

role." This, of course, is exactly the sort of thing which writers of fiction must do, and the way in which we must view Touya, Aunt Agatha and Emil, the sales clerks on the Street of Crocodiles, Uncle Charles, Uncle Edward, and others. Even the narrator's father and Adela are second Genesis people, products of the artist's imagination, brought to life for a particular role. Indeed, says Schulz, our lives are fictions. They consist of disconnected and meaningless events and are filled with cardboard people. Any tenuous order and meaning which we find exist only in the mind of the viewer. It is exactly this point of view which gives Schulz's work its extraordinary power and depth, and it will not be long, I predict, before he is recognized as one of the important writers of our time.

Richard E. Mezo

MARTIN SWALES

The German Novelle

Princeton, N.J.: Princeton University Press, 1977. Pp. XII, 229.

Besides introductory chapters on "The Novelle as Historical Genre" and "The Theory of the Novelle," the book contains detailed interpretations of: Goethe: *Novelle*; Chamisso: *Peter Schlemihl*; Büchner: *Lenz*; Grillparzer: *Der arme Spielmann*; Süfker: *Granu*; Keller: *Die drei gerechten Kammacher*; Meyer: *Das Leiden eines Knaben*. Four of these seven interpretations have appeared in periodicals and yearbooks.

On the dust jacket, Theodore Ziolkowski is quoted as saying: "Existing studies of the *Novelle*, Germany's principal contribution to nineteenth-century literature, tend to be either normative or historical. Swales boldly reconciles these conflicting approaches by showing that the leading theories of the *Novelle* reflect the exigencies of nineteenth-century society as consistently as its most representative texts. This book is utterly original."

Ziolkowski's enthusiasm must have been meant for the publisher. There have been so many studies of the nineteenth-century German *Novelle*—from every point of view imaginable—that it would be ludicrous to expect, at this time, new revelations of importance. Not that originality in the field would be out of the question; the scope of the investigation could be enlarged—to include *Novellen* never analyzed before: works by authors who are not usually mentioned in histories of literature, stories which appeared in newspapers and periodicals and were not collected in book form, stories which were addressed to groups of readers who would not have known the names of the seven authors mentioned above.

Professor Swales is perfectly at home in the limited field of his investigation. Carefully he evaluates the massive secondary literature, tends to lean toward one view here and another view there, makes his own point from time to time—he is a knowledgeable, reliable, and solid guide. There is nothing risky and nothing sensational in the book—nothing which is not well argued; in most cases one agrees, in some cases one thinks that other arguments carry just as much conviction. Altogether, this book will take its place among the dozen or so best studies in a field which has been ploughed intensively and often before and—no doubt—will continue to be ploughed regularly in the future.

Ingrid Schuster

ALISON WINTON

Proust's Additions: The Making of A la recherche du temps perdu
Cambridge: Cambridge University Press, 1977. 2 vols. Pp. 393+209.
£18.50.

In 1962, a veritable treasure trove of documents relating to Proust was deposited in the Bibliothèque Nationale, an event which revolutionized Proust scholarship. Research since then has concentrated on the revelations this material brought concerning the complicated genesis of the