

something of an anthology of favorite passages from her reading, O'Connor's personal *Bartlett's*.

Another serendipitous feature of *Flannery O'Connor's Library: Resources of Being* is that it keys entries, where relevant, to *The Habit of Being* and *The Presence of Grace*. Thus whenever an item is mentioned in O'Connor's letters or is the subject of one of her book reviews we are given full details. A spot check revealed a few discrepancies. On several occasions Kinney indicates, apparently incorrectly, that the review was unpublished, and makes no reference to *The Presence of Grace*. An example is the entry for Michael de la Bedoyère's *The Archbishop and the Lady: The Story of Fénelon and Madame Guyon* (item 181, pp. 60-61)—the review of which is indeed found in *The Presence of Grace*, p. 27, with a notation that it originally appeared in *The Bulletin* for September 29, 1956.

It should finally be said that Kinney has produced an exemplary study of Flannery O'Connor's library. One discovers at every turn precious bits of information which can only expand one's understanding of the Georgia writer's art. One such notable find is in item 347, on p. 115, which lists an article on Thoreau entitled "Christian Malgré Lui." We now know where O'Connor probably got the phrase which she uses about Hazel Motes in her Author's Note to the 1962 edition of *Wise Blood*. Many other disclosures are placed at one's finger tips in *Flannery O'Connor's Library: Resources of Being*. It is difficult to imagine anyone improving on what Arthur F. Kinney has done here.

Jörg Schönert, ed.

**LITERATUR UND KRIMINALITÄT: DIE
GESELLSCHAFTLICHE ERFAHRUNG VON VERBRECHEN
UND STRAFVERFOLGUNG ALS GEGENSTAND DES
ERZÄHLENS. DEUTSCHLAND, ENGLAND UND
FRANKREICH 1850-1880**

Tübingen: Max Niemeyer, 1983. Pp. 380

Reviewed by Josef Schmidt

The volume represents the findings (discussion and papers) of the "Interdisziplinäres Kolloquium der Forschergruppe 'Sozialgeschichte der deutschen Literatur 1770-1900'" which took place in Munich in January 1981. In ten chapters, the position papers of the main speakers and part of the discussions have been edited in this very user-friendly book. It combines German thoroughness with an unusual concern for facile reading; the annotations and bibliographical information have been inserted with concise comments relating to the specific context. As the title indicates, "Literature and Criminality" tries to conceptualize crime as a social function under different aspects; four of the chapters are devoted to the socio-historical dimension. And the remaining six chapters then connect these surveys (Rechtsgeschichte, Polizei, etc.) with the various modes and genres of narration. The range reaches from sensational fiction to accounts of actual trials. One can see that this work grew over a period of time; and the spirited discussion has been preserved for the printed version of the proceedings. It undoubtedly will remain the standard work on the topic for some time to come, for the historical and geographical restrictions have allowed a succinctness and concreteness which have made extrapolations and generalizations in the positive sense meaningful and possible. Instead of rattling off the by now well-known canon of Poe—Doyle . . . Hammett, the team of contributors has expanded e.g., the corpus of "Gebrauchs-literatur" that was first explored so skillfully by Hans-Otto Hügel (*Untersuchungsrichter, Diebsfänger, Detektive*, 1978). Space does not permit to deal individually with the main papers by Ulrich Broich, Otto Dann, Joachim Linder, Wolfgang Naucke, Jörg Schönert, Wolfram Siemann, and Elisabeth Schulze-Witzenrath. Instead, a few critical remarks will illustrate the virtues and some of the flaws which are based on one of the chapters done by the main editor, Jörg Schönert. In chapter five ("Zur Ausdifferenzierung des Genres 'Kriminalgeschichte' in der deutschen Literatur vom Ende des 18. bis zum Beginn des 20. Jahrhunderts," 96-125) Schönert tries to introduce a meaningful periodization of that particular time span. He postulates that from general

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 Kollportageroman in 90 Hefen 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