

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

by physical laws that governed even man himself" (p. 19). Ebbatson argues that the novelists after Dickens were direct heirs to Romantic and scientific views of nature. These novelists synthesized the Romantic view of nature as deliverance and revelation, and the Darwinian view of nature as struggle which causes man to suffer in the natural world.

Ebbatson begins his discussion of specific novelists in the nature tradition with an analysis of the early fiction of D.H. Lawrence. Here he focuses in particular on *The White Peacock* and *The Trespasser*. He also traces the influences in these novels of Lawrence's early reading, especially Haeckel and Spencer. Ebbatson views Lawrence as the culmination of the English nature tradition. He shows how Lawrence believed in "the vivid relatedness between man and the living universe that surrounds him" (p. 28), and how man's separation from nature or his regained immersion in nature are central themes in Lawrence's work.

Ebbatson then turns to Lawrence's predecessors and analyzes the views of nature in the novels of George Meredith, Thomas Hardy, Richard Jefferies, W. Hale White, and E.M. Forster. He focuses on Meredith's belief in the harmony of blood, mind and spirit, and on his conviction that man can only regain his lost humanity by returning to nature. In the next chapter, Ebbatson discusses Hardy's belief in the unknowableness of the universe, and his depiction of determinism. The struggle for existence, Ebbatson believes, pervades Hardy's view of nature. Because a continual struggle is part of the evolutionary process, Hardy portrays nature in constant ferment. In his chapter on Jefferies, Ebbatson shows how Jefferies stresses the primacy of nature and the natural in man, and how he depicts man's alienation from his natural environment which is brought about by industrialization. A similar alienation is evident in the novels of W. Hale White. Hale White believes also that nature can offer a mode of transcendence to a suffering humanity. The last author whom Ebbatson discusses is E. M. Forster. In this chapter, he points out similarities between Forster's and Lawrence's views of nature, and the split they see between nature and the modern world. A central theme in Forster's works is the primacy of nature and man's organic connection with the natural world, a connection that is increasingly eroded by industrialization. Like Hardy, Forster por-

trays the natural universe as mysterious, as beyond man's understanding.

In his concluding chapter, Ebbatson examines how these views of nature are reflected in Lawrence's early works up to 1914. He argues that Lawrence's imagination in his early years was vitally shaped by the concepts of nature and man which he found in the novels of Meredith, Hale White, Hardy, and Jefferies. Lawrence's view of nature and man also had roots in the Romantic tradition, and in the Transcendentalists, whose image of the integration of the mind with nature particularly fascinated Lawrence. Ebbatson traces the influence of Meredith, Hale White, and Jefferies on Lawrence's understanding of nature and concludes that Lawrence's depiction of nature centers on the clash between the rationalist-materialist view of the universe, expounded by Darwin, and the transcendental-vitalist concept of the Romantic nature tradition.

Ebbatson writes that his purpose in this study is not to trace the fundamental themes of Lawrence's work, but rather to "lay bare the sources of Lawrence's art in the treatment accorded to the Nature-theme in the novels of his most immediate predecessors" (p. 66). His study is particularly praiseworthy for placing Lawrence within the nature tradition in the English novel and for discussing Lawrence's early (and often neglected) fiction. The concluding chapter, however, is rather disappointing. Although Ebbatson discusses Jefferies's influence on Lawrence quite thoroughly, he deals with the influence of Meredith and Hale White rather summarily, and does not go into Hardy's influence at all (probably because a lot of work has been done in this area). Since Ebbatson argues that all these authors were important in forming Lawrence's view of nature, it would have been interesting if Ebbatson had shown how Lawrence synthesized and developed the views of nature he found in his predecessors, and how he forged something uniquely his own out of this tradition. Despite this, the book is well worth reading for its insights into how Lawrence's views of nature were shaped.

Jennifer Michaels