orphic cubism, see Adrian Hicken, *Apollinaire, Cubism and Orphism* (Aldershot: Ashgate, 2000).

³⁷ Hermann Hesse, "Ohne Krapplack," in Hesse, *Magie der Farben*, 31-38, here 36.

³⁸ The interpretation of this "Neu-Verteilung" of the world as relating to social conditions and relationships (see Fritz Böttger, *Hermann Hesse. Leben, Werk, Zeit* (Berlin: Verlag der Nation, 1974), 286-94) is misleading in this context.

³⁹ Regarding the re-edition of his works, Hesse wrote to Peter Suhrkamp on 20 May 1951: "Was die Frage nach Gedichten innerhalb geschlossener Werke betrifft, so könnten nach meiner Meinung die Gedichte der *Wanderung* ruhig wegbleiben" (Hesse, *Gesammelte Briefe*, vol. 4, 112).

⁴⁰ Hermann Hesse, *Der Maler malt eine Gärtnerei*, in Hesse, *Sämtliche Werke*, vol. 10 (2002), 265.

⁴¹ Cf.: "Der Dichter [...] erläutert, was er gemalt, warum und wozu er seinen Gegenstand gemalt hat, letztlich, wie, warum und wozu er malt. Er schreibt demnach Betrachtungen, Meditationen über seine malerische Erfahrung, Darstellung und Gestaltung einer Wirklichkeit" (Peter Spycher, *Eine Wanderung durch Hermann Hesses Lyrik. Dokumentationen und Interpretationen* (Bern, Frankfurt am Main and Paris: Peter Lang, 1990), 263).

⁴² In comparison to another version of this painting, *Fabrik im Tal (Noranco)*, 1919, this aspect is especially clear. In that version, the colours are more naturalistic and the structure of the field pattern is not as developed. For a reproduction of the painting, see Michels and Pellegrini (eds.), *Hermann Hesse als Maler in der Natur*, 66.

⁴³ Ueber Wasser, "Der Maler Hermann Hesse," 5.

⁴⁴ Hermann Hesse, *Der Maler malt eine Fabrik im Tal*, in Hesse, *Sämtliche Werke*, vol. 10 (2002), 268.

⁴⁵ This intention had already been expressed in *Klingsors letzter Sommer*: “Ich habe im Sinn,” Klingsor writes to Louis, “sobald dieser Sommer herum ist, eine Zeitlang nur noch Phantasien zu malen, namentlich Träume” (K 325). For a reproduction of one of these “Traumgarten” or “Traumlandschaft” paintings, see Hans-Dieter Mück, *Hermann Hesse (1877-1962). Der Schriftsteller als Zeichner und Maler*, exhibition catalogue Kunsthau Apolda Avantgarde (Stuttgart and Frankfurt am Main: ARTeFACT, 2001), front cover. The painting reproduced here is untitled and dates from 1920.

⁴⁶ Hermann Hesse, *Piktors Verwandlungen*, in Hesse, *Sämtliche Werke*, vol. 9 (2002), 188-92. Here 192. References in the following paragraphs are to the text of this edition and appear, with the abbreviation P and page numbers, in brackets in the text.

⁴⁷ G. Wallis Field, “Hermann Hesses moderne Märchen,” in *Hermann Hesse heute*, ed. Adrian Hsia (Bonn: Bouvier, 1980), 204-32, here 226.

⁴⁸ The term is Hesse’s. He uses it in *Klingsors letzter Sommer* to describe the transformation of landscape views into paintings (K 288).

⁴⁹ Advertisement of Hesse’s picture manuscripts, reprinted in Hesse, *Sämtliche Werke*, vol.12 (2003), 214.

⁵⁰ See Wildgen, “Image-texte.”

⁵¹ See for example Joseph Mileck, who considers *Piktors Verwandlungen* as an “Erzählung” and mentions the watercolours only in passing (Joseph Mileck, *Hermann Hesse. Dichter, Sucher, Bekenner* (Frankfurt am Main: Suhrkamp, 1987), 130-2). Similarly: Otto Basler, “Piktors Verwandlungen. Ein Märchen von Hermann Hesse,” *Neue Schweizer Rundschau*, N.F. 22 (1954/55): 575-6.

⁵² Volker Michels, “Nachwort,” in Hermann Hesse, *Piktors Verwandlungen* (Frankfurt am Main: Insel, 1977), 63-91, here 89.

⁵³ Hermann Hesse, *Piktors Verwandlungen*, early manuscript version from autumn 1922, Handschriftenabteilung, Deutsches Literaturarchiv Marbach (Bestand: D: Hesse).

⁵⁴ Unless otherwise stated, all further references to the pictures in *Piktors Verwandlungen* are to the facsimile reprint of this version, published in Hesse, *Piktors Verwandlungen* (endnote 52), no page numbers.

⁵⁵ See the following example from the 1922 manuscript of *Piktors Verwandlungen* (see endnote 53): “Einen Vogel sah er sitzen, sah ihn im Grase sitzen und von Farben blitzen, alle Farben schien er zu besitzen. Den Vogel, den blitzenden, den alle Glanzfarben besitzenden, fragte er: [...]”

⁵⁶ The phrase derives from Oskar Walzel’s seminal essay on intermedial comparison: Oskar Walzel, *Wechselseitige Erhellung der Künste. Ein Beitrag zur Würdigung kunstgeschichtlicher Begriffe* (Berlin: Reuther und Reichard, 1917).

⁵⁷ Apart from these two versions, the manuscript department in the Literaturarchiv Marbach holds three versions from 1923 and one from 1931, dedicated to Ninon Hesse. The seventh version used in my comparison is the published 1923 manuscript dedicated to Ruth Wenger (see endnote 52).

⁵⁸ See, for example, Hesse’s letter to Ninon Dolbin from April 1928, in which he complains: “[...] aber von all den Tausenden, die sich vier- bis fünfmal im Jahr einen Anzug schneiden lassen, sind kaum ein halbes Dutzend wirklich so reich und auf das schöne und Aparte versessen, daß sie auf die Idee kommen, bei einem Dichter eigenhändige Gedichthandschriften mit eigenhändigen, farbigen Bildchen zu bestellen” (cited in Mück, *Hermann Hesse*, 21).

⁵⁹ In 1922, Hesse wrote to Cuno Amiet: “Es bleibt bei ganz einfachen landschaftlichen Motiven, weiter scheine ich nicht zu kommen. Wie schön das andere alles ist, Lüfte und Tiere, bewegtes Leben und gar das Schönste, die Menschen, das sehe ich wohl, oft ergriffen und fast bestürzt, aber malen kann ich es nicht” (cited in Michels, “Vorwort,” 18). Similarly, in 1926, he called himself a “Dilettant” (Hermann Hesse, “Aquarell,” *Frankfurter Zeitung*, 4 January 1926, quoted in Siegfried Unseld, *Hermann Hesse. Werk und Wirkungsgeschichte* (Frankfurt am Main: Suhrkamp, 1985), 84).

⁶⁰ Hesse, *Gesammelte Briefe*, vol.1, 410. Cf. in this context Kurt Wais’s reference to a number of other famous writers who have found their way back to writing via painting, because, as Wais puts it, the painter is closer to the “vitalen Quell der Kunst, dem Schönen jenseits der Worte” (Kurt Wais, “Symbiose der Künste: Forschungsgrundlagen zur Wechselberührung zwischen Dichtung, Bild- und Tonkunst,” in Weisstein (ed.), *Literatur und bildende Kunst*, 34-53, here 51).

⁶¹ Hesse started writing *Siddharta* in December 1919, then paused and did not pick up his work on the novel again until March 1922 (see Unseld, *Hermann Hesse*, 89).

⁶² After 1922, Hesse continued to paint and to sell further manuscripts with pictures, but published only very few more works that combined writing and painting; among them is *Sinclair’s Notizbuch* (1923), which contains four watercolour illustrations.