

Revenge (1975), nor as comprehensive as Joseph Blotner's two-volume biography or Cleanth Brooks's companion volumes, *William Faulkner: The Yoknapatawpha Country* (1963), and *Toward Yoknapatawpha and Beyond* (1978), it is a compact, well-balanced, well-informed study of Faulkner and his fiction. Its value lies in its deft handling of the man and his art in a single volume.

Patricia Thornton

HERMANN LENZ

Tagebuch vom Überleben und Leben
Frankfurt am Main: Insel Verlag,
1978. Pp. 317.

Hermann Lenz's *Tagebuch vom Überleben und Leben* ("Diary of Survival and Life"; 1978) is the latest addition to a number of autobiographical works which deal with his life before, during, and after the Third Reich, such as *Verlassene Zimmer* (1966, "Deserted Rooms"), *Andere Tage* (1968, "Other Days"), and *Neue Zeit* (1975, "New Time").

Tagebuch vom Überleben und Leben deals with the years 1946-1948 in postwar Germany. Eugen Rapp, the protagonist of *Tagebuch*, returns to his parents' home in Stuttgart after the Second World War, and after spending one year as a prisoner of war in the United States. He finds that many of his relatives who have lost their homes are now living with his parents. Eugen's wife Hanne, who is half Jewish, protects the family from being evicted from their home by the government and from having to share their apartment with other fugitives. Although the family suffers from hunger and cold, Eugen considers himself lucky because he is now able for the first time in his life to do what he always wanted to do: to write. However, by writing, Eugen manages to isolate himself from the daily struggles and the misery that surround him. His talent as a writer is later discovered by a publisher who tries to bring the outside world into Eugen's small room.

When friends tell him about the contemporary scene in Germany, about literary movements and groups of other writers, Eugen refuses to have any contact with them, and prefers the privacy of his dreams and visions. But soon Eugen discovers that his time of freedom will eventually come to an end because of the necessity to earn a living. The book ends with the time of the currency reform in Germany, a sign of hope for everybody but Eugen who is now compelled to work for a living.

As in Hermann Lenz's previous narrative works (see S. Dickson, "The Novels of Hermann Lenz," *IFR*, 7 No. 1 [1980], 39-42), *Tagebuch* includes some of his favored motifs: the Hapsburg monarchy, Vienna at the turn of the century, the Roman empire, and the Romantic movement. The theme of withdrawing into a world of dreams and reminiscence which appears in several of his stories, is always at the center of his latest work.

Sibylla Dickson

ROGER EBBATSON

Lawrence and the Nature Tradition: A Theme in English Fiction 1859-1914
New Jersey: Humanities Press,
1981. Pp. 271. \$40.00

In this study, Roger Ebbatson analyzes the nature tradition in the English novel, beginning in 1859. He regards this year as a cultural watershed because man's place in nature became a major concern that was developed with increasing urgency as a counterpoint to the encroachment of industrialization. The nature tradition in the English novel at this time was derived partly from Romantic and Transcendentalist belief in man's deliverance through union with the cosmos. This optimistic view of nature, however, had been undermined in late Victorian times by German rationalism, biblical criticism, geological and palaeontological theory, and by utilitarian logic; *The Origin of Species* further reinforced the view of the universe as "a vast mechanism of cause and effect, acting