

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

novel. But the documents included all the extant manuscripts, typescripts, and proofs, and it was clearly necessary that someone should examine the process of elaboration which led from the relatively straightforward first draft of the novel proper to the text actually published (in part posthumously). It is this gap which Dr. Winton has filled in her Ph.D. dissertation, now published, and she has filled it very satisfactorily.

I worked on this material myself in 1955 for my own doctorate, but in those days the papers were in private hands, and permission to see them was granted piecemeal, one afternoon at a time. It was out of the question ever to produce a complete list of all the additions. In the second of her two volumes, Dr. Winton does just that: she lists all the documents available, and all the added passages, locating as precisely as possible their first appearance in the documents. This detailed inventory is of inestimable value.

In Volume I Dr. Winton comments on the material she has gathered—a daunting task, as there must be over 4500 additions to sift and classify, but one which Dr. Winton has carried out with enviable mastery. Beginning with a useful summary of the original content of all the parts (except *Swann*, unaffected by the major expansion which began during the war years, when Proust was without a publisher), she then notes the motifs which were not at first given much emphasis. These become the subjects of the following chapters. In Chapter II, Dr. Winton considers the additions made “with a view to heightening a given scene, or increasing suspense,” “confirming the sense of two-sidedness” in characters; those which increase the comic vein of the novel, and those which endow the narrator with intellectual interests and sensory responses (including dreams) not underlined in the “base version.” She notes the high incidence of metaphor in the additions, especially images of the immobile and the statuesque. She defends Proust from some of Feuillerat’s unsympathetic charges, while agreeing that there is a tendency to devalue the conventionally “human.”

The six chapters which follow take up specific facets of the novel which belong primarily to the latter years. Dr. Winton shows Proust’s concern with “idiosyncracies of spoken language” (ch. III), and traces the development of Morel from the rather

“mediocre” young violinist of the MS to the complex character of the printed text, a parallel to Albertine (ch. IV). In Chapter V she notes that Proust was “increasingly concerned to describe scenes of investigation and control, of cruelty and ill-treatment, and above all, manifestations of extreme pride.” Chapter VI deals with the extraordinary increase in notations of uncertainty (rumors, lies, suspicions), Chapter VII with decline and illness. A final chapter treats the significant expansions Proust made to the roles of Vinteuil and Elstir.

This summary would be enough to indicate how well organized and useful Dr. Winton’s study is. What gives it added distinction is the way Dr. Winton relates her findings to the ultimate “revelation” of *Le Temps retrouvé*, that the narrator has the vocation to be a novelist. The narrator’s interest in etymology, speech patterns, and strategy she ties up neatly both with the technical problems of the novelist and with his vision (pp. 95, 167). The “down-grading” of so many characters contributes to a “general atmosphere of decline” (p. 166) which contrasts markedly with the narrator’s quiet confidence and can be seen as “antithetical to the end of the novel” in that the end is the vindication of the narrator’s “affirmation of the permanence of his self” (p. 295) and of the narrator’s purpose, vigor, determination (p. 331). Morel’s character similarly “throws into relief . . . the narrator’s final more thorough commitment to his art” (p. 205). This positive message is strengthened by the developing roles of the two artists. The function of Elstir as a double of Marcel is very sensitively brought out. Elsewhere (pp. 70-71, 205-06), Dr. Winton sees longer additions as strengthening the structural unity of the book, and in the Conclusion she suggests that more work could fruitfully be done on these lines. Her book succeeds both in accomplishing quite admirably what it sets out to do, and in providing stimulus to further investigation; the text is a beautifully clear reproduction of a flawless typescript. (I am rather surprised that the resultant economy in printing costs did not enable the syndics of the Cambridge University Press to sell it for less than the suggested price of around \$40.)

Anthony R. Pugh