

MYTHS AND MYSTIFICATION:
NAMES IN THE WRITINGS OF HANS HENNY JAHNN

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Hans Henny Jahnn (1894-1959) was one of the most cryptic of the German Expressionist writers of his generation. His works are bizarre in the manner of Poe, Lovecraft, Kafka and Dinesen, and his style and language are often experimental in the manner of Joyce. During the last ten years, numerous books, articles, and dissertations have sought to explain the mysterious symbols and themes which recur in his novels and dramas. But as yet, except for a chapter in one book dealing with his novel Fluß ohne Ufer,¹ there has been no exclusively onomastic approach to his works. The interpretations of names in his writings have for the most part been limited to parenthetical notes scattered throughout the secondary literature. It is beyond the scope of the present paper to attempt an exhaustive onomastic analysis of any of his works. I wish rather to highlight the interpretations of his writings which have already been done, and to show that an onomastic approach

can not only illuminate and substantiate these interpretations, but can also throw light on his biography and writing technique. It is my contention that the analysis of names in literature, though an interesting pursuit in its own right, becomes more significant and fruitful when seen in the context of a broader interpretation of the structure and symbolism of a literary work. The discussion of character names necessarily involves a consideration of the characters themselves. The discussion of place names leads naturally into a discussion of the depiction of places, or "spatial structure." To limit oneself to the names alone is like discussing the Mona Lisa by analysing the brush strokes without ever referring to the painting as a whole. For me, an investigation of the names in literature is not an end in itself, but rather a means for getting at some of the central preoccupations of the author and the essential characteristics of his works.

Mythological and Historical Names in Jahn's Works

Hundreds of names occur in Jahn's literary works. They fall into several categories. First, there are the names of well-known mythological or historical figures, such as: Gilgamesh, Darius, Herodotus, Bach, Buxtehude, and Scheidt.

Jahnn handles historical figures in his writings in two quite different ways. Sometimes he merely cites their names, and invokes their charisma without actually portraying them. At other times he furnishes a detailed portrayal of the historical person, and when he does so, invariably the historical person is replaced by a unique creation of Jahnn's own literary genius.

Jahnn wrote a number of "historical" and "mythological" dramas: Medea, The Coronation of Richard the Third, The Path of the Dark Angel (about David and Jonathan and Saul), and Thomas Chatterton. The drama which is most uniquely his own creation is the Medea. It deals with a negress subjected to racial prejudice. We recognize the name of the protagonist from mythology, and the basic situation and the plot are also familiar to us. But Medea's language, her thoughts, and her world are characteristically "Jahnesque." They are so filled with Jahnn's vision of man's subjugation to the dark forces of nature, his animal drives, his inevitable death, that Medea is Jahnn. The same holds for almost all of Jahnn's characters. They speak with the same voice; they express the same thoughts; they are one and the same. (Of all Jahnn's characters, Thomas Chatterton is the closest approximation to an actual historical figure.)

It was not Jahn's primary intention to recreate history. Instead he tended to rework and recreate his own biography in a disguised form. This is strikingly illustrated by his use of names in the drama The Path of the Dark Angel. Ostensibly this play depicts the story of King David's youth, the story of David and Jonathan and King Saul. Those who are well acquainted with Jahn's biography immediately recognize that the play describes Jahn's relationship to his godson, Ingve Trede, whom he "adopted" and who later became his son-in-law. Jahn became obsessed with this child, whom he considered the "musical genius" of the century. Ingve was the prototype for David. In order to prevent us from identifying the figures in the play too closely with their Biblical namesakes, Jahn adds an alternate list of character names. He says that he has done this to underscore the universality of his drama,² but it seems to me he is pointing to its highly personal implications. He reminds us that his David is not really David the King. He is his adopted son (who incidently wrote the musical interludes for the play).³

Jahn's novels Perrudja (1929) and the Trilogy Fluß ohne Ufer (1948) comprise the great bulk of his writings. In these works, as in many of his dramas, the references to famous historical-mythological names are sparsely scattered, and there

is little or no reference at all to famous contemporary political figures or artists. Even where the settings are placed in modern times, almost all references to contemporary events are repressed. The result is the alienation of the reader, who is thrust into a Kafkaesque world, without orientation--a world where Jahnn is not trying to depict contemporary reality, but rather to usher the mystified reader into the labyrinthine inner world of his own subjective consciousness, with its own unique values and symbols, its own highly personal "mythology."

The Character Names in Jahnn's "Perrudja"

Like any one method of literary criticism, the analysis of names can be carried too far. Certain names/ⁱⁿJahnn's novels are significant and lend themselves to analysis, but others are not significant. They can be dismissed as wholly fictional names chosen by Jahnn because he thinks they fit the characters. Jahnn's novels are set in Norway and include a considerable array of minor figures--farm hands and villagers--bearing typical Scandinavian names. Some of these characters may be taken from Jahnn's recollections of his journeys through Norway during World War I and his exile in Denmark during World War II. But there is no way to know which names refer

to real people and which do not, and in any event this does not make their names significant for an understanding of his writings. It is, however, quite likely that when he was describing people whom he did not know intimately and events which were not highly personal, he tended to use real names. But when he wrote about his own experience, he tended to disguise or change the names. I make this assumption because, as Brown has pointed out,⁴ this is exactly the principle Jahnn used in his treatment of place names in his novel Fluß ohne Ufer.

Unlike the minor characters, the names of Jahnn's major characters are often highly charged with meaning. The name of the novel Perrudja is also the name of its protagonist. An understanding of his name leads the reader to several central themes in the book. In the foreword to the 1958 edition we read: "A comment on his name: it could also be written Perryddja--Peter, the confused, disoriented one."⁵ The author specifically tells us in the text that Perrudja's name means the "zerrüttete Peter," ("Peter, the confused, disoriented, deranged, ruined person.") Jahnn gave a slightly different interpretation in his conversations with the Swiss Germanist Walter Muschg in the early 1930's: "Perrudja means Peter, the person who has been uprooted (Per=Peter): quite

precisely: 'Peter, the person who has been forcibly uprooted by external circumstances.' This word formation is from a philological standpoint, genuine Norwegian, only antiquated; the modern form would have to be: 'Perrudja'.⁶ Also in the opening passages of the novel we read that "he (Perrudja) bore no family name."⁷ That is, he had only a first name. These various attributes are keys to who Perrudja is and what the book is about. He is disoriented, disordered, deranged. These are essential characteristics of his personality, for he is Jahn's anti-hero, his "Nicht-Held."⁸ According to Rüdiger Wagner, the name Perrudja expresses:

... the essence of this person, this anti-hero--a person who is on shaky ground and is not guided by a moral world order around him. He is open to all of his sense impressions of the world, as well as to the outbursts of emotion which well up within him.... During the first half of the novel he is the central figure, and even in the sentence construction his name is placed at the point of greatest emphasis. Toward the end of the novel he is eclipsed by his bride Signe, and we find a corresponding deemphasis in the way his name is used.

As an anti-hero Perrudja has personality traits of cowardice and confusion, symbolized by the recurring leitmotif of the yellow flower. When we first encounter him, he is withdrawn from the world, isolated in a cabin in the Norwegian mountains, living at times in a realm of fantasy. That he does not know his family name is part of the mystery of the book,¹⁰ for as it turns out he is the heir to hundreds of

millions of dollars, and when he unexpectedly receives the money, he is able to realize his wildest fantasies--to build a weird circular palace-fortress, and surround himself with servants and oriental splendor.

The name "Perrudja" may not be purely fictional and symbolic. In his conversations with Walter Muschg, Jahnn mentioned an architectural engineer named Magnus, and his children Per and Hein, whom he knew when he was in exile in Norway.¹¹ Per is a common name, and we are not told enough about the child to justify linking him with Perrudja. But Per (rudja) and Hein are the names of two major characters in the novel. (Hein is Perrudja's brother-in-law and closest friend.) It is probable that the Magnus brothers were the source of the names Jahnn used in the novel. I have suggested that Jahnn tended to portray real people he remembered from his Norwegian travels with their real names only if they were not closely involved with him. But the use of the names "Perrudja" and "Hein" is somewhat more complicated. Even though "Per" and "Hein" are the real names of people Jahnn remembered, these names are nevertheless disguises. To anyone closely acquainted with Jahnn's life, it is immediately clear that Perrudja is to a large extent Jahnn himself, and that Hein is his friend Gottlieb Harms, who traveled with him in Norway and later became his brother-in-law.¹

Numerous events in the novel, such as Perrudja's adventures with the butcher boy, Haakon, on his aunts' farm, correspond to the memories of his childhood that he recorded in his Norwegian diaries, and in his conversations with Muschg.¹³ The depiction of Perrudja as a weak, cowardly, somewhat backward person, and Hein as a more aggressive, socially successful ladies' man, reflects the personalities of Jahnn and Harms at the time of the Norwegian exile.

Another character in the novel whose name is both real and yet is probably also a disguise, is Perrudja's bride Signe. During his Norwegian exile Jahnn made the acquaintance of a young girl, Signe Christie, and fell completely in love with her. His advances were rebuffed, and by the time he published Perrudja in 1929, he had Norway well behind him, and was married. Signe Christie had been relegated to the memory of a passing flirtation. It seems hardly likely that this sweet, naive and innocent girl can have contributed more than her name to the figure of Signe in Perrudja. Signe is a mysterious, beautiful, terrifying Amazon, with a will of iron. She can be regarded as a literary expression of the Great Mother Goddess, who both creates and devours--a femme fatale in the tradition of "la belle dame sans merci."¹⁴ The archetype of the Great Mother is expressed in the novel not only

in the figure of Signe, but also in the Babylonian goddess of pestilence, and the goddess Istar, whose "presence" is indicated by the inclusion of tablets from the Gilgamesh Epic, set to music by Jahn. Signe Christie was a gentle child. Whom was the Signe in Perrudja patterned after? Perhaps she displays some aspects of the personality of Jahn's wife Ellinor, or she may have been the expression of an "archetypal" image within Jahn's mind.

There are also numerous characters in Perrudja whose names appear to have been created by Jahn because of their sound or their symbolism. In Perrudja and in Fluß ohne Ufer, the names of his female characters tend to end in "a": Gemma, Lina, Oliva, Ellena, Buyana, etc. Perrudja's rival for Signe's hand is a villain and thug, a coarse backwoodsman named Thorstein Hoyer. "Thorstein" is a combination of the name of the Scandinavian god and the German word for stone. The name "Hoyer" may have a semiconscious sound affinity with the German word "Ungeheuer" or "monster."

Generally Jahn tends to give long, complex, foreign (non-German) names to the characters with wealth and power. Thus, for example, one of the wealthiest men in the world, a rival for Perrudja's power, is named Sir Thomas Joffray Anstruther. This usage reflects Jahn's own lifelong

preoccupation with names and prestige--and above all, with his own name and prestige. Actually, his name as a school child was Hans Jahn--an ordinary, unpretentious name. The middle name is a girl's name, which documents his mother's hope that he would be a girl. Jahnn did not use his middle name until he became an aspiring writer and admirer of the poet Rainer Maria Rilke. Jahnn had his family name changed from "Jahn" to "Jahnn" so that it would exactly conform to the name of an ancestor of whom he was especially proud.¹⁵ The name "Hans Henny Jahnn" is both more euphonious and more memorable than plain "Hans Jahn." Perhaps Jahnn was anxious to distinguish himself from his older brother, also named Hans Jahn, who had died before he was born and whose tombstone was a source of considerable terror to him as a child.¹⁶ In his later years, he actually signed some letters with the title "Professor" because some people used this form of address when they wrote to him as the president and founder of the Free Academy of Arts in Hamburg and as a member of the Academy of Sciences and Literature in Mainz. Jahnn would have loved to have had this title, or indeed any title. When he acquired a car after the Second World War, an old Mercedes, he would sit in the back while his daughter Signe (named after the figure in Perrudja) would drive him around taking the role

of a liveried chauffeur, although her only uniform was a little cap. A part of him always clung to the dream of having the wealth and power of Perrudja, and if not these, then at least great fame and prestige. He died poor, broken and forgotten.

Place Names in "Perrudja"

Perrudja lives in Norway, and within this general setting numerous towns are mentioned, some of which refer to real places whose names have been slightly modified. Thus, as the Columbia Lippincott Gazetteer indicates,¹⁷ there actually is a town of Atna, and it is located near the city of Lillehammer on the shores of the Mjøsa just as Jahnn describes it.¹⁸ Jahnn may have derived the name of the town "Uti,"¹⁹ which he used in the novel, from "Utne," the name of a town in southwest Norway. Two other places which Jahnn mentioned, Trondheim and Atla,²⁰ are located in the north of Norway. Jahnn also uses the name "Hedemarken."²¹ This may be a variation of "Hedmark," which is in the same general area as Atna and Lillehammer. In Perrudja, Jahnn tells us that Vang is not far from Hedemarken.²² He may have taken this name from the town on the Danish island of Bornholm. Jahnn spent his years of exile during the Second World War on Bornholm and he may already have known of the town of Vang when he wrote Perrudja.

What does all of this mean for our understanding of Perrudja? Does it mean that Jahnn wishes to present a realistic picture of Norway? After all, he even refers us to specific streets like the main thoroughfare of Oslo, the Karl-Johansgate, where Signe goes walking,²³ St. Hanshaugen, Ullevaalsveien,²⁴ and Holmenkollenbahn-Endstation Majorstuen in Oslo.²⁵ But although these places are mentioned, they are never really described--they are never brought to life with the wealth of detail one would find in Balzac, Zola, Fontaine, Thomas Mann, or James Joyce. Nor are we told what Lillehammer or Uti look like. In fact, the only places that we are ever given enough information about to picture them in our minds are Perrudja's various dwellings--his hut, his castle, his headquarters in Oslo (also his electro-generating plant)--all of which are entirely fictional places. Even Oslo remains but a name, an abstract concept: "the City." In spite of the specific place names that crop up in Perrudja, we still find on the whole a spatial disorientation paralleling the repression of contemporary events which I mentioned earlier.

For the most part, Jahnn merely evokes place names without filling us in on what the places are really like. But even so, I think a distinction can be made between two sorts of place names in Perrudja, on the basis of their immediacy

and "reality" within the world of the novel. Whereas the real, or slightly modified, Norwegian place names refer to the immediate setting of the novel, the world in which the action unfolds, the more remote place names such as those given in a list of Pacific Islands²⁶ are abstractions, never directly experienced by any of the characters in the novel or brought to life in the author's descriptions. The distinction between the more familiar and the more remote place names in Perrudja is actually a distinction between the places the main characters live in (which tend to have real names or slightly disguised names) and the places which are so far removed from the main action of the novel that they are merely evoked for the effect of their sounds. They serve to create an exotic, magical, dreamy atmosphere in the passages where they are used. For example, Jahnn writes: "Shabdez is a place between Hulwan and Qarminsin at the foot of the Bisutun mountain."²⁷ This line (along with the two-page narrative that follows it) does indeed come word-for-word from the source Jahnn mentions: the Great Encyclopedia of Yāqūt of Hamah.²⁸ Thus, these places are historically real, but this "authenticity" does not in itself make them "real" in the world of the novel. They function only as the names of remote, exotic, mysterious, mythical places, and for Perrudja who reads about them in his

library, they have no immediate reality. They are like the magic lands in a story-book. Similarly, when Perrudja's French friend Pujol speaks about the possibility of escaping from civilization to a South Sea paradise, he lists the names of various South Sea islands, but this long list by no means creates the impression of authenticity, even though some of the names are real. On the contrary, the list serves to emphasize the fantastic nature of Pujol and all he represents as a spokesman for the utopian society called the "Sternbund" (Brotherhood of the Star), which seeks to control and reform the world. The names strike the reader as poetic inventions rather than as an actual list of islands. Jahnn mixes together a few real names of South Sea Caroline islands, like "Babeltoab," "Angaur," "Tamatom" and "Tol", with various real place names (not of South Sea islands) like "Tatu," "Wola," and "Fana." Besides these, Jahnn added names he made up himself as a kind of rhythmical word play, like "Ngatmatuk," and Ngorduais.²⁹ He probably sat down with his copy of Andrees Allgemeiner Handatlas, which is still in his library on Bornholm,³⁰ and looked up the names of South Sea islands and random place names, picking out the names whose sounds appealed to him. More specifically, the source of the list, or at least the inspiration for it, was a newspaper article by R. Francé:

"Die Einsamen Inseln der Erde." Francé lists many islands and extols their beauty.³¹

As the list progresses, the names seem to mirror and suggest each other. Toward the beginning there are names with an African ring to them, names beginning with the Swahili phoneme "ng."³² We also find sequences like: "Faluelegalau, Faluen'nap,...Falulap...Fariolap...Falalu...Falabena...Falas, Falapi, Falanan...Falaik."³³ Here we are not dealing with individual place names, because the entire list can be taken together as a kind of incantation, a kind of cabbalistic, poetic word magic which calls to mind the South Sea islands. In this passage Jahnn is touching on the use of names in religion and magic--names as the bearers of a kind of mystic power.

The use of place names in Perrudja is highly complex. Even where "real" place names are used, they can have different levels of immediacy within the novel. Furthermore, a fundamental distinction should be made between place names which are entirely fictitious and those which are based on reality. This is a meaningful distinction, because the reader will have a different reaction to the names of real places than he will to fictional ones. He will, for example, find the actions more credible which occur in places he knows are real, or has actually seen himself. Furthermore, he may add his own preconceptions about these places to what the author tells him.

A Note on Names in "Fluß ohne Ufer"

Like Perrudja, Jahn's novel Trilogy Fluß ohne Ufer has its basis in Jahn's biography. Once again the main character, the composer Gustav Anias Horn, is Hans Henny Jahn.³⁴ (Thus we find among Horn's childhood memories the same visit to the aunts' farm that we found in Perrudja, and that Jahn described in his diaries.) This time the figure of Gottlieb Harms, who was Hein in Perrudja, reappears as the sailor Tutein. And the hero's bride, who was Signe in Perrudja, is named "Ellena," the captain's daughter. As in Perrudja, the focus of the Trilogy turns from the hero's relationship to his bride, to his travels through Scandinavia with his friend. But in Fluß ohne Ufer the friend is no longer the fiancée's brother--he is her murderer.

"Gustav" was the name of Jahn's father. By using this name he identified his hero with himself. Anias was a "wandering hero" and so is Gustav Anias Horn. The name "Horn" may refer to a section of Jahn's native city of Hamburg, which is also Horn's native city, or to the composer's musical prowess, or it might even be a phallic symbol. The name "Ellena" resembles the name of Jahn's wife, Ellinor, but the origins of the name "Tutein" are a mystery. Perhaps Jahn patterned it after the name "Hein" in Perrudja.³⁵

Some of Jahnn's close friends and relatives have speculated that Jahnn took the names of various characters in the Trilogy from the names of commercial products he came across. There is, for instance, Kebab Kenya, the hermit who contemplates autocannibalism and is guilty of a great "sin" involving his mare. He is buried alive but does not die--instead he retains full consciousness while his body rots away in the coffin. Jahnn may have taken this name from the brand name on an orange crate. There is also Ajax, Horn's murderer. Jahnn may have taken this name from the cleanser, as his mistress Judith Káraász, who was with him when he wrote the novel, has suggested --but the name also points to the mythological hero, as does the name "Anias."³⁶

Towards the end of Fluß ohne Ufer, Jahnn changes the name of Ajax into Tutein--an unusual device which is understandable only in terms of his world view. After Tutein dies, Horn makes good his promise to embalm his friend like an Egyptian mummy. He keeps the corpse in a trunk in his living room where unwitting guests sit. (The 50-page description of the embalming is without doubt one of the most gruesome and most unforgettable passages Jahnn ever wrote.) Horn is later visited by a young man who claims to have been one of the crew of a wooden ship with red sails called the "Lais." It was on this ship that

Tutein committed a lust murder on Horn's bride Ellena, and embedded her in a casing of tar. Shortly thereafter the ship sank, becoming a coffin for Ellena and some of the crew--but the figurehead would not sink until some of the survivors chopped it up. It bled and then sank. ("Lais" was the name of a celebrated courtesan in antiquity, and the figurehead was presumably a likeness of her.) Horn's visitor from the "Lais" is Ajax von Ulchri. Horn takes him into his service, and later the young man brutally murders him. In the last volume of the Trilogy Ajax returns and becomes the friend of young Nicolai, Horn's son. Soon a relationship develops paralleling that of Tutein and Horn, and suddenly the name Tutein keeps reappearing to designate Ajax, until somehow Ajax has become Tutein. This reflects Jahnn's highly complex view of the nature of time. Basically, Jahnn believed in a mysterious cyclic recurrence of events during a person's lifetime, and from one generation to the next--a river without end ("Fluß ohne Ufer"), like the waves of the sea. It is this inevitable recurrence of one's fate that Jahnn illustrated in the reemergence of Tutein a generation later as Ajax-Tutein. This change also underscores another central preoccupation of the Trilogy--the problem of identity. Part II, which is written in diary form, seeks to trace out and document the identity of the "pseudo-

author" Horn. It is interesting to note that as Vogt has pointed out, the hero's name "changes" in different phases of his life as he enters into different relationships. When he is on board the "Lais" as a young man, the hero is referred to as "Gustav," or "Ellena's fiancé." Tutein calls him by his middle name, just as Harms' and Jahnn's close friends called Jahnn "Henny." After Tutein dies, when he is with Ajax, he is once again called "Gustav." It is only as a composer that he bears his full name--"Gustav Anias Horn."³⁷

Summary and Conclusion

Our consideration of names in some of the major writings of Hans Henny Jahnn has shown us that the names of certain characters have a clear symbolic or biographical significance. There are also some names which refer to standard mythological or historical figures. Some of the names of minor characters may have been taken from Jahnn's personal memories and are included unaltered, as long as these memories were not too intimate. Usually Jahnn tended to disguise the names of his closest friends or family. In Perrudja he also tended to disguise the names of some places, but even where he uses real names, a distinction must be made between those place names which refer to the immediate setting of the novel and the more

remote place names which are merely "evoked." We saw that in Fluß ohne Ufer he actually transferred a name from one character to another in the midst of the novel, in order to reflect his own unique world view. Finally we saw that one may distinguish between what the name of a character is, and the way the name is used or emphasized (or even changed) to illustrate a fundamental psychological problem, like the problem of identity.

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¹See Russel E. Brown, Hans Henny Jahnn's "Fluß ohne Ufer" (Frankfurt, 1969), pp. 52-64.

²Hans Henny Jahnn, Werke und Tagebücher eds. Thomas Freeman and Thomas Scheuffelen (Hamburg, 1974), V, 158.

³It is interesting to note that Jahnn was responsible for the naming of the child, who was his godson. Ingve was born on Jahnn's birthday and was given the middle name "Jan" after Jahnn. The surname "Ingve" which Jahnn suggested refers to a scandinavian deity. Jahnn later became convinced that his godson was "in a metaphysical sense" of "divine" origin. (See unpublished letter from Jahnn to Dr. Fritz Weissenfels, Aug. 19, 1948, in the Hamburg State and University Library.)

⁴Brown, pp. 63-64.

⁵Jahnn, I, 53.

⁶Walter Muschg, Gespräche mit Hans Henny Jahnn (Frankfurt, 1967), p. 26.

⁷Jahnn, I, 57.

⁸Ibid., p. 58.

⁹Rüdiger Wagner, Hans Henny Jahnn's Roman "Perrudja"-- Sprache und Stil (diss. Munich, 1965), p. 128.

¹⁰It should be noted that namelessness can be a significant symbol in a work of literature. This device was employed by the German Expressionist dramatists--especially when they were introducing characters as types: the Mother, the Child, the Stranger, etc.

¹¹Muschg, p. 129. Jahnn may also have used the name "Magnus" as the basis for the title of his play Pastor Ephraim Magnus which Oskar Loerke awarded the coveted Kleist Prize in 1917, and which was first performed in Berlin in 1923 in a version edited by Bertolt Brecht.

¹²This identification is not absolute. There are aspects of Jahnn and Harms in both Perrudja and Hein, just as there are in both Horn and Tutein, the main characters of Jahnn's Fluß ohne Ufer. See Brown, p. 13.

¹³Jahnn, VII, 618. See also Muschg, 43-44.

¹⁴See Mario Praz, The Romantic Agony (Cleveland, 1963), pp. 187-287.

¹⁵Hans Henny Jahnn, Schriftsteller, Orgelbauer--Eine Ausstellung ed. Bernd Goldmann, (Wiesbaden, 1973), pp. 17-18.

¹⁶Muschg, p. 38.

¹⁷Columbia Lippincott Gazetteer of the World ed. Leon Selzer (New York, 1962).

¹⁸Jahnn, I, 62, 63.

¹⁹Ibid., p. 62.

²⁰Ibid., pp. 464, 471.

²¹Ibid., p. 503.

²²Ibid.

²³Ibid., p. 498.

²⁴Ibid., p. 128.

²⁵Ibid., p. 119.

²⁶Ibid., p. 406.

²⁷Ibid., p. 106.

²⁸Yāqūt, Dictionnaire Géographique, historique et Littéraire de la Perse et des Contrées Adjacentes, extrait du Mo'djem el-Bouldan de Yāqūt, et complété à l'aide de documents arabes et persans pour la plupart inédits trans. C. Barbier de Meynard (Paris, 1861), pp. 345-47. Actually, as Smith has shown in his dissertation, Jahnn took these passages indirectly from Ernst Herzfeld, Am Tor von Asien. Felsdenkmäler aus Irans Heldenzeit (Berlin, 1920). See Henry Adelson Smith III, "Sassanidischer König." Hans Henny Jahnn's "Perrudja" in Microcosm (diss. UCLA, 1969), pp. 44-69.

²⁹Jahnn, op. cit., p. 406. See also a listing of place names in the Columbia Lippincott Gazetteer.

³⁰Andrees Allgemeiner Handatlas (Leipzig, 1904) was among the books I saw in Jahnn's Bornholm library in 1966, and I assume that he had the book when he wrote Perrudja.

³¹Wagner, op. cit., p. 69. Wagner reports that this article may be found with the manuscript of Perrudja in the Hamburg State Library, but I have not seen it.

³²C. H. Stigand, A Grammar of the Dialectic Changes in the Kiswahili Language (Cambridge, 1915), pp. 7, 24.

³³Jahnn, op. cit., p. 406.

³⁴See footnote 12.

³⁵"Hein" is a common designation in Hamburg for a sailor, and in Fluß ohne Ufer Hein-Harms reappears as the sailor Tutein. There is also a possible association of the name "Tutein" with the verb "tun", "to do"--since Tutein is a more active, aggressive, adventurous character than Horn. Literally "tut ein" means "places within." This may refer to the "burial" of Tutein in a box in Horn's living room. Since Horn mummifies Tutein, there may also be a reference to king "Tut." It is interesting that in 1962 a German engineer named Peter Tutein wrote to Professor Walter Muschg, the editor of the last volume of the Trilogy Fluß ohne Ufer demanding to know why his very rare family name was used in the book. He insists that there is only one family with this name in Germany. (letter in possession of the author) It seems, however, that Jahnn independently "invented" the name he used in the novel. If he took the name from any one, than it was from a Danish writer named Tutein. Jahnn's former companion, Judith Kárás, who was living with him when he wrote the novel suggested this possibility to the author in an interview in Budapest in 1972.

³⁶In the above mentioned interview (footnote 35) Miss Kárás recalled: "Ajax. I first saw that cleanserin Denmark. Everyday I used to scrub with it (i.e. when she was living with Jahnn) and I thought: 'Certainly it was from that cleanser that Henny.. (took the name of the character.)'"

³⁷Jochen Vogt, Struktur und Kontinuum. Über Zeit, Erinnerung und Identität in Hans Henny Jahnn's Romantrilogie "Fluß ohne Ufer". (Munich, 1970), p. 52.