

wrote in the erotic code of another generation certainly helps to explain their tremendous popularity. Thomas Wymer has a provocative essay, "Perception and Value" that places science fiction in the context of Enlightenment and romantic ideas, and Patricia Warrick's "The Man—Machine Intelligence Relationship" is a valuable addition to the perennial discussion of this topic.

Finally, in "Theology, Science Fiction and Man's Future Orientation," Norman King says, "Man, as science fiction recognizes, is a being who relentlessly searches for meaning and purpose in his life, yet is also threatened by anxiety, death, and meaninglessness. . . . Science fiction thus poses to theology the challenge of discovering and articulating ways to affirm that the quest of man is not in vain, that the human enterprise is of value" (p. 257). *Many Futures, Many Worlds* is a valuable book, both for those who have a special concern for science fiction and those whose interest in literature is more general.

William Prouty

#### KURT J. FICKERT

*Hermann Hesse's Quest: The Evolution of the Dichter Figure in His Work*  
Fredericton, N.B.: York Press, 1978. Pp. IV, 159. Cl. \$11.50, Pa. \$6.50.

Kurt J. Fickert, Professor of German at Wittenberg University, has—since 1960—published several essays on Hesse. In this book, he reexamines Hesse's life and work paying special attention to Hesse's attitude towards the term *Dichter*—how Hesse understood the term and how he applied it to himself at different periods of his life.

Fickert proceeds chronologically; he first presents young Hesse who is "clearly under the influence of the German Romantics, with Novalis, in particular, serving as Hesse's guiding light" (p. 15). The *Dichter*, at that time, is a sort of prophet

or saint, chosen by God, something exquisite, but often "doomed to martyrdom" (p. 39). 1915 represents a "demarkation line" (p. 56) in Hesse's life; psychoanalysis and other experiences led Hesse to writing *Demian*. A *Dichter* is now "a man who can, only as a writer, truly attain realization and formulation of his essential nature" (quote from Hesse, translated by Fickert, p. 56). The role of the *Dichter*-artist, his relations with society, which needs him in order not to stagnate, are central topics in almost all of Hesse's later works. Hesse felt now that, as a *Dichter*, he had a heavy and important task; he had to live, think, and write truthfully and uncompromisingly. His final masterpiece, *The Glass Bead Game*, "tends to be a semi-allegory about *Dichtertum*" (p. 134).

Fickert's interpretation of Hesse's main novels after 1919 is—from the point of view he has chosen and to which he limits himself—enlightening and convincing.

Ingrid Schuster

#### A. H. GOMME, Ed.

*D. H. Lawrence: A Critical Study of the Major Novels and Other Writings.*

Sussex: Harvester Press, 1978.  
Pp. 224. £11.50.

These essays cover a wide variety of Lawrence's works. Four are concerned entirely with his novels: *Sons and Lovers*, *The Rainbow*, *Women in Love*, and the first *Lady Chatterley's Lover*. The others cover Lawrence and English prose, the *England my England* stories, the *Ladybird* tales, poetry, art, and a survey of the works written in the six years after *Women in Love* (the essays on American literature, the Psychoanalysis studies, *Aaron's Rod*, *The Lost Girl*, and *Sea and Sardinia*). Most of the essays deal, therefore, with Lawrence's prose writings and not with his novels, as one might expect from the subtitle. There are also a chronology of Lawrence's life and a short bibliography.

The goal of the book, stated in Gomme's preface, is to "suggest new openings into what we may think is familiar territory";