

Goethe's poetry but in Schiller's and Herder's writings (449). Occasionally Tudor's arguments jar with my understandings; for example, her belief that Spitzer "is either wrong or disingenuous when he declares 'to think, talk, or write about music is to engage with it in terms of something else, metaphorically,'" misses the musicologist's point about the intellectual engagement with music as a self-standing discipline. Nonetheless, Tudor is a scholar of unparalleled scope and meticulousness, one who possesses a commanding sense of her subject in outline and a delicate capacity for eliciting fully fledged meaning by brooding upon details. Tudor possesses a unique double gift: she can maintain subtle, receptive vigilance over a literary text and explicate it within the idiom of our profession, and she can also produce a kind of Goethean meditation upon what the musical metaphors in that text mean to the fuller enjoyment or better enduring of our specialized lives.

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Elisabeth Krimmer and Patricia Anne Simpson, eds., **Religion, Reason, and Culture in the Age of Goethe**. Studies in German Literature, Linguistics, and Culture. Rochester, NY: Camden House, 2013. 269 pp.

Krimmer and Simpson's editorial collaboration brings together an eclectic group of scholars, who focus on the significant theme of religion in German writing from the late eighteenth and early nineteenth centuries and represent numerous perspectives on this vast topic. The editors identify their chronological field, the "long eighteenth century," as the period extending from Wieland through Goethe and Hegel, or from Sentimentality through Romanticism. However, as one might expect with such a historically weighty subject, the boundaries set by the title are elastic. If we take into account Frederick Amrine's compelling discussion of Spinoza and Fichte and their reception in Deleuze, one acquires a sense of the great temporal expanse that the discussion of religion necessarily takes on: few subjects depend upon such an enormous tradition for their underpinnings.

The volume is composed of an introduction and ten essays, subdivided into four main sections: "I: Wieland and Herder," including contributions by Claire Baldwin on the former and Tom Spencer on the latter; "II: Schiller and Goethe," comprising three essays on the Weimar classicists, one each by Jeffrey High, Elisabeth Krimmer, and Jane K. Brown; "III: Kleist and Hölderlin," with essays by Helmut Schneider, Lisa Beesley, and Patricia Anne Simpson; and "IV: Leibniz, Spinoza and Their Legacy," which includes chapters by John H. Smith and Frederick Amrine. It is unclear why these divisions are necessary, since the essays generally address interdisciplinary topics, especially philosophy and literature; corraling them into such categories does little to elucidate their connections to one another or even to the overarching headings the sectional labels imply.

The essays range in quality from good to excellent, although the span of the subjects they treat may not be as comprehensive as the title suggests. The topics tend to be linked to specific authors, necessarily limiting the ground covered, but the articles themselves compensate for this by delving deeply into often-neglected writers such as Wieland and Stolberg. Clear writing characterizes the entire volume, and since some of the essays treat the same works or authors from different perspectives (e.g., Schneider and Beesley on Kleist's *Die heilige Cäcilie*, Spencer and Smith on Herder, and several who address, at least in passing, aspects

of Goethe's *Faust*), the volume achieves an evenness and cohesion that contribute strongly to its overall unity.

The editors' introduction to the volume, situating religion in the context of the social secularization that flourished in the eighteenth century, emphasizes the central role played by religious discourse throughout the period, despite copious efforts to minimize or reject it consciously. While authors such as Goethe have become iconographic for their irreligiosity, having been ascribed unorthodox, even "pagan" beliefs, they nevertheless deal copiously with religion in many of their works. As the essays clearly reveal, religion is not synonymous with orthodoxy but obtains a great variety of nuanced and dynamic significations over time, whether through historical treatments of biblical figures or outright attempts to define the psychology of spirituality.

Following the introduction, the essay by Claire Baldwin, "Über Glaubenssachen filosofieren": Wieland on Reason and Religion," addresses Wieland's acceptance of religion's importance in contemporary intellectual life and his insistence that it not be dismissed as superstition and thereby relegated to an irrational extreme. Instead, he brings up religious questions in essays and novels and treats religion as a powerful emotional force and a matter worthy of "filosofieren." Next, in "Personal Impersonalism in Herder's Conception of the Afterlife," Tom Spencer outlines how Herder's view of life after death evolved, as revealed in his letters to Mendelssohn and Lavater and in later philosophical writings. According to Spencer, Herder's philosophical statements suggest a "progressive-yet-impersonal continuance of substance beyond death" (69) even while his poetic writings imply, apparently incongruously, that one may embrace death with hope and even joy. Underlying Herder's discourse is the attempt to understand the afterlife through a perspective built upon the synthesis of natural science, rationalism, and theology, which, as Spencer demonstrates, is only marginally successful.

Jeffrey High's well-argued essay on Schiller, "Clever Priests and the Missions of Moses and Schiller: From Monotheism to the Aesthetic Civilization of the Individual," shows the development of the poet-philosopher's thought, during the decade before the French Revolution, on the role of religion in cultural formation. Identifying religion as one of the three primary, formational institutions of a society (the other two being law/politics and art), High traces Schiller's opinions on the role played by such religious figures as Christ and Moses in creating an "enforced uniformity" (82), a mere illusion of civilization that enables the powerful to retain their power. High maintains that Schiller warns against Judaism, Christianity, and Islam as impediments to cosmopolitan freedom, since they uphold simulated virtue over genuine virtue, thus compromising truth. Schiller's implicit agenda in his religious writings is the eventual aesthetic education of secular human beings, who stand in conflict with the modern church-state.

High's essay is followed by two articles on Goethe's treatment of religious themes. The first, Elisabeth Krimmer's "Then Say What Your Religion Is': Goethe, Religion, and Faust," takes up one of perhaps the most commonly referenced statements on religion in German literature, Goethe's (in-)famous *Gretchenfrage*. In late eighteenth-century writings on religion, Krimmer finds a gendered dichotomizing of rationalized belief systems ("Vernunftglauben") and church religion ("Kirchenglauben"), reflecting masculine and feminine discursive elements, respectively. She maintains that in *Faust* Goethe blends these ele-

ments together, analogously to his treatment of the mind-body relationship at the heart of his work. She concludes that the author of the tragedy articulated a kind of religion with a dual, practical nature: “house piousness” for the intimate domestic realm and “world piousness” for the public, political, and social environment. Jane K. Brown’s essay, “Classicism and Secular Humanism: The Sanctification of *Die Zauberflöte* in Goethe’s ‘Novelle,’” provides a stunningly lucid analysis of Goethe’s engagement with the Mozart opera in several of his works, including *Die natürliche Tochter* and *Novelle*. Brown argues that the libretto’s dual nature as chaotic comedy and profoundly allegorical text appealed especially to Goethe’s sensitivity and appreciation for “ernste Scherze,” while it also provided inspiration for Goethe’s artistic responses to the French Revolution. She ultimately demonstrates how, in *Novelle*, Goethe initiates a movement toward secularization, placing “civilization in the place of religion” (134) and giving rise to the liberal humanism characterizing the work of later German intellectuals such as Norbert Elias and Hannah Arendt.

In his essay “Saint Mary’s Two Bodies: Religion and Enlightenment in Kleist,” Helmut Schneider develops the opposition between Kleist’s native Protestant rationality and some of the irrational, moving, and memorable aspects of Catholic imagery in many of his works. Focusing on the Marian characteristics of the heroines in Kleist’s tragedies and novellas, Schneider examines Kleist’s treatment of these figures as surrogate religious icons. Most interestingly, it is in the comedies, according to Schneider, that Kleist is able to liberate female characters from their iconographic burdens, so that, as in the case of Eve in *Der zerbrochene Krug*, they can be integrated “into the new, spiritual confederacy of the modern state” (162).

Lisa Beesley’s fine survey of works in “Catholic Conversion and the End of Enlightenment in Religious and Literary Discourses” documents and interprets contemporary literary reactions to the wave of conversions that washed over Germany at the end of the eighteenth and beginning of the nineteenth century. Her discussion includes seminal works by Wieland, Schiller, and Kleist; of particular interest is her presentation of Johann Heinrich Voß’s strong responses to the conversion of his former friend, Friedrich Stolberg, to Catholicism. Patricia Anne Simpson takes up Hölderlin’s profound reverence for the Blessed Virgin in “Sacred Maternity and Secular Sons: Hölderlin’s Madonna as Muse.” The issue of concern is the poet’s great devotion to the matriarchal image, expressed in his ode to the Madonna, in the midst of an oeuvre that remains predominantly pietistic, fragmentary, and “masculine.” Simpson views his appreciation for the maternal as supplementary to those paternalistic characteristics represented by Hölderlin’s gods and heroes.

In the final section of this volume, John H. Smith and Frederick Amrine delve into the philosophical underpinnings of the era’s fascination with a very broad range of spiritualities. In the chapter “Leibniz Reception around 1800: Monadic Vitalism and Aesthetic Harmony,” Smith shows how Leibniz’s philosophical tenets subtly inform the turn-of-the-century understanding of Spinoza’s notion of dynamism (as interpreted by Jacobi, Moritz, Herder, and others). Smith shows that Schlegel’s and Schleiermacher’s overtly “anti-Leibniz” ideological stance nevertheless could not filter out Leibnizian “pan-organismic vitalism” and the crucial concept of a “harmonic universe full of discernible individuals” from Schlegel’s *Lucinde* or from Schleiermacher’s programmatic religious writings. Next, in “‘The Magic Formula We All Seek’: Spinoza + Fichte = x,” Amrine relates Spinoza to

Fichte via Deleuze. In fact, one of the most significant results of this excellent study is the important relationship between the philosophical discourse of Spinoza and German Idealism, which Deleuze articulates eloquently through his unique vocabulary (from “expression” through “immanence”) and which Amrine succinctly and lucidly explains step-by-step. It is a marvelous essay with which to close this excellent volume.

In the introduction the editors acknowledge the lack of an essay on Islam, and such an omission seems most unfortunate. Besides Goethe’s engagement with Persian poetic forms and imagery in his *Divan*, there are many significant rationales for including Islam in this collection of essays with such a promisingly comprehensive title. Since the covered topics extend chronologically into the Romantic period, the reasons for inclusion become all the more important, considering the wealth of materials produced by so many seminal authors—from Novalis and the Schlegels to Hoffmann and Rückert—that embrace relevant themes.

The volume itself is beautifully finished; it continues the Camden House tradition of producing carefully edited and handsomely bound books in this series. In summary, Krimmer and Simpson’s edition brings together ten high-quality essays that address some aspects of a very broad topic. The editors deserve high praise for ensuring the uniformity of good writing and the interesting treatments of the subjects the essayists address. Despite my quibbles about the absence of an essay on Islam and the perhaps too-ambitious title, I recommend this volume enthusiastically for advanced students and colleagues interested in the treatment of religion in German literature of the later eighteenth and early nineteenth centuries.

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Simon Richter and Richard Block, eds., **Goethe’s Ghosts: Reading and the Persistence of Literature**. Rochester, NY: Camden House, 2013. 315 pp., 7 ill.

The objective of this essay collection is to examine how the institutional role of literature may or may not be affected by various “ghosts.” By “ghosts” the editors mean both the ghosts depicted in Goethe’s works and “the ability of literary ghosts through their haunting ways to convey meanings and forms of meanings long past” (3). Coeditors Simon Richter and Richard Block set the scene in their introduction by referencing Mikhael Bulgakov’s novel *The Master and Margarita*, in which an apartment houses multitudes of demons and ghosts. For Block and Richter this haunted apartment stands in for a “house of literature” in which “we can find entire and largely forgotten regions of non-normative representations and subject positions” (2). The contributors to this volume explore, each in his or her own way, these haunted aspects of literature, in particular Goethe’s literature. But the scene from Bulgakov’s novel also conjures up an eagerness to examine responses to literature in the spirit of Jane Brown’s research. According to Brown, Goethe recognized the cultural wealth about to be lost and strived to recover and preserve the old traditions. Most of the essays in this collection engage with Brown’s discourse, each taking on the issue of the persistence of literature and exploring the dark corners of the house of literature. Coeditors Block and Richter dedicate the volume to Jane Brown, whom they deem to be one of America’s most accomplished Goethe scholars.

The volume consists of fifteen essays by prominent scholars and is divided into three parts. The first part, “The Ghosts of Goethe’s Past,” deals with the