

## The *Beau Alman* and Armand: Simplicissimus and Felix Krull in Paris

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**T**homas Mann's *Bekenntnisse des Hochstaplers Felix Krull* is traditionally approached as a *Pikaro-* or *Schelmenroman*.<sup>1</sup> While genre studies<sup>2</sup> contribute to the understanding of *Felix Krull* and its place in literary tradition, an investigation beyond the genre framework can yield new insights concerning the relation between *Felix Krull* and *Der abenteuerliche Simplicissimus Teutsch*. This study first examines Mann's connection to *Simplicissimus* during the conception of *Krull*, which makes apparent his familiarity with Grimmelshausen's text and its central character. Intertextual references in *Krull* to *Simplicissimus* and similarities between the protagonists and their exploits in the Paris episodes of these two works then provide a basis for analysis in a comparative framework. The Paris episode in *Simplicissimus* and its main character served as inspiration and in part model for Mann's Paris episode: Krull as Armand is the *Beau Alman* Simplicissimus transformed and integrated into Mann's text.

Let us briefly sketch the conception and development of *Krull* apropos *Simplicissimus*.<sup>3</sup> The first section of *Krull*, which ends with the Rozsa chapter, was completed "bis zur Erstfassung" in 1913 (Wysling, "Archivalisches Gewühle" 246). Admittedly, there are no "eindeutigen Hinweise auf eine direkte Auseinandersetzung mit dem barocken Text" (Wimmer, *Jahrbuch* 15). However, as Wimmer observes, Mann was quite familiar with *Simplicissimus*—especially while working on the latter portion of *Krull*:

Jetzt kennt Thomas Mann den *Simplicissimus* von der Arbeit am *Doktor Faustus* her und stellt den *Krull*, was Fabel und Struktur betrifft, ausdrücklich und wiederholt in dessen Nachfolge. Diese Bezugnahme auf den barocken Roman—der problemlos als pikaresker Text verstanden wird—bereitet sich seit längerem vor. Thomas Mann denkt sicher bereits an den



*Simplicissimus* als mögliches Muster, als er bald nach der Vollendung des *Faustus* zu überlegen beginnt, ob er nicht das *Krull*-Fragment zum "modernen, in der Equipagenzeit spielenden Schelmen-Roman"<sup>4</sup> ausbauen soll. Und er denkt andererseits wohl an den *Krull*, als er um die gleiche Zeit sich und anderen die Frage stellt, von wo "die naive und gänzlich unreflektierte Epopöe, der Abenteuerliche *Simplicissimus* dieser Epoche kommen"<sup>5</sup> könnte (*Jahrbuch* 36-37).

Mann wrote the preface to the first Swedish edition of Grimmelshausen's work in 1944 (Hesselmann 187). In addition to the two 1947 letters which Wimmer cites in the above passage, in 1947 Mann also asked Hermann Hesse his opinion of turning the fragment into "einem richtigen Schelmenroman" (qtd. in Wimmer, *Quellen* 296). In 1951, Mann continued working on *Krull* (Wysling, "Archivalisches Gewühle" 252) and began to write the material which follows the Rozsa chapter, including the Paris episode. In "Rückkehr" (1954) Mann referred to his ongoing work on *Krull* with specific reference to Grimmelshausen's work: "Im übrigen gehört es zum Typ und zur Tradition des pikaresken, des Abenteuer-Romans, dessen deutsches Urbild der *Simplicius Simplicissimus* ist" (XI: 530-531).<sup>6</sup>

Mann pooled several sources while writing *Krull*; but it is his work on the second half that is significant to this study—where *Simplicissimus* as a source has been copiously documented. As Wimmer acknowledges, all we have as evidence of "Anregungen durch den *Simplicissimus*" (*Jahrbuch* 37) is limited primarily to those few passages in Mann's letters and essays, some diary notations, and marked passages in Mann's own *Simplicissimus* edition. Nonetheless, Hans Wysling considers the three major sources for the latter part of *Krull* to be the Hermes mythology, Goethe's *Faust*, and *Simplicissimus* (374). Furthermore, Wimmer remarks that the continuation of *Krull* "steht . . . nun auch im Zeichen des 'Schelmenromans,' und zwar des Grimmelshausenschen *Simplicissimus*, der ja für den *Faustus* bereits gründlich gelesen und exzerpiert worden war" (*Quellen* 295). Evidence also demonstrates that Mann's *Simplicissimus* edition, edited by Hegaur in 1909, was in Mann's possession prior to and during the continuation of *Krull* (Wysling, *Narzißmus* 277; Wimmer, *Jahrbuch* 39).<sup>7</sup>

It is apparent that Mann not only referred to, but was actively involved with *Simplicissimus* as a source before<sup>8</sup> and during his work on the latter half of *Krull*. Hence it is no surprise that many parallels exist throughout *Simplicissimus* and *Krull*, and by no means limited to picaresque elements. Both *Simplicissimus* and *Krull* are variations of the *Schelm—Narr* and *Hochstapler*. Both characters are recognized concurrently as "Narren" and as talented and intelligent individuals. Guido Stein lists a few familiar common characteristics: "Reise- und Abenteuerlust, häufiger Berufs- und Ortswechsel, Unstetigkeit, Ungebundenheit, Ausgeliefertsein an Fortuna usw." (63).<sup>9</sup>

It is in the Paris episode of *Felix Krull* where Krull bears the closest resemblance to *Simplicissimus*. Both are "representative Germans" in France: each identifies himself by his nationality and is the only German present in the Paris episode. In Paris each wishes to be recognized as nobility or of noble "Natur," to use Krull's term, in order to gain the advantages associated with this class. While assuming various roles during the Paris episode, each is endowed with a mythological association—Orpheus and Hermes—and a new name—*Beau Alman* and *Armand*.

The Paris episodes reveal the most striking similarities not only between characters, but also plot structure. The first six chapters of Book IV depict *Simplicissimus*' stay in Paris. Shortly before his arrival he introduces himself as "einen armen Teutschen Edelmann" (354). Once there he earns money as a music tutor. His talents lead him to perform as singer and lutenist in a play at the royal court portraying Orpheus. Renamed *Beau Alman* by the audience (360), he attracts the attention of a certain female admirer and, although recently married, enjoys eight days and nights in the company of four women. The seventh chapter recounts the catastrophic results of his stay in Paris: venereal disease and poverty.

Roughly eight chapters (VII: 385-529) are devoted to Krull's Paris escapades. His arrival in Paris is also marked by smooth-talking, and in addition by the theft of a soon-to-be female admirer's jewels. He too begins earning money in the service sector for the affluent—as an elevator attendant at a hotel, under his predecessor's name *Armand*, later as a waiter. Rather than claiming to be a down-on-his luck nobleman, Krull actually succeeds in leading a second life as an affluent gentleman himself. Instead of performing in a play, Krull visits a cir-



cus while in Paris. After love affairs and intrigues with guests at the hotel, Krull's stay culminates in an exchange of identities with the Marquis de Vosta.

The circus passage appears to be one part of the Paris episode not based on *Simplicissimus*; only the trait of *Künstlertum*—or, to quote Stein, “Komödiantentum” (63)—seems to connect the two events. Perhaps this is so because a staged performance has already occurred in the first section of *Krull*. Krull also seems beyond this at this point in the narrative: rather than on stage, he “acts” only in his interacting with real life. Moreover, by having Krull go to the circus, a “literarische Verwandte des Schelms,” namely the clown (Diederichs 33), can be referred to in the text:

Was für Menschen, diese Artisten! Sind es denn welche? Die Clowns . . . mit ihren mehlweißen und zur äußersten Narretei aufgeschminkten Gesichtern . . . Masken also, . . . sind sie, sage ich, Menschen, Männer, vorstellungsweise irgendwie im Bürgerlichen und Natürlichen unterzubringende Personen? (VII: 457).

Krull answers his own question: “Ich erweise ihnen Ehre, ich verteidige sie gegen humane Abgeschmacktheit, indem ich sage: nein, sie sind es nicht, sie sind . . . dem Leben nicht angehörige Mönche der Ungereimtheit, kobolzende Zwitter aus Mensch und närrischer Kunst” (457-58). One might, however, perceive references to *Simplicissimus* here, too: “aufgeschminkten Gesichtern,” as his on stage; the masks of his coat of arms, to be discussed later in this article; and “Mönche . . . närrischer Kunst,” perhaps a reference to *Simplicius*' final role as hermit.

Why would Grimmelshausen's Paris episode be of interest to Mann? Among other reasons is the city itself: its beauty, its place in cultural history, and its status as the capital of a nation with which Mann was most intrigued. In 1950 Mann wrote of his love for Paris' “unglaubliche Schönheit” in “Pariser Eindrücke” (XI: 515). His description in this short essay reminds one of the atmosphere in the novel *Krull*: “diese vom Oxygen der Literatur durchtränkte Atmosphäre von Leichtigkeit, Lachlust, skeptischer Erfahrung, von immer noch die äußerste Spitze haltender Zivilisation” (XI: 515). This

passage also provides another clue in its reference to literature: the significance of Paris historically as *Kulturstadt* (a more positive viewpoint than that of Grimmelshausen). Mann's life-long interest in and changing opinion of German-French relations are expressed in works such as the *Betrachtungen eines Unpolitischen*,<sup>10</sup> Mann's letters to friends in France, essays about France, and articles written in (German and) French journals. In “Pariser Eindrücke,” as he ponders the success of *Doktor Faustus* in France, one hears echoes perhaps of the author's thoughts while writing of Krull in Paris: “Es gibt ein französisches Interesse am Deutschtum unendlich geistvoller als aller deutscher Nationalismus, dem ich so abgeneigt bin, wie jenes Interesse mich freut” (XI: 516). Albeit presented in different narrative outcomes and by different authorial perspectives, *Simplicissimus* and Krull are representative Germans in Paris.

It is pertinent that the *Krull* episode which bears closest resemblance to a *Simplicissimus* episode is arguably one of the most important in the protagonist's development. In the Paris episode Krull makes his fortune and actually switches identities with another, aristocratic person. It is the climax before the downfall. In this city he plays three roles before assuming the Marquis' identity. Lastly, here he receives his new name—Armand.

In the narrative, Krull inherits his new name from his predecessor: “Ich bin nämlich jetzt Armand. Ich tret in Ihre Fußtapfen. Ich bin Ihr Nachfolger” (VII: 420).<sup>11</sup> Thomas Mann, I would argue, took the name *Armand* from *Simplicissimus*—the *Beau Alman* (short for *allemand*), the “beautiful German.” First, the visual and aural similarity in the names *Armand* and *Alman* is undeniably apparent. Second, there appears to be no other identifiable word association with the common French name *Armand* so typical for Mann. Third, one must keep in mind the definition of *allemand*, which is an expression of the characters' roles as Germans; their identity as defined by nationality remains a part of their role names, though Krull's is more hidden and subtle.

It is logical to conclude that rather than keeping *Alman* Mann consciously altered the name to endow his character with both the legitimation of a connection to an important character in the German literary tradition and independence as Mann's own creation. Mann is well known for this kind of “spielerische Abwandlung des



Übernommenen" (Wimmer, *Jahrbuch* 25).<sup>12</sup> With regard to the narrative, Krull desires to blend in; so Mann provides him with a French name.

The technique of using names to refer to other words, concepts, objects, and to literary figures is commonplace in Mann's oeuvre. I will mention a few examples.<sup>13</sup> *Lotte in Weimar* and *Doktor Faustus* are obvious examples where Mann uses the names of historical and literary characters in his works. In *Der Zauberberg*, the title a reference itself to Goethe's *Faust* (Walpurgisnacht), the name of the main protagonist Hans Castorp is slightly altered from but clearly a reference to the mythical character Castor. Mann reveals this secret to the reader when another character says of Castorp and his brother Joachim: "Das sind ja unsere Dioskuren! Castorp und Pollux" (III: 301).

The physical attractiveness expressed in Simplicius' new name—the *beau* in *Beau Alman*—is a significant aspect of both his and Krull's identity, and not limited to physical appearance. Simplicius' beauty is associated specifically with his appearance, his voice, and his artistic talent: He has "ein so seltene Schönheit/ ein so klare Stimm" and is "ein so künstliche[r] Lautenist" (VII: 358). For his role as Orpheus his attractiveness is enhanced by make-up and clothing: "*Mons. Canard* gab mir etwas ein/ meine Stimm desto klärer zu machen/ und da er meine Schönheit mit *Oleo Talci* erhöhen . . . ich wurde mit einem Lorbeer-Krantz bekrönet/ und in ein *Antiquisch* Meergrün Kleid angethan" (359). His beautiful appearance and performance play such a role that they are the cause for his new name: "Von dieser *Comœdia* bekam ich neben dem Lob/ das mir männiglich gab/ nicht allein eine treffliche Verehrung/ sondern ich kriegte auch einen andern Nahmen/ in dem mich forthin die Frantzosen nicht anders als *Beau Alman* nenneten" (360).

In *Felix Krull* the *Beau Alman* is now the *beau* Armand, whom Diane describes at one point thus: "Die heilige [:Hermes!] Brust, die Schultern, der süße Arm!" (442). Krull's beauty is identified not only by his appearance, but also by his voice and his talents: Diane, whose jewels he stole, desires him "wegen Ihrer angenehmen Stimme loben," she says (VII: 437). His physical attractiveness is not, however, enhanced by his clothing; his clothing becomes an extension of his beauty, even his waiter uniform: "Das Habit war außerordentlich hübsch,

wenn man es zu tragen wußte" (209).

To Mann, this distinction is one of aesthetics and of character complexity; Mann considered Simplicius a "simplex" ("die naive und gänzlich unreflektierte Epopöe, der Abenteuerliche Simplicissimus")<sup>14</sup> and apparently desired to go beyond this simplicity. Krull's self-praise attributes to this character both sophistication and a more active role: it is not the clothing that makes the person, but "[d]er Mann macht das Kleid" (VII: 503). In addition, Krull's obsession with material beauty is more pronounced—hence a secondary residence simply for another set of clothing, which he wears for his other life—the life of the affluent.

When either protagonist assumes a role, his assumed identity is expressed by his clothing. Changing clothing is equivalent to changing roles. Yet again, an important distinction lies in the passivity of Simplicius and the activity, and suave complexity, of Felix. Simplicissimus is given his new name, and his clothes are given to him.<sup>15</sup> In Paris, and throughout the work, he is mostly a passive participant and his role-changing an integral part of the struggle to survive and make the best of it as a victim in a war-torn and sinful society. Once in a role, he becomes as active as possible, like Krull—yet within the boundaries of that role—and his actions are often quite calculated. His roles and his situations are forced upon him by others: he is led, for example, to the "Bordel" (370) by deception and reprimands himself later for being a fool. Once there, however, he enjoys himself and even feigns not knowing the French language in order to discover what the women are saying about him.

To Krull, changing roles, or identities, is as easy as changing clothes. It is a form of artistic play Mann allows his artist-characters, which provides an ambiguous picture of society. His society does not hinder Felix, but actually promotes a situation conducive to Krull's desire to change roles; and he takes advantage of the opportunity available to an individual who wishes to better his quality of living and have fun at the same time. For example, not satisfied with being an elevator attendant, he chooses to change roles: "Kurz, ich war unruhig, es verlangte mich nach Ausweitung meines Daseins, nach reicheren Möglichkeiten des Austausches mit der Welt" (VII: 466). This too is not enough; he must lead two lives concurrently, as a servant to the upper class and assuming the life style of the upper class himself. Krull



exceeds the boundaries of his class, the rules of society, even the boundaries of the various roles he assumes. The end of Krull's stay in Paris is marked by the climactic point of the work—where he goes beyond the boundary of role-playing by assuming not just a role, but another person's identity.<sup>16</sup>

The physical attractiveness expressed in Simplicius' new name is also a significant aspect of both characters' adventures, particularly in Paris, and make them "vor allem . . . begehrte Liebhaber, um die sich hochgestellte Damen reißen" (Stein 63). Moreover, both Paris episodes include similar love scenes. Karl Ludwig Schneider points to this parallelism as he examines Krull's escapade with Diane Philibert/Houpplé as a scene "nach dem Muster einer entsprechenden Szene in den Pariser Partien von Grimmelshausens *Simplicissimus* gearbeitet" (7). He in fact argues that "Thomas Mann hat die Paralleltät keineswegs verschleiert, und sie ist wahrscheinlich als ein im Werk versteckter Hinweis auf das Vorbild des *Simplicissimus*" (8). Schneider particularly underscores similarities in the female characters' word-choice: Simplicius writes, "Hierauff sagte die Dame/ so im Bett lag/ *Alle Mons. Beau Alman*, gee schlaff mein Hertz/ gom/ rick su mir!" (369; also qtd. in Schneider 7); and Diane calls to Krull, "Zu mir denn, bien-aimé! zu mir, zu mir . . ." (VII: 441; qtd. in Schneider 8). Moreover, both women are portrayed by the first-person narrators as the instigators—manifestations of the temptress. Simplicissimus retells his tale thus:

Ich begab mich zum Bett/ zu sehen/ wie dann dem Ding zu thun seyn möchte und so bald ich hinzu kam / fiel sie mir umb den Hals/ bewillkompte mich mit vielem küssen/ und bisse mir vorhitziger Begierde schier die unter Lefftzen herab/ ja sie fieng an meinen Schlaffbeltz aufzuknöpfeln/ und das Hemd gleichsam zu zerreißen/ zog mich also zu ihr/ und stellte sich vor unsinniger Liebe also an/ daß nicht außzusagen (369).<sup>17</sup>

Simplicius would seem at this point to be an innocent pursued—if not for the beginning of the passage, which humorously dispels such a notion. Krull writes even more so as if he were passively responding to Diane's overtures:

Damit nahm sie mich bei der Hand und zog mich auf den Rand ihres Bettes nieder zu schrägem Kantensitz . . . Damit begann sie, mit beiden Händen an dem Kragenverschluß meiner Jacke zu nesteln, ihn aufzuhaken und mit unglaublicher Geschwindigkeit ihre Knöpfe zu öffnen (VII: 441).

Also significant is the similar word-choice of "Knöpfe öffnen" and "aufzuknöpfeln."

It has been proposed that in contrast to Simplicissimus, "[e]rotische Abenteuer stoßen ihm [Krull] nicht einfach zu," that Krull is "ein erotisches Genie" (Wysling, *Narzismus* 284). This is true to a certain extent: Krull prides himself on his "Bildung" received from Rozsa; Simplicissimus sees himself falling victim to the temptation of sin. Simplicissimus, however, is quite willing, and to a degree even sly about his actions; and at the same time Krull portrays himself as a young lad led literally by the hand of Diane. It is here that "Felix finds himself for once on the receiving end" (Swales 108), as Simplicissimus so often does elsewhere in Grimmelshausen's novel.

Their promiscuous escapades share additional elements. First, both women identify the men by their new names: "*Beau Alman*" (369) and "[d]er neue Armand" (VII: 437). Second, the lovely voice—one of the reasons Simplicius was invited to the lady's house—is, as previously mentioned, also one of Felix's attractive qualities to Diane: "Ich möchte Sie", sprach sie, 'wegen Ihrer angenehmen Stimme loben'" (437). Third, both men oddly profit financially from their ventures: Simplicissimus receives a "Verehrung" of "200. Pistolet" (370); before departing, Krull steals from Diane—at her request—his "Liebes-Diebsgut" (VII: 450).

The results of their follies are quite different, however—obviously due to the centuries which separate the works and different philosophies of life. Krull emerges unscathed; Simplicissimus' adventures, however, leave him with disease, poverty, and ugliness in the following chapter. The religious implication of this seventeenth-century didactic work is clear: he has been punished for his vanity and sexual abandon. In the opening sentence of the seventh chapter Simplicissimus himself warns the reader: "WOrmit einer sündiget/ damit pflegt einer auch gestrafft zu werden/ . . . ja ich wurde so



heßlich" (373).<sup>18</sup>

In each of the Paris episodes the protagonist is also given a mythological association: Krull as Hermes, Simplicissimus as Orpheus. Physical attractiveness and artistic talent are part of the identity of Simplicius/Orpheus;<sup>19</sup> and his role serves as commentary on the dangerously seductive nature of music, art, and *Hofkultur*,<sup>20</sup> as well as a warning against sin.<sup>21</sup> This emphasis is evidenced by the fact that rather than performing heroic feats with his voice like Orpheus during the voyage of the Argonauts (Larousse 198) Simplicissimus, the attractive singer and lutenist at the royal court, attracts an anonymous mistress. Nonetheless, their adventures in love have similar results: Orpheus ventures into the underworld to find his love, but loses her again; Simplicissimus goes to the "underworld," that is the "Huren-Haus" in Paris (392), and returns to his homeland physically and emotionally devastated.

Krull/Hermes is both physically attractive and talented—as an actor of many roles, including servant, nobleman, lover, and thief. Hermes is not just "der geschmeidige Gott der Diebe" (VII: 444), but also messenger (and servant in that sense) of Zeus, and a god with many roles himself. He is a god of travellers and a god of profit (!). He is also a god of eloquence, "the god *Logios*" (Larousse 123)<sup>22</sup>—"ein eleganter Gott" (VII: 540). One is reminded of Krull's eloquent manner of speaking and his musings upon arrival in Paris, a city which would welcome Hermes: "Die Franzosen nämlich lieben und ehren die Rede—durchaus mit Recht!" (VII: 388).<sup>23</sup> Hermes is also known as an "athlete-god," "with lithe and graceful body" (Larousse 123), to which Diane alludes with the phrase "Hermes-Beinen" (VII: 444).

A direct link between Hermes and Orpheus is their presence in the underworld: Hermes is also conductor of the dead to the underworld. The difference here is the same difference between the results of Felix's and Simplicius' journeys to the underworld: Simplicius/Orpheus returns devastated, punished for his sins; by the end of his story, he is a hermit from society and servant of God and so must be separated from such an underworld. Hermes as a god, however, can return unscathed, as Felix does at this point in the narrative. In addition, Krull's *Künstlertum* and *Hochstaplerei* contain no religious implications; he is quite at home in this underworld. Another shared trait between Simplicissimus and Hermes is the lute: Hermes fash-

ioned a lute as a gift for Apollo, who thereafter was considered god of music. One perceives the reasons for Mann's choice of Hermes over Orpheus, and simultaneously the choice of Hermes for the sake of comparison with Orpheus/Simplicius.

It has been argued that Felix, in contrast to Simplicius, "erfährt die Welt nicht als gemein und böse, sondern, bei all ihrer Fragwürdigkeit, als Schlaraffenland" (Wysling, *Narzißmus* 284). Nevertheless, Mann wrote that Krull is "eine Art von Künstlernatur, ein Träumer, Phantast und bürgerlicher Nichtsnutz, der das Illusionäre von Welt und Leben tief empfindet und von Anfang an darauf aus ist, sich selbst zur Illusion, zu einem Lebensreiz zu machen" (XI: 704). The other side of Simplicius' role changing, artistic talent, and illusion is that of sin; for Felix it is a degree of criminality, for which he feels no pangs of conscience whatsoever.<sup>24</sup> Krull believes that society enjoys being deceived, and he enjoys thus serving society: "Verliebt in die Welt, ohne ihr auf bürgerliche Weise dienen zu können[!], trachtet er danach, sie wiederum verliebt zu machen in sich selbst, was ihm kraft seiner Gaben auch wohl gelingt . . . durch eine seiner Anmut sehr leichtfallende Täuschung, durch Illusion" (XI: 704). Yet here, too, is a significant similarity: this echoes Simplicissimus' own justification that "die närrische Welt will betrogen sein" (142).

The final point of comparison in this study is each protagonist's primary designation, *Narr* and *Hochstapler*, as it pertains to the Paris episodes. Although he does not play the role of the fool nor is he dressed like one in the Paris episode, Simplicius reminds the reader of his primary identity when he calls himself "Narr" at the end of the seventh chapter (376). Wysling's dismissal of him as a "töpelhafter *simplex*" (perhaps influenced by Mann's own view) and the opposite of Krull, who in contrast "kalkuliert seine Erfolge und nützt sie aus . . . verdankt . . . seiner Intelligenz und seiner Agilität" (*Narzißmus* 284), is not as simple or clear as it seems. Although Simplicius is most often forced into different roles by others, he makes use of his intelligence and slyness to survive and avail himself of the opportunities provided, even to exploit others. Felix is more complex, more developed, more "slick"—but this is a character from a twentieth-century work and the creation of Mann. Furthermore, although Simplicissimus is often foolishly duped by others, he also quite consciously plays the



fool.

Krull is identified as *Narr*, too, especially within the Paris episode. Diane calls him "Närrchen" (VII: 450); and the hotel director's suspicion of Krull's glib manner of speaking is an unmistakable reference to *Simplicissimus*: "'Sie scheinen', fügte er hinzu, 'entweder ein Narr oder ein wenig gar zu intelligent zu sein'" (396). One is reminded of several similar utterances in *Simplicissimus*, as in Book I: "Entweder ist dieser ein Ertz-Schelm, oder gar ein Narr!" (74).

Both characters (and by extension authors) are criticizing (one sharply, the other playfully) the deceptive, illusionary life of the *Hofkultur*, the aristocracy. They poke fun at society's willingness to be deceived and the ease with which this can be accomplished by playing the role of the naive, the innocent, the fool. Neither character is a gentleman, but each easily fools others into thinking he is. Each plays on the expectations of others, who react according to appearances and are often unable to discern what is real.

The term *fool* is not only used for a court jester or an idiot, but also carries a biblical connotation of one who turns away from God and sins;<sup>25</sup> and *Simplicius*' primary identity is a constant reminder of the main thrust of Grimmelshausen's *Simplicissimus*: religious didacticism. *Simplicissimus* judges himself to be of sinful nature in a sinful world. Mann does not operate in a religious framework, but focuses rather on the problematic of aesthetics, of art, of "Spiel." Krull is not bothered by his criminality; as *Hochstapler* he is, however, a reminder that fictionalizing has to do "both with the sublimity of man and his capacity for degradation and self-betrayal" (Swales 107-8).

The characters' relation to their primary labels is revealed by another commonality: both characters at one point in the novels describe their family crest—a symbol alluding to their many role changes and the importance of prestige, whether it is real or fashioned. Since *Simplicissimus* is not a member of the nobility and thereby has no family crest, he uses his talents to fashion his own coat of arms—the mask, or face, of the fool, as described in Book III:

das waren drey rothe Larven in einem weissen Feld/ und auff dem Helm ein Brustbild eines jungen Narrn/ in Kälbernem Habit, mit einem paar Hasen-Ohren/ vornen mit Schellen

geziert; denn ich dachte/ diß schicke sich am besten zu meinem Nahmen, weil ich *Simplicius* hiesse . . . (286-87).

As he continues one perceives his choice of the role of fool, his craftiness, and a humorous undertone similar to that in *Krull*:

so wolte ich mich auch deß Narrn gebrauchen/ mich in meinem künftigen hohen Stand darbey zu erinnern/ was ich zu Hanau vor ein Gesell gewesen/ damit ich nicht gar zu hoffärtig würde/ weil ich mich schon jetzt keine Sau zu seyn bedüncken liesse: Also wurde ich erst rechtschaffen der erste meines Nahmens/ Stammens und Wappens . . . (287).

Krull does not have a family crest either, but receives one—a false one—in the Paris episode. He takes the Marquis' family crest, one of nobility and prestige, situated on a copy of the Marquis' signet ring:

so erhob sich zu einer gewissen Feierlichkeit der Augenblick, als er [der Marquis] mir eine genaue Kopie seines Siegelringes, die er sinnigerweise hatte anfertigen lassen, mit dem in Malachit geprägten Familienwappen, einem von Türmen flankierten und von Greifen<sup>26</sup> bewachten Burgtor an den Finger steckte (VII: 525).

The coat of arms, such a traditional emblem of identity and lineage, is a final testament to the importance Mann placed on the literary tradition of and the inspiration he found in *Simplicissimus*.

*Felix Krull* is not merely a *Schelmenroman*, Krull is not merely a *Schelm* in the tradition of *Der abenteuerliche Simplicissimus Teutsch*. The Paris episode in Mann's work draws upon elements of the Paris episode in Grimmelshausen's novel on several levels; and it is here Mann found a model in *Simplicissimus* for Krull. Paris thus analyzed reveals Mann's reworking of the *Beau Alman* *Simplicissimus*—the Fool, the Artist, the Lover, the Beautiful German in Paris—into Felix Krull as Armand—the Swindler, the Artist, the Lover, the Beautiful German in Paris.



## Notes

<sup>1</sup> Very helpful for this article and recommended for further reading: Peter Hesselmann, "Zum Grimmelshausen-Bild bei Schriftsellern des 20. Jahrhunderts," *Simpliciana. Schriften der Grimmelshausen-Gesellschaft* 4/5 (1983): 173-98, offers an eight-page overview of what his title indicates, with twelve pages of notes, which function primarily as an annotated bibliography.

<sup>2</sup> For a list of representative authors and works, see Ruprecht Wimmer, "Der Herr Facis et (non) Dicis. Thomas Manns Übernahmen aus Grimmelshausen," *Thomas Mann Jahrbuch* 3 (Frankfurt: Vittorio Klostermann, 1990) 37.

<sup>3</sup> For an overview of the influence of *Simplicissimus* on other works of Thomas Mann, particularly *Doktor Faustus*, consult Wimmer's article, "Der Herr Facis et (non) Dicis. Thomas Manns Übernahmen aus Grimmelshausen."

<sup>4</sup> Citation from a letter to Agnes E. Meyer, December 10, 1947.

<sup>5</sup> Citation from a letter to Erich von Kahler, December 15, 1947.

<sup>6</sup> The first part of this quote also appears, practically verbatim, in Mann's (1953) "Einführung in ein Kapitel der *Bekenntnisse des Hochstaplers Felix Krull*" (XI: 704).

<sup>7</sup> In *Narzissmus und illusionäre Existenzform. Zu den Bekenntnissen des Hochstaplers Felix Krull*, Hans Wysling deals with marked passages in Mann's Hegaur edition and comparative *Motivkomplexe*, including reference to the Paris episode. Wimmer addresses additional marked passages of the Hegaur edition (*Jahrbuch* 39-40) and rightly acknowledges the difficulty of distinguishing "was Thomas Mann als bestehenden Bezug in nachträglicher Zufriedenheit registrierte und was er für die nähere und fernere Zukunft des eigenen Romans festhielt" (41). Lastly, Gerald Gillespie also refers to the Hegauer edition and links *Krull* to *Simplicissimus* through "manifest Hermes traits" and the phonemic similarity of *Simplex* and *Felix* (164-65).

<sup>8</sup> Mann wrote in "Lebensabriß" (1930) that even *Der Tod in Venedig* (published 1912) "war als rasch zu erledigende Improvisation und Einschaltung in die Arbeit an dem Betrügerroman gedacht, als eine Geschichte, die sich nach Stoff und Umfang ungefähr für den *Simplicissimus* eignen würde" (XI: 123).

<sup>9</sup> In *Narzissmus und illusionäre Existenzform*, Wysling enumerates several differences between the two characters (284). These dissimilarities do not, however, invalidate a comparison, but rather promote a better understanding of the transformation the *Beau Alman* underwent during assimila-

tion into Mann's work.

<sup>10</sup> Consult Roger Bauer, "Zum Frankreichbild Thomas Manns in den *Betrachtungen des Hochstaplers Felix Krull*," *Thomas Mann 1875-1975. Vorträge in München - Zürich - Lübeck*, eds. Beatrix Bludau, Eckhard Heftrich and Helmut Koopmann (Frankfurt: Fischer, 1977) 107-119.

<sup>11</sup> Furthermore, he intends to be an improvement on the earlier model: "und ich gedenke eine weniger ungehobelte Figur abzugeben als Sie" (VII: 420).

<sup>12</sup> Wimmer refers to *Faustus* material from *Simplicissimus* and other sources, but this phrase is just as applicable to *Krull*.

<sup>13</sup> See also Tyroff Seigmar, *Namen bei Thomas Mann in den Erzählungen und Romanen* Buddenbrooks, Königliche Hoheit, Der Zauberberg, Europäische Hochschulschriften: Reihe I, Deutsche Literatur in Germanistik 102 (Frankfurt: Lang, 1975).

<sup>14</sup> See note 5.

<sup>15</sup> For further reading: Bianca Maria Neri, "Das typologische Verhältnis zwischen *Simplicissimus* und dem Einsiedler. Zur allegorischen Funktion des Kleiderwechsel-Motivs in Grimmelshausens Roman," *Simpliciana* 18 (1987): 65-78.

<sup>16</sup> This is even foreshadowed by the character's clothing: "Ganz anderes und für mein Leben Bedeutenderes behielt an diesem Abend das Schicksal mir vor . . . als meine Augen . . . einem anderen Augenpaar begegneten, einem lustig anschlägigen, - den Augen des jungen Marquis de Venosta, . . . gekleidet wie ich" (VII 499-500). The Marquis is clothed as *Krull* is in his assumed role as a gentleman; *Krull* will soon become the Marquis.

<sup>17</sup> Schneider quoted from this passage as well (7), but not to the extent it appears here.

<sup>18</sup> Note also the character's vanity revealed in this statement.

<sup>19</sup> As Orpheus in the play, his "schöne Manier" (359) is used in the attempt to gain Eurydice; and in the bordell "it is his 'Schönheit' which drives the events" (Schade 32).

<sup>20</sup> See Richard E. Schade, "Simplicius in Paris: The Allegory of the Beautiful Lutenist," *Monatshefte für deutschen Unterricht, deutsche Sprache und Literatur* 88.1 (Spring 1996): 31-42.

<sup>21</sup> Orpheus is also "very different in character from the other Greek heroes. He was not distinguished for his warlike exploits" (Larousse 198). Thus he is even more suitable for Grimmelshausen's *antikriegerischer Roman*.

<sup>22</sup> The following observation reminds us of *Krull*: "In spite of his malicious pranks Hermes won the sympathy of all the gods . . . Hermes was always willing to be helpful, and his ingenuity made him a valuable ally"



(Larousse 124).

<sup>23</sup> As this passage continues Krull equates the status of the French language to the former status of Greek as "das Feinste" (388), and Mann thus foreshadows the later reference to Hermes.

<sup>24</sup> To quote Thomas Mann, "[*Krull*] führt wohl seine Grundidee von einst, die travestierende Übertragung des Künstlertums ins Betrügerisch-Kriminelle getreulich durch" (XI 531).

<sup>25</sup> It is particularly common in the Psalms (14, 29, 53) and Proverbs (10, 13, 14, 16, 17, 24, 26).

<sup>26</sup> The griffin has a tradition as *Wappentier* in German history: as "Wappentier gegen Ende des 12. Jh. in Mecklenburg und Pommern" and "um 1500 als Schildhalter des dt. und später des kaiserlich österr. Reichswappens" (Brockhaus 90). Perhaps more significant is that the griffin was sacred to Apollo (Brockhaus 90; Bell 107), brother and rival of Hermes. Both Apollo and Hermes were "handsome" sons of Zeus; moreover, Hermes stole from Apollo and through Hermes' reconciliatory gift of a lyre he fashioned from a tortoise shell, Apollo became the god of music (Larousse 124).

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