in an arid and mechanical fashion. Todd's study sits on the margins of critical studies today; it is in keeping with recent critical trends to connect literature with what is "outside" of it, but he does not deny that there is an inside and an outside. Yet, his method is out of keeping with the trend to "literarize" what literature is extended to. Contemporary criticism seeks to deny the privileged and autonomous status of "disciplines" and yet to establish "literature" as the privileged and enabling condition of other disciplines. One is firmly in the realm of historical facticity in Todd's study, and there is no attempt by way of the juggling of rhetorical properties to make salon discourse and literary discourse the same. His methodology is in keeping with the later critical works of Tynianov and the insistence on separate contexts of discourse in dialogue and interaction. He is aware that in privileging salon society he has made a methodological leap of faith, that one could just as easily have privileged commercial developments, linguistic change, government bureaucracy, the growth of universities, and the breakdown of class. There is no way that he can "prove" that his choice is better than the others, nor need he; for the worth of his choice is in the working out. And it is very good indeed.

Ernest Hemingway
THE GARDEN OF EDEN
New York: Charles Scribner's Sons, 1986. Pp. 247
Reviewed by R. S. Nelson

The Garden of Eden is arranged in four books and covers a long summer in time. David Bourne, a gifted writer, has just married a wealthy girl, Catherine, and they are honeymooning in southern France. They enjoy their lazy, leisurely lives, drinking and lovemaking. Then unaccountably, Catherine has her hair cut short like David's and wants to be a "boy." She flip-flops, being "a boy" one day and "a girl" the next, and David puts up with her whims. She does not want him to write, but wants them to travel, and he agrees. In Book II David does begin to write, and Catherine appears to acquiesce, but she runs off to do her own thing in response. She has her hair cut even shorter, and pushes the "boy" bit. David does not quite know how to cope with her irrational outbursts, her boredom with being "a girl," her irritability, and he begins to address her as "Devil." In Book III Catherine has her hair bleached white, and persuades David to have his hair bleached also. They have all the while been sunbathing naked on remote beaches so that they—particularly Catherine—are deeply browned. Being very dark becomes a fetish. In a café they meet Marita, an attractive tall young woman, whom Catherine invites to join them. Marita soon has her hair cut short and becomes a lover to both Catherine and David. By this time David has established a regular schedule of writing most of the mornings, and the story begins to include summaries of his writing. The stories fuse with the action of the novel itself. He has abandoned the Narrative, Catherine's and his story, in favor of several short stories set in Africa. Marita loves the African stories, and Catherine hates them. She wants the Narrative finished. As Book III ends, Catherine is actively pursuing publication arrangements—far too prematurely—and David and Marita are more deeply involved in each other. Catherine erratically blesses and damns them. Book IV opens with catastrophe: Catherine has burned the rave reviews on David's last book, but most catastrophically, burned all the short stories David has slaved over for weeks. He is remarkably self-contained in his response to her, however, and in remorse she wants to pay him double what they would have sold for. They seem to become reconciled, but Catherine after some days departs for Paris, leaving David with Marita. David tries to rewrite the stories, but cannot. Then, after particularly satisfying lovemaking with Marita, he is able to begin writing the stories easily, almost miraculously. The novel ends with David rejoicing in the way the story lines are flowing.

The *Garden of Eden* is obviously Hemingway in style and theme. The elemental declarative sentences, the staccato dialogue, the muted tropes and figures, are all recognizably Hemingway. The sexual themes so common to his major novels are present again, but with a difference. The love scenes are more explicit than in any other published work, and the lesbian dimension represents a sharp shift from attitudes expressed in early stories such as *In Our Time*. The novel reads like an erotic fantasy: if one beautiful, passionate woman is good, how much

better to have two. And if frankly heterosexual love scenes are exciting, how much better to suggest illicit love. Hemingway indulges in quite a few love scenes between the couples, but only suggests—reports—the lesbian dimension. David twice uses the word "perversion" to himself as he tries to come to terms with the direction Catherine is taking them. Catherine is the evil genius. She is wilful, spoiled, rich, and bored, and she is jealous of David's absorption in his creative work. She is not even satisfied with their abandonment to sexual pleasure—she needs more. She needs to dominate. She must rule, she must manipulate. She will have her way, much like Helen in "The Snows of Kilimanjaro." And, like Helen, Catherine will lose her writer-husband, though in a different way. *The Garden of Eden* represents once again the loss of innocence, most notably through the "perversion" that David Bourne senses.

Hemingway earlier worked the theme of the writer destroyed by a too-rich, selfish, indulgent woman, and he does it again. He seems to have been excessively sensitive to such a problem.

It is not a good book. It should have remained unpublished. Hemingway's own judgment was better than that of his survivors. It will not add to his stature, and well may diminish it. The book does serve one good purpose, however, and future scholars may make use of it. David Bourne, spokesman for the author himself, describes the writing process, how the writer proceeds, how he feels, how he puts a story together. Those particular passages, scattered through Book III, would be of help and use to aspiring writers who need to know just a bit more of what a writer does. Beyond that, the novel is a disappointment.

Pascal Quignard
LE SALON DU WURTEMBERG
Paris: Gallimard, 1986. Pp. 369
Reviewed by John Taylor

Pascal Quignard, born in 1948, is a prolific author already well-known in France for his essays on Michel Deguy (1975), Maurice Scève (1974), Leopold von Sacher-Masoch (1969) and Louis-René des Forêts (1985), for the three volumes of his *Petits traités* (1981-1984), and especially for literary works of erudite, indeed antiquarian inspiration: *Le lecteur* (1976), *Les tablettes de buis d'Apronenia Avitia* (1984), *Echo* (1975), *Epistolè Alexandroy* (1975), *Sang* (1976), *Hiems* (1977), *Inter Aerias Fagos* (1977).

French critics were thus caught off guard when a novel much more personal in tone than these other works appeared, *Le Salon du Wurtemberg*, a *roman d'analyse* (as, for example, Vincent Landel observed in the *Magazine littéraire*, No.233, Sept. 1986) in the tradition running from Mme de Lafayette to André Gide. It is a novel dealing with the reconstruction of the past—the narrator refers repeatedly to notes preserved in old appointment books—and inevitably the name of Marcel Proust has also been invoked: like Proust, Quignard endeavors to recreate the sentiments of childhood and of amorous attachment. Also like Proust, the narrator in *Le Salon du Wurtemberg* meditates on the philosophical nature of reminiscence, whether such a reconstruction of the past is indeed possible at all.

Overlooked by the French critics, however, is the fact that the German novelistic tradition is also a literary backdrop to the book. *Le Salon du Wurtemberg* is in some of its facets a *Bildungsroman*, set in the narrator-hero's early manhood, and it is not surprising that an engraved portrait of Christoph Martin Wieland is kept in the narrator's room. Wieland, born in Biberach, Württemberg, in 1733, wrote one of the first *Bildungsromane, Geschichte des Agathon* (1766). In that novel as in other works such as *Die Abderiten* (1774), *Agathodämon* (1799) and *Musarion* (1768), Wieland attempts, as Quignard did in his previous books, to use classical erudition in a contemporary way. Finally, no connoisseur of Goethe will miss the echoes of *Die Wahlverwandtschaften* (1809), for Quignard's novel is also in great part the story of an unsuccessful (though triadic, not tetradic) cohabitation of friends: Charles Chenogne, the narrator, is eventually seduced by Isabelle, the wife of his best friend Florent Seinecé. The Seinecés' marriage breaks up and Isabelle goes off to live with Charles for a while. The years go by, other lovers come and go; towards the end of the book Charles and Florent meet