sensationalist literature around 1800, a genre ("Kriminalgeschichten") emerged between 1820 and 1850; in a third phase the aspirations and expectations of the main readership, the middle class, started to be directly reflected in the various subgenres. And in a final phase (1880/90-1920), the modern range of the various subgenres, mirroring the changes in the judicial apparatus and the concept of law, moved into place. Schönert discusses each of these phases by introducing a narrative typology (six types;, starting with "Räuber- und Schauerromane" (type 1), and having at the other end of the spectrum the detection case (type 6). In a well-balanced mixture of descriptive literary history and analytical evaluation he makes a convincing case.

There are some minor flaws where the urge for clarity has led to too much schematization. E.g., the reader is given to understand that the historical development consisted of a gradual, clearly delineated number of subgenres as time moved on. That is not so. Popular forms of entertainment have a peculiar robustness and longevity and keep on existing side by side with newer forms. (See, e.g., Ingrid Schuster, ed., *Das Forsthaus am Rhein, 1906: Studien zum Kolportageroman in 90 Heften aus dem Jahre 1906* [1977]; this relevant title is not included in the bibliography.) By Schönert's terms, this apparently flourishing genre of the "Räuber- und Schauerroman" should have long ago found a timely death! Another slight deficiency comes into focus when the time frame indicated in the title of the volume is taken a bit too literally. For example, John H. Langbein's *Prosecuting Crime in the Renaissance: England, Germany, and France* (1974) argues convincingly that modern criminal trial procedures in these three countries have a direct link to the distant past; and that even the societal function will have to include a historical retrospection when analyzed in the more contemporary context. But these are minor flaws in a book which is impressive through the erudition of the contributors and which is enjoyable to read because it makes such a lucid case of a thorough investigation!

T. D. MacLulich
HUGH MACLENNAN.
Boston: Twayne, 1983. Pp. 142
Reviewed by Paul Goetsch

T. D. MacLulich's book follows the well-known format of the Twayne's World Authors Series: after a biographical sketch it examines MacLennan's novels in chronological order and then closes with a final evaluation (including a brief survey of previous criticism) and a selected, partly annotated bibliography. MacLulich has put this rigid pattern to good use and presents an intelligent overview of MacLennan's development, focusing on a number of recurring themes and problems.

While he does justice to MacLennan as a nationalist, a conservative thinker, and a man deeply interested in history, he believes that his writing was "shaped as much by private emotional imperatives as by reasoned responses to external political and social conditions" ("Preface"). Drawing heavily on Elspeth Cameron's biography for information and taking up some ideas first developed, I think, by Alec Lucas, he argues that a particularly striking feature of MacLennan's novels is his portrayal of memorable encounters between fathers and sons. As he suggests, MacLennan's father apparently provoked the divided response which Freud discusses in his essay "Family Romances," and made the writer use his fiction "to define and eventually to resolve some of his own deepest inner conflicts" (p. 15). Apart from the theme of father and son, MacLulich pays attention to MacLennan's frequent use of doubled characters, his penchant for scenes of explosive violence on the one hand and pastoral retreats on the other, his introduction of characters who joyfully accept the world despite its imperfection, and other recurring themes.

In Chapter Two he gives an interesting account of MacLennan's unpublished early novels but deals too briefly with his writings on history, which might help to illumine the view of history presented in some of his later works. Chapter Three discusses the national romances *Barometer Rising* and *Two Solitudes* and makes pertinent remarks about half-veiled oedipal tensions, about the ending of *Barometer Rising* and about *Two Solitudes* as a novel with a message. In Chapter Four MacLulich traces MacLennan's quarrel with strict Calvinism and his growing

interest in religious questions. This interest emerges fully in *The Watch That Ends the Night*, the novel which MacLulich regards as the pinnacle of MacLennan's achievement. While his analysis of the emotional problems depicted in the book is once again both illuminating and tactful, he neglects MacLennan's historical vision. After all, the writer is not content with describing only one phase of Canadian history but refers to the colonial past, the Great Depression, postwar Canada and international problems as well. In this sense it is misleading to say that MacLennan concentrated on private concerns in his best writings of the fifties and wrote once again as a historically minded observer and as a moralist in the sixties. Undoubtedly, however, MacLennan's didacticism and his tendency to subject plot and characterization to his schematic views of social and national development are more obtrusive in his last two novels and impair their effectiveness. What might be emphasized even more is the fact that in these final novels MacLennan reexamines his previous pronouncements on Canada's position in the world and is much less optimistic than before. While believing at the beginning of his career that a new cycle of history would begin on the North-American continent, he arrives at a diametrically opposed view in *Voices in Time*.

T. D. MacLulich is fully aware of the strengths and weaknesses of MacLennan and has written a good introduction to this highly conservative and antimodernist writer.

Nadine Natov
MIKHAIL BULGAKOV.
Boston: Twayne, 1985. Pp. xii + 144
Reviewed by Victor Terras

The format of Twayne's World Authors Series prescribes the general organization of each volume: a chronology of the author's life, a biographic sketch, a survey of the author's works, a summary, notes and references, a selected annotated bibliography, and an index. This format makes some repetition unavoidable, particularly when the oeuvre is as intimately linked to the author's life story as in Bulgakov's case. Fortunately, Professor Natov's carefully researched observations on the genesis and biographic as well as historical background of each work are the strongest component of her book. Her treatment is also strong as regards the comparative aspect, so in the chapter on Bulgakov's Molièriana. It stands to reason that within the limited space available to her, Professor Natov could give only cursory attention to composition and style. She compensates for this by an expert knowledge of the Russian theater. Altogether, the book is meticulously researched and has much more of a scholarly apparatus than is usually the case in the Twayne series.

In a work addressed to a general audience, the chapter on *The Master and Margarita* must necessarily be the most important. Professor Natov's plot summary is exemplary, drawing a clear outline of what is essential to the meaning of the novel. Four plot levels are recognized: the satirical novel of manners depicting the Moscow of the 1930s; the diabolic phantasmagoria of the intrusion of Voland and his cohorts into this world; the tragic story of the Master and Margarita; and the Master's version of the passion of Christ. Professor Natov deftly demonstrates how all four levels are organically and intricately connected. The intrusion of the diabolic host, fantastic though it is, can be readily translated into a thinly disguised allusion to the rampant terror of Stalin's purges and their ramifications which engulfed Soviet life in the 1930s. The tragedy of the Master, in which Professor Natov recognizes many autobiographic traits, is firmly grounded in Soviet reality, yet also stands as a symbol of the *poète maudit*, suspended between the lofty heights of his creative striving as artist and a black abyss of evil which he is too weak to fight as a human being. The Master's story of Yeshua and Pontius Pilate, while a profound response to the eternal challenge of the Gospel, is also a projection of the Master's personality, as Professor Natov cogently emphasizes. Altogether, her insightful presentation allows one to recognize in Bulgakov's novel a masterful modern version of the romantic *Künstler-roman*. Such a resumption of the tradition of Russian Hoffmanniana, which in the nineteenth century featured the brilliant *Russian Nights* (1844) by V.