

The Man Without Qualities Study Guide

The Man Without Qualities by Robert Musil

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Plot Summary

This is the first volume of a two-volume work. There is a Foreword. This has been provided for the purposes of helping acclimate 21st century American readers to the book and the author. The cultural differences are normally very evident to foreigners. Musil relocated from Germany to Austria and then from Austria to Switzerland. In Switzerland he tried both Zurich and Geneva with Geneva proving to be a place that suited him better. Though born in the 19th century, this man lived a primarily 20th century life. The Cultural Campaign in the nations of this region was well under way and is a healthy preoccupation for the upper classes. The women are encouraged to learn and to nurture the arts as well as the children in these atmospheres.

The novel is about some important philosophical concepts. One of these is human nature, qualities and character. This includes matters of morality. What is a man without qualities? How is such a man different from a man with qualities? Early in the novel, Ulrich is shown to have a father who has qualities even if he doesn't have qualities. Later, the same concept comes up during a discussion of the murderer, Moosbrugger. This abates for a while and then the concept returns when Ulrich explores what are qualities and can they be viewed separately from a given individual?

The novel is about a murder case, a cultural campaign to improve the quality of life in the German triad of nations, with plenty of romance in the background. There are people of the upper and middle classes in the novel, and their relationships are explored and revealed. The author shares some insightful ideas with the readers and he does this painlessly. The general audience for the book was presumed to be an educated Austrian or German national in its original and has been rendered as faithfully as possible into the English language. In the end, Diotima proves to be an excellent hostess and her guests at the very highest echelons of society are shown to behave in accordance with the laws of human nature that they seek out people with whom they are more familiar with whom to chat at parties.



Foreword & Chapters 1 - 4

Foreword & Chapters 1 - 4 Summary

There is a Foreword to the book. This acclimates the reader. Robert Musil was an Austrian. He spent part of his life in Austria and another good portion of it living in Germany. He was born in 1880. Decades later, as a grown man he joined the Austrian Army and served at the front during the First World War. He was "too old" to serve in World War 2. He moved to Germany from Austria and he liked it fine until the Nazi's began to grow uncomfortably powerful. At that time, he assessed the situation and chose to relocate - simply to Austria. This Austrian writer was actually safe and okay there in Austria for quite some time; there were no threats to his life. What did happen, however, was that the potential market for his novel was reduced because of being in Austria rather than Germany. Later on, he felt it wisest to relocate to Switzerland. He tried Zurich but Geneva proved better suited to him. He was sad to give up his status as a particularly German or Austrian author but pleased to get to have a pretty decent life. His publisher had moved so this made a great deal of sense. The literary he wrote in is known as post-Expressionism. Tolstoy, Balzac and the Russian Dostoevsky are viewed as being of the same literary lineage as Robert Musil. The Northern and Northeastern Europeans had a different trend in their literature than did the Western Europeans: these people did have Gothic literature and the Sturm und Drang and Expressionism but they never had Romanticism the way the British did.

The Table of Contents explains that there are two main books to this volume of *The Man Without Qualities*. There are 72 chapters in volume 1 of a 2 volume set. The First book has 19 chapters, each one with a surprisingly long title. Chapter 1: Ulrich gets attacked while out drunk and there is some kind of vehicular accident. This shows readers where they are located in time and in what type of culture they are living in. People come and get involved with the accident while waiting for the properly trained help to arrive. A truck hit a man; they are not certain whether or not he will live, but the accident was evidently the result of his own carelessness. The ambulance has arrived at the end of the chapter but a witness is not sure whether or not the accident victim is alive or dead. Chapter 2: The Abode of the Man Without Qualities. The setting is urban; the author describes the irradiating roadways. A charming 16th or 17th century garden and home with a rich library is introduced as the home of this special character. Chapter 3: Ulrich, at the age of 32 years, is urged by circumstances to turn to his 69-year-old father. This goes reasonably considering, but the younger man feels terribly humbled through it. Chapter 4: The main character of this chapter introduces the idea of the sense of reality. Along with it is introduced the sense of possibility.

Foreword & Chapters 1 - 4 Analysis

The author flashes readers his style. One of the main features of his writing style is that he intentionally contrasts complexity with simplicity. He writes as an educated man -



meaning university level, above and beyond secondary education. On the first page he creates a long, complex sentence and then reiterates in much plainer language. The beauty of this is that it shows the elegance of both types of language. What cannot be demonstrated through the English version is the full power of German grammar. German has the ability to be more complex than English, although the latter can also be used in sophisticated or simple ways. Both are valuable just as an ornate portrait and a stick figure can both represent the same thing.

The translator is using some of the English conventions of the British rather than North Americans. One example of this is use of the term "lorry" where the Americans use the word "truck". Readers are presented with a puzzling and somewhat upsetting situation. A man has been injured; the ambulance has been called and people want to help but aren't entirely sure what to do in order to be helpful about this.

One of the main characters has been introduced, but naturally the readers don't know him well yet. In chapter 2 readers find out that the man without qualities is a thinking man. This is shown by what he tends to consider even as his mind wanders from one topic to another. Readers are beginning to develop of the writing style of Robert Musil as translated. Every author has a unique voice and it can take several chapters, or in severe cases, reading multiple works by one author to develop a clear sense of a given writer's style.



Chapters 5 - 9

Chapters 5 - 9 Summary

Each chapter of the summary covers four chapters of this novel. Chapter 5: this is actually named Ulrich and as such, has the shortest chapter title of the entire novel. This is a young single fellow of the early 20th century. Chapter 6: Here the young man's lover is introduced. Her name is Leona and she has a job as a singer in a cabaret. She was pretty but greedy in a way that was not evident at first. She sang sentimental, rather than risqué songs and she was lazy. Leona normally spent time with her lover in private; he would feed her and she had impressive taste actually. She knew painfully that Ulrich did not so much love her properly as it was that he was strongly affected by her physical beauty, which, however nice, is not quite the same as the soul. Because of this, she despised her lover a little bit, and he knew this.

Chapter 7: Ulrich comes home in a real mess. He has evidently been in a street fight and has been robbed. This man's limits show clearly because he has faced three men at once and views this as too many. This is no dishonor but it does show that this man is not a highly trained warrior.

Chapter 8: The narrator explains that fights are a form of intimacy that wasn't really right. It was too much, too soon in actual fact. Ulrich had been found by a woman in a dreadful condition and had been rescued. Here, this mainly means he was sent home in a cab.

Chapter 9: First of three attempts at becoming a man of importance. The length of this chapter title is typical of this novel. The reputation of Napoleon is of the utmost significance as Ulrich tries to figure out what a man of importance is in order to determine how to be one. Napoleon is brought up, but Musil explains that Ulrich was taught that this man was a complete villain: a thief and a tyrant who strove to turn all of Europe upside down. This is informative to readers of today, who, in America at least, have been taught that Napoleon is one the greatest Generals to have ever lived, an incredible and popular leader who moved Europe forward and who's power relied at least as much upon the peoples' inability to abandon their need for monarchs as having been caused by anything Napoleon did. Ulrich joined the military as soon as he left school. He was hoping to become a tyrant but he was humbled: he was merely a cavalry ensign. He viewed his commanding officer, the Colonel, as often differing in opinion from himself.

Nevertheless, Ulrich thought he could at least accept the training and see what happened. He made it to Lieutenant and then, once his term of duty was up, he quit. One reason for this was that there was some kind of problem with a civilian woman. Ulrich ended up being taught about the difference between a standard officer and an archduke; a financier was involved with the matter. This had stemmed from a prejudice



against civilians and the assumption that civilian men were no good at protecting their women and as such, should be predated upon by military officers.

Chapters 5 - 9 Analysis

When the author's life began, the philosophical preoccupation of the century was modernity. Industrialization was compounded with Imperialism that the technologically more advanced societies were making great leaps and bounds and suffering from new problems as a direct consequence. Ulrich felt that the power of human thought should not be underrated. Chapter 12 introduces a woman named Bonadea. She is a strongly sensual woman and Musil explains how simple and innocent of a trait this is in truth, but also of what difficult effects this characteristic has upon her life. Ulrich meets here and ends up intimate with her because of this. He is both a benefactor of it and suffers and is troubled as a consequence. For her part, she does not do well without having someone in her arms, but in her case it is not even that she is particularly sexual passionate as it is that she is sensual. Musil explains that the effects of this are so intense that she often leads a double life because of it and that her disposition has been influenced because of mistreatment she has tolerated in order to accommodate the demands of her own sensuality.

Ulrich just didn't know where his own case with her stood. "And then one day Ulrich stopped wanting to be a young man of promise," (p. 46). Musil has Ulrich mentally refer to Nietzsche - one of the contemporary philosophers of the late 19th century. Ulrich compares others to some of Nietzsche's words about suffering and the value of it. There is some discussion of a young woman named Clarisse. She has married at the age of 22 and received from this male friend of hers copies of many of Nietzsche's writings as a wedding present. Here is a girl who might well read Nietzsche. She is the adult daughter of a highly successful theatre-set painter. She hates the music of Wagner - who did everything he could to raise opera to heights of German patriotic glory and epic proportions in the 19th century.

The author continues to tell this story in a manner that resembles revelation. Over time, there is an increased intimacy with some of the characters. Readers can only hope that the translators Eithne Wilkins and Ernst Kaiser have been able to render the work into an English version that somehow preserves Musil's native literary voice.



Chapters 10 - 14

Chapters 10 - 14 Summary

Chapter 10: Here Ulrich makes his second try. Musil writes that here, the first seeds for becoming a man without qualities begins. Ulrich went into civil engineering after he left the cavalry. He learned a great deal from engineering. He also noticed that many of them tended to be rather closed than open in their communications with him. Chapter 11: The most important attempt of all. Ulrich could dismiss his first two attempts and all the effort that went into it, but not the third. Musil writes about the application into daily life of certain principles, and how this comes to pass. Ulrich observes that engineering gives humans tremendous power over the world through the use of machines, but also enslaves mankind to those very same devices.

Chapter 12: Leona is supplanted by Bona Dea...or added. This new woman comes into Ulrich's life as a rescuer. She returned to visit him after having helped him home in a cab the night before. Ulrich flattered her; complimented her is closer to the truth. She was a respectable married woman with two sons. The narrator explains that she wasn't even lustful by nature, but was strongly sensuous and that there were very definite consequences of this. In her case, this fact and her strong attraction to men led her into extramarital affairs and that led to something along the lines of a double life. Her friendship with Ulrich escalated; there was even a struggle that led to what the narrator calls "forbidden intimacies" (p. 42), and suddenly, Bona Dea is having an affair instead of just being a kindly friend to this man.

The narrator also explains that such women are often taken advantage of by men because of this and that there is something vaguely predatory about the situation. At the same time, Ulrich suffered from the perceived sting that he was just one more of who knows how many cases of this type of thing happening with her. Chapter 13: Ulrich discovers an incredible phrase "the racehorse of genius" (p. 46). Ulrich has an education, particularly in the sciences. He has gained it more after the manner of an athlete than with the attitude of the academic - in that, he has made a little hard earned progress here and there over time with focused effort. Ulrich had been influenced by Friedrich Nietzsche and had endured intellectual hardships. There is a bizarre scene where Ulrich has a realization after which his work colleagues look like opium addicts and Ulrich realizes that he is not psychologically prepared to be a mathematician for the rest of his life. In desperation, he turned to philosophy.

Chapters 10 - 14 Analysis

Chapter 14: Ulrich went and visited his friends Clarisse and Walter. He finds them playing the piano - they are together as you would expect. Ulrich had given Clarisse copies of the works of Nietzsche as a wedding present when she married Walter. These people had been friends for quite some time. Clarisse was so extreme in her feelings



about Wagner that she would refuse her husband for weeks on end as a punishment for him listening to Wagner. Walter would sometimes do this anyways, despite the consequences. Walter had a decent job as a low-level government official. His father, who had threatened to cut off his allowance unless he accepted it, had encouraged this to the point of enforcement.

During this part of the novel readers become better acquainted with a few of the main characters of the novel. Ulrich is becoming well known to the reader. While not so bad as a rake, he is either sexually hypocritical or liberal. He suffers from mild promiscuity but has a further difficulty in that he has at least one married girlfriend. He also has some very long term friends, most notably Clarisse and Walter who are a married couple whom he has known since before they married each other.



Chapters 15 - 19

Chapters 15 - 19 Summary

This is the final chapter of the summary devoted to the First Book. This First Book is by far the shorter. Part 3 of the novel includes chapters 15 - 19 inclusive. The amount of detail cannot be evenly distributed due to the time constraints. Particularly important points are delved into further, in order, it is hoped, to give readers the best sense of the plot and over all feel and tone of the novel. Clarisse also felt that her husband Walter was more gifted than their mutual friend Ulrich, but that Ulrich was better at implementation. Ultimately, this might cause him to end up winning. By the time of the novel, when they are in their 30s, the woman is sad because she wanted a prominent husband, and hers is not shaping up to be as successful as she had wanted. Chapter 15: Musil explains that the Austrian and German women of the turn of the century were chaste and shy and that the fashion presented a paradox. They were to emphasize their bosoms and their behinds strongly in their attire while simultaneously keeping everything absolutely covered from the neck down being thereby incredibly alluring to the opposite sex and yet, muted and shy about the whole thing. Robert Musil writes about how the populace are effected by the turn of the century, something which readers here in 2009 are apt to feel an affinity with that many others will not. The previous century was characterized by technological advancement and certain elements of social progress. There was great hope with the new century. Paradoxical and contradictory traits were often found together with the newness of the century. The people were self-aware enough to experience a major psychological shift despite the artificial nature of the calendar. Chapters 16 & 17, though not meaningless, are in this case virtually passed over.

Chapters 15 - 19 Analysis

Chapter 18: Moosbrugger. Here, a strange scene is introduced. A man is described, and noteworthy is the kindness of his face. The description progresses and it turns out that he is in shackles for having brutally murdered and maimed a prostitute. The public was horrified. This time, Moosbrugger is in shackles but he is reported to have killed others prior to this case. More often than not, he was treated rather gently in proportion to the crimes he committed due in part to pleas of insanity. He had been hospitalized for real or apparent madness more than once. Musil uses the narrative voice to explain that in truth, more than one psychiatrist has evaluated this man Moosbrugger. The results have been mixed: half of them reported that he is sane, although obviously extremely cruel in an apparently very sexualized way whilst others concluded that he is fact, stark raving mad. In either case, he is in shackles during chapter 18 because of this. The narrator makes it clear that Moosbrugger's kind smile and pleasant demeanor are puzzling to people due to the nature of his crimes. Most of the information that comes through is thanks to Ulrich.



Chapter 19 is all about a letter from Ulrich's father to his son Ulrich. He is concerned for Ulrich's future. He believes that the younger man has some abilities but he is disappointed with the lack of practical application of these skills towards assuring a sensible future for himself. He is at least trying to be a loving and supportive father to Ulrich. His efforts are not wasted. There is a reference to the 30 year jubilee celebration of Emperor Wilhelm II's reign in 1918.



Chapters 20 - 24

Chapters 20 - 24 Summary

The Second Book begins. The entire Second Book is Part One. There is a second volume that has a separate book summary. It has a title that does not translate well into English. The Like of it Now Happens makes almost no sense in English. Chapter 20 is typical with its lengthy title: The touch of reality. Despite his lack of qualities Ulrich acts with ardor and resolution. Ulrich meets Count Stallburg and comes away from it with a refreshed sense of aristocracy. Instead of viewing it as lifeless, this helped proved it to be alive, and even lively. The two of them discuss the Moosbrugger case. Moosbrugger has not yet been sentenced.

Chapter 21: The real drama to be found amongst the close-knit rivals of Austria, Germany and Prussia comes to the fore during Ulrich's visit to Liege - Count Leinsdorf. This moves into a true-life account of what the general political situation is. The country has been moving out of a protracted period of feudalism towards one of actual democracy. These changes have had some predictable and some unforeseen effects. The architecture is one of the characteristics of the country that has changed. The narrative makes it clear that the two are closely associated.

Chapter 22: The story moves into a love interest. Ulrich actually gets pushed in this direction by others. They talk to him about one woman in particular and they tell him how exceptionally well suited to her he is and how incredibly intellectually charming and generally fabulous she is. Ulrich is curious regarding her age and about whether or not she has a lover - he thinks maybe she does. This woman, Hermine, is then introduced as herself, from her own perspective. She is married to government officials in an arena where the majority are aristocracy and now and then someone from amongst the more common people achieves prominence. One such character is here described as the commoner in a high position. Ulrich is introduced to Diotima. They are attracted to one another. Ulrich has been involved with 2 women as his mistresses so far during the novel.

Chapter 23: A man named Paul Arnheim has a slave, who is a Negro boy he picked up in Italy. He educated the child. Once the boy was 16 years old, Arnheim began to lost interest and used the boy as a servant. It is presented as rather safe, but the child was at the mercy of the whimsy's of this man who believed he owned the boy. There is some discussion of a young woman and her husband. These were middle-class people with aspirations.

Chapter 24: The friendship between Diotima and the Count Leinsdorf is highlighted in this chapter. The two are impeccable regarding social decorum and have only the proper intentions. Nevertheless, this is the case although they are attracted to one another and they succeed at being fast friends. The Count's integrity and Diotima's



beauty and consistency are both impressive. These are intellectual companions at the high end of the social strata rather than at the lower end.

Chapters 20 - 24 Analysis

The patriotic campaign amongst the Germans began during the 19th century and carried on, over into the 20th. This cultural campaign was continued - not started, by the Nazi Party during the 1930s. Because of how true it is that the Americans were generally oblivious of this, it appeared to the Americans that the Nazis had invented this patriotic campaign. Robert Musil shows readers how well entrenched it was and what a rather long project of cultural improvement and advancement it turned out to be. Richard Wagner was an icon of this project. One question for Ulrich's generation might be: will they participate in this movement and how might they do it?

The social mores of the time are indicated during these chapters. Men typically do not marry, even when they are in love, until they have enough money to support himself and the wife and maybe some children. Readers may or may not find this to be enlightening or greedy - excessively practical. At the same time, when other characters begin nurturing Ulrich's interest in this woman, he makes some inquiries, including trying to find out whether or not she has a lover. Readers should not assume that the boundaries of behavior are the same but should assume that the human tendencies are no different. The author also describes something that has since been studied: the changes of men and women and of the dynamics between them during different phases of life. Likewise, what women most lack as young women they seem to develop more in middle age as the men have finally begun to develop an emotional awareness that they either lacked or shut down when younger. This is what is happening to Diotima.

During the past few chapters the characters of Ulrich and Moosbrugger has disappeared. The story is flowing. For outsiders it is somewhat romantic and idyllic. The Cultural Campaign is but one of many features of real life that have been brought into the novel, giving it a richness that would not be possible otherwise. American readers are being clued into what really prevails as symbols of Austrian, German and Prussian identity and cultural wealth. For Americans there is no way to see from the other perspective, unless they are extremely well educated in this class of literature. The writing style is enjoyable; it is neither overly sophisticated nor excessively simple. The narrative voice is third person omniscient, but often enough it is done in 3rd person objective. The tale seems more to be one of anecdotal revelations than to have a straightforward plot. Even so, there is the sense that a plot line is coming into shape but that it has more of the subtlety of a woman than the hard lines of a particular type of man.



Chapters 25 - 29

Chapters 25 - 29 Summary

Chapter 25: The state of the soul of a married woman is the topic at the beginning of this chapter. Diotima had established a salon, which meant a special social arena. She is moving into a new stage of life. The author explains that she is transforming into the mature woman; this is a figure who comes across as somehow more masculine, but this is in a good sense. Such women are viewed as having become increasingly independent of their husbands or of a man in general but also less tolerant of their husbands. Her husband is Permanent Secretary Tuzzi: this man is the highest-ranking commoner in all the land. The reality of the aristocracy makes the whole conception of "commoners" as being more accessible and palpable than it is in lands where there is no such thing as an aristocracy of the people. Diotima was somewhat distressed that her husband did not take her salon at all seriously. Her friend the Count, however, encouraged her strongly to use her salon as a point of cultural development. Diotima searched for the best way to use her salon to support and to further the cultural campaign. The chapter ends with the arrival of a Herr Arnheim.

Chapter 26: Herr Paul Arnheim comes to visit. There is a rumor that he has some Jewish ancestry to which there is some kind of reaction. The history of the affinity and dislike for the Jews in Europe is quite long. Conditions have varied, but the Jews have often managed to retain a sense of culture that has both served them and has created problems for them. What happens here is that Diotima determines to carry the proverbial torch for the Collateral Campaign. The dynamics between Austria, Prussia and Germany are described. The idea will be Austrian but there is the admission that the Austrians are jealous of Prussia and of Germany both regarding the cultural esteem or status. The book was published 15 years before Prussia was dismantled, and divided up between the Poles and Soviet Russians. Since then, Prussia has not reemerged as a nation unto itself, at least not for now. Chapter 27: This chapter is very brief and does nothing but cultivate excitement for this mysterious new idea that it going to take Austrian Culture to the next level.

Chapter 28: "A chapter that can be skipped by anyone who has no very high opinion of thinking as an occupation," (p. 127). Chapter 28: This chapter is devoted once again to Ulrich. He is at home thinking, and this includes thinking about a woman named Clarisse. He enjoys this very much and then he also decries the boredom that can be involved with thinking. For all his thinking about Clarisse, he turns again to Bonadea, who is known to be his mistress. He normally only meets with this woman in private. Chapter 29 begins with the author explaining how Ulrich and Bonadea have arranged for a set signal regarding whether or not he is home. She does come to him, there as he had predicted. She turned up uninvited and feeling neglected. She was also right about this; he had in fact been rather callous about her needs and selfish enough about his.



Chapters 25 - 29 Analysis

Shortly thereafter, to the astonishment of the readers, it is shared that Bonadea is a married woman cheating on her husband with Ulrich. To extend this point further, readers are shown that the culture is somewhat accustomed to dealing with this: the author begins to describe an ethos for the unfaithful wife. The author delves into how Bonadea endeavors to keep her husband despite the fickleness that is characterized by her having affairs. The suggestion is that she is discreet about this, meaning dishonest of course.

Here, Diotima represents Austria's attempt to further the Collateral Campaign of the triad of Germanic nations of Europe in the 19th and 20th centuries. For readers, the most noticeable effect is that Prussia - as a nation has been wiped off the map since the time this book was written. Later, in Chapter 29, the mistress Bonadea visits Ulrich. She is upset with him because he has neglected her. She is in a difficult situation because all too often when she shows her anger over this - even though she is right, it undermines her being able to receive what she needs from him. In this regard, it is a sorry state of affairs for her. The delicacies for women regarding their sexual behavior are entirely relevant to the case.

Readers may not be clear on what is viewed as respectable or acceptable in the era. To the readers, it may not be clear whether or not the novel has now gone into realms that in our era are covered by soap operas. Fidelity and marital success are both so important in society, especially when the women need the money of their husbands to be safe and secure. So, here, poor Ulrich's mistress also has a husband. In Chapter 29, this is not viewed as a problem but it's unrealistic to think that it really isn't one. The author delves into this a little further. In her natural fickleness, Bonadea craves her husband's love and his forgiveness whenever she has grown annoyed with her lover. Such a thing, if the sexual behavior were removed, would affront no one: this is not unheard of - for people's affections to have some movement and to get along better or worse with some fluctuations even amongst very good relationships.



Chapters 30 - 34

Chapters 30 - 34 Summary

Chapter 30 Robert Musil brings readers back to a trial that Moosbrugger is in. There are many questions from a judge. Moosbrugger's mentality and emotional reactions are brought into question in ways that have a strange effect. The judge is endeavoring to expose Moosbrugger as either remorseless or as having remorse but perhaps not regret. Moosbrugger is docile enough and answers questions but Musil makes it clear that the judge is trying to uncover something about Moosbrugger as he is on trial for having murdered a young woman called Hedwig. Moosbrugger is somehow pressured into discussing delicate personal matters by the court, and they want to draw some conclusions about his true nature.

The judge pored over Moosbrugger's file, and told Moosbrugger that this man regularly placed the blame for things on others. When confronted with the harmless nature of his victim, the killer objects and assures the court that he did not view her as harmless at all. For some uncertain reason, while Ulrich meets with Bonadea they discuss the murder. The chapter ends with Ulrich somehow suggesting to Bonadea some similarity between her infidelity and Moosbrugger's murders. Perhaps it only an attempt to acknowledge that both are wrong in what they have done such that, however different the crime, the moral judgment is consistent regarding right and wrong.

Chapter 31 shows more of a connection between the murder trial and Ulrich and Bonadea. These two have been reading about the case. Ulrich finds his own reaction to it to be rather strange. He does not feel compelled in any direction but admits to himself that Moosbrugger makes him feel as he imagine a cat does when all the hair stands up. Chapter 32: The focus has returned to Moosbrugger and now the main question for Ulrich is the issue of his sanity. Moosbrugger has been judged by some to be insane and by others to be sane. When they conclude he is insane, this lightens the punishment by the judges. Ulrich wonders whether or not it is true. Musil uses a special way about referring to character and identity. He asks and tells about what people are.

Chapter 33: Also in the chapter is the end of Ulrich's affair with the married mistress Bonadea. This only happens after he has decided that he does love her. They get emotional about it, but Bonadea senses it coming. She doesn't like it, but as she is married and as it had started as an accidental overstepping of bounds, she was somewhat mentally trained to be able to take it. Count Liensdorf also wants Ulrich. The Count is actually referred to as His Highness in accordance with traditions not entirely understood by commoners of then or now. The delicate aspects of the political situation in the Germanic world emerges at this point for Count Leinsdorf insists on Ulrich for more than one reason.



Chapters 30 - 34 Analysis

Ulrich had introduced the case of Moosbrugger to Clarisse through the newspapers. They were following this case, which helps to place the whole story into the minds of the modern world and the post-modern 20th century. Modernity - to some degree, manifests as citizens reading their newspapers. Whereas the 19th century Nietzsche enjoyed criticizing the papers, Musil's characters are involved with it, and are psychologically involved with the ideas conveyed through it. The fear created by some individuals is but one of these; the way that widespread information can help to catch a criminal is one of the great values of the papers. So, because of this, these people who have nothing to do with Moosbrugger are aware of him and they both horrified but almost strangely fascinated.

The author brings Moosbrugger back to the readers but here the context is quite different. In this case, they are at a trial. Moosbrugger is actually being tried for some kind of murder. It is actually for the murder of a young woman. The author is showing readers how the court's questions are intended to reveal something to the readers and to the people in the courtroom of what he is like. One of the reasons for doing this is because of how true it is that Musil introduced Moosbrugger as a nice looking man with a smile so pleasant that anyone would wonder that he was in chains, and Musil admits that from such a perspective it seemed wrong that Moosbrugger was shackled. Here then, over 20 chapters later, in the second book, the judge is asking this man questions to show how Moosbrugger's own sense that the injustice of others incurred his wrath and that he is therefore far more innocent than they are interpreting him as being.

The book bears some analysis at this point. Here, Ulrich is the younger, undeveloped man whereas her husband is the more mature man. This is reinforced by the difference in their ranks although both are officers. The younger man is a Lieutenant when this happens, whereas his lover's husband is a Major. Here to, though readers can look at this many ways - the readers own age and experience will influence what they are able to tell from this. The woman needs the reliability of her husband despite suffering under what may be wanted and unwanted domination or neglect. She is able to indulge herself in this affair, and is at least willing to keep herself securely married despite the risks and the dishonesty involved with having such an affair. In this regard, he is willing to include this woman, but his love proves to be so brief and fickle that one must conclude that it is more worthy of a brief affair than of a long-term commitment. In that sense, the younger man's flippancy proves to be in the best interests of the married woman and her husband, but in his youth, the younger man is somewhat protected, perhaps, from much pain.



Chapters 35 - 39

Chapters 35 - 39 Summary

Chapter 35: Ulrich visits Leo Fischel. Ulrich is justified in viewing this man as someone to whom he has a personal connection. Leo is the Director of Lloyd's Bank. He is the only manager to have Director as the title of his position. Leo is married and has adult children including a daughter named Gerda who has been friends with Ulrich in her own right. He believes that he does know about progress and patriotism and he asks Ulrich about the Austrian top forms of these because of their common association with the Collateral Campaign. Chapter 36: Leo Fischel visits with other high officials. During this time they address the matter of the Collateral Campaign and essentially, they approve this. "If, however, the balloon of one's life happens to be 9,000 feet up in the air, one doesn't simply step out of it, even if one doesn't agree with all that is going on," (p. 159). There was a network of preparedness amongst the people, even though at this point almost nothing existed about the Collateral Campaign other than some names. Chapter 37: The Austrian Year is invented by a journalist. Count Leinsdorf learns of this and is initially horrified. With time, he overcomes his first objections and this becomes easier for him to take.

Chapter 38: Clarisse and her daemons. Not only do Clarisse and Walter play the piano, but also the narrator describes the way they play it. This suggests a greater degree of intimacy than people ignorant of piano playing would have. Ulrich has introduced knowledge of the murderer Moosbrugger to Clarisse through the newspapers and it has made a difference. Chapter 39: The idea of qualities showing in a person and their relation to identity is significant. Ulrich has this idea and he works with it in more than one way during the novel. This idea is, after all, what the novel is named for. Ulrich is having almost an epiphany in which he begins to see how experiences and events can be perceived without even involving any players. As an author it makes sense that Robert Musil might have such a realization because this type of knowledge is integral to the act of creative a novel or even short fiction stories. In its proper place, the author has the main character Ulrich perform the function of having this realization. Ulrich is able to conclude that he is a 'character' by the end of this reverie but he does not believe that he "has character".

Chapters 35 - 39 Analysis

The book began with some confusion about a fight that seemed to have a direct connection with a drunken outing. This type of problem comes up again in chapter 40. Fortunately Ulrich is not the one who is the drunken brawler in this case. Ulrich ends up taken by the police because he remarked that the drunken man should be taken home. The trouble might have subtly and indirectly been caused by something else. Musil writes that Ulrich has a specific attitude towards the government. Ulrich views it as a servant, and as a civilized force. Given this lack of submissive loyalty, the State's



representatives in the guise of the police did not treat him quite the way that he had expected or hoped that they would. Chapter 40 ends with Ulrich being reunited to the benevolent Count Leinsdorf.

"Ulrich was a man whom something compelled to live against his own grain, although he seemed to let himself float along without any constraint," (p. 176). Ulrich considers the need to adapt to reality and ends up laughing at himself good-naturedly. He writes of how he came to a point in his life where he felt that he ought to achieve something. This will for accomplishment is a psychological development which he has carried with him ever since. There is another scene in which Ulrich describes the ambivalent nature of the presence of a policeman. Offenders may well be disturbed, frightened, angered whereas the loyal and law abiding citizens are as likely to be pleased, grateful, encouraged. Often enough there are people in between for whom the police represent the society's disciplinarian and is therefore both a source of help and protection but also a source of fear in the event of having been naughty. Musil's idea about having and not having qualities is still not entirely clear. Perhaps this is a limitation of the summary writer who is actually well versed in philosophy - this makes it a little embarrassing to be at all confused. As a possible excellent clarification of this, Ulrich runs into trouble by making what he had believed to be an innocuous off hand remark. He had been observing a fight involving a drunken man, but ended up in-tow by the police if only because this comforted the three police men that they now had two men rather than only one.



Chapters 40 - 44

Chapters 40 - 44 Summary

Chapter 40: Like the rest, this chapter has an extraordinarily long title. "A man with all the qualities, but they are a matter of indifference to him. A master-mind is arrested, and the Collateral Campaign gets its honorary secretary," (p. 175). Chapter 41: Rachel & Diotima. This is the shortest chapter title in the entire novel so far. Here, the focus returns to the Collateral Campaign to improve culture in Austria and the German-speaking world in general. Aristocratic ladies were there along with a smaller number of choice men of great prestige. Rachel was born and raised in poverty with many siblings and dirt coming up through the floorboards. Diotima was honestly delighted to have the young lady, Rachel. So strong was her feeling about this, that she felt Rachel had done the best thing to run away from home - anything needed for her to be able to become Diotima's young maid in this most prestigious household. Diotima certainly did take the trouble to get to know her maid well and was able to. In the end she determined that the younger woman's only fault was that she "had been seduced by a young man who had no conscience" (p. 192).

Chapter 42: Here, Diotima is further described or explained. Arnheim wishes to make an important contribution but finds it difficult to do so because Diotima inhibits him, even though she also impresses him. The chapter ends with "true Austria" being likened to being the whole world. The next chapter continues on the same vein, including an emphasis on the difference between an Austrian and a Prussian. Chapter 43: Arnheim is the Prussian in this context. His Highness Leinsdorf knows that Arnheim's reputation reaches throughout Europe; he is delighted about Diotima's energy to uplift Austria.

Chapter 44: Diotima is considering what qualities are most important to her in creating the next cultural leap of progress for Austria. Ulrich becomes disenchanted with Arnheim because of how he feels about the reality that Arnheim came from money - not just money, but Prussian money. Nevertheless, the Collateral Campaign of culture is simultaneously inclusive of this Germanic triad of nations even though each is also distinct from the others. In fact, Prussia centered in the nations precisely because Austria hoped to be superior to Prussia. A young fellow, a teen-ager came into the situation. His name was Soliman. Rachel, called Rachelle by Diotima as a compliment, did her best to attend to him. She spoke blackamoor and used a great deal of body language in order to make herself understood. She arranged for him a table and chair and then served him cakes and beverages. Shortly thereafter he spoke in German, which they both understood and rather shocked, she ran off.

Chapters 40 - 44 Analysis

The servants eye-view is in fact quite different. They use the keyhole; this means they have the extra pleasure of excitement but also the strangely limited perception of what



is actually taking place. The importance is placed upon the organizational structure in and of itself at the meeting. Count Leinsdorf helps to make sure that the group passes a resolution and the author then explains how this gives the proper sense of closure to the events.

More is explained about Rachel. Rachel had become pregnant again; this time the arrangements and effects were different. Rachel obtained a great deal of help, which she in fact really needed. She put her daughter into a kind of foster care that in 21st century America would be viewed as either consisting of a tremendous portion of child care, or extraordinarily open adoption. Rachel used money from her wages as a maid to help support her daughter and she was able to visit her child monthly, although the baby was in foster-care. Musil writes that Rachel was emotionally extremely chaste despite the activities of her body, for she had yet to have a lover whom she loved much and this showed clearly. She loved her mistress Diotima.

Here, the translator has used some choice words. Readers will note how much the language is different in the lower classes of America at least, including the lower-middle class. This is most of the population. Diotima is Rachel's mistress. Their relationship is not remotely sexual, but it is quite intimate and it is clear who is dominant. Rachel loves her boss and brushes the woman's hair and assist's her with dressing in addition to sharing as mutual confidantes. Earlier we saw that Bonadea is described as being Ulrich's mistress. She's not his boss; she's simply a married woman he's sexually involved with. The catch is, Ulrich isn't the one who is her husband.



Chapters 45 - 49

Chapters 45 - 49 Summary

Chapter 45 delves into an issue concerning the stage of life. Old age and youth are viewed in some relation to one another. One reveals to the other some sense of self-acceptance and of the compromises people make with real life over the years. Musil writes that in the end it seems to have happened rather quickly than slowly. Musil also makes reference to the forces of nature as being greater than mankind. Chapter 46: Arnheim shakes off a spell and Musil has the narrator explain how the pure soul with its unbridled behaviors is changed and affected by factors such as bourgeois education that sometimes peculiar results come about.

Chapter 47: "What all others are separately, Arnheim is in one person," (p. 218). The intelligentsia began to be attracted to Diotima's salon; this is viewed as being a good sign. Chapter 48: Arnheim's fame has more than one source. One of these is his friends and associates who are prominent people. He was a successful, well-published intellectual writer. The second source of Herr Arnheim's fame is for "science and learning," (p. 224). The Crown Prince is found to be notorious later in this chapter, but he is notorious for speaking poetry and behavior of this sort.

Chapter 49: The beginnings of antagonism between the old and the new schools of diplomacy. Diotima was the most idealistic about what Robert Musil writes as being the Mystery of the Whole. She was committed to the salon; her Prussian friend Arnheim warned her against getting too many hopes up about what the salon would be able to achieve as an organization. The Permanent Secretary - the Austrian, sat beside the Prussian after the manner of a pickpocket beside a Hanseatic merchant. The Permanent Secretary had a way of minding his own business such that he could ask his wife and her friend Arnheim about their progress of her project from the perspective of an outsider. Their cultural effort was having an impact upon official circles at the highest levels.

Tuzzi described how this was influencing the events. Apparently, the Prussian Court was also interested but Arnheim claimed to have no knowledge regarding this matter. Robert Musil goes on to re-express what happens when 2 distinctive and well-bred types of life are shown together. Diotima sensed this correctly, but did not consciously understand what was happening. The arts, according to Arnheim, were rightfully the feminine sphere. Art is symbolic of the inner life, of the consciousness and feelings of an entire people. The author introduces "pessimism" as a specific philosophical outlook rather than as the vernacular.



Chapters 45 - 49 Analysis

The author has been translated as referring frequently to the State. Americans do not freely use this term the same way, due solely in small part to the part of the nation's political structure known as the state. In these European nations, the State is more a reference to the entire nation, of whatever political type. To the American mind, this is the federal idea. However, due to differences of political ideology use of the same term that socialists and communists are known to use has been frowned upon if only to train the public's mind that there is something more to the difference than what appears on the surface. Diotima means to uplift the Austrian state with the next noble idea.

The powers of nature being greater than those of man: This idea, well known to the ancient world is a matter of perspective...a sort of yes and no. No, in that as far as can presently be perceived with the use of science, neither Sun nor Moon nor Wind nor Rain and sentient. In this regard they are less than mortals. At the same time, it has continued to be true that humans are at the mercy of many forces of nature, more and less - the more extreme the weather the more it seems nature is giving a reminder, perhaps an admonishment of some kind. In chapter 46 Robert Musil brings up how society has enabled humans to be - in character and behavior but not in physical form, as intentionally adapted to their environment as the bonsai trees are physically altered by careful cultivation for results that you would never get from raw nature.

Chapter 47 re-introduces a term that has especial cultural significance. The word is the intelligentsia. There is the same reason as found once before why this term, widely used throughout Europe is not used in America. The reason is post WW 1 & 2 politics. The term intelligentsia is viewed as belonging too much to the other side of the so-called Iron Curtain, which is the main reason these people are called intellectuals in America. It is noticeable that the American intellectuals may not have the same cultural force as those of Europe. It is unavoidably obvious that this has occurred even though Russia has been on the same side of both world wars as the Americans; there is this much tension between the two anyways, although in the early 21st century it appears this may be have even changed, or else the truth has not yet become entirely clear.



Chapters 50 - 54

Chapters 50 - 54 Summary

Chapter 50: Arnheim the Prussian was strongly influenced by his participation in the Collateral Campaign but it had a specific effect. It created in an otherwise logically functioning personage an illogical aspect that even had some causal powers. This is explained across the first couple of pages of the chapter. The other main point overlaps this other when presented in the novel. Morality is what it is. Morality is an important feature of human life but when it is actively functioning, morality is as likely to give an unsavory appearance as it is a pleasurable one. At least, this is what Robert Musil writes in chapter 50 of this novel.

Chapter 51: Once again, the wife's reaction to her man's status is shown to be relevant. Here, it is Klementine - the wife of Fischel who works at Lloyd's Bank. Early in their marriage she had felt that banking was an exceptionally modern occupation. This man would philosophize for 10 minutes daily since he enjoyed it so much. Klementine noticed that her husband's career had ceased to progress. Musil writes that "the urge to be right - a need that is almost equivalent to the dignity of man - began to commit excesses in the Fischel household," (p. 241). The woman's own shortcomings - her husband's reputation was no longer making some of his foibles tolerable. It grew worse, as her husband wasn't interested in being reformed. Ultimately, nothing could be done about the situation.

Chapter 52: Permanent Secretary Tuzzi notes the existence of a lacuna in his Ministry's apparatus. This is typical of chapter titles for this novel. Somehow, the Prussian Arnheim was perfect with respect to his reputation but at the same time, there was nothing newsworthy about him. The Permanent Secretary who was out to get him felt slightly nonplussed by this reality. During this chapter there is a press meeting and everyone is delighted to have come across well enough to the others. There is further effort to make sense of Herr Arnheim, of Prussia. He makes some comment to other high officials that leave the others unclear about whether Arnheim is talking nonsense or whether he knows something of incredible value. This results in at least one sale of the complete literary works of Herr Arnheim. It is hoped that as a consequence others will figure out whether he is brilliant and wise or full of gibberish. Tuzzi is displeased and sends to the Germans in Berlin for a full report about this Prussian.

Chapter 53: Here the novel suddenly returns to the case of Moosbrugger. He was on trial for the murder of a prostitute. He only held public attention for this and then there was none. Once newspaper stories about him disappeared, the public forgot all about him. Moosbrugger's first name was actually Christian. He was flattered and easily affronted by the way he was handled when taken to prison or moved from one location to another. The narrator claims that something powerful happens to anyone who loses the fear of death but does not comment on the fear of life.



Chapters 50 - 54 Analysis

Chapter 54: Ulrich finally makes it back to Clarisse after the troubles of his arrest and what came immediately after it. Walter is visiting, but Clarisse's other company has not supplanted Ulrich. Walter is looking to argue a great deal and is glad that Ulrich is willing and able to quarrel with him. Walter has actually read Arnheim's writings. Walter is in favor of Arnheim and Ulrich is opposed. Clarisse has some other kind of motive. Meanwhile, Walter and Ulrich are enjoying their argument about Arnheim. There is the complaint that Ulrich is making the Austrian attitude one of "muddling through" (p. 256). The men debate with each about the value of the rational, and of rationality. Ulrich is more in favor of it, whereas Walter is more concerned with the consequences of an excess of it. However, a bit earlier there is another thread of meaning based in truth and fact.

During their discussion about science, Ulrich man remarks that what actually happens is that truth chases after the scientist as much or more than science chases the truth. Arnheim adds to the sense of characteristics that distinguish one thing from another. Arnheim describes the idea of modernity, which is imperative to understanding the European mind of the time. The "modern" was quintessentially 19th century. Robert Musil has evidently written this novel for a relatively well-educated audience. Arnheim quotes another famous Germanic figure: Holderlin [there are supposed to be the 2 dots over the 'o'] in declaring that the Germans have gone so far as to make it so they still have occupations there to be filled but there are no longer people there. It is probably all in the name of one of the German virtues: efficiency.

Klementine the wife's own moods are influenced by her husband's successes or failures in the workplace. The more successful he is, the more tolerant she is of his shortcomings. He seems to have plateaued in his career, which has caused her to begin to criticize him in ways that she never used to. "Now, man is a being that can no more stand up to suspicion than tissue-paper can stand up to rain," (p. 243). This is a brilliant sentence. Here, the author has introduced pessimism as a type of philosophy. Musil explains through the narrator that pessimism has actually been helpful to Diotima. Given that in 2009 pessimism is out of vogue except in some of the subcultures such as "the contemporary goths", it is extraordinary to read of it being taken at all seriously as Musil does in this novel of the early 20th century. Pessimism has protected Diotima from certain travails. More of the cultural distinctions between the Prussians, Austrians and Germans have been alluded to during these chapters. The narrator has made the Austrian Permanent Secretary as different from the Prussian diplomat as a greyhound dog is from the pug-nosed bulldog.



Chapters 55 - 59

Chapters 55 - 59 Summary

Chapter 55. This chapter is about the little black boy Soliman who Arnheim had taken in. In fact, the Prussian had taken him in and then kept him - something that might be all right in one case, and horribly wrong in another. The boy flourished in this kind of foster care and mingled with the "natural children" of the same family. When he grew up enough for it, he was employed as a servant of the household in order to ensure his well being and livelihood and to keep him close. Soliman reacted to this quite intensely actually. He began to vengefully steal from the very person from whom he could take without it being stealing at all. Despite this, Arnheim had no idea what really was going on regarding this; mainly he just sometimes got a vague feeling that something was wrong and that something was missing.

Chapter 56: Ulrich visits with Count Leinsdorf - also known as His Highness. Ulrich was not included in the most important political meetings although he was certainly more directly informed and involved than the vast majority of other people. Ulrich went multiple times each week to Count Leinsdorf's. Asseveration is the focus of this chapter. The Count reads his mail with complete seriousness, and sorts from the incoming messages which to respond to and how. "Awaiting further consideration" was another one of the common replies sent out by Count Leinsdorf. In certain cases, the matters required review by an interdepartmental subcommittee in order any real conclusions could be reached. Clarisse sent a letter in which she included the fact that she knew Ulrich. Count Leinsdorf brought this letter before Ulrich. Ulrich was a bit embarrassed, but the Count assured him that the letters was somewhat interesting although her method was too restricted to the isolated personal level. Clarisse has requested an Austrian Nietzsche year and acknowledges that both Nietzsche and Moosbrugger have been viewed as insane.

Chapters 55 - 59 Analysis

Chapter 57: There is genuine concern about and sensitivity to the political implications of certain actions and decisions. This includes the Collateral Campaign and also includes efforts that have been made on the part of peace. Diotima presides. She is very interested in the greatest of ideas. She also has the issue that once she fully endorses one idea, the very opposite of it finds a way of proving itself to be quite valuable to her. This perpetuates something in her psyche as she proceeds with her salon to promote Universal Austrianism. His Highness Count Leinsdorf is definitely trying to intentionally exclude Prussia from the Universal Austrian ideal. However, his manner of doing so is rather covert than overt and in reality he is quite polite and respectful towards Herr Arnheim of Prussia.



Chapter 58: Ulrich confers with His Highness about the Prussian, Herr Arnheim. He is not comfortable with it. He is suspicious. He does not know who brought Arnheim along or why he has been hanging around for so long or so much. He is critical of a specific aspect of the way that Arnheim makes observations. The impression is that he doesn't say much but takes in a lot of information. They review the purpose of the Collateral Campaign and then they get into another important issue. This one can be generalized. It has to do with criticism and with the perception of whether or not that has been advancement and development within a given field or not. They discuss how this shows up in politics, in medicine and in religion, but Ulrich is asked to please stop when it comes to reviewing this material theologically.

Chapter 59: The focus is back onto Moosbrugger. He has been sent to jail. While there, he enjoys the attentiveness and whatever elements of feeling that he is being treated in an especial way, even if this is for the wrong reasons. He does not so much feel remorse for his murder victim but he does still blame her for his plight, not seeing that it is more his own fault, and his reaction to her behavior that is the real culprit. The narrator explains that to Moosbrugger's thinking, he has been wronged by being found guilty and by being sent to jail. Moosbrugger dislikes and does not show understanding about why he has been being sent to prisons, or mental institutions - he is troubled by how the prison is only supplanted when professional psychologists decide that he's insane.



Chapters 60 - 64

Chapters 60 - 64 Summary

Chapter 60: The narrator goes on about the legal viewpoint in relation to Moosbrugger and others. There is the matter of sanity and how this relates to the degree of responsibility that an individual has for his [or her] crimes. The saner the person, the greater the level of responsibility. If a person has a mental illness, particularly a severe one, there is a legal difference known as "diminished responsibility" (p. 288). Moosbrugger has been sentenced according to the idea that he's crazy and therefore has diminished capacity to make the right decision - to refrain from harming others at all times. This is some attempt on the part of society to say that although he is murderer and has shown himself to be violent at other times as well there is something about the whole thing that is not entirely his fault. Moosbrugger's main other faults were simply that he was poor and since he was poor he had no sexual life although he was apparently attractive. The pent up sexual energy is treated by the author Musil as having contributed to his negative attitude towards women. His victim was killed apparently because he overreacted.

Chapter 61: The rational and the exact are viewed as being scientific and beneficial. The narrator claims that there is a terrible loss, the loss of precision when anything other than the most scientific approach is taken to any situation, person or set of conditions. This is important, not only in the case of Moosbrugger, but also in a general sociological sense. As an attitude it makes sense that the exact is more prone to correctness, which is superior, and that there is a great change that takes place whenever a lesser means is used to address any problem.

Chapter 62: Moosbrugger's mind was unusual. His behavior and some of the events in it did not seem to conform to certain theories that he had heard regarding some matters. The narrator explains that there were some ideas or theories that the man held about life that had not really held up to events. There is the implication that a certain amount of insanity or other imbalanced and extreme inner conflicts may have caused this. Philosophers are described as people who are so violent and aggressive that they lock up the entire world and its contents into systems. The facts may seem slightly "hodge podge" in part because of the way that the topic changes during the chapter. Ulrich is growing up; he has changed between ages 26 - 32 years.

Chapters 60 - 64 Analysis

Chapter 63: Bonadea, Diotima and Ulrich star in this chapter. Here, Bonadea has decided that she wants to meet Diotima and she believes that because she also knows Ulrich this should not be difficult. However, Ulrich knows Diotima well enough to know that until or unless Ulrich can show Bonadea's usefulness to Diotima she won't be very interested. Bonadea doesn't really like this. Ulrich has some wish to be gentle with



Bonadea, who is, after all, his lover. For her own part, Bonadea has considered leaving her husband for this Ulrich - but in reality, this isn't likely to be the best course of action for her. Bonadea is, if anything, overly self-conscious regarding her fickleness towards her husband. Musil writes that she has as much trouble with genuine affection from him as she does with any signs of indifference. Bonadea also gets a funny idea into her head about Moosbrugger. Musil writes that Bonadea wants to unite her own and Ulrich's weakness with a greater strength of her husband's. Her husband is a judge. When she appeals to him, he is surprised by the true nature of her ardor. He feels that Moosbrugger should be captured or killed off for the same reason that any other predator is attacked - because it is a real danger. He is not surprised in general by her enthusiasm because he knows her to be this way.

Chapter 64: General Stumm von Bordwehr was a rather small military General. He meets Diotima in this chapter. He claims that the power of a nation is whatever gives that nation power abroad. This is coming from an Austrian. After he leaves, Diotima has an astonishingly strong reaction. Musil tells readers that she swoons. She weeps. She feels vaguely affronted by him, but isn't sure what the real reason is. Being a noble woman, once this had occurred she decided to dedicate these feelings to the Collateral Campaign.

At this point the writing is rather impressive. The characters are better known to the readers and as a consequence, the plot is easier to follow. There is something about this type of literature which contemporary readers will find reminiscent of the television soap opera. There is a great deal of fantasy life about female sexual fantasies that comes into play - sexual liberties or licentiousness or debauchery depending upon the perspective. The way it is handled is not graphic or particularly explicit leaving the reader with a definite erotic feeling but without any feeling of invasion or violation.



Chapter 65 - 68

Chapter 65 - 68 Summary

Chapter 65: Arnheim is back and he is delighted to put himself at Diotima's disposal rather immediately. He begins to discuss, perhaps to educate, his friend about how money itself is rather intolerant.

Chapter 66: All is not well between Ulrich and Arnheim, is the title of the chapter. Included in many meaningful cultural projects in this chapter is the emancipation of women. This is treated as part of a greater conversation. Diotima asks Ulrich to recount the conversation that he and Arnheim had which led him to feel that there was a considerable rift between himself and the Prussian. Diotima humbles Ulrich with objections, telling the younger man that when it comes to making real and important decisions he is not good at doing this.

Chapter 67: Ulrich and Diotima developed a much improved friendship. This was caused by their doing things together. Over a period of reasonably steady service they grew to know one another more deeply and a natural friendship blossomed under this light. One of the effects of this was that Diotima sometimes allowed herself to be seen by him with slightly less complete formality than she would have done otherwise. The author is a modern, or even post modern man. This shows immediately in this chapter when the narrator writes about how the nouveau riche have improved the castles. They have carefully produced refinement - this is done through a combination of expert selection from the styles of history together with technological advancements which permit new forms - such as a fine chandeliers relying upon electric lights there in the old castle

Chapter 65 - 68 Analysis

Chapter 68: Ulrich gets into private thoughts about his own body and his ideas about relating with women. He thinks he somehow creates an illusion. Ulrich believes that he appears to be more typically masculine than he really is, and this leads to women being almost naturally misled. Chapter 69: Diotima & Ulrich (Continued). The relationship between these two has been based in their working relationship.

Musil and Dostoevsky are both authors of the same literary tradition that at least openly acknowledge the women's movement. These two men both write of women having extramarital affairs and continuing to remain married as well as directly referring to the women's desire for social and political equality. Musil puts himself in a good position with women when he advocates this - in doing so he aligns himself with a number of predecessors including John Stuart Mill of Britain. While Dostoevsky mentioned that Russian women of the 18th century were often outspoken on this topic, Musil refers to the policy of emancipation of women.



Morality is also relevant during this chapter. Diotima and her friendship with Arnheim attests to moral possibilities for men and women to be trustworthy friends without impinging upon the righteous honors and duties of marriage. At the same time, Ulrich is the rather unruly younger man. He is shown by Robert Musil as being both younger and morally inferior all in addition to being of a lower social rank than Diotima and her peers. Limitations of proprietary behavior are shown and distinctions, some of which are part of social class differences are well noted.



Chapters 69 - 72

Chapters 69 - 72 Summary

Chapter 69: Ulrich takes Diotima on a journey that leads her to having slightly ruffled skirts. They begin to speak more openly with one another and find that on some points they differ considerably. Diotima is slightly nonplussed by Ulrich. Ulrich accuses Diotima of doing something dangerous because she is creating greater opportunity for people to live in accordance with their beliefs through the Collateral Campaign. The two begin to argue a little bit during which time Ulrich gets Diotima to blush. Ulrich gets the older woman to hear his point of view, which is a bit of a change. The era is emphasized by the presence of the automobile and the amount of time that it takes to get from one place to another using of these incredible mechanical devices.

Chapter 70: Clarisse, Walter's wife goes and visits their mutual friend Ulrich. They have a discussion in which it is determined that a young woman named Lucy has a rather romantic interest in a man whom Walter also adores - but rather from the point of view of being a son. This man is called Papi. There is some debate about why Lucy also calls him Papi. They aren't sure how intimate or physical the relationship between Papi and Lucy has gone, but there is speculation about that. Diotima was aware of this, and Ulrich presses her on a point for the sake of information.

Chapter 71: Clarisse appeared to have forgotten all about how she had written a letter to Count Leinsdorf that included a demand to spare Moosbrugger from execution. The characters and the people are gearing up for the 70th Jubilee Celebration of His Majesty. The truth was that there was a rather complicated agreement associated with the Jubilee. Diotima was fortunately gifted with whatever traits enabled her to thrive as a gracious hostess and helper as well as being an organizer.

Chapter 72: Musil begins to write about a specifically masculine smile and then he goes on to describe the men at Diotima's event. They are listening humbly, without irony but the narrator explains that just beneath the surface of these people is a marked propensity towards evil. Musil writes that such men would object, and then rebukes them pointing out that hunters are "butchers of the woods" more so than they are "the friends of nature" [pages 358 on both ""]. Believe it or not this has something to do with the rise of the sciences. Musil's narrator is asking what the real motive is.

Chapters 69 - 72 Analysis

The real victorious, happy ending of this novel is that Diotima hostesses a most successful gathering. Prestigious guests are grateful whenever they find someone familiar enough for them to chat with. The decor and subject matter are all excellent. Diotima is successful. The novel ends by informing readers that if they could have seen this from the street they would have been very impressed.



For many types of readers, this ending will prove to be bizarre. For a certain group of women and for a brand of men closely associated with them, the result is transfiguring. The Collateral Campaign's idea of Universal Austria has feet of its own at this stage. This kind of spectacular event really is a high point of delight for many guests and those who create such wonders truly are gloriously successful in high society - such matters are very much the wife of politics.



Characters

Ulrich

This is an important character in the novel. He is one of the protagonists, but is not a hero. Ulrich is or moves towards becoming a man without qualities during the novel. This makes no sense whatsoever until what this means in principle is explained in the Foreword. The chromatograph is a scientific instrument that is the basis for the metaphor. The man who has no qualities is in truth a man who has every one of the qualities of a man united into a whole. The combination makes a difference in like manner to how while light is the unity of the colors of the spectrum.

Ulrich has a fine house. Ulrich has been in a fight, but the details remains somewhat unclear. Ulrich has some friends. Ulrich has two romances during the course of this novel. One of them is with a single woman, and the other is with a married woman. He proves to be something of a younger pet figure to Count Leinsdorf and to Diotima with the unspoken understanding that they do not necessarily approve of his sexual behavior or attitudes.

Ulrich values his mistresses but is somehow not entirely right with them either. He senses their bad feelings towards him and he also has a less than ideal attitude towards them, only the more so in the case of Bonadea, who is married to a different man during their romance. He doesn't show remorse; his intentions seem somewhat muddled, like he may well be an intentional fornicator and yet he doesn't seem like he's out there going out of his way to sin. In Ulrich's case it might well be that sin is one of error or lack of understanding more than it is one of intentional evil.

Moosbrugger

This man is a murderer. He is the official villain of the novel. This man is written by Musil to be the counter point to the man without qualities. There is more to him than the fact that he is killer of men outside of the bounds of the law. It is assumed or intended that he kill far outside the normal bounds of morality and justice. Nevertheless since most people don't do this, he is viewed as more dangerous than your average citizen.

He was simply a poor man and as a consequence was somehow forced to forgo normal relations with women. The narrator explains that this somehow turned perfectly normal experiences into sources of some degree of torment for him. The women did not necessarily understand why he had no girlfriend. Unfortunately this led to someone's death - a woman's. Worse still, over the long run, this did not happen only once.

By the time Moosbrugger is introduced in the book he is in shackles and he has a very kind appearance. This last fact is presented as making the truth only all the more disturbing.



Walter

This man is introduced as the husband of a young woman named Clarisse. The two have a common friend in Ulrich. Their relationship with each other is quite different. Walter had a friendship with Ulrich going way back into childhood, whereas Clarisse met Walter prior to becoming his wife. Walter had a relationship with his father that included money. Walter was of an artistic bent and the others call him a painter late in the First Book. Walter tried a number of jobs and wanted to boost his income for ulterior motives, but not evil motives. He wanted to be able to marry his girlfriend and this idea would not fly until he had sufficient income for doing this.

This man is adept at playing the piano alone or together with his wife. This man is described as being a perfectly responsible husband. He and his childhood friend are somewhat at odds because they know each other quite well but their intimacy has led to a kind of well-placed mutual mistrust rather than to well-placed mutual trust.

Diotima

This lady is a married woman in prominent social circles. Her husband was matched to her when neither was prominent. Over many years he grew in repute and power. At the time that the novel begins she is married to the highest-ranking commoner in all of Austria, the Permanent Secretary. This woman is very important in much of the novel. She is not introduced until the Second Book.

This woman presides over much of the second book, to the point of being one of the main characters. She is the wife of Permanent Secretary Tuzzi. She is the nation's leader with respect to the Collateral Campaign and one of the greatest advocates of the idea of Universal Austria. This prestigious lady of the early 20th century is eminently honorable as displayed through her perfectly appropriate friendship with the Prussian Herr Arnheim. She does not understand her husband's strange political motives, and according to the narrator she normally can't even tell that he has bizarre political motives. She naively believes that her friendship with Herr Arnheim is something that her husband simply approves of. Despite their perfect behavior, this woman's husband does interfere, if only to slightly fiddle with their relationship to ensure that it remains as perfect as it is.

This woman is the hostess of a great meeting/party to celebrate the 70th Jubilee of the Ascension to the Throne of His Majesty. The finale of the novel is that her event is wonderfully successful reminding every hostess and guest of how true it is that such experiences have great meaning and make strong memories.

Permanent Secretary Tuzzi

This man is introduced in the Second Book. He is brought up as a woman's husband. His position of social prominence is highly valued. His wife was matched to him long



before this ever happened. He has been able to achieve great things. This man is the most highly ranked commoner in all the land. He was matched to his wife long before he ever became so financially advanced and prior to his social and political prominence. They have continued to make an effective couple at the time the novel covers.

This man is shrewd and rather prudent. He does not fully understand his wife, but he has found a way to either let her be with certain things or to show some type of support. He rather dislikes a Prussian writer and well-reputed thinker named Arnheim. Nevertheless, he ensures that this same man is able to spend plenty of time with his wife in part because Arnheim supports his wife's Collateral Campaign. The other reason is that he can keep track of Arnheim this way, thanks to proximity. His wife is delightfully, reliably loyal, and Tuzzi knows them all well enough to check their actions whenever there is any real risk of impropriety.

He is a loyal Austrian, and distrustful of the Prussians in general. At the same time, in the Germanic world the Prussians have held the cultural lead for some time. So, even while they desire to overtake Prussia, they also continue to admire Prussia.

Herr Arnheim

This man is the Prussian in the novel. He is used as representative of his nation throughout in the real way that things like this occur. This man is a well published writer during the novel. There is a point at which one set of his writings is purchased. One of the other characters in the novel has actually read his works and discusses them with another. Herr Arnheim is absolutely a real gentleman and as such there is nothing amiss in his friendship with Diotima.

He views the Collateral Campaign as having real importance. He feels that he disagrees with Diotima's husband who is not particularly supportive of or interested in this same project. His main role in the novel is as a thinker and writer, and representative of Prussia. The remainder of his role is as an icon of proper decorum and friendship with Diotima, and advocate of the idea of Universal Austria.

Clarisse

Clarisse is one of the younger adult characters from the lower classes. These figures are rather middle-class people in the story. She is a bright young woman. She is married. Her husband's name is Walter and one of her male friends is a man who has been friends with him since boyhood - Ulrich. Clarisse is more of an intellectual. She received a copy of Friedrich Nietzsche's writings as a wedding gift. She has profound strife with her husband regarding the composer Richard Wagner. She hates Wagner so much that whenever her husband listens to his music she withholds sexual intimacy from him for weeks as a punishment. He does this at times despite the penalty.



Leonine

This young single woman is the first of a few mistresses of Ulrich's who are presented in the novel. He met her and was entranced by two rather different facts. One is that she is beautiful. The other is that she sang sentimental songs rather than bawdy ones at the music hall where she works and tries to earn a living. She enjoys Ulrich but there is something about the whole situation and dynamic that she doesn't like. She senses that he is most likely "a temp" rather than a permanent partner. She despises him somehow, in a mysteriously subtle way, but they both sense this correctly. She appears exclusively during the First Book of the novel.

Bonadea

This is another woman. She is the other one who figures into the novel as Ulrich's mistress. She is a married woman with two sons. She did not intentionally instigate this extramarital affair. She naively subjected herself to conditions which Ulrich then exploited such that, after a brief altercation, she yielded to the whole thing. She shows up mainly during Book 2 of the novel. She is a minor but important character.

There are meaningful dynamics revealed regarding how she and the younger man with whom she has the affair are both somehow under the domination of her husband, whether they like it or not. Their whole affair seems to be something of a work around. Her husband either doesn't even notice it, or lets it slide. He is a major whereas his wife's extramarital lover is a lieutenant. This difference in age and rank is shown in high relief to readers if only to make the proper interpretation. She does not get divorced, and after a while, soon after they are certain they love one another, Ulrich breaks off the relationship.

Count Leinsdorf

This is His Highness of Austria. He is presented as being an absolutely genuine gentleman of the finest quality. He is appreciative of the Collateral Campaign. He views it as having both cultural and political significance. He respects both the Permanent Secretary Tuzzi and the man's wife.

Count Leinsdorf appears in both the First and Second Books of the novel. He is treated as being the top level aristocrat encountered by any of the novel's characters. He is a mature man, but not necessarily elderly.

The Count serves as a mentor and guardian to Ulrich. Without any overt criticism, some of the behavior of the character's is viewed as indicative of their real social class status.



Objects/Places

Vienna, Austria

This city is the location of the opening scene in the novel, *The Man Without Qualities*. This city is the capital of Austria, whenever Austria stands as a nation. It is known for being a cultural center as well as a political capital. There are a number of philosophers and other artists, including the author who can claim this city in real life. Being a real city, it naturally lends an air of realism to an otherwise fictional story. Vienna is present throughout much of the novel but is not always referred to as such.

Arnheim's books

This is a set of the Prussian Herr Arnheim's writings. These have been published. They are brought up during the Second Book of the novel. The only character in the book who has clearly read these is Ulrich. He uses this valuable information to argue with his old friend Walter.

Chandalier

This item is mentioned in reference to how the nouveau riche have done a wonderful job with modernizing the castles. This beautiful lamp which runs on modern day interior electricity is used as an exemplar feature of updated high class homes. This item appears in the Second Book of the novel.

Automobile

These do appear in the novel. Readers should take this as one demarcation of the era within which the novel was written. Not everyone has these, but some do; they are certainly unheard of but are a sign of progress.

Castle

These are large multiple piece buildings designed to serve as a headquarters for high ranking political officials. These were built when there was the underlying understanding that such political offices included military functions. As such, these places are designed so that the aforementioned officials can defend themselves extremely well against external forces which of course does almost nothing for attacks made by fellow insiders. Castles are mentioned a few times during the novel with the understanding that they have been used for centuries.



Ladies Attire

Most prominent during the novel is knowledge of the length of the clothing. The women were normally covered from the chin to the ankles during this time. That being granted, it is also true that while covered both bosoms and bottoms were accentuated in the same outfits. Obviously, it should be attractive but at the same time, there is a great deal of discretion and inhibitions designed for good reason.

Piano

This is a large musical percussion and key instrument that figures relatively largely in the novel. Two of the important characters play the piano. The piano players are the married couple Walter and Clarisse. They play rather aggressively and a little wildly according to the narrator and one of their mutual friends.

Cab

During this novel, the cab is still more liable to be a horse drawn item than a vehicle but those times are changing. A cab appears when Bona dea rescues Ulrich after he has been in a fight. This takes place late at night and after this Bona dea becomes his mistress for a while. The woman had no such intentions when she met Ulrich, but - the narrator explains, because she has a strongly sensuous nature and is interested in men, things like this happen to her.

Lloyd's Bank

This is one of the most powerful banks in Europe. This is the bank that Leo Fischel works at. The bank is not prominent in the actual events of the novel during volume 1. However, it is mentioned repeatedly.

King of Prussia

There is an actual King during volume 1. As such, this is not an object in the usual sense. In this category, this is viewed in terms of the role and title. It is an occupation in some sense and the most, or one of the most prominent social positions that exists in Prussia during this novel. Readers may note that the novel takes place when there still was a Prussia. The novel was actually published 15 years before the end of Prussia. Due to this, there are presently living people who feel that Prussia is more or less of a real place...whereas for others it is only someplace that used to exist on Earth, but has been wiped off the map.



The books of Friedrich Nietzsche

One copy of these is given as a gift to Clarisse by Ulrich as a wedding gift to their mutual friend Walter. Nietzsche was absolutely brilliant but did lose his mind in the end. The novel is set less than 10 years after he died. The present belief is that the philosopher had contracted syphilis. While it can be treated and cured easily with antibiotics, left untreated it can cause insanity as a side effect.

The writings of Paul Arnheim

Herr Arnheim the Prussian was also a great thinker of the 20th century. He managed to get published as well. His writings are referred to only a few times during the novel. Ulrich has actually read them and liked them. Diotima had someone of importance buy a copy of the entire set.

Themes

The Collateral Campaign

This is a cultural project of the 19th and 20th centuries. This was focused in the lands of Germany, Prussia and Austria. There is a sense of collaboration on this project amongst these nations but there is also competition and there are jealousies. Many Americans have only been exposed to this as part of the 3rd Reich, but in truth Hitler's espousal of the greatness of the Germanic peoples and his cultural efforts to exalt the German nation/s was merely the perpetuation of this cultural campaign. The music of Richard Wagner characterizes this effort in the 19th century. Robert Musil also includes some of the contemporary German thinkers, particularly Nietzsche as participating in this mass scale project.

The novel was published in 1930, meaning that the 20th century is nearly 1/3rd of the way through. Given the hindsight, the novel and its historical situation can all be interpreted through the lens of the upcoming Second World War. Proper understanding of that, requires that readers see that the author most probably did not see it coming. This campaign is integral to the novel as one of the most important women in the novel uses it in order to have something to do. Diotima is in such a prominent position of wealth and society that she can really take action and further uplift Austrian culture. While she will not do this single-handedly, she will contribute to this in ways that far exceed what many of the others might be able to do.

This campaign is a wonderful example of how an entire people can have a vision for the future and goals that go along with that vision. Here, the campaign involves a visionary attitude. To some degree it is also involves an unspoken sense of inferiority towards the French. During the 19th century, the Prussians were able to defeat the French and to stem the tide of Napoleon into the Germanic lands. Despite this, continental Europeans are well aware that the French culture has very often been viewed as dominant. However much they might have wished otherwise, the Germans, Austrians and Prussians all felt there was a great deal of room for improvement with respect to making their cultures refined and sophisticated. Those who were able to make major contributions to raising the level of high culture in these nations were proud to have been able to do so. The entire effort was of course closely linked to patriotism, something that was very much wounded by World War 2.

The Man Without Qualities as a concept

This novel is something of a work of fiction that includes philosophy. Here, much of the subject matter involves understanding the true nature of humans. The author takes some points from individualistic philosophy. Of the Germanic philosophers Nietzsche emphasized this more than some of the others. Over in America during the same period of history, individualism within philosophy was more prevalent. One aspect of this idea



of a man who has no qualities involves no limitations with respect to the cultivation of the individuality. Another element of it pursues on an individual level something that Nietzsche did dare to introduce which was the transcendence of morality. Amoral, immorality, morality and the idea that there is a proper time and place for every behavior but most likely, a wrong time as well, is explored here.

The Man who has no qualities can also be thought of as being perfectly balanced. As a whole being, there is nothing either overdone or underdone. The idea of character and of traits and qualities - these are the things that people normally use to define themselves and others, particularly as social beings. Here, the idea of someone who ceases to "be that way" is introduced. There is a man with qualities and there is a man without qualities. Is this then a question of transformation or is it in fact nothing of the kind? Is the man without qualities born as one and remains this way, or is it possible for a man with qualities to become a man who has succeeded in shedding all of his qualities?

The author uses the story to show many facets of this idea in ways that would otherwise require an entire philosophical treatise. The author explores this within the context of examining morality and ethics. Having no qualities is not really intended to be advocating amorality. In this regard Robert Musil is showing some depth of knowledge about Nietzsche's *ubermensch*. Readers should know that "mensch" is a word that actually applies to both the genders in an unambiguous way. This idea, of the spiritually enlightened human being who is also not a theist, rings strangely reminiscent of the atheistic Soviet philosophy, and the humanistic and social philosophies ranging from those of John Stuart Mill over in Britain and the likes of Emerson over in America. Here, humanity has outgrown god and the need to have god to ensure moral or ethical behavior. This at least is the idea. The one who transcends morality is naturally feared to be an amoral monster or an intentionally evil creature; this is the traditional anxiety of the Christian. Nietzsche is attempting to show that the *ubermensch* runs contrary to such immoral or amoral monsters and that such a being is actually apt to show excellence and to transcend limitations of morality only when the time for doing so is right. In this same sense, the man without qualities shines as a bright white light rather than the spectrum of the chromatograph but not as the moral wretch that Moosbrugger has proven to be.

Progress

Progress is one important concept found pervasively throughout the novel. The novel grows naturally out of the 19th century. In Germany, the modern and the idea of progress were often found together. German philosophy took the idea and raised it to the spiritual level. Although not everyone bought into this idea it was highly popular. If it were not for the belief in progress, which is intimately associated with improvement, there could not be any technological or scientific advancement. Not only that, but Diotima's Collateral Campaign relies on the idea of progress.



Austria, Prussia and Germany have at least some power to make progress. They can do this through traditions of knowledge. They can do this culturally, and scientifically. They are also doing this with industry and technology. The author shows all these areas during the novel.

Religious and philosophical issues regarding progress are alluded to by reference to Nietzsche. This 19th century philosopher proposed that human beings have the capacity to achieve enlightened states of consciousness and being as individuals - even without God or religion. Careful interpreters find that some of Nietzsche was hoping to achieve with the *Übermensch* can also be done with God, where the *Übermensch* describes what the enlightened living person might be like, in terms of modern European culture. Robert Musil does not get into any explanations or descriptions of Nietzsche but for those who know the man's work: he is the one who pronounced God to be Dead. He felt this was a next step towards cultural progress for Europeans. Robert Musil neither affirms nor confronts this but puts it out there for readers. To everyone who does not know Nietzsche's work this is simply a sort of stab in the dark type of reference.

Style

Point of View

The point of view the author uses is 3rd person and 3rd person with omniscience. The narrator does not come across as having a personality. The reader seems to be assumed to be part of the living part of the early 20th century. The work appears to be devised for the purpose of being timely, just as this year's best selling novels have been devised the same way. Likewise, just as an American novelist is likely to have the expectation that the reader will be American and will know the culture, Robert Musil naturally assumes that the reader is one of these Germanic peoples.

During the Foreword this is explained a little further. Robert Musil was an Austrian who lived for some time in Germany. However, he was routed back to Austria when the political situation became somewhat extreme. The publisher also moved. During the Foreword, it is not written that the author actually changed the work because of this. However, he was well aware that there were real implications of the move to Austria. In fact, this was going to reduce the size of the market for his novel. However unfortunate, it was a fact he was willing to live with.

All that granted, Robert Musil was certainly a modern, or even post-modern Austrian with a high level of German knowledge. The literary tradition his novel falls into has been called post-Expressionism. The author is a man of the 19th and 20th centuries just as most of us alive today are of both the 20th and 21st centuries. The point-of-view then is rooted in this reality, but is presented in the objectivity of the 3rd person that is almost mandatory for a novelist. While omniscience is not an automatic requirement of the novel, it is normally used as an important feature of writing. People love having some idea of the inner life of others: actions tell us much, but the workings of the mind explain a great deal in and of themselves. Naturally, Robert Musil makes the most of his creativity and uses the narrator to impart knowledge of the thoughts of a few of the characters.

Setting

The setting used is in general, the real world. This is a fiction novel, and as such, reality as a location is not always the one chosen. There is an aspect of this that is addressed by one of the fictional characters - the sense of reality. Planet Earth, early 20th century is a true general description. The setting is in Vienna, Austria in 1913 is more precise. This takes place during the Summer. At the very least, this is how the tale begins. The author emphasizes civil engineering and uses references to technology, which help readers, understand when in time they are or the nature of the culture in which they live.

The author selects a very limited portion of the actual surroundings from which to make his descriptions. Much of the story takes place in higher-class settings, but there are not



a large amount of details used to show this. Often enough, Musil does this as much by telling readers someone's social role as by anything else. The context is primarily urban but there are some more rural scenes.

Civil engineering is highlighted but only to show how well European man has applied scientific knowledge and as a means of accentuating the idea of progress. Granted that, it is fair to explain to the American reader that this novel is set in Germanic Europe. This region is South of Scandinavia, East of Britain and West of Russia and far North of nations such as France and Greece. The work was produced within that region, and has a number of references and attributes that make perfect sense to people of the area.

Language and Meaning

This section is unusually challenging only because the version used to create the book summary is an English translation of a novel written in German. The author worked on the project at originally intending to sell it to a German audience, but later modifying it so that he could market it to the Austrians. What changes he made to accommodate this difference are not entirely clear.

The language is complex but not overly so. There are a few things that really don't translate effectively including the title of Book 2: *The Like of it Now Happens*. This makes very little sense in any of the usual ways found in the American cultural tradition. It is not explained during the novel. There are a number of words that relate to philosophical concepts, which the author likes. These are treated with some importance in this book. The attitude towards such ideas is partly a cultural matter but partly due to another cultural tradition "the intelligentsia". This is a subgroup within the society who work more with ideas than many of the rest. They cultivate and influence others, and show how ideas are put into practice within the society. These are basically the intellectuals - as they are called in America but within Musil's literary tradition they are a particularly well-respected group.

To be "without qualities" is to have all of the qualities available to human behavior in such a harmonious balance that the results are like white light compared to colors of a spectrum. There are other ideas in this novel that are exceptionally important. There is Universal Austrianism. This is as patriotic as it appears to be. It is more about a sense of cultural identity than it is about politics on any given day. There is tension here between a united group of Austria, Germany and Prussia. Progress is another key idea throughout the novel - whether this is further cultural progress, progress in the women's liberation movement, or technological progress and advancement in the sciences.

There is the question of the murderer's sanity: the real issue here involves to what extent everyone who is not a murderer can see how anyone might do something like that and not be insane. Moosbrugger is viewed as a puzzle because there are those who have found him to be sane and others concluded that he was insane. Everyone in general is disturbed by the fact that he committed a murder and has hurt other people in other ways. At best he is viewed as having some kind of imbalance in his personality.



He also has a specific problem with women based almost entirely upon the fact that he is not sexually or romantically active because he is poor although he appears to be an attractive man.

Structure

The novel has a somewhat unusual structure. It is divided into a 2-volume set. The first volume can stand alone as one complete novel. The first volume, which is the only one covered by this book summary, is made up of two books. The first of these is called *A Sort of Introduction*. The Second is called *The Like of it Now Happens*. The first of the two has 19 chapters. The chapters in the novel are short in themselves but then they have incredibly long titles. This may be in part due to the nature of the German language that is modular and very clear. The number of words in each title of the German language version is probably fewer. Given that, some of the words can be far beyond normal English conceptions of normal for word length. Five English words can often enough be packed into one giant German word.

The translators and editorial staff have provided a Foreword. This has been done as a means of helping readers to make the necessary adjustments for the difference between the reader's time and location and that of the author's and the time in which the novel is set. There is no doubt that the readers' own knowledge of the German cultures will influence what they get from the novel. For some, the cultural highlights will be primary and cherished. In other cases, the drama of the relationships will be the source of the greatest excitement. For others, the politics holds greater meaning. The references in the novel to the writings of Nietzsche and to the music of Wagner give it the stamp of 19th century Germanic ideas of philosophical progress and the cultural campaign's earlier format. The former was a thinker and philosopher who, while a professor at Basil began to develop quite a following. Richard Wagner, was a composer who produced epic level works of specifically Germanic oriented operas as part of a cultural program to improve his native nation.

The second volume is covered by a separate book summary.



Quotes

"The rising and the setting of the sun and of the moon, the phases of the moon, and Venus and Saturn's rings, and many other important phenomena, were in accordance with the forecasts in the astronomical yearbooks," (p. 3)

"And then one day Ulrich stopped wanting to be a young man of promise," (p. 46).

"...whether what it is trained to search out is the vulnerable spot in a problem or that in a physical opponent," (p. 47).

"In this way sport and functionalism have deservedly come into their own, displacing the out-of-date conceptions of genius and human greatness," (p. 47).

"It gave him a prick like a hot needle," (p. 130).

"But when the man, diving this, made straight for her, although for a long time he had been neglecting her quite callously, she would be hurt and squabble with him and make reproachful remarks, so postponing what she herself could hardly bear to wait for any longer, somewhat resembling a duck, shot through the wings, that had fallen into the sea of love and was trying to itself by swimming," (p. 131).

"At such moments, when she was annoyed with her lover, she mentally craved her husband's forgiveness for her misdemeanors," (p. 131).

"Leo Fischel wavered, undecided whether to contradict him or not. Director Leo Fischel of Lloyd's Bank enjoyed philosophizing, (there are still such people in practical occupations), but he was really in a hurry," (p. 155).

"Meanwhile Diotima had recovered her statuesque repose. After a few moments she declared the meeting open and asked His Highness to honour her house by taking the chair," (p. 198).

"This was of course not yet at all clear to Diotima. The days of being in Arnheim's company had given her such an abundance of ideas and stimulation that she had had no time as yet to make a definite choice," (p. 231).

"Diotima had guess right," (p. 235).

"Meanwhile Moosbrugger had settled down in his new prison as best he could," (p. 278).

"Diotima's relationship to Ulrich had much improved recently through their being together as a matter of routine," (p. 328).



Topics for Discussion

Explain how Musil is and is not a German literary figure.

What were the main affects of the Nazi Party's rise to power and time in power on the author Musil's life - with respect to his work as an author.

Musil lived from 1880 - 1942. Do you think the fact that he was born in the 19th century but spent most of his life in the 20th century can be characterized? Defend your answer.

What is Universal Austrianism?

Describe briefly how Prussia, Austria and Germany are characterized.

Like or dislike Herr Arnheim based upon your own judgment of how his character is presented in this novel.

Give an opinion regarding how Musil, like Dostoevsky presents cases of women who have extramarital affairs and also presents advocation of the women's movement in this novel.

Is the target audience for this novel female, male or both? Defend your answer.

Name 3 reasons why readers can tell this is a Germanic novel.

List 3 ways of knowing that this is a 20th century novel.