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## The Author as *Advocatus Dei* in Heinrich Böll's *Group Portrait with Lady*<sup>1</sup>

Theodore Ziolkowski

In the lectures on aesthetics that he delivered in 1963-64 at the University of Frankfurt, Heinrich Böll enunciated a precept that is too often forgotten, or at least ignored, by literary scholars and critics. "The content of a prose work, after all, is its presupposition, a gift; and you shouldn't look a gift horse in the mouth."<sup>2</sup> Böll does not mean, of course, that content is irrelevant; but he suggests that criticism often neglects to concern itself with that aspect of the literary work that is specifically aesthetic: its form. "Recapitulation of plot without analysis of form makes possible all kinds of fraud," he warns. Let us keep that caveat in mind as we turn to our consideration of *Group Portrait with Lady*.<sup>3</sup> We will take for granted the reiteration here of its content: the anarchic-Christian humanism that has informed Böll's works from the beginning, that he has repeatedly articulated in his own essays, and that has been analyzed at depressing length by critics who regard literature as propaganda.

We shall focus instead on the *form* that the familiar message assumes. For this novel displays a more consistent coalescence of form and content than any of Böll's earlier works. To anticipate our conclusion: in *Group Portrait with Lady* for the first time Böll uses a specifically Christian form in order to express his Christian content. More precisely: he exploits a radically secularized Christian form in order to render adequately his vision of a secularized Christian humanism. We can approach the problem by focusing on two aspects of the novel that are accessible to formal analysis: the characterization of the heroine and the stance of the narrator. We will be aided by two familiar techniques of criticism: typological analysis and the search for the "simple form" underlying the narrative.

### I

"Typology" or "figuralism" in the strict sense of the terms designates a science, or art, of biblical exegesis that establishes relationships between happenings and persons of the Old and the New Testament.<sup>4</sup> Both poles of the relationship represent actual occurrences or figures. But the figure in the Old Testament receives its true significance by virtue of the fact that it is revealed to be a prophetic anticipation of the figure of Christ (or some churchly ritual), while the figure in the New Testament not only signifies itself but also fulfills the Old Testament prophecy. Thus every "type" in the Old Testament finds a corresponding "antitype" in the New Testament, as when Joseph sold by his brothers is fulfilled by Jesus betrayed by Judas. Or an

incident in the New Testament is anticipated by a *figura* in the Old Testament: for instance, Jesus carrying the cross is prefigured by Isaac, who must cut and carry the wood on which he is to be sacrificed. In all such cases Christian faith detects a relationship of *umbra* and *veritas*: the “shadow” of the innocent shepherd Abel, who is slain by his brother, is realized in the living “truth” of Jesus, the shepherd of men put to death by his brothers. The uniqueness of typology or figuralism (in contrast to allegory or symbol) consists in the fact that both poles of the analogy are taken to be real happenings or persons. The faith of the exegete postulates a mystical relationship between two temporally discrete phenomena. This characteristically Christian mode of exegesis, which was first applied consistently by the early Church fathers, retained its authority more or less down into the seventeenth century.

As a result of the nineteenth-century Higher Criticism, and notably the revolutionary effect of David Friedrich Strauss's *Life of Jesus* (1835), the technique of typology was revived and at the same time radically reinterpreted. In his effort to strip away all legendary and mythic elements in order to get at the “historical” Jesus, Strauss concluded that the “antitypical” elements of the New Testament amounted to nothing but literary conventions that the evangelists had added on their own initiative to the basic life of Jesus. They hoped thereby, Strauss argued, to bestow greater venerability on their savior by accommodating him to the various expectations of the prophets. Through this inversion of its function Strauss succeeded in liberating for compositional purposes a technique that hitherto had been almost wholly an analytical tool: the typological parallels are no longer regarded as being mystically present to be detected; they were creatively added by the gospelists. Any figure could henceforth be equipped with typological attributes.

Writers were not slow to capitalize on the excitement surrounding these unsettling discoveries of the Higher Criticism. The turn of the century produced a number of novels constructed according to typological principles. At first, as one might expect, the technique was applied to religious novels in which a modern action is depicted in analogy to the gospels:<sup>5</sup> for instance, Benito Pérez Galdós's *Nazarín* (1895), Antonio Fogazzaro's *The Saint* (1905), and Gerhart Hauptmann's *The Fool in Christ Emanuel Quint* (1910). But the example of these works soon inspired other writers to apply the method of typological parallel-construction to secular subjects. The two most familiar examples are no doubt Joyce's *Ulysses* (1922) and Thomas Mann's *Doctor Faustus* (1947). It is typological construction in the strict sense of the word, however, that we can ascertain in *Group Portrait with Lady*.

Almost from the day of publication German reviewers noted conspicuous Christian elements in Böll's heroine, Leni Pfeiffer (née Gruyter). She was called “a secularized saint”<sup>6</sup> and “a Rhenish Madonna.”<sup>7</sup> The novel has been designated as the “secularized evangelist's report to a heretical Marianic legend”<sup>8</sup> as well as a “secularized saint's life.”<sup>9</sup> But it was left to scholars working in the United States to establish more detailed parallels between Leni and the Virgin Mary.<sup>10</sup>

In the first chapter we learn that Leni is “on intimate terms with the Virgin Mary,”

for she “receives” her almost every day on the television screen: “these encounters take place in silence, usually late at night when all the neighbors are asleep and the TV stations—including the one in the Netherlands—have signed off and switched on their test patterns. All Leni and the Virgin Mary do is exchange smiles” (p. 13). On the last page we are assured that we are not dealing with a miracle but with a rationally explicable mirror-effect, for the Madonna in the television set is also visible to another witness: “It is herself, Leni herself, appearing to herself because of some still unexplained reflections.” This framework causes the reader to follow the relationship Mary-Leni with particular attentiveness. The initial typological impression is borne out by many further elements. Although Leni’s name is reminiscent of Magdalena, she is actually christened *Helene Maria*; her birthday (17 August 1922) coincides with the celebration of the Assumption of the Virgin. Leni knows only two prayers—the Lord’s Prayer and the Ave Maria—but she takes her relationship to the Virgin so wholly for granted that the narrator speaks of her significant “religious gifts” and conjectures that “in her, of her, a great mystic might have been discovered and fashioned” (p. 32).

Within this clearly religious context there emerge further parallels between Leni’s life and that of the Virgin Mary—to the extent that the Virgin’s life has become a common cultural possession from such familiar sources as the *Legenda Aurea*. This daughter of prosperous parents, who until her fourteenth year attends a Catholic boarding school (= the temple school that Mary attended) and who is known as “downright laconic” (p. 375; in analogy to the Virgin Mary, who says virtually nothing in all four gospels), is distinguished particularly by her “innocence.” The narrator even searches vainly in the encyclopedia to learn more about this quality: “Leni . . . cannot be understood without this term” (p. 132).

In her sixteenth year Leni experiences for the first time what the narrator designates with the theological expression “self-fulfillment” (p. 24): “. . . as she lay on her back in the heather . . . her gaze on the stars that were just beginning to sparkle in the afterglow of sunset”—an experience that leaves little to the imagination with regard to its orgiastic sensuality and that at the same time reminds us unmistakably of the ecstasy conventional in representations of the Annunciation. (Consider, for example, the beam of light that frequently falls upon the ecstatic Mary in Renaissance paintings of the Annunciation.) On this June evening, Leni relates, she “had an overwhelming impression of being ‘taken’ and of having ‘given,’ and . . . she would not have been in the least surprised if she had become pregnant.” With all explicitness it is added: “Consequently, of course, she has no trouble at all understanding the Virgin Birth.”

Apart from such general parallels to the legends of the Virgin, which in the given context cannot be ignored, it is above all Leni’s relationship to her beloved, the Russian prisoner-of-war Boris, that displays explicitly typological motifs. According to legend, Joseph won Mary to wife through the miracle of the withered branch, which began to blossom when he laid it on the temple altar. In Böll’s novel, to be sure, there is no such miracle; yet Pelzer’s flower nursery, where the two lovers come

together and where Boris wins Leni at the worktable, is literally teeming with blossoming branches. For their so-called "visiting days" Boris and Leni have set up for themselves a "Soviet paradise in the vaults" (a frequently recurring leitmotif) where they withdraw during bombing attacks. It is by no means necessary to resort to supernatural explanations when Leni, following one of these occasions, gets pregnant! Yet the narrator plays with our aroused typological expectations (pp. 275-76). For it can be determined by simple arithmetical calculation that the child must have been conceived around June 2. Yet during this period there was not a single daytime bombing attack. Moreover, it is demonstrated by means of the payroll sheets that on that day there had been no night shift either. In other words: at that specific time Boris cannot have had a "visiting day" with Leni. In the face of this ironic impossibility the reader recalls almost inevitably the "heather experience," which also took place on a day in June, and a kind of mystical parallel is established between the two days: the "real" conception and the "ideal" one.

The birth of the child, which takes place on March 2, 1945, provides a proper Nativity scene. Because Leni is unwilling to bear her child in a burial vault, she goes into the nursery garden, where "they proceeded to make her a bed of peat moss and old blankets and straw matting" (p. 275). According to one of the witnesses the new family makes a wholly typological impression. "You should've seen how those two carried on with their little son: like the Holy Family. He stuck to his belief that a woman is not to be touched for three months after her confinement nor from the sixth month of pregnancy on—so for six months they lived like Mary and Joseph . . ." (p. 259). This biblical idyll is of short duration since Leni's "Saint Joseph" (p. 275), picked up only three months later by a military patrol, dies a short time later in a French POW camp. So Leni is left alone with her child—like the biblical Mary, whose Joseph disappears almost without comment from the evangelists' reports after the earliest chapters.

The reader with a typological turn of mind will discover many other parallels. Under the circumstances, for instance, it is scarcely astonishing that Leni's son Lev gradually begins to display a number of christological traits. But in Böll's relatively plot-thin novel the relationship Leni-Boris constitutes the central event around which everything else revolves. And this episode is so conspicuously typological in structure that it casts its light on the entire novel.

Typological analysis shows, then, that the most important incidents and persons of the novel are extensively determined by motifs based upon the gospels and Marianic legends. But the mere ascertainment of the presence of these typological parallels signifies in and of itself very little: it merely suggests the direction in which our further investigations ought to lead us. At least three questions thrust themselves upon us. First, what is the relationship of the author to his material? Did Böll use the typological method consciously? Second, what is the relationship of the fictive narrator to his material? Is the typology consistent with the narrative stance of the work? Third, what is the relationship of the reader to the material? What effect does the application of such typological motifs have upon our understanding of the novel?

In response to Dieter Wellershoff, who asked in an interview whether Leni is in fact a "Rhenish Madonna," Böll replied: "That might be. I didn't set it up consciously, but naturally I have all those things within me. I know these many representations of matriarchal cults here in the Rhineland. I am familiar with the Rhenish Madonnas, the cloaked Madonnas of Mercy, this remarkable figure of Saint Ursula with her virgins. All of that might be in the book, I won't deny it. There is perhaps also from my childhood on the confrontation with depictions of this sort, in this geographical corner of Europe from which I come."<sup>11</sup>

We do not need to accept Böll's denial of conscious intent uncritically. First, the readiness of his reply proves that Böll has an easy familiarity with the relevant material. And various other writings demonstrate his acquaintance with the important saints' legends. Second, it can be argued that the technique of typological analogy would appeal specifically to a writer like Böll as a useful means of construction. For it turns out that Böll orients himself to a surprising extent by reference to existing literary tradition. An obvious example is provided by the literary allusions that play such an important role in his narratives: either as titles (*Adam, Where Art Thou?*, "Lohengrin's Death," "Traveler, If You Come to Spa . . .") or as an important means of characterization through reading matter. (Leni, for instance, reads Hölderlin, Kleist, Trakl, Brecht, and Kafka.) In every case the author takes it for granted that the cited titles or quotations will add a further dimension of meaning: that is, intensification through parallels or irony through contrast. Other stories, and notably several from recent years, reveal a conscious play with literary sources: e.g., "He Came Driving a Beer-Truck" (1968), which amounts to a modernization of the mythological theme of Europa and the bull; or the amusing "Epilogue to Stifter's *Indian Summer*" (1970), which portrays with delightful irony the further destinies of the Drendorf couple from Stifter's novel. In yet other cases it can be shown that Böll uses the pattern of familiar literary works as the basis for creative variation: for instance, the homecoming of Odysseus underlies the early novel *Acquainted with the Night* (*Und sagte kein einziges Wort*, 1953)<sup>12</sup> while the configuration of the *commedia dell'arte* provides the cast of characters in *The Clown* (*Ansichten eines Clowns*, 1963).<sup>13</sup> In other words: although Böll denies any explicit intention of creating a Rhenish Madonna, there is no doubt on the one hand that he is familiar with the relevant typological motifs as a cultural possession; and it can be ascertained on the other hand with a high degree of plausibility that the typological method is extraordinarily congenial to a writer with such a pronounced literary orientation.

## II

We can appreciate the function of the typological motifs best if we first examine the stance of the narrator (the self-style "Au."). In one respect *Group Portrait with Lady* belongs to a group of contemporary novels that present themselves as documentary reports. In Uwe Johnson's *The Third Book about Achim* (*Das dritte Buch über Achim*, 1961) a West German journalist signs a contract with a GDR-publisher to write yet another book about the famous bicycle racer Achim in order to depict the

sports star in his relationship to socialist society. The narrator of Hans Erich Nos-sack's *The Case of D'Arthez* (*Der Fall d'Arthez*, 1968) is a young legal assistant at-tached to the government security service, who is assigned to prepare a dossier on the politically suspect pantomime-artist Nasemann (called D'Arthez). In Christa Wolf's *The Quest for Christa T.* (*The Quest for Christa T.*, 1968) the author attempts through personal dedication to preserve from oblivion the memory of a girlhood friend. And in Siegfried Lenz's *The Exemplary Model* (*Das Vorbild*, 1973) three high school teachers meet in Hamburg as a committee to select for a new German reading text the story of a valid human "model." In each case the life of the central character is assembled by means of "documents"—interviews, letters, official rec-ords, old photographs, and so forth. In each case the initially objective author be-comes so deeply involved through the very act of narrative investigation that his own values and convictions are drawn into question. And in each case, from the very start, we clearly understand the relationship of the fictive "narrator" to his material: whether journalistic, juristic, personal, or pedagogical.

Now what is the case in *Group Portrait with Lady*? Here we are also dealing with a pseudodocumentary report involving interviews, letters, excerpts from encyclope-dias, taped conversations, a psychologist's case record, a police blotter, and other requisites of the genre. The "Au." assures us that his investigations are "almost pain-fully dependent on facts" (p. 324) and it is a great exception when he permits himself a personal comment on the events. Yet the whole ultimately produces the effect of the whimsical attempt by a berserk "Au." to imitate a procedure that he knows only by hearsay and from the many literary "lives" and "speculations" of the sixties. He deliberates fussily whether he ought to reproduce a witness's statement verbatim or in indirect speech (p. 398). He confesses conscientiously when he interrupts his authorial "neutrality" for the first time to contribute to the Leni-Fund (p. 365). He is constantly on guard lest any "literarization" creep into his report (p. 185) and warns us repeatedly of the danger of "iconolatry" that is inherent in his subject matter.

The documentary aspect, albeit in a pronouncedly parodistic form, is something that Böll's novel shares with the established tradition of the pseudodocumentary re-port. But the case is quite different as far as the relationship of the narrator to his material is concerned. For we simply don't know who this weird "Au." is supposed to be. It sometimes looks as though we were dealing again with Hans Schnier, Böll's "Clown," who has finally liberated himself from his paralyzing self-pity through the writing of his views; and he now avenges himself on the Church for the loss of his bride by seducing the nun Klementina out of her convent and back into life. In any case, he is certainly no journalist, as has sometimes been claimed. With faint distaste he speaks on one occasion of "strangers of an unmistakable category; journalists, in fact" (p. 334). Yet he is not writing an official or secret report, for from time to time he apostrophizes the future readers that he anticipates. It is also not the compulsion of old friendship that motivates him. Although he concedes at the start that he is in love with Leni, by the end of the book he has seen her only two times—quite fleet-ingly on the street. He undertakes his "intensive and tedious research" (p. 374), he

assures us, "to obtain information, to obtain facts" (p. 339) and "in the service of truth" (p. 345). In the last analysis, it is left up to us to determine the precise relationship of the "Au." to his object.

If we disregard the ironic tone and focus purely on the structure of the role, then we are dealing with a narrator who collects information about a person who enjoys among her acquaintances the reputation of a human decency that borders on the saintly. The structure of this relationship between the investigating researcher and the object of his inquiry cannot be adequately defined as that of the journalist, the jurist, the friend, or the pedagogue. The context suggests, rather, a relationship within the religious realm. But this report shares none of the customary characteristics of such traditional religious forms as the saint's *vita* or the legend. First, the "Au." energetically disdains any wish to glorify his subject through "literarization" or "iconolatry"; second, the anonymous saint's life has no "Au." who is drawn into the reported action; third, the "report" lacks the naive and coherent narrative flow that characterizes the legend as a genre. But if, taking a hint from the method established by André Jolles, we keep in mind the nature of the intellectual activity and its characteristic linguistic gesture (here: the form of a legal trial with the interrogation of witnesses), then we can find in the religious realm a "simple form" to which the "actualized form" of Böll's novel can be traced back: the proceedings of the *Advocatus Dei* in a beatification trial.<sup>14</sup>

The Catholic veneration of saints has two different degrees. On the higher level, the Church acknowledges "saints" in the narrower sense of the word: that is, "Servants of God" upon whom the process of canonization has bestowed the rights of public veneration in the entire Church and in all legitimate liturgical forms. The state of canonization is preceded by the primary stage of beatification: that is, the preliminary acknowledgement of the beatified person, whose cult may be observed with certain regional and liturgical restrictions. The official act of beatification is prepared by means of a regular trial in which it is determined whether or not the beatified person fulfills three basic requirements: the reputation of saintliness; in the case of non-martyrs a heroic degree of cardinal virtues; and at least two attested miracles. The trial is conducted by a so-called "postulator" or *Advocatus Dei*, who interrogates witnesses on the spot, collects any available documentary evidence, and prepares a complete dossier for the approval of the Congregation of Sacred Rites.

If we measure Böll's fiction according to this scheme, then several otherwise problematical elements immediately become clear. We understand, first, why the "Au." decides to concern himself with Leni, whom he barely knows: as "postulator" he is simply attracted by her reputation of secularized saintliness (that is, her humanity), which he would like to see beatified (that is, publicly acknowledged). So he undertakes his investigations and assembles his report in order to present it to the competent authorities (whose nature remains still to be determined). The heroic degree of Leni's virtue is repeatedly stressed, for various witnesses—Pelzer, the "exalted personage," and others—stress how dangerous it was for Leni, in the middle of the war, to ally herself with a Russian prisoner. The scene in which Leni, with

virtually sacramental reverence, gives Boris a cup of coffee, is depicted as a clear provocation to the Nazis in Pelzer's garden nursery. (The "Au." estimates the "deathly silence" that prevailed at 48 seconds; and we must not be misled by the pedantic earnestness of the narrator to underestimate the real danger to which Leni was exposed.) The love affair along with the resulting pregnancy might easily have led to severe punishment. And in the narrative present—1970—Leni's selfless support of the garbage-truck drivers and the families of immigrant workers demonstrates a considerable degree of virtue. As far as miracles are concerned, the healing power of Leni's so-called "laying-on-of-hands" is frequently cited. In fact, the effect of the first touch—when Leni places her left hand on Boris's right—was so great that Pelzer lapses into religious metaphor: "He rose as though in an Ascension."<sup>15</sup> And the effect upon others is equally impressive. Even the initially skeptical ex-nun Klementina is ultimately convinced of Leni's miraculous powers of healing: "One day she will console all those men who are suffering because of her, she will heal them all" (p. 377).

In the course of his report the narrator finds it useful to cite a lexical definition of beatitude: "*Beatitude*, the state, free of all pain or guilt, of everlasting and perfectly fulfilled happiness, anticipated by all religions as the purpose and object of human history" (p. 91). If we again disregard the pervasive irony, we might well perceive in Leni's "innocence" and "humanity" a secularized form of beatitude. In other words, the report of the postulator confirms the reputation of saintliness, the heroic degree of virtue, attested miracles, and the presumed beatitude of the person under investigation. Everything seems to point to the official approval of a local veneration of this secularized saint. According to Jolles, to be sure, the process of beatification is merely a "simple form" to which such actualized forms as the legend can be traced back. Our analysis shows, however, that Böll's novel reflects this simple form itself and not one of the actualized or potential forms. For this reason the novel cannot be productively explained by reference to the legend or the saint's *vita*, each of which displays wholly different characteristics.

This analogy, which may seem farfetched at first glance, is confirmed to a certain extent by an encapsulated episode that would otherwise stand isolated in the novel: the case of Rahel Ginzburg, who instructs Leni in matters of personal hygiene. From the ashes of this converted Jewess, who became a nun and then died during the Nazi period under miserable circumstances, there has bloomed every year since 1943 around mid-December "a dense, thorny rose thicket such as I have never imagined outside of Sleeping Beauty" (p. 331). We are dealing here with a clear case of demonstrated miracle, which would more than adequately justify the beatification of the martyr Rahel. But paradoxically it turns out that "the Order has not the slightest interest in creating a saint" (p. 328). A miracle-working saint would not only run counter to enlightened attitudes regarding the physico-biological plausibility of so-called miracles; she would also interfere with current liturgical reforms. So the Order does everything possible to keep the miracle a secret—"not because we desire the beatification process but because we don't" (p. 330).<sup>16</sup> A team of landscape architects

finally succeeds in destroying the offensive growth of roses, thereby obviating the unwanted beatification. But through this curious episode the question of beatification is explicitly raised within the novel itself. In other words, we are not introducing an extrinsic element into the text if we speak of the ritual of beatification as the "simple form" of the novel, nor are we reduced to idle conjecture as to whether or not Böll was familiar with the structure of the process. As in the case of typological analogy, we cannot prove any conscious intent; but in the light of Böll's explicit acquaintance with the process of beatification and his demonstrated delight in the use of pre-shaped literary or cultural patterns, we can again affirm a high degree of probability.

We are now in a position to comprehend the strategy of the novel. In countless writings Böll has exposed his criticism of official Catholicism, and we do not need to recapitulate his arguments in detail. Obsessed with the cultivation of its own institutions and concerned with the expansion of its political and intellectual hegemony, the Church has gradually lost sight of its original functions: the caritative function of consoling suffering humanity through love, and the spiritual function of making the numinous comprehensible through faith. Böll once remarks that as a writer he is concerned fundamentally with only two themes: love and religion. "For neither theme is there any place in German Catholicism."<sup>17</sup> *Group Portrait with Lady* illustrates this conviction. Leni, this symbol of humanity and consoling love, is despised as a "Communist whore" by the Church and by the self-styled "decent" Christians of her surroundings. And despite all evidence of miracle the sanctity of Sister Rahel is denied for reasons of calculating churchly policy. But—this is Böll's implication—the longing for veneration is an inherent human need that must be satisfied in one way or another. If the Church neglects its traditional office, then the process of beatification is simply assumed by other authorities—and, specifically, by secular ones.

The secularization of the saintly is balanced by the sacralization of the profane. The parallel between Leni and the Virgin Mary not only means that saintliness can reveal itself today in unexpected new forms: it also implies that the Virgin Mary herself was perhaps far more human than one might assume after centuries of falsifying Marianic iconolatry. With reference to his novel Böll has spoken of his attempt "to render problematic the old concept of saintliness, where a person must remain pure to the very end."<sup>18</sup> (In his implied secularized vision of the Madonna, by the way, Böll comes quite close to the soberly human view of Martin Luther, whose critique of institutionalized Christianity anticipates much in Böll.) That Böll was fully conscious of the reciprocal relationship between secularization and sacralization seems to be verified by a comment in the novel. When Klementina, who while still a nun had opposed the beatification of Rahel Ginzburg, begins to assist the "Au." in his research, it is said that "her fairly lengthy familiarity with spiritual practices, when applied secularly, are on no account to be considered wasted" (p. 403).

The life of this contemporary saint is not presented according to the pattern of a *vita* or Marianic legend but in the form of a report—that is, the dossier in which the *advocatus dei* investigates and confirms the beauty of a Servant of God. This

form enables Böll to combine in a brilliant manner an ancient churchly ritual with the currently fashionable literary document. And this is where the real originality of *Group Portrait with Lady* lies: in the employment of a secularized Christian form in order to give adequate literary shape to the theme of a secularized Christian saintliness. Otherwise we encounter in the novel essentially only an intensification of themes and motifs that are familiar to us from Böll's earlier writings. Peter Demetz has pointed out that Böll's world is almost invariably peopled by two representative figures: the good woman who feeds the hungry, and the restless man who accepts bread and coffee from her consoling hands.<sup>19</sup> In *Group Portrait with Lady* we find this archetypal configuration once again in Leni and Boris: but the pattern, which was formerly a purely human one, is here sublimated by means of the typological analogy into the religious realm.

In the final analysis we can ascertain three stages of secularization (or sacralization) in the novel. Leni's humanity is raised to beatitude by means of typological analogy. The report of the "Au." is enhanced by means of the "simple form" of beatification to a religious process. And last but not least: the reader is forced by this sophisticated rhetorical strategy to assume the responsibility of the Congregation of Sacred Rites by rendering an ethical judgment. We become *nolens volens* the authority before whom the postulator lays his report: we must either confirm the beatitude of this *anima naturaliter christiana* or, as *advocatus diaboli*, deny her humanity with indifference or contempt. In either case, by our judgment we are judged.

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## NOTES

1. This paper has been revised, and slightly abridged, from an article that originally appeared in German under the title "Typologie und 'Einfache Form' in *Gruppenbild mit Dame*," in: *Die subversive Madonna: Ein Schlüssel zum Werk Heinrich Bölls*, ed. Renate Matthaei (Köln: Kiepenheuer & Witsch, 1975), pp. 123-40.
2. *Frankfurter Vorlesungen* (Köln: Kiepenheuer & Witsch, 1966), p. 15 and (below) pp. 98-99.
3. *Gruppenbild mit Dame* (Köln: Kiepenheuer & Witsch, 1971); cited in this paper according to the English translation by Leila Vennewitz (New York: McGraw-Hill, 1973).
4. Erich Auerbach, "Figura," in Auerbach's *Scenes from the Drama of European Literature: Six Essays*, trans. Ralph Manheim (New York: Meridian, 1959), p. 59; J. R. Darbyshire, "Typology," in: *Encyclopaedia of Religion and Ethics*, ed. James Hastings, vol. XII (New York: Charles Scribner's, 1922), pp. 500-504.
5. Theodore Ziolkowski, *Fictional Transfigurations of Jesus* (Princeton, N. J.: Princeton University Press, 1972).
6. "säkularisierte Heilige": Uwe Schultz, "Radikale Chronik der Nachkriegszeit," *Handelsblatt* (20/21 August 1971).
7. "rheinische Madonna": Jürgen Petersen, "*Gruppenbild mit Dame*," *Neue deutsche Hefte*, 131 (1971), 141.
8. "kräftig säkularisierte . . . Evangelistenreport zu einer häretischen Marienlegende": Wolfram

Schütte, "Häretische Marienlegende, kräftig abgedunkelt," *Frankfurter Rundschau* (17 August 1971), p. VI.

9. "säkularisierte Heiligenvita": Manfred Durzak, "Heinrich Bölls Epische Summe? Zur Analyse und Wirkung seines Romans *Gruppenbild mit Dame*," in: *Basis. Jahrbuch für deutsche Gegenwartsliteratur*, ed. Reinhold Grimm and Jost Hermand, vol. 3 (1972), p. 193.
10. Notably Ralph Ley, "Compassion, Catholicism, and Communism: Reflections on Böll's *Gruppenbild mit Dame*," *The University of Dayton Review*, 10 (1973), 25-39; and Margarete Deschner, "Böll's 'Lady': A New Eve," *The University of Dayton Review*, 11 (1974), 11-23. Both articles cite various parallels between Leni and the Virgin Mary without, however, making systematic use of typological analysis.
11. Dieter Wellershoff, "Ein Tonband-Interview mit Heinrich Böll über *Gruppenbild mit Dame*," *Akzente*, 18 (1971), 345; rpt. in *Die subversive Madonna*, pp. 141-55.
12. James H. Reid, *Heinrich Böll: Withdrawal and Re-emergence* (London: Oswald Wolff, 1973), pp. 42-43.
13. Theodore Ziolkowski, "Vom Verrückten zum Clown," in: *In Sachen Böll*, ed. Marcel Reich-Ranicki, 3rd enlarged ed. (Köln: Kiepenheuer & Witsch, 1970), pp. 345-57.
14. André Jolles, *Einfache Formen* (1930; rpt. Darmstadt: Wissenschaftliche Buchgesellschaft, 1958), esp. pp. 23-59.
15. "Der fuhr regelrecht in die Höhe wie bei ner Himmelfahrt" (p. 191 of the German edition). The English translation misses the point here: "He shot up like a rocket taking off" (p. 190).
16. The position of the Church is reminiscent of the attitude of the government in *End of a Mission* (*Ende einer Dienstreise*, 1966), where "higher authority" decides, for political reasons, to veil in silence the symbolic burning of a military jeep.
17. "Interview mit Marcel Reich-Ranicki," in: Heinrich Böll, *Aufsätze, Kritiken, Reden* (Köln: Kiepenheuer & Witsch, 1967), p. 510.
18. Wellershoff, "Interview," p. 343.
19. Peter Demetz, *Postwar German Literature: A Critical Introduction* (New York: Pegasus, 1970), p. 197.

