

difficult to qualify" [p. xiii]). Nevertheless, her study is useful in two respects. She knowledgeably draws attention to the strengths of Lowry's minor fiction, and, in digressing from her thesis, sketches the influence of specific films on *Under the Volcano* and *October Ferry*.

Even though the hypothesis of Grace's *The Voyage That Never Ends* is unproven—and is probably unprovable—the author succeeds in opening out to fuller consideration the nature of Lowry's achievement as an artist.

Joseph Mileck

*HERMANN HESSE: LIFE, WORK, AND CRITICISM*  
(Authoritative Studies in World Literature)

Fredericton, N.B.: York Press, 1984. Pp. 49. \$6.95

Reviewed by Adrian Hsia

The first reaction of a Hesse-scholar upon seeing another introductory booklet on Hermann Hesse may be the involuntary question: Is this necessary? However, this mixed feeling would soon disappear after reading a few pages. One has to admit that Joseph Mileck is a master of his craft. It is not only that his booklet left no important details untold which is, given the limited space, by itself a remarkable feat. It is the way he unfolds the biography and, especially, the works of Hermann Hesse that is truly impressive. In spite of its introductory character, even a seasoned Hesse-scholar would feel having learned something after reading Mileck's book. It is indeed a piece of scholarship which also commands the attention of the reader. One may not agree with Mileck, one may feel the urge to argue with him on certain points of interpretation, however, one would not regret having read this book.

It has five sections and opens with the biography of Hesse which is then followed by a chronological list of Hesse's major works. The biography gives a good background to the most interesting section of the booklet: the matter and manner of Hesse's fiction. Mileck shows the development of Hesse's central theme—which is closely related to the inner and outer events in Hesse's life—through his major works: the story of a "sensitive misfit." In *Hermann Lauscher* (1901) Mileck already discerns the protagonist as an embryonic Steppenwolf who made Hesse famous in the sixties and seventies. However, still in *Peter Camenzind* (1904) Hesse's characters and settings "continue to be felt rather than seen" (p. 22). Nevertheless he was moving towards realism, as *Unterm Rad* (1906) clearly shows. In this novel, Mileck points out, Hesse began to use the "double self-projection" which "was to become a literary device in all of Hesse's major works" (p. 23). Traces of this device can actually be found even in *Peter Camenzind* which Hesse began in November 1901. While Hesse was definitely moving towards realistic prose, his writings remained autobiographic and his protagonists, to a varying degree, strived to end being mere bystanders. In *Rosshalde* (1913) the protagonist finds the means of being himself as "self-acceptance" and "self-realization." However, Hesse's characters never actually reach this goal. The novels usually end after this has been rationally identified.

With *Demian* (1919) Hesse entered a new stage of consciousness, as he realized "that to live the self would of necessity involve prior emancipation from traditional religion and morality and the cultivation of a personal ethos" (p. 25), as Mileck points out. Hesse became more concerned with concepts and more abstract. Consequently, *Demian* and his mother are "actualized concepts" and "the remaining personae are actuality clearly become concepts. Hence the protagonist's breakthrough is more cerebral than real" (p. 27). However, Hesse became more conscious of the polarization of the "innermost self" and the "socialized self" in each individual. This he dramatized in *Klein und Wagner* (1919) and "fantasized" in *Klingsors letzter Sommer* (1919) which Mileck aptly considers to be an "example of Hesse's intuitively controlled artistry at its best" (p. 29). In contrast, the following novel *Siddhartha* (1922) is of conscious craftsmanship. Hesse kept the structure and even the style to a three-beat pulsation, he "even extended his customary double self-projection . . . to the actual self and three possibilities" (p. 31). The hero is the only one of Hesse's protagonists who actually reach the state of grace. After *Siddhartha*, Hesse retained his conscious craftsmanship. He used four complementary pairs of portraits to depict Haller and his age in *Der Steppenwolf* (1927). Although

this novel ends on a positive note, it stops at the moment when Haller is ready to resume the game of life. In *Narziß und Goldmund* (1929) Hesse returned to the double self-projection. As the tripartite constitutes the basic structure of *Siddhartha*, dichotomy forms the foundation of the present novel, both in structure and in style. While Hesse endorses both approaches to life, the reader may obtain the impression that Hesse favored Goldmund more. However, one may also think that Hesse was trying to depict the limitation of each of both worlds or polarities.

The better works of Hesse were produced when he relived his personal crises (which reflect the crises of his time) in his fiction. Autobiography forms in a varying degree the foundation of his tales. In *Die Morgenlandfahrt* (1932), Hesse again returned to the new personal and general crises which he mystified and metaphorized in the "Bund" of the wayfarers to the East. Like *Der Steppenwolf*, the present tale ends on a positive note, but the story seems to be even more abstract and conceptualized than the older novel. This vein culminated in the utopia of *Das Glasperlenspiel* (1943), although Hesse returned with it to a more narrative plane. Again it is an admixture of autobiography and fiction, but much more balanced than ever before. His conceptualized vein seems to be concentrated to the description of the glass bead game. In this last novel, he sums up his life, his age, and the "generative thrust behind all culture: the innate spiritual impulse of man" (p. 37f.), as Mileck aptly puts it. With this prevalence of the innateness of culture, Hesse also transcended his personal crises and his urge to come to grips with them. *Das Glasperlenspiel* was the last novel Hesse wrote.

After the major section of his introductory booklet, Mileck shortly describes the reception of Hesse in Germany and North America, and concludes it with a selected, perhaps too sparsely annotated bibliography. The usefulness of the booklet, however, will be determined by the examination of Hesse's fiction which shows the thorough scholarship of Mileck. There is no other introduction to Hesse which is so encompassing, concise, and to the point.

A. Robert Lee, ed.

*ERNEST HEMINGWAY: NEW CRITICAL ESSAYS*

New York: Barnes and Noble, 1983. Pp. 216

Reviewed by Raymond S. Nelson

*Ernest Hemingway: New Critical Essays* contains ten essays, four by American and six by European critics (mostly British). The points of view are, therefore, somewhat different from what one commonly hears—especially since the Hemingway manuscripts have been made available to scholars. None of these essays pretends to use manuscript sources.

David Seed, author of the first essay, "The Picture of the Whole: *In Our Time*," isolates four possible organizational devices for *In Our Time*, yet concludes that Hemingway focuses on "the primary data of experience" (p. 32). Hemingway refuses to moralize, says Seed; instead he renders human experience in elemental terms. Colin Nicholson in "The Short Stories After *In Our Time*" sees a pervasive purposelessness in human affairs in the later stories, a world in which people refuse to think, in which people celebrate physical experience in the here and now. Andrew Hook writes in "Art and Life in *The Sun Also Rises*" that "*The Sun* is a triumph of art on the side of life" (p. 63). He concludes that Hemingway's style is the distinctive quality that makes the book a masterpiece. William Wasserstrom, author of "*A Farewell to Arms: Radiance at the Vanishing Point*," rates *Farewell* as "unparalleled" and "a landmark text" (pp. 70, 71). Like Andrew Hook, he cites Hemingway's style as the supreme achievement.

A. Robert Lee, editor of the collection, includes his own "Everything Completely Knit Up": Seeing *For Whom the Bell Tolls* Whole." Lee raises the question whether there is a central focus to *For Whom the Bell Tolls*, and he concludes that despite a few superficial flaws, the novel does indeed hang together very well. James Justus in "The Later Fiction: Hemingway and the Aesthetics of Failure" discusses Hemingway's vision of a world in which no one wins or can win. The best one can do is to endure courageously. Eric Mottram ("Essential History: Suicide and Nostalgia in Hemingway's Fictions") traces the motifs of nostalgia and suicide in