

The stories are all well crafted; the anthology easily demonstrates, to any who still doubt, that well-written fiction by women is no rare occurrence. Several of the stories, including one of those in the first person, are told from a man's point of view. The majority of the stories, however, are told in the third person—some by an omniscient narrator, and many of the most recent from the point of view of the female protagonist.

Each story is preceded by a short biography of its author. The stories are arranged chronologically according to the author's year of birth. Dates of first publication are given occasionally but not for every story. The selection is restricted, with the exception of one story by Colette, to works written originally in English. The only experimental work is a story by Gertrude Stein. This second limitation is perhaps the more serious, suggesting as it does that there are no living women who write experimental short fiction in English—which surely cannot be true in a society that is producing such experimental novelists as Christine Brooke-Rose and Madeline Gins.

Emma Kafalenos

HARTMUT STEINECKE
Romantheorie und Romankritik in Deutschland: Die Entwicklung des Gattungsverständnisses von der Scott-Rezeption bis zum programmatischen Realismus. I.
Stuttgart: J. B. Metzler, 1975.
Pp. XII, 340.

In his Ph.D. thesis (Queen's University, Kingston, 1975), Manfred W. Heiderich lists all novels which had appeared in the year 1800 in Germany. He has read all extant ones and classifies these according to their contents. What an immense heap of literary trash! No wonder, almost nobody at that time took the German novel seriously—in fact, the genre "novel" was considered in Germany to be on a lower literary level than drama and poetry. Publishers paid less per sheet in the case of a novel than in the case of a play or a book of poems.

Steinecke describes in detail how the prejudices against the genre novel slowly disappeared—from the time of the early

translations of Walter Scott's Waverley Novels (the first German translation was *Der Astrolog*, 1817) to about 1860. Steinecke relies not only on the contemporary theories of the novel (mostly well known by now), but on the prefaces to novels, reviews in periodicals and articles in newspapers and encyclopedias. He has assembled an impressive amount of hitherto unknown material which he uses objectively and convincingly. Steinecke's book is well written and can be read without difficulty by nonspecialists: he uses little of today's literary jargon.

The book is at the same time a *Quellenstudie* and an interpretation of sources. It contains statistics on the number and type of novels which appeared in certain years. In 1780, for instance, about 60 novels were published; in 1800, 100; in 1820, 150; in 1830 ca. 280-300. In the same decades, dramas and books of poetry lost readers proportionately. Up to 1830, few novels had had editions of more than 750-1000 copies, but each copy was read by many people—especially the copies bought by lending libraries. A novel had, on the average, ten times as many readers as a drama or a book of poetry. Still, only 25% of Germans could read, and only 10% of those had an opportunity to read novels on a regular basis.

Steinecke disagrees with those who condemn the quality of the German novel outright—by comparing German 19th century authors to Balzac, Sand, Dickens, and others. Nor does he agree with the simplistic statement that Goethe's Wilhelm Meister novels have had a disastrous influence on the *Bildungsroman* (Steinecke prefers the term "Individual-roman"). His knowledge of details allows him to judge much more carefully, to qualify general statements by others, to present new and well-formulated ideas on many aspects. But the book does not change any of the major and accepted facts about the German novel 1820-1860. The German novel cannot compare, in quality, with the contemporary novel in France and England. This was not Goethe's fault and—probably—not a consequence of lack of talent in individual German authors. The novel also depends on social factors which characterize a certain period—and on the social consciousness and ambitions of a people. And it was certainly also true that Berlin—in 1830—could not compare with Paris or London.

While Steinecke seems to know all the secondary literature about the novel of 1820-1860, he lists comparatively few novels—and the ones he lists are the titles one already knows from literary histories. I believe that statements of the sort "X wrote the first novel about workers in a factory" would turn out to be quite untrue—if one bothered to read the thousands of other novels which appeared at the time. The value of Steinecke's work will increase when Vol. II—a compendium of source-articles on which the analysis of Vol. I is based—appears in spring 1976.

Armin Arnold

SHAMSUL ISLAM

Kipling's 'Law':

A Study of His Philosophy of Life
London: Macmillan, 1975. Pp. 174.

Dr. Shamsul Islam begins *Kipling's 'Law': A Study of His Philosophy of Life*, with a brief survey of Kipling criticism. He shows that although Kipling was the most popular writer of his time, there were some strong attacks upon him, and he was often dismissed as a "jingo imperialist and a superficial writer" (p. 1). By a careful study of the term "law" as it is used in Kipling's writings, Dr. Shamsul Islam attempts to show that Kipling is no "jingo imperialist" but that he is a consummate craftsman, weaving a web of complex thought, whose ideas stretch far beyond a limited British Empire to a lofty idea of Utopian Imperialism which brings goodness and order to a chaotic and lawless society.

In his second chapter ("Aspects of Order and Law in Kipling's Formative Years"), Dr. Islam examines the initial periods of Kipling's life (1865-78: Bombay and South-sea; 1878-82: United Services College; 1882-89: the early years in India;) and shows how a respect for law and order was developed in the young novelist. The third chapter ("The Moral Order"), deals with the religious influences on Kipling's works. There are studies of the Judaeo-Christian tradition with its Wesleyan glorification of work, the Islamic tradition, Hinduism, Buddhism, Free-

masonry, and finally Mithraism. Summarizing this chapter Dr. Islam concludes that "diverse and divergent religious traditions entered into the shaping of Kipling's moral and ethical views, helping to solidify his conception of Law" (p. 47).

Chapter four ("The Imperial Order") attempts to situate Kipling within the political currents of his time. Much emphasis is placed on the idea of universal empire rather than British Empire, and Dr. Islam comes to the conclusion that "Kipling's imperialism . . . cannot be identified with British imperialism alone. It is a much larger concept that can be traced more generally to the idea of a universal empire based on principles of law, order, service and sacrifice" (p. 54).

Dr. Islam begins Chapter five ("The Doctrine of Action") with the statement that the crux of Kipling's thought can be seen in the "realisation of the meaninglessness of life, disinterested suffering and the need for positive action" (p. 86). The remainder of the chapter is devoted to proving the thesis that "man . . . has no reality beyond his own actions: man is what he *does*" (p. 90). Some typical men of action are then looked at in isolation, and Dr. Islam analyzes Kipling's portrayals of the civil servant, the soldier, the skilled worker, and the peasant. The conclusion to the chapter is that Kipling's ideal man does not depend on deeds alone but is in fact in search of a balance between action and contemplation.

In Chapter six ("Education in the Law in Four Children's Books"), Dr. Islam demonstrates that even the Jungle Law is "a practical code rather than a utopian dream" (p. 123). He shows that the Law of the Jungle is based on five essential elements: Reason, the Common Good, Ethical Values, Lawmaking Authority and Promulgation, and Custom and Tradition, and he analyzes each of these in detail. He proves that even these so-called children's books reflect the conflict between good and evil, order and disorder, civilization and the barbaric. His conclusion is that "the Jungle and Pook books are undoubtedly meant to educate. Kipling's whole habit of mind, all of his life, was didactic; he was frankly a preacher and a moralist" (p. 142).

Although Dr. Islam's general ideas are clear and well set forth, his analyses of individual stories are occasionally wanting.