

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

Hemingway's work and concludes that art and its permanence is about the only solid thing mankind has in Hemingway's world of constant war and futile politics. Brian Way's "Hemingway the Intellectual: A version of Modernism" suggests that Hemingway is a genuine child of his age, creator of a literary style with little attention to older modes of thought and form. Like other artists of the twenties and thirties, Hemingway simply practised his unique method without theorizing.

Faith Pullin offers "Hemingway and the Secret Language of Hate" in which she claims that "Hemingway has no real interest in character and therefore no genuine comprehension of, or expertise in, the fictive treatments of human relationships" (p. 181). As a result, she says, Hemingway fails to create real people in his fiction; he is best at rendering "place" and "things." Frank McConnell traces in "Stalking Papa's Ghost: Hemingway's Presence in Contemporary American Writing" the influence Hemingway has had on other writers like Norman Mailer, Kurt Vonnegut, and Thomas Pynchon. McConnell calls such writers "dandies," suggesting by the term and his tone rather deep-seated reservations about this school of writers, sons and grandsons of Hemingway.

The book is useful primarily in the rich allusiveness to many peripheral and cultural matters: nihilism, existentialism, modernism, political and moral questions, analyses of style, feminism, and others. Some of the essays are clearer and more direct than others. On the whole, however, the book is a useful addition to the now considerable body of Hemingway criticism.

Robert Pinget
BETWEEN FANTOINE AND AGAPA
Trans. Barbara Wright
New York: Red Dust, 1982. Pp. 83. \$8.95

Robert Pinget
THAT VOICE
Trans. Barbara Wright
New York: Red Dust, 1982. Pp. 114. \$10.95
Reviewed by Daniel P. Deneau

English translations of many of Robert Pinget's sixteen or more works of fiction have been supplied through the years by Calder and Boyars (London) and Grove Press (New York); but recently, with some assistance from the National Endowment for the Arts and the New York State Council of the Arts, the Red Dust press has published (or plans to publish) at least eight Pinget texts, translated by Barbara Wright. In the "Preface to the American Edition" of *Cette Voix*, Pinget himself pays tribute to Wright, "whose profound knowledge of French," he says, "enables her to render its slightest inflections into English." The two slim texts to be noticed here make a particularly interesting combination for readers endeavoring to gauge changes in Pinget's work: *Entre Fantoine et Agapa*, Pinget's first book, was published in 1951; *Cette Voix*, in 1980.

Between Fantoine and Agapa is a collection of twenty short prose pieces, as well as a "Journal" of about twenty pages. In a brief "Preface" which may say everything really important about the brief book, Pinget calls the prose pieces "exercises which neither the logician, nor the philosopher, nor the moralist, will find to his taste." On the other hand, the texts will give "the imaginative reader" "the feeling of being released from the prisons of rationalizing reason." Generally the exercises do progress, do have something which might be called chronological movement; but what interests a reader is not traditional story or plot (causality) but