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THE CLASSICAL ERA

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## THE CLASSICAL ERA

By JEFF MORRISON, *Lecturer in German, National University of Ireland, Maynooth*

## I. GENERAL

GENERAL STUDIES AND ESSAY COLLECTIONS. *IASL, Sonderheft 8*, entitled *Literatur, Politik und soziale Prozesse*, contains three articles on the reading habits of the broader 18th-c. public which make interesting contributions to our understanding of 'Kulturvermittlung' and its social/political implications: W. Greiling, "'... dem gesellschaftlichen Leben der Menschen zur Aufnahme, Vortheil und Beförderung.'" "Intelligenzblätter" in Thüringen' (1-39); R. Siegert, 'Die Lesegewohnheiten des "gemeinen Mannes" um 1800 und die Anfänge von Volksbibliotheken' (40-61); U. Puschner, "'Mobil gemachte Feldbibliotheken.'" Deutsche Enzyklopädien und Konversationslexika im 18. und 19. Jahrhundert' (62-77). *Almanach- und Taschenbuchkultur des 18. und 19. Jahrhunderts*, ed. York-Gothart Mix (Wolfenbütteler Forschungen, 69), Wiesbaden, Harrassowitz, 1996, 210 pp., gathers together a number of contributions on these more marginal literary publications, locating them in terms of the history of ideas, political history or literary history. Among them are: Y.-G. Mix, 'Lektüre für Gebildete und Ungebildete. Einleitende Bemerkungen zu H. C. Boies *Musenalmanach*, J. P. Hebels *Rheinländischen Hausfreund* und anderen literarischen Begleitern durch das Jahr' (7-20); W. Haefs, 'Aufklärung und populäre Almanache in Oberdeutschland' (21-46); N. Oellers, 'Die Französische Revolution im Spiegel deutscher Musenalmanache' (47-62); W. Bunzel, 'Publizistische Poetik. Goethes Veröffentlichungen in Almanachen und Taschenbüchern' (63-76); Y.-G. Mix, 'Der Literaturfreund als Kalendarnarr. Die Almanachkultur und ihr Publikum' (77-88); M. Zenker, 'Deutschsprachige Almanache und Taschenbücher in der Schweiz des 18. und 19. Jahrhunderts' (113-42). *Öffentlichkeit im 18. Jahrhundert*, ed. Hans-Wolf Jäger, Göttingen, Wallstein, 360 pp., is largely the product of a 1992 conference on this theme. The contributions are concerned to define the notion of *Öffentlichkeit* and examine its significant 18th-c. manifestations. We see how it is shaped by, or shapes, politics, the academy, the press and, importantly, literature and the arts. A. Grieger, 'Kunst und Öffentlichkeit in der zweiten Hälfte de 18. Jahrhunderts' (117-35), provides a reminder that the aesthetic debates of the late 18th c. were not taking place in a vacuum. The text also includes: W. Albrecht, 'Literaturkritik und Öffentlichkeit im Kontext der Aufklärungsdebatte: Fünf Thesen' (277-94); E. Schön, 'Publikum und Roman im 18. Jahrhundert' (295-326);

Y.-G. Mix, 'Über die ästhetische Erziehung des Dilettanten: Die literarische Öffentlichkeit, die Klassizität der Poesie und das Schema über den Dilettantismus von Fr. Schiller, J. W. Goethe und L. H. Meyer' (327–43); K. Wölfel, 'Ist die Poesie eine öffentliche Angelegenheit? Sind öffentliche Angelegenheiten poetisch?' (345–60). Peter Philipp Riedl, *Öffentliche Rede in der Zeitenwende: Deutsche Literatur und Geschichte um 1800* (SDL, 142), 418 pp., deals with developments in the study of the subject 'Rhetoric'. It also discusses manifestations of the skill in contemporary politics, law, academia and the Church and changing definitions of and responses to its nature and function. Direct literary connections are made in a study of (legal) rhetoric in Wieland's *Geschichte der Abderiten* and Goethe's *Reineke Fuchs* (42–87). Academic rhetoric is examined in part on the basis of the Schiller/Fichte debate (241–294). *Norm und Transgression in deutscher Sprache und Literatur: Kolloquium in Santiago de Compostela, 4–7 Okt. 1995*, ed. Viktor Millet, Munich, Iudicium, 1996, xi + 266 pp., reports several notable transgressions from our period. H. Cortés, 'Wilhelm Heine als Normverstoßer' (30–40), deals with the complex genesis of his thinking, which draws upon material from antiquity, the Renaissance, and various streams of contemporary thought to create an original mixture. The treatment of Dionysiac elements in H.'s work is perhaps the most powerful component of this inevitably short study. Also of relevance are: M. Pfeiffer, 'Der Mythos zwischen ästhetischer Idealisierung und historischer Realität: Zum Homerbild der deutschen Klassik' (41–55); L. Pikulik, 'Schiller und die Konvention' (56–74); U. Wergin, 'Vom Symbol zur Allegorie?: Der Weg von der Frühklassik zur Frühromantik, verfolgt im Ausgang von Goethes *Iphigenie* über *Das Märchen* bis hin zu Novalis' *Glauben und Liebe*' (75–125). *Deutsch-Russische Beziehungen im 18. Jahrhundert: Kultur, Wissenschaft und Diplomatie*, ed. Conrad Grau et al. (Wolfenbütteler Forschungen, 74), Wiesbaden, Harrassowitz, 412 pp., contains contributions from a 1993 conference. They are largely concerned with politics and diplomacy but some focus on the international transmission of Enlightenment ideas (pp. 189–286). Some few are directly concerned with literature of our period, including: G. Robel, 'German travel reports on Russia and their changing function in the eighteenth century' (267–89); S. Karp, 'Grimm à Pétersbourg' (291–303); I. N. Kouznetsow, 'Herder und Rußland. Zur Fragestellung' (323–28); A. Michailow, 'Nikolaj Michajlovic Karamsin und die deutschen Dichter der Aufklärungszeit oder: Karamsins sechs Nebensätze als eine sentimental-rhetorische Skizze zur Geschichte der deutschen Literatur des 18. Jahrhunderts' (329–49).

AUFKLÄRUNG. S. Arndal, Sørensen, *Geschichte*, I, 154–205, offers an introductory survey of the political, religious, philosophical and

cultural determinants and parameters of this period, followed by brief characterizations of its literary products and treatments of some major literary figures. It constitutes a useful means of orientation within the period, allowing for declared limitations. A more interesting introduction to the same period is contained in R.-E. Boetscher Joeres, Watanabe, *History*, 147–201, which focuses upon questions of gender and class and their implications for an understanding of German Enlightenment; in attempting to do less it reveals more. Wolfgang Albrecht, *Das Angenehme und das Nützliche: Fallstudien zur literarischen Spätaufklärung in Deutschland* (WSA, 23), xii + 341 pp., is concerned to redress the balance in Enlightenment studies from the mid-18th c. towards the study of the period 1770–1820, a period which A. finds interesting because of its somewhat contradictory nature; it can reveal a greater diversity and refinement of thought and yet simultaneously there is a fading of Enlightenment principles. The collection is particularly strong in dealing with the new reforming, socially-critical impulse in literature and with the difficulties of literary periodization. The essays (some revised republications) focus upon individual authors after a thematic introduction: ‘Die Literatur im Ensemble der deutschen Spätaufklärung. Eine einleitende Problemskizze’ (1–28). Also included: ‘Christoph Martin Wieland—Priester der Musen im Dienst milder Humanität und Aufklärung’ (29–72); ‘Gefühl, Einbildungskraft, Gemeinsinn. Aspekte weiblicher Literatur und Aufklärung aus der Sicht Sophie von La Roches’ (73–111); ‘Zwischen patriotischer Spätaufklärung und religiöser Gegenklärung. Lorenz Westenrieder, der “Praeceptor Bavariae”’ (113–45); ‘Gemeinsinnige streitbare Publizistik im Glauben an Wirkungsmacht der “Publizität.” Wilhelm Ludwig Wekhrlin’ (147–84); ‘Von reformerischen zum revolutionär-demokratischen und liberalen Aufklärertum. Entwicklungen politisierter literarischer Spätaufklärung am Beispiel Georg Friedrich Rebmanns’ (185–232); ‘Berliner Spätaufklärung offensiv. Friedrich Nicolais Kontroverse mit den Klassikern und Frühromantikern’ (233–297); ‘“Zwischen gebildeten und ungebildeten Lesern keinen Unterschied erkennend.” Johann Peter Hebel’s literarische Volksaufklärung in Kontext seines beruflichen Wirkens’ (299–336). *Um Menschenwohl und Staatsentwicklung. Textdokumentation zur deutschen Aufklärungsdebatte zwischen 1770 und 1850, mit drei zeitgenössischen Kupfern*, ed. Wolfgang Albrecht (SAG, 302), 522 pp., is concerned with broadly the same period. The assumption which informs the text is that the Enlightenment was after 1770, and so 100 years as a measurable movement, increasingly self-conscious, divided and subject to counter-currents. There was correspondingly a high level of debate about the surviving nature of Enlightenment. By 1850 the Enlightenment was beginning

to be seen as an historical phenomenon. This collection of primary material drawn from a massive range of treatises and journals is an extremely useful resource. It enables the reader to examine individual statements and developments in the thinking of central Enlightenment figures and, perhaps more importantly, to trace more popular renditions of Enlightenment debates. The main thematic interests are broadly political (including sexual politics, education, religion) and not literary, but the documents nevertheless provide potentially important supporting evidence for cultural/literary studies. Wolfgang Promies, *Reisen in Zellen und durch den Kopf. Ansichten von der Aufklärung* (Promenade, 7), Tübingen, Klöpfer & Meyer, 261 pp., is a good read. It brings together previously published essays (some in fuller form) to offer an interesting perspective upon the Enlightenment. The individual essays can be idiosyncratic but they are fascinating and even amusing. They also subvert our expectations inasmuch as they lack any conventional academic apparatus. The essays each in very different ways (since they include such disparate matters as psychiatric illness, corset wearing, and the French Revolution) test the assumption that the Enlightenment was characterized by an aspiration to 'Ebenmaß' in art and life, and indeed they provide evidence that at points the opposite was true. The contents include: 'Das Verlangen nach dem Ebenmaß, in der Kunst wie im Leben. An Stelle eines Vorworts' (6–46); 'Christian Heinrich Spieß, oder: Wahnsinn in guter Gesellschaft' (47–83); 'Über Schnürbrüste, Forster und Lichtenberg. Ein Paradigma für Aufklärung' (84–111); 'Von dem Vermögen deutscher Schriftsteller, Unruhe zu stiften. Eine Bagatelle zur Französischen Revolution' (112–39); 'Weltbürger oder vaterlandsloser Geselle. Georg Forsters eingedenk' (140–57); 'Wo ist Ansel? Rekonstruktion eines jüdischen Lebenslaufes am Ende der Aufklärung' (158–88); 'Welsche Wollust und teutsche Tugend. Ein Unterhaltungsstoff für mehrere Jahrzehnte' (189–213); 'Reisen in Zellen und durch den Kopf. Auch ein Beitrag zur Aufklärung' (214–39); "'Dieses Monster ist auch ein Mensch.'" Jean Jacques unter den Deutschen' (240–54). This is an interestingly subversive collection of criticism which helps to undermine conventional notions of the Enlightenment. The darker side of Enlightenment is dealt with in a number of contributions, including: G. Sauder, "'Dunkle" Aufklärung', *Das achtzehnte Jahrhundert*, 21: 61–68, which is concerned with 18th-c. aesthetics (Sulzer, Meier, Wolff, Herder) and matters such as sexuality, disease, death, and superstition. It is particularly interesting in its treatment of the core notion of 'Prägnanz'. R. Schlögl, 'Die Moderne auf der Nachtseite der Aufklärung: Zum Verhältnis von Freimaurerei und Naturphilosophie', *ib.*, 33–60; U. Wunderlich, "'Aber, ihr Herren, der Tod ist so ästhetisch doch nicht": Über

literarische Totentänze der Aufklärung', *ib.*, 69–84, deals with representations of death in literary texts and illustrations. Other problematic issues are presented by: J. Graf, 'Judentaufen in der Literatur der Spätaufklärung', *IASL*, 22:19–42; M. Schumann, 'Arminius redivivus: Zur literarischen Aneignung des Hermannstoffs im 18. Jahrhundert', *MDU*, 89:130–47, which is concerned with the problematic place of patriotism in Enlightenment literature and the development of a brand of enlightened patriotism. *Die Philosophie und die Belles-Lettres*, ed. Martin Fontius and Werner Schneiders (Aufklärung und Europa: Beiträge zum 18. Jahrhundert), Berlin, Akademie, 183 pp., contains a range of essays on French and German themes. Interesting from the German perspective are: M. Fontius, 'Ein begriffsgeschichtlicher Rückblick' (171–73); W. Schneiders, 'Ob Philosophie schöne Literatur sein kann' (175–77); W. Schneiders, 'Nicht plump, nicht säuisch, nicht sauertöpfisch. Zu Thomasius' Idee einer Philosophie für alle' (11–20); F. Grunert, 'Von polylogischer zu monologischer Aufklärung. Die Monatsgespräche von Christian Thomasius' (21–38); C. Buschmann, 'Methode und Darstellungsform bei Christian Wolff' (41–52); U. Goldenbaum, 'Mendelssohns philosophischer Einstieg in die schönen Wissenschaften. Zu einer ästhetischen Rezeption Spinozas' (53–79); M. Pott, 'Philosophischer Untergrund. Clandestine Traditionen radikaler Aufklärung in Deutschland' (151–68). *Schweizer in Berlin des 18. Jahrhunderts*, ed. Martin Fontius and Helmut Holzhey (Aufklärung und Europa: Beiträge zum 18. Jahrhundert), Berlin, Akademie, 1996, 401 pp., contains papers from a 1994 conference with a broad remit concerning with cultural/political links between the two countries. It is an important document for an understanding of *Kulturvermittlung* and includes: H. Holzhey, 'Die Berliner Popularphilosophie. Mendelssohn und Sulzer über die Unsterblichkeit der Seele' (201–16); H. E. Bödeker, 'Konzeption und Klassifikation der Wissenschaften bei Johann Georg Sulzer (1720–1779)' (325–40); A. Gerhard, "'Man hat noch kein System von der Theorie der Musik.'" Die Bedeutung von Johann Georg Sulzers *Allgemeiner Theorie der schönen Künste* für die Musikästhetik des ausgehenden 18. Jahrhunderts' (341–54). E. Weigl, 'Wien oder das letzte Fest der Aufklärung', Obermayer, *Österreich*, 44–65, is a brief survey of the cultural and political conditions which enabled a late flowering of the Enlightenment in Vienna. In a similar connection see W. Baum, 'Wien als Zufluchtsort der Aufklärung: Josef Schreyvogel — die Philosophie Kants als Hilfsmittel im Kampf gegen Schlegels neue Schule "der Wiener Romantik"', *JWGV*, 99, 1995:83–102. Another geographical centre is examined in G.-L. Fink, 'Straßburg im Schnittpunkt der deutschen und der französischen Aufklärung. Das soziale und kulturelle elsässische Mosaik zur

Zeit Schoepflins', *RG*, 26, 1996: 153–204. E. Kleinschmidt, 'Umschreibungen — Umschreibungen. Sprachphilosophische Selbstreflexivität im 18. Jahrhundert', *DVLG*, 71: 70–91, deals with the development of language as a vehicle for developing systems of thought from Herder to Kant.

EMPFINDSAMKEIT, STURM UND DRANG. Hans-Georg Kemper, *Deutsche Lyrik der frühen Neuzeit*. VI/1. *Empfindsamkeit*, Tübingen, Niemeyer, xiii + 568 pp., does much more than the title might suggest. It is reviewed in this section since it constitutes more than a study of poetry alone; it takes on the whole complex genesis of *Empfindsamkeit*, a term which seems clumsily global after a reading of this text. K. investigates the complex synchronic and diachronic relationships between Pietism, neology and *Empfindsamkeit*. This involves the analysis of a vast body of material covering, on an often international and interdisciplinary basis, biography, theology, philosophy, aesthetics, and literature and serving to illuminate the complex mechanisms of reception and creativity which underlie literary periodizations such as *Empfindsamkeit*. The material is organized into two sections dealing with 'Pietismus und Empfindsamkeit' (19–148), centrally concerned with Zinzendorf, Tersteegen, Pyra and Lange, and secondly with 'Neologie und Empfindsamkeit' (151–498), a section which embraces a vast range of material and culminates in highly illuminating studies of Gellert, Wieland, and Klopstock. This text constitutes a major contribution to scholarship and an extraordinary act of synthesis. A single reservation concerns the intrusive academic apparatus in the body of the text which can serve to obscure the line of argument. B. A. Sørensen, Sørensen, *Geschichte*, 1, 206–51, offers an introductory survey of the political, religious, philosophical, and cultural determinants and parameters of the *Sturm und Drang*, followed by brief characterizations of its literary products and treatments of some major literary figures, although in the case of this contribution to the volume the treatment of non-literary material is very brief. It constitutes a useful means of orientation within the period within declared limitations, although the selection as representative literary figures of G. A. Bürger, J. M. R. Lenz, the young Goethe and Schiller is perhaps not the most productive. R. Krebs, 'L'idée d'énergie dans l'esthétique du Sturm und Drang', *RG*, 26, 1996: 3–18.

CLASSICISM. B. A. Sørensen, Sørensen, *Geschichte*, 1, 252–89, contributes a chapter on 'Weimarer Klassik und Goethes Spätwerk' which constitutes a useful treatment of the period, its historical background, aesthetic principles and literary products subject to severe constraints of space. K. L. Berghahn, 'Weimarer Klassik & Jenaer Romantik = Europäische Romantik?', *MDU*, 88,

1996: 480–88, attempts to redefine conventionally separate movements and see them as effectively aspects of the same thing. Volker Riedel, *Literarische Antikerezeption: Aufsätze und Vorträge* (Jenaer Studien, 2), Jena, Bussert, 1996, 444 pp., brings together in a more accessible form a number of previously published essays and lectures on the reception of literary material from antiquity from the 17th to the 20th c. A substantial portion of the material deals with our period, particularly the work on Winckelmann, Lessing, and Goethe which forms the backbone of the first two sections (9–179). Taken together these contributions constitute an interesting treatment of the developing taste for the antique, as well as of the wilful use of antique raw materials.

GENRES. *‘Geist=reicher’ Gesang: Halle und das pietistische Lied*, ed. Gudrun Busch and Wolfgang Miersemann (Hallesche Forschungen, 3), Tübingen, Niemeyer, viii + 381 pp., brings together contributions from a 1994 conference. It is a very interesting collection for students of our period since the connection between Pietism and literature is a fundamental issue there. The study of Pietist hymns (and so their texts) is a valuable intermediate stage for this investigation since these songs, like contemporary and later poetry, also have both a theology and an aesthetic, with the relationship between the two clearly a central point. Whilst the collection ranges back into the 17th c. and also deals with music there is much of interest, including: S. Arndal, ‘Inspiration und subjektive Erfahrung. Zum Begriff des “Geist=reichen” bei Johann Anastasius Freylinghausen und Christian Friedrich Richter’ (157–70); S.-P. Koski, “‘Und sungen das lied Mosis daß Knecht GOTTes/ und das lied des Lamms — Apoc. XV:3.’ Zur Theologie des *Geist=reichen Gesang=Buches* (Halle 1704) von Johann Anastasius Freylinghausen’ (171–96); D. M. McMullen, ‘Melodien geistlicher Lieder und ihre kontroverse Diskussion zur Bach-Zeit: Pietistische kontra orthodox-lutherische Auffassungen im Umkreis des *Geist=reichen Gesang=Buches* (Halle 1704) von Johann Anastasius Freylinghausen’ (197–210); C. Bunnars, ‘Lieder Paul Gerhardts im Freylinghausenschen Gesangbuch’ (211–40); T. Althaus, ‘Entstehen aus dem Widerspruch. Das pietistische Lied bei Gottfried Arnold, dem Grafen von Zinzendorf und Gerhard Tersteegen’ (241–54); A. Lindner, ‘Der Kampf um das reformatorische Liedgut in der ersten Hälfte des 18. Jahrhunderts: Johann Martin Schamelius und sein *Evangelischer Lieder=Kommentarius*’ (255–68); H.-G. Kemper, ‘Der Himmel auf Erden und seine poetische Heiligung. Säkularisierungstendenzen in den *Freundschaftlichen Liedern* von Immanuel Jakob Pyra und Samuel Gotthold Lange’ (269–86); G. Busch, *Melodien zu der Wernigerödischen Neuen Sammlung geistlicher Lieder* (Halle 1767) — ein pietistischer Hof und sein



Choralbuch' (287–312). Another poetry with religious overtones is discussed in J. Stenzel, "'Venus/komm vnd frewe dich.'" Hochzeitsgedichte von Opitz, Klopstock und Goethe', *JFDH*, 1997: 1–27.

GENRES. *Die dramatische Konfiguration*, ed. Karl-Konrad Polheim (UTB, 1996), 377 pp., offers a simultaneously varied and focused collection of essays, some of the best of which centre on our period. P.'s introductory essay, 'Die dramatische Konfiguration (mit Goethes *Iphigenie* und Hofmannsthals *Rosenkavalier* als Beispielen)' (9–32), emphasizes the need for clear configuration of figures in drama, since 'Im Anfang ist die Figur' (10). They are the source of contact with the audience, of action and expression. And figures are grouped to significant effect. The fundamental ordering of these figures, their place in 'der letzten und höchsten Schicht des Kunstwerkes' (12) is what P. understands as the essential configuration of a play. In contrast, transient variations upon the basic configuration are 'Gruppierungen' or 'Konstellationen'. This structural distinction is maintained throughout the volume and helps the contributors towards extremely productive analyses of individual texts. Four contributions (including P.'s introduction) deal directly with our period: S. Schröder, 'Tödliche Ratio — Zur Konfiguration in Lessings *Emilia Galotti*' (33–56), revises conventional analysis of the drama in terms of *bürgerliches Trauerspiel*, since the deep structure of the work points to interest in more fundamental conflict between reason and passion; G. Slotosch, 'Goethes *Götz von Berlichingen* — Konstellationen und Konfiguration' (57–90), takes on conventional criticism of the formlessness of the text and reveals ingenious compositional principles; B. Bittrich, 'Zur Konfiguration von Friedrich von Schillers Trauerspiel mit Chören *Die Braut von Messina* oder *die feindlichen Brüder*' (91–100), in contrast reveals the unexpected organizational principles of a text which is readily, but casually, accepted as structured. Ruth B. Emde, *Schauspielerinnen im Europa des 18. Jahrhunderts* (Internationale Forschungen zur allgemeinen und vergleichenden Literaturwissenschaft, 26), Amsterdam–Atlanta, Rodopi, xv + 368 pp., reveals the theatre as an interesting site for the study of womens' position in social history. It is interesting since the theatre was one of the few places where women could achieve a degree of equality in their working environment; but the status of actresses was not entirely unproblematic. As E. suggests, during the Enlightenment people did not necessarily act reasonably; during the *Empfindsamkeit* there was not necessarily great fellow-feeling for women. The fact that women were acting women emerges as an interesting issue. E. suggests that femininity is not a property which women have but a role which they play. Hence all women could be seen as actresses. 'Real' stage actresses have a still more complex

status since they play these (role-playing) women. They then play women as they appear to be and yet — importantly — they also have the potential to show them as they are. And, of course, they must still act out their own lives. The text interweaves evidence of the various layers of role play demanded of actresses in reality and fiction and reveals disturbing testimony of the limitations imposed upon those roles, limitations which amount to a refusal of the right to self-determination. Whilst some of the actresses studied are shown to battle against any constraints the general picture is negative. The drama of their lives and aspirations is largely tragic. The text has a European rather than exclusively German focus but this is in line with the European appeal of contemporary theatre. In this connection: S. Kord, 'The curtain never rises: femininity and theater censorship in eighteenth- and nineteenth-century Germany', *GQ*, 70: 358–375, provides an illuminating treatment of contemporary censors' concern with/about actresses and female theatre-goers and contrasts this with apparent institutional indifference to women authors. More generally see: J. Purver, "'Zufrieden mit stillerem Ruhme"? Reflections on the place of women writers in the literary spectrum of the late eighteenth and early nineteenth centuries', *PEGS(NS)*, 64–65, 1993–95 [1996]: 72–93. Further discussions of the drama of the period include: A. Beise, 'Untragische Trauerspiele. Christian Weises und Johann Elias Schlegels Aufklärungsdrama als Gegenmodell zur Märtyrertragödie von Gryphius, Gottsched und Lessing', *WW*, 47: 188–203; B. Müller-Kampel, 'Sittenrichter gegen Possenreißer. "Österreichische Lösungen" auf dem Theater der zweiten Hälfte des 18. Jahrhunderts', *LitL*, 1996: 221–37.

The general treatments of prose fiction received for review were scarcely concerned at all with the central genres of *Novelle*, novel, or short story and even when they were the interest was for the most part in works from outside the established canon. *Offene Formen: Beiträge zur Literatur, Philosophie und Wissenschaft im 18. Jahrhundert*, ed. Bernd Bräutigam and Burghard Damerau (BBNDL, 22), 352 pp., is a collection of essays with two common strands: an interest in 18th-c. anthropological thinking, and an interest in genres not always seen as belonging to 'literature'. There is a happy coincidence of these interests in the travel-writing, diaries, autobiographies, aphorisms, essays, etc. examined here. These are further the 'offene Formen' of the title for which the editors make grand claims. In their view 'Die Aufklärung etabliert sich durch Systeme', but importantly 'sie realisiert sich schließlich durch offene Formen' (p. 8) towards the end of the 18th c. The work covers some Italian and Romantic material but largely analyses texts from our period. The contents include:

A. Behrmann, 'Anmerkungen zum Begriff der offenen Form' (11–23); R.-R. Wuthenow, 'Die Posse der Freiheit, das Schauspiel der Welt. Zu Wilhelm Heineses Tagebüchern' (24–43); K. Weissenberger, 'Das produktionsästhetische Spektrum des literarischen Reiseberichts in der zweiten Hälfte des 18. Jahrhunderts' (44–70); B. Bräutigam, 'Szientifische, populäre und ästhetische Diktion. Schillers Überlegungen zum Verhältnis von "Begriff" und "Bild" in theoretischer Prosa' (92–117); B. Damerau, 'Zwischen Hirngespinnst und Herzensangelegenheit. Wieland im Gespräch: *Euthanasia*' (118–39); G. Cantarutti, 'Edita inedita eines Kenners des menschlichen Herzens. Ein unerforschter Aspekt bei J. K. Lavater' (208–40); G. Marahrens, 'Über aphoristische Metaphorik und metaphorische Aphorismen in Goethes *Maximen und Reflexionen*' (241–66). Ulrich Klein, *Die deutschsprachige Reisesatire des 18. Jahrhunderts* (*Euphorion*, Beihefte, 29), Heidelberg, Winter, 280 pp., provides a refreshing treatment of this generally less well-known body of literature. The introduction contains something of a disclaimer; K. refuses to get bogged down in theoretical treatment of either travel writing or satire. He will simply take on board texts which aid our cultural-historical understanding. This approach has both advantages and disadvantages for his text. The lack of a theoretical framework means that the focus of the text is sometimes unclear, but it also means that K. has scope for dealing with a wide range of material. This is productively united in a final section which points out structural and historical/thematic developments in these satires and suggests an increasing disillusionment with the whole notion of getting to know oneself through experience of the other. Texts are gathered together under section headings; these are followed by brief surveys of uniting themes. The sections are: 'Die Reisesatire als Pasquill' (34–41); 'Übernahme französischer Rokoko-Vorbilder in die Reisesatire' (42–52); 'Die Hofmeister-Reise: von der moralischen zur sozialkritischen Satire' (53–56); 'Curieuse Luftschiffer-Konquistadoren und Gulliver-Epigonen' (71–98); 'Imaginäre Reisen zu spezifischen Länder-Charakteristika' (99–110); 'Picarische und Don Quijote-Vorbilder für das ReisetHEMA' (111–42); 'Deutschsprachige Yorick-Nachahmer' (143–71); 'Reisesatiren gegen den Literaturbetrieb' (172–93); 'Spätaufklärerische Reisesatire gegen den Geniekult' (194–206); 'Antiklerikale und kosmopolitische Reisesatiren' (207–37); 'Kulturelle Themen-Vielfalt und Regionalisierung der Reisesatire' (238–51). In connection with satire see also F. Palmeri, 'The metamorphoses of satire in eighteenth-century narrative', *CL*, 48, 1996: 237–64. E. J. Weintraut, "'Islands in an archipelago": The German dramatized novel', *GQ*, 70: 376–94, provides an interesting genre study. The focus is upon the nature and function of dialogue

presentation in this form of novel, in particular upon its ability to generate immediacy. It also investigates the socio-cultural reasons for the emergence and short-lived popularity of the genre. Barbara Potthast, *Die verdrängte Krise: Studien zum 'inferioren' deutschen Roman zwischen 1750 und 1770* (Studien zum achtzehnten Jahrhundert, 21), Hamburg, Meiner, x + 227 pp., deals with the discrepancy between theory and practice in the Enlightenment. More precisely it examines central figures from less well-known novels in terms of their life experience and shows how their expectations, shaped by the rationalizing, ordering principles of the Enlightenment are often sadly at odds with their experiences. We are shown how the inner world of characters, as well as the external world, cannot be made to conform to laws or rules. Virtue and happiness, the assumed products of life in this ordered world, are then correspondingly elusive. The analysis of protagonists is most compelling and P. makes full use of the fact that characters from 'inferior' novels reveal themselves more readily. The concluding sections on *Agathon* and *Werther* show how these characters too are shaped by similar difficulties in coping with reality, although P. must admit that the presentation is more sophisticated, revealing the psychology of the characters subtly rather than displacing psychological trauma into crude action which is often the case in lesser novels. *Werther* is seen as the culmination of a process of revelation of the limitations of Enlightenment in the novel. Another neglected genre is discussed in B. Witte, 'Emblematische Bilder. Die deutschsprachige Fabel des achtzehnten Jahrhunderts zwischen Oralität und Literalität', *Daphnis*, 25, 1996: 713–38.

THEMES. *Ästhetische und religiöse Erfahrungen der Jahrhundertwenden. 1. Um 1800*, ed. Wolfgang Braungart, Gotthard Fuchs, and Manfred Koch, Paderborn, Schöningh, 230 pp., contains a number of contributions on the interrelationship between the terminologies and theories of religion and aesthetics in the 18th c. W. Braungart, 'Die Geburt der modernen Ästhetik aus dem Geist der Theodizee' (17–34), elucidates the core issues in a powerful opening essay, including treatment of Lessing, Moritz, and Klopstock; L. van Laak, 'Das Bild-Macht des erhabenen Gefühls. Ästhetische Theorie und literarische Praxis des Erhabenen im 18. Jahrhundert' (61–81), deals with variations upon the idea of the sublime in Bodmer, Brockes, Pyra, Klopstock, and Kant, and suggests that post-Kantian understanding of the idea amounts to an inversion of earlier interpretations; G. Kurz, 'Athen und Jerusalem. Die Konkurrenz zweier Kulturmodelle im 18. Jahrhundert' (83–96), has Hegel as theoretical starting-point but deals substantially with Herder, Hamann and Klopstock. Also included: M. Koch, 'Der Sündenfall ins Schöne. Drei Deutungen der Paradiesgeschichte im 18. Jahrhundert (Kant, Herder, Goethe)'

(97–114); H. Timm, 'Was die Welt im Innersten zusammenhält. Die neuspinozistische Nuklearästhetik der Goethezeit' (115–25). *Johann Dominicus Fiorillo: Kunstgeschichte und die romantische Bewegung um 1800*, ed. Antje Middeldorf Kosegarten, Göttingen, Wallstein, 501 pp., brings together a large number of contributions from a 1994 colloquium. Its subtitle is somewhat misleading since, whilst it does look forward to the 19th c., it also contains essays on important aspects of the study of aesthetics in the 18th c. and on the early development of art history in Göttingen, including: B. Steindl, 'Zwischen Kennerschaft und Kunsthistoriographie. Zu den Werkbeschreibungen bei Winckelmann und Cicognara' (96–113); M. Menze, 'Das künstlerische Schaffen Johann Dominicus Fiorillos vor dem Hintergrund seiner Ausbildung zum Zeichner und Maler in Rom und Bologna' (114–44), reminds us of the influence of the Roman scene for German art/aesthetics; H. G. Döhl, 'Johann Dominicus Fiorillo und Christian Gottlob Heyne. Interdisziplinäre Zusammenarbeit im 18. Jahrhundert' (145–66); H. Dilly, 'Hat Fiorillo den Merkur gelesen? Kunstgeschichten des Jahres 1794' (167–79). *RGI*, 7, provides a collection of articles in the fashionable area of landscape studies, some theoretical, some comparative, some focused on individual authors. Of most relevance to our period are: É. Décultot and C. Helmreich, 'Présentation. Paysage et modernité' (5–16); G. Oesterle, 'Révolutions des jardins et culture du souvenir' (17–30); T. Grosser, 'La perception du paysage chez les voyageurs allemands en France' (31–46); J.-P. Barbe, 'La tension ville/campagne dans les voyages fictifs allemands à la fin du xviiiè siècle' (59–70); W. Scharfe, 'Cartographie et représentation du paysage au xviiiè et au xix siècle: géométrisation, inventerisation, codification' (71–92); P. Penisson, 'Herder et le paysage italien' (93–100); M.-C. Hoock-Demarle, 'Le paysage allemand revisité: lectures du paysage dans les *Ansichten vom Niederrhein* de Georg Forster (1791)' (101–12); A. Ruiz, 'Les paysages de la Riviera et du Pays niçois vus par Ernst Moritz Arndt en 1799' (113–26); J. Mondot, 'Paysages du moi, nature de la mélancholie chez Karl Philipp Moritz' (183–92). However, the volume gains from being read as a whole, particularly through the drawing-in of material from the visual arts and from the Romantic period not mentioned above. *Garten und Wildnis: Landschaft im 18. Jahrhundert*, ed. Hansjörg Küster und Ulf Küster, Munich, Beck, 366 pp., is an extremely useful resource. It contains (in part extracts from) primary texts from our period concerned with this theme, covering theoretical treatises—aesthetic and agricultural—and responses to gardens, parks, the natural countryside, exotic and foreign landscapes, woodland. Another interesting contribution to

our understanding of aesthetics is offered by C. Zelle, 'Maschinen-Metaphern in der Ästhetik des 18. Jahrhunderts', *ZGer*, 7: 510–20.

Winfried Löschburg, *Und Goethe war nie in Griechenland: Kleine Kulturgeschichte des Reisens*, Leipzig, Kiepenheuer, 192 pp., just about lives up to its subtitle, but within its declared limitations it is a useful book and in the sections concerning our period (pp. 63–112) briefly covers most aspects of contemporary travel with an emphasis on practical difficulties, or amusing and dramatic events—precisely those matters overlooked by more earnest volumes and probably precisely those remembered by the average traveller. There are a large number of useful reproductions of contemporary images of travel. Christian von Zimmermann, *Reiseberichte und Romanzen: Kulturgeschichtliche Studien zur Perzeption Spaniens im deutschen Sprachraum des 18. Jahrhunderts* (FN, 38), x + 516 pp., is, by contrast, an extremely exhaustive study of the interaction of two cultures built upon solid theoretical foundations. We are given a treatment of the pitfalls and creative aspects of exposure to another culture through literature or travel and then examples of vital interaction in travelogues and German literature exploiting individual Spanish sources or characteristic Spanish genres. The individual sections on many minor and some few major (Wieland, Gleim, Herder) German writers are individually illuminating and the whole marks an interesting contribution to the debate on the experience of the 'other' in or through literature and on international intertextuality, whilst at the same time presenting material which might be less familiar than, for example, writing on or from Italy.

Ingrid Altenhöfer, *Die Sibylle als literarische Chiffre bei Johann Georg Hamann/Friedrich Schlegel/Johann Wolfgang Goethe* (EH, 1, 1646), 346 pp., is informed by a Derridean understanding of, on the one hand, the elusiveness of language and meaning and, on the other, of the importance of language as the means to process reality. The presence of Sibyls or Sibylline motifs in texts by each of the authors mentioned does not mean that we get the clear delivery of clear messages we might expect from spokeswomen for the gods. The 'simple' Sibyl of ancient mythology is adapted over time to religious and literary ends and so her function becomes ambiguous. She at once crystallizes issues, focuses them, and makes us aware of their complexity; on this basis she does not just become potentially of thematic interest but also opens up literary/structural possibilities and reminds us of the difficulties and possibilities of her medium, language. This text is interesting on a theoretical and also on a literary-historical level, particularly when we are reminded of the mysterious absence of Sibyl figures during the Enlightenment which required a less mysterious sense of the nature and function of language.

## 2. GOETHE

EDITIONS. Johann Wolfgang Goethe, *Die Leiden des jungen Werthers: Synoptischer Druck der beiden Fassungen 1774 und 1787*, ed. Annika Lorenz und Helmut Schmiedt, Paderborn, Igel, 211 pp., is a very useful tool. Without engaging in discussion of the genesis of the later edition, which might obscure matters slightly, this volume presents in parallel the two authorized editions of the text and allows insight into the attempts to balance presentation of the central characters in the later version. It does, however, seem strange that a text with such intentions lacks conventional critical apparatus, although this would be widely (if less conveniently) available elsewhere. A parallel text enterprise of a different nature is offered in the very useful version of Johann Wolfgang von Goethe, *Erotic Poems*, introd. Hans Rudolf Valet, trans. and ed. David Luke (The World's Classics), OUP, lii + 143 pp., which is a revised republication (of a text originally published elsewhere) with the addition of a selection from the *Venetian Epigrams* added to the previously included *Roman Elegies* and *The Diary*. Johann Wolfgang Goethe, *Wilhelm Meisters Theatralische Sendung*, Berlin, Aufbau, 352 pp., contains no critical apparatus.

GENERAL STUDIES AND ESSAY COLLECTIONS. Karl Maurer, *Goethe und die romanische Welt: Studien zur Goethezeit und ihrer europäischen Vorgeschichte*, Paderborn, Schöningh, 360 pp., brings together a collection of essays produced over 35 years (for the most part unrevised even in bibliographical terms) and otherwise less accessible. The subtitle is perhaps more illuminating than the full title since the focus is not exclusively on G. One contribution, 'Fénelons vergebliche Kritik der französischen Klassik und die Emanzipation der deutschen Literatur von der klassizistischen Norm' (99–179), is published for the first time in its full form in German. Another, 'Die verkannte Tragödie: Die Wiedergeburt der Tragödie aus dem Geist der Pastorale' (181–342), is published here for the first time and offers a compelling treatment of German tragedy in its relationship to related French and Italian traditions, culminating in an understanding of *Tasso* as the ultimate product of 200 years of complex, international theatre history. Also included: 'Goethe und die romanische Welt' (11–52); 'Das Leben des Bienvenuto Cellini' (53–72); 'Die verschleierte Konfessionen: Zur Entstehungsgeschichte von Goethes *Werther* (*Dichtung und Wahrheit*, 12. und 13. Buch)' (73–84); 'Entstaltung: Ein beinahe untergangener Goethescher Begriff' (85–97). Other general studies include: A. Fineron, 'Goethe's response to Jacobi's *Von den göttlichen Dingen und ihrer Offenbarung* and the influence of Hamann', *GLL*, 50: 283–306; H. Hamm, 'Goethe und die französische Zeitschrift *Le Globe*. Eine Lektüre im Zeichen der *Weltliteratur*', *Euphorion*,

91:207–11; P. Höyng, “‘Was seh ich? Welch ein himmlisch Bild zeigt sich in diesem Zauberspiegel!’: Neuere Literatur zu und über Goethe: Ein Kommentar”, *ColGer*, 30:171–87; J. Pfeiffer, ‘Von Prometheus zum Wandererbund. Das Verhältnis von Künstlertum, Kreativität und Masochismus bei Goethe’, *ib.*, 30:121–29.

POETRY. W. Braungart, ‘Das Ur-Ei. Einige mediengeschichtliche und literaturanthropologische Anmerkungen zu Goethes Balladenkonzeption’, *LitL*:71–84; M. Daley, ‘Playing charades with Goethe: The identity of the beloved in *Charade*’, *Seminar*, 33:95–106; F. Dieckmann, ‘Imperative des erfüllten Augenblicks — Über Goethes Gedicht *Vermächtnis*’, *SuF*, 49:506–23.

DRAMA. S. E. Gustafson, “‘Don’t See, Don’t Tell.’ Gender transgression and repetition compulsion in Goethe’s *Die natürliche Tochter*”, *MDU*, 89:148–67, sees Eugenie’s death as an expunction of her ‘masculinity’ as ‘emasculatation’ for the sake of conformity. E. Denton, ‘Satyr at play: Goethe’s *Satyros*’, *ib.*, 88, 1996:434–461.

FAUST. *Europe*, 813–14, offers a collection of articles about Faust, many inspired by Goethe’s *Faust* and concerning the structure and meaning of that play, the myth or historical personage of Faust or other related treatments of Faust materials. Of most direct relevance are: A. Dabezies, ‘Miroirs du mythe’ (3–9); C. Magris, ‘Les métamorphoses de Faust’ (10–14); G. Mahal, ‘Le personnage historique de Faust’ (15–22); G. Thinès, ‘La trahison du disciple’ (22–26); H. Henning, ‘Goethe et la tradition de Faust’ (39–46); A. Dabezies, ‘Les structures du drame de Goethe’ (47–53); A. Dabezies, ‘Interprétations du drame de Goethe au XIXe siècle’ (53–58); H. de Campos, ‘La “trans-crétation” du *Faust* de Goethe’ (59–65); F. Flamant, ‘Le *Faust* de Goethe et le romantisme russe’ (78–91). C. H. Niekerle, ‘Sexual imagery in Goethe’s *Faust II*’, *Seminar*, 33:1–21, provides an interesting development of most treatments of sex in *Faust*. He examines the complex interplay between notions of ‘sex’ based upon biological conceptions of the body and socially-constructed definitions of ‘gender’. An interesting analysis of modern Faust reception in literature is to be found in P. P. Brady, ‘The black cook as Mater Gloriosa: Grass’s *Faust* parodies in *Die Blechtrommel*’, *ColGer*, 29, 1996:235–47. In the matter of reception see also H. Rölleke, “‘Frau Marthe!’—“Was soll’s?” Der Name der Nachbarin in Goethes *Faust* und anderwärts’, *JFDH*:64–68. Other studies include: E. Grebel, ‘Faust beschaut die Zeichen. Anmerkungen zum 1. Teil der Tragödie’, *WB*, 43:271–85; J. Schmidt, ‘Faust als Melancholiker und Melancholie als strukturbildendes Element bis zum Teufelspakt’, *JDSG*, 41:125–39.

NARRATIVE. G.’s prose fiction is currently drawing a vast amount of attention. Julie A. Reahard, ‘Aus einem unbekanntem Zentrum, zu einer



*nicht erkennbaren Grenze*: *Chaos Theory, Hermeneutics and Goethe's 'Die Wahlverwandtschaften'* (Internationale Forschungen zur allgemeinen und vergleichenden Literaturwissenschaft, 25), Amsterdam–Atlanta, Rodopi, 87 pp., is a short but very provocative work. It is perhaps more of an introduction to the elusiveness of the text than a textual study in the conventional sense. We are shown how most critical methods when applied to the text provide unsatisfactory results or a sense of frustration at its slipperiness. R. appears to argue that in some senses the slipperiness is the point of the text and something that we can come to terms with given the right critical assumptions. We are introduced to two main brands of thinking, alongside G.'s own, which might help us adjust to the text. Firstly, Chaos Theory: this is presented as a brand of non-linear dynamics which suggests that there may not be a direct route to a clear understanding of a given phenomenon. Secondly, Gadamer's hermeneutics: R. focuses upon Gadamer's sense that understanding is a dynamic process and that in attempting to understand we enter an hermeneutic circle and cannot — once more — take a direct line towards an unequivocal conclusion. Interesting parallels are drawn between these theories and G.'s understanding of the world on the basis that they each tend towards an holistic approach rather than conventional scientific thinking. Furthermore each is concerned to find the hidden order within apparently chaotic systems whilst not seeing chaos as being in constant opposition to order; indeed they see chaos as driving systems towards a higher order. We are invited to visualize the implications of these related bodies of theory; we see the famous spirals of Chaos Theory, picture Gadamer's circle and are shown a graphic representation of the structure of G.'s novel. From our perspective the latter is certainly compelling in its presentation of 'mirror scenes' and the (unresolved) tensions which they reveal. The final chapter deals interestingly — and in part on the basis of alchemical theory — with the difficulty of achieving 'closure' in any reading, something which according to R. the reader simultaneously desires and fears. The brevity of the text does not give the reader the sense that the analysis is exhaustive but that may well be precisely the point; R.'s text may in the final analysis act as provocation and warning. Gabrielle Bersier, *Goethes Rätselparodie der Romantik: Eine neue Lesart der 'Wahlverwandtschaften'* (UDL, 90), viii + 217 pp., provides another approach to the elusive nature of G.'s novel. Inspired by the new respectability of parody in modern literary theory as one of the key sites of intertextuality, Bersier offers a virtuoso treatment of what she sees as a virtuoso parody — one so good that it enters literary history as an original. She also explores at length Romantic theory of parody, particularly Schlegel, and its input into G.'s work. Parody can be

used to attack the old, or to defend the old against the new and both possibilities are shown. Parody is furthermore shown as highly self-conscious or self-reflexive and so we are shown in minute detail G.'s use of contemporary literary and theoretical texts. Despite his early resistance to parody we see how it becomes an increasingly useful and productive tool and in this novel is, ironically, at the heart of his originality. The core of the work consists of treatment of the parodistic elements in the treatment of central characters and in the self-presentation of G. as theorist and practitioner and is extremely illuminating. We are forewarned of the quality of the analysis by a brief but marvellous treatment, by way of introduction, of the reception of the scenes concerning Otilie's death (pp. 45–55). Another highlight and example of productive and, in literary-historical terms, highly significant intertextual interplay is provided by the examination of Rousseau parody (pp. 191–202). The Schlegel relationship is further explored in J.-M. Valentin, 'Les Affinités électives: Goethe contra Schlegel?', *EG*, 52: 665–72. P. McIsaac, 'Exhibiting Otilie: Collecting as a disciplinary regime in Goethe's *Wahlverwandtschaften*', *GQ*, 70: 347–57, provides an interesting treatment of the death and posthumous exhibition of Otilie in terms of the pastime of collecting and the history of museum collecting.

John Blair, *Tracing Subversive Currents in Goethe's 'Wilhelm Meister's Apprenticeship'* (SGLLC), x + 204 pp., marks an attempt to read the novel outside the context of the *Bildungsroman*. Wilhelm's integration into society is certainly not seen here as a seamless one. According to B. such a view of the novel can only be achieved by suppression of detail, particularly of subversive and vital elements of the text. The analysis is built upon an understanding of coercive power structures in the Enlightenment as expressed in the novel. A dark side is revealed to ideas such as utility and rationality since central characters find themselves in conflict with them. A comparison of the *Theatralische Sendung* and the *Lehrjahre* is highly productive in this connection. Whilst dealing with broadly the same material they are separated in historical terms by the French Revolution and in biographical terms by the Italian journey which is understood as an escape for G. from years of bureaucratic service. The consequence of this gap is a more radical scepticism in the later text; there is greater pessimism and distrust of authority and a diminution of human agency. This is shown in analysis of comic personages and women who are marginalized by prevailing power structures, in the behaviour of characters with a more assured position in the hierarchy/patriarchy, and, of course, in the torn central character Wilhelm. Particularly interesting are the study of marginalized voices in the final chapter and the earlier examination of the cold voice of literary theory which cast an

interesting light upon this highly self-conscious work of art. Claudia Schwamborn, *Individualität in Goethes 'Wanderjahren'*, Paderborn, Schönigh, 187 pp., offers an interesting perspective on the novel, and indeed upon the process of reading the novel. Readings have often focused upon the point of absorption of the individual into the community or nature; S. focuses upon the problematic nature of the individuality of the characters and therefore sees their assimilation as less than conclusive or self-explanatory. We are shown a world in which a clear sense of self is not a given and so where the individual is forced to examine his own boundaries; individuality is not fixed but in flux, dynamic; the individual's perception of it changes also. And the reader's perception of the individuals in the text is also problematic. S. suggests that the structure of the text means that the reader has to work hard to assemble a coherent view of characters, or in the theoretical terms of the text, to fill 'Unbestimmtheitsstellen'. In rising to the challenge the reader is tacitly acknowledging the elusive nature of individuality; for the reader, as for the characters themselves, clarity of vision is difficult to achieve. Other treatments of the Wilhelm Meister novels include: H. Ammerlahn, 'Goethe's *Wilhelm Meisters Lehrjahre*: An apprenticeship toward the mastery of exactly what?', *ColGer*, 30: 99–119; I. Egger, "'... eine Art von Experiment.'" Goethes Kritik szientifischer Methoden und die *Wilhelm Meister-Romane*', *JFDH*, 1997: 69–92; M. Koch, 'Serlo, Aurelie, Orest und Cornelia. Zu den Namen in Goethes Roman *Wilhelm Meisters Lehrjahre*', *GRM*, 47: 399–414; H. Merkl, 'Die Hülle des Gewünschten als Gegenstand der Wunscherfahrung. Die Kästchen-Episode in Goethes *Wanderjahren*', *GRM*, 47: 65–75. W. Albrecht, 'Zeitgenössische Alpen- und Italienbeschreibungen in Goethes *Reise-Tagebuch 1786*: Probleme ihrer Berücksichtigung für die Textkonstitution und Kommentierung innerhalb einer neuen historisch-kritischen Ausgabe der Tagebücher Goethes', Schwob, *Edition*, 179–85, provides interesting discussion of the degree of analysis of G.'s literary sources appropriate in a critical edition of G.'s work. Discussion centres upon G.'s use of J. J. Volkmann's guidebook to Italy and upon whether the editor should do more than make us aware of that source. Other treatments of G.'s prose writing include: S. P. Sondrup, 'Werther Jacopo, and the narrative constitution of self', Mildonian, *Parodia*, 131–41, which presents U. Foscolo's *Ultime Lettere di Jacopo Ortis* as a clever parodistic subversion of *Werther* but also as a subversion of itself as narrative and of the process of narration generally; H. Merkl, 'Gratisvorstellung im Burghof. Zur Deutung von Goethes *Novelle*', *ZDP*, 116: 209–23; H. J. Becker, 'Raumvorstellung und selektives Sehen in Goethes *Italienische Reise*', *JDSG*, 41: 107–24; B. Knauer, 'Im Rahmen des Hauses. Poetologische Novellistik zwischen Revolution

und Restauration (Goethe, Arnim, Tieck, E. T. A. Hoffmann, Stifter)', *ib.*, 140–69.

THEMES. Hans-Peter Schwander, *Alles um Liebe? Zur Position Goethes im modernen Liebesdiskurs* (Historische Diskursanalyse der Literatur), Opladen, Westdeutscher Vlg, 385 pp., is concerned with the nature of ('romantic') love in G. and its unsustainability in a social context. It is shown in conflict with, for example, the institution of marriage which is intended to preserve it. More importantly, however, love is undermined by the historically-conditioned individuals involved. S. summarizes: 'Goethe hat seinen Gefühlsdiskurs als Entfaltungsmöglichkeit des egoistischen Subjekts produziert', and so love develops 'unter den Bedingungen der leistungsorientierten, egoistischen Persönlichkeitsstruktur, wie sie der aufkommende Kapitalismus hervorbringt' (p. 377). I cite these passages to indicate that the conclusion of the text may be slightly at odds with the introduction to the text which distances itself from other work in the field designed to serve some theoretical/critical method. Whilst this text is indeed based for the most part on close reading, surely its whole structure is shaped by the conclusion? Which does not mean that the study is uninteresting, indeed it is compelling. S. divides the business of love in his study of *Werther* and *Wilhelm Meister* (he ranges more widely later) into four characteristic phases: meeting; transformation of loved-one into fantasy figure; attempt to come to terms with discrepancy between dream and reality; collapse of union, feeling fails. In this context S. is most interesting on the role of women and in his thesis that love is a fiction, not only within fiction. The parallels drawn between bourgeois definitions of capitalist success and romantic love are also important. In both cases if success is achieved — in achieving a happy union or economic contentment respectively — then in some sense the system collapses. Bruno Hillebrand, '*Der Augenblick ist Ewigkeit*': Goethes wohltemperiertes Verhältnis zur Zeit (Abhandlungen der Akad. der Wiss. und der Lit., Mainz. Kl. der Lit., 1997, no. 1), Stuttgart, Steiner, 26 pp., was first delivered as a lecture and retains that character in contrasting, e.g. *Sturm und Drang* desires to experience eternity in the conventional sense with G.'s mature sense that we might experience it in moments, not understood in the first instance temporally but as 'Verdichtung eines Erfahrungskosmos' (p. 17). Other treatments of individual themes include: H. J. Becker, 'Die naturwissenschaftliche Prosa des späten Goethe', *JWGV*, 99, 1995: 7–17; M. Bell, 'Goethe's two types of Classicism', *PEGS(NS)*, 65, 1993–95 [1996]: 98–115; A. Käuser, 'Goethes Redeweise über die Farbe', *ZGer*, 7: 249–61; M. Riedel, 'Zwischen Dichtung und Philologie. Goethe und Friedrich August Wolf', *DVLG*, 71: 92–109; R. H. Stephenson, 'Goethe's prose style: making sense of sense', *PEGS(NS)*, 66, 1995 [1996]: 33–41;

M. Swales, “‘Das Bild, O König, soll uns nicht entzweien’”: Image and image making in Goethe’, *ib.*, 42–45.

INFLUENCE. RECEPTION. Nicholas Vazsonyi, *Lukács reads Goethe: From Aestheticism to Stalinism* (SGLLC), viii + 158 pp., provides a fascinating treatment of one man’s wilful G. reception. The starting point is the understanding that ethics and aesthetics are interdependent in L. This has major implications for his understanding(?) of G., particularly in material written during Stalin’s reign. Writing on G. is a regular feature of L.’s work even it is not a big part of the total output nor an exclusive focus. This study centres on two collections of essays, *Goethe und seine Zeit* and *Faust-Studien*, published under Stalin. L.’s adaptation to Stalin’s dubious politics and ethics is reflected in his writing on G. in whose texts he locates the potential for radical ethics also. V. rejects the idea that these readings may be a response to direct political pressure on the critic and suggests that political violence had already been thematized by him before. Interestingly, G. was always a shadowy presence even when L. was largely tied up in work on political theory; G. was a useful cultural icon who could be made a useful vehicle for (dubious) politics and ethics. The connections made between the French and Russian Revolutions, between Enlightenment and Marxism as intellectual movements, could probably only have been carried off by someone with L.’s extraordinary knowledge of European cultural history. V.’s analysis is consciously in the tradition of reception theory and so does not try to legitimize L.’s views or otherwise, although we can sometimes hear the critical voice in the descriptions of L.’s conscious politicization of G. Other treatments of G. reception include: S. de Angelis, ‘Le implicazione estetiche del giudizio di Goethe su Manzoni: Uno studio comparatistico sul significato della teoria letteraria del romanticismo italiano per la riflessione estetica tedesca del primo Ottocento’, *ColH*, 24, 1996: 61–94; J. Endres, ‘Unerreichbar nah. Zur Bedeutung der Goetheschen *Novelle* für Stiftern Erzählkunst’, *JDSG*, 41: 256–94; W. Hahl, ‘Mann und Frau gehn durch die Krebsbaracke von Gottfried Benn — eine Replik auf Goethes Elegie *Die Metamorphose der Pflanzen?*’, *JWGV*, 99, 1995: 18–36; M. Ives, ‘Angelika Kaufmann: A woman painter in Goethe’s Italy’, *WWAG*, 8, 1996: 46–56; E. T. Larkin, ‘Christian August Vulpius’ *Rinaldo Rinaldini*: Beyond trivial pursuit’, *MDU*, 88, 1996: 462–479; W. Maierhofer, ‘Vetter Grüne. Goetherezeption in Julian Schüttings *Zuhörerbehelligungen und Leserbelästigungen*’, *ZDP*, 116: 603–20; E. S. Schaffer, ‘George Eliot and Goethe: “Hearing the grass grow”’, *PEGS(NS)*, 66, 1995 [1996]: 3–22; C. Ujma, ‘Auf Goethes und den eignen Spuren: Fanny Lewalds *Italienisches Bilderbuch*’, *WWAG*, 8, 1996: 57–95. An interesting modern example of the popular cult of G. is provided by *Berühmte*

*Liebespaare von Johann Wolfgang Goethe und Christiane Vulpius bis Simone Signoret und Yves Montand*, ed. Hans Hillmann, Frankfurt–Leipzig, Insel, 229 pp., whose chapter on Goethe (pp. 9–20) is included, well, because Goethe is famous. See also Eva Klingler, *Warte nur, balde ruhest du auch*, Berlin, Rütten & Loening, 236 pp.

BIOGRAPHY. *Goethes Leben von Tag zu Tag: Eine dokumentarische Chronik*. VIII, ed. Angelika Reimann, Zurich, Artemis, 1996, 619 pp., continues the fine work of the earlier volumes which provide a very useful entry point or checkpoint for G. scholarship. This volume offers a very valuable means of orientation within the last period of G.'s life and work from 1828 to 1832 and even though at 600 or more pages it is subject to limitations of space it can be relied upon to guide the reader towards appropriate biographical and bibliographical sources. Since this volume covers the deaths of Großherzog Karl August (1828) and Großherzogin Louise (1830) (as well as that of G. himself), the production of the *Ausgabe letzter Hand* of his works (1830) and the last phase of the Faust projects (1831) it is clearly an important one. The only reservation at this stage concerns the access route to the material which remains chronological but this situation will be remedied by the forthcoming publication in volume IX of the indexes. Jules Keller, *Aus dem Alltagsleben einer Frankfurter Goethe-Freundin: Unveröffentlichte Briefe der Anna Elisabeth Schönemann geborene d'Orville an ihre Tochter Lili in Straßburg (1778–1782)* (Contacts ser. 3, Études et documents, 40), Berne, Lang, xxi + 311 pp. + 11 pls, offers — over and above any intrinsic interest — a refreshing perspective upon the social and, to a lesser extent, intellectual atmosphere prevailing in Frankfurt am Main in the late 18th c., although it provides no startling revision of our view of G. Doris Maurer, *Charlotte von Stein: Eine Biographie*, Frankfurt–Leipzig, Insel, 303 pp., revises a 1985 edition of the biography and adds illustrations. It offers a useful access point to S. and her relationship with G. and also to the culture and politics of the Weimar court. Wilhart S. Schlegel, *Goethe und andere Schwule*, Frankfurt, R. G. Fischer, 104 pp., contains a short essay 'Die Bisexualität Goethes — ein Essay' (pp. 7–18) listing some evidence of G.'s sexuality (particularly his interest in male bodies as represented in art and his relationships with other men) but the cursory presentation of the material prevents it from acting as anything other than a provocation to search further. The essay is perhaps more interesting as an instance of G. reception in terms of (homo-)sexual politics.

### 3. SCHILLER

EDITIONS. *Was heißt und zu welchem Ende studiert man Universalgeschichte?*, ed. Volker Wahl, Jena, Bussert, 1996, 30 pp. + lxix, provides a

reprint of the text from *Der Teutsche Merkur* (from late 1789) with compact critical essay and critical apparatus (chronology, bibliography, related documentation). The handy volume Friedrich Schiller, *Der Geisterseher. Erzählungen*, Berlin, Aufbau, 205 pp., also contains *Der Verbrecher aus verlorener Ehre* (133–59) and *Merkwürdiges Beispiel einer weiblichen Rache* (161–203) but lacks any critical apparatus.

LITERARY WORKS. R. Harrison, “‘Wer die Wahl hat, hat die Qual’”: Philosophy and poetry in Schiller’s *Wallenstein*’, *PEGS(NS)*, 64–65, 1993–95 [1996]: 136–60; W. Wittkowski, ‘Können Frauen regieren? Schillers *Maria Stuart*: Poesie, Geschichte und der Feminismus’, *RG*, 52: 387–409; W. Wittkowski, ‘Verzeichnet, verfälscht, verweigert: Schillers *Kabale und Liebe*. Tendenzen der Forschung, alt und neu’, *JWGV*, 99, 1995: 37–68; G. Vonhoff, ‘Integration als Funktion: Aspekte editionsphilologischer Arbeit mit Quellen und anderen Vorlagen, dargestellt an Schillers *Semele*’, Schwob, *Edition*, 195–202.

INFLUENCE, RECEPTION. Eva Zimmermann, *Die Harmonie der Kräfte: Casimir Ulrich Boehlendorffs dramatische Dichtung*, Weimar, Böhlau, 230 pp., sets out to establish a fairer place for B. in literary history and to liberate him from charges of epigonality. He is to be removed in particular from the shadow of Schiller. Z. claims that his conscious use and adaptation of literary models adds up to more than epigonality although at times this case seems a little stretched because of the quality of work produced. The study does, however, provide an interesting biographical/literary study of an intense period of dramatic production and an interesting case of S. reception.

#### 4. INDIVIDUAL AUTHORS

(EXCLUDING GOETHE AND SCHILLER)

BAUMBERG. M. Ives, ‘In praise of marriage: reflections on a poem by Gabrielle Baumberg (1766–1839)’, *WWAG*, 7, 1995: 3–17.

BAUMGARTEN. H. Reiss, ‘The rise of aesthetics: Baumgarten’s radical innovation and Kant’s response’, *BJECS*, 20: 53–61.

BROCKES. M. Wagner-Egelhaaf, ‘Gott und die Welt im Perspektiv des Poeten. Zur Medialität der literarischen Wahrnehmung am Beispiel Barthold Hinrich Brockes’, *DVLG*, 71: 183–216.

BÜRGER. An interesting example of Bürger reception is to be found in the new illustrations (to the older text edition) of Gottfried August Bürger, *Wunderbare Reisen des Freiherrn von Münchhausen*, illus. Uta Bettziche, Frankfurt–Leipzig, Insel, 133 pp.

CLAUDIUS *Matthias Claudius 1740–1815: Leben-Zeit-Werk*, ed. Jörg-Ulrich Fechner (WSA, 21), 1996, xxviii + 344 pp., brings together 16 papers presented at an international conference in October 1990.

The range of contributions is large and they are gathered under three headings: 'Claudius in seiner Zeit' (3–65), 'Claudius' Verhältnis zu Zeitgenossen' (69–178), 'Zu Claudius' Werk' (181–331). Individual contributions investigate C.'s relationship to significant contemporaries (Klopstock, Lessing, Herder, Jacobi, Lavater) and his production of hymns, satire, reviews, translations. Collectively the volume goes some way to satisfying the editor's wish that we should not be satisfied with the conventional, stereotyped image of Claudius. Herbert Rowland, *Matthias Claudius: Language as 'Infamous Funnel' and its Imperatives*, Cranberry, NJ, Fairleigh Dickinson U.P.—London, Associated U.P., 335 pp., has a similar revisionist aim. Far from being the naïve poet, C. is presented as a writer whose work reveals a profound scepticism and it is a scepticism which the theoretical assumptions of this study make appear very modern. The most compelling chapters concern his use of language. C. is shown to confront a vacuum of meaning and the limitations of his chosen medium, something which he tries to overcome through linguistic innovation and in his use of metaphor and illustrations. The later chapters (5–7) are concerned with political and religious issues and in these matters C. is placed — significantly — besides famous contemporaries Wieland and Kleist. A dark, pessimistic side is revealed, particularly to the older C., something which little C. reception might have led us to expect. A further interesting contribution to the problem of language in C. is made by S. Donovan, 'Metaphor as an instrument of religious discourse and critique of pure reason in the works of Matthias Claudius', Debatin, *Metaphor*, 215–27.

FORSTER. B. Leuschner, 'Georg Forsters *Ansichten vom Niederrhein*: Tagebuch, Briefe, Reisebeschreibung', Schwob, *Edition*, 187–93, examines the three different forms in which reports of this journey survive, only to conclude that distinctions between the reporting styles cannot be maintained since the letter may have diary character and vice versa. On this basis, L. argues each version of events should be represented in a definitive edition.

GOTTSCHED (JOHANN CHRISTOPH). Susanne Niefanger, *Schreibstrategien in Moralischen Wochenschriften: Formstilistische, pragmatische und rhetorische Untersuchungen am Beispiel von Gottscheds 'Vernünftigen Tadelrinnen'* (Medien in Forschung und Unterricht, ser. A, 45), Tübingen, Niemeyer, vii + 337 pp., is essentially a work of linguistic scholarship but makes an important contribution to our understanding of these (sub-literary?) cultural documents. They are generally regarded, after/with Blackall, as having an important input into the development of the German literary language, but this text goes much further in explaining how. N. reveals the characteristic formal structures and the sources from which they derive and explains how this might be



seen as clear and simple 'model' prose well attuned to G.'s moral and linguistic precepts.

GOTTSCHED (LUISE). K. R. Goodman, 'Klein Paris and women's writing: Luise Gottsched's unknown complaints', *Daphnis*, 25, 1996: 695–711, ranges more widely than the title might suggest. G. investigates the treatment of learned women in the literary world as well as investigating their often negative and distorted perceptions of their selves.

HAMANN. Eric Achermann, *Worte und Werte: Geld und Sprache bei Gottfried Wilhelm Leibniz, Johann Georg Hamann und Adam Müller* (FN, 32), viii + 368 pp., contains a complex treatment of Hamann's *Vermischte Anmerkungen* (pp. 150–256) connecting in an intriguing manner his understanding of language and economics/finance as sign systems and the broader history of ideas. Other treatments of H. include: E. Büchsel, "'Weitgefächertes Interesse": Hamannliteratur 1986–1995', *DVLG*, 71: 288–356; S.-A. Jørgensen and Joachim Ringleben, 'Der "Eckelname" des Narziß. Interpretation einer rätselhaften Stelle in Hamanns *Aesthetica in nuce*', *JFDH*: 28–63.

HERDER. J. Schneider, 'Herder und der deutsche *Kriegsgesang*', *GRM*, 47: 53–64, examines a brutal irony in the promotion of this poetic sub-genre; it can elevate and ennoble the reader but it depends upon the implied presence of death and destruction. S. also deals with the fate of the *Kriegsgesang* after Herder. N. Wegmann and M. Bickenbach, 'Herders *Reisejournal*: Ein Datenbankreport', *DVLG*, 71: 397–420, provides an interesting study of linguistic, stylistic, and generic innovation in the text in question. J. Barkhoff, 'Metaphors of the environment and the environment of metaphor in Johann Gottfried Herder's *Ideen*', Debatin, *Metaphor*, 39–49, examines Herder's use of metaphors which emphasize proximity to nature and to fellow men and explores modern difficulties in responding to these and indeed to nature itself. See also: I. Gombocz, 'The reception of Herder in Central Europe: idealization and exaggeration', *Seminar*, 33: 107–18.

HIPPEL. J. Kohnen, 'Zu einem unveröffentlichten Hippel-Brief', *RG*, 26, 1996: 127–36, refers to a letter of 22 December 1768.

KLINGER. The second volume of Friedrich Maximilian Klinger, *Werke: Historisch-kritische Gesamtausgabe*, ed. Sander L. Gilman, Georg Bangen, and Ulrich Profitlich, has appeared in the form of *Die Zwillinge: Paralleldruck der Ausgaben von 1776 und 1794*, ed. Edward P. Harris, Ekhard Haack, and Karl-Heinz Hartmann (Neudrucke deutscher Literatur, n. F., 47) Tübingen, Niemeyer, xlvii + 261 pp., which is an outstanding piece of textual scholarship (not really concerned with matters of interpretation) also containing as an appendix Friedrich Ludwig Schröder's treatment of the text.

LA ROCHE. P. Micha, 'Deuil et commémoration dans l'œuvre de Sophie von la Roche', *EG*, 52:365–92; P. Niklas, 'Aporie und Apotheose der verfolgten Unschuld: Samuel Richardson und Sophie von La Roche', *ColH*, 24, 1996: 29–60.

LAVATER. Johann Kaspar Lavater, *Reisetagebücher* (Texte zur Geschichte des Pietismus, VIII, 3), ed. Horst Weigelt, 2 vols, xi + 839, viii + 401 pp., marks a enormous contribution to scholarship and to posterity in recording texts whose manuscripts are partly unstable and/or illegible. The two volumes do not, as the title might suggest, reproduce all of the diaries but those which are most significance to an understanding of Lavater — or rather of the Swiss/German cultural scene in general, such is the range of theme, cultural reference and personal contact recorded. The important diary of the journey to Bad Ems (1774) where he had contact with Goethe is not reproduced here since substantial parts have been published in connection with G. scholarship. Volume 1 contains the 'Tagebuch von der Studien- und Bildungsreise nach Deutschland 1763 und 1764'. Vol. 2 includes: 'Reisetagebuch nach Süddeutschland 1778' (1–26); 'Reisetagebuch in der Westschweiz 1785' (29–105); 'Brieftagebuch von der Reise nach Kopenhagen 1793' (109–363). In each case there is extensive coverage of textual history, the itinerary of the journey, and its significance.

LENZ. *EG*, 52.1, is entirely dedicated to L. with contributions from: G. Schneilin, 'L'écriture grotesque dans le théâtre de Lenz' (5–14); J.-P. Soulé-Tholy, 'Le personnage dramatique dans le théâtre de Lenz' (15–36); J. Mondot, 'Lenz, adapteur de Plaute' (37–48); G. Sauder, 'Lenz' eigenwillige *Anmerkungen über das Theater*' (49–64); R. Krebs, 'Lenz, lecteur de Goethe: *Über Götz von Berlichingen*' (65–78); G. Sautermeister, "'Unser Begier wie eine elastische Feder beständig gespannt': Der "Geschlechtertrieb" in Lenzens Theorie, Lyrik und Dramatik' (79–98); G. Niggli, 'Neue Szenenkunst in Lenzens Komödie *Die Soldaten*' (99–112); I. Haag, 'Die Dramaturgie der Verschiebung' (113–30); C. Klein, "'Ich weiß nicht, soll das Satire sein, oder —." Intertextualité et indétermination dans *Le Précepteur* de Lenz' (131–42); F. Genton, 'Lenz et la "misère allemande"' (143–58). Other articles published seperately include: M. Maurach, 'Aufklärung im Gespräch. Eine interaktionsanalytische Untersuchung des Dramendialogs im Sturm und Drang am Beispiel von Jakob Michael Reinhold Lenz', *Das achtzehnte Jahrhundert*, 21: 176–88; S. Pfäffle, 'Die subversive Kraft von Liebe und Sexualität — J. M. R. Lenz: Moraltheorie und literarisches Werk am Beispiel ausgewählter Texte', *Tek*, 20, 1996: 109–30.

LESSING. *GRM*, 47.3, is entirely devoted to analyses of Lessing's Italian journey, including: L. Ritter-Santini, 'Ohne Rosenkranz in

der Tasche' (203–09); W. Lepenies, 'Zurück zur Aufklärung. Einleitende Bemerkungen zur Eröffnung der Ausstellung *Eine Reise der Aufklärung. Lessing in Italien*' (209–14); C. Wiedemann, 'Italien ohne Mythos. Lessings Reise in die italienische Gelehrtenrepublik' (215–26); G. Mattenklott, 'Lessings Grenzen. Anmerkungen zum *Tagebuch der Italienischen Reise*' (227–36); L. Ritter-Santini, 'Tagebuch oder Briefe italienischen Inhalts' (237–46); G. P. Romagnani, 'Turin im Jahre 1775. Kulturräume und ihre Protagonisten' (247–64); L. L. Momigliano, 'Lessing in Turin und seine Begegnung mit Giuseppe Vernazza' (265–82); M. Cavazza, '*Philocentria* und Pietramala. Lessing zwischen wissenschaftlicher Neugier und bibliophiler Leidenschaft' (283–94); P. Chiarini, 'Scipione Maffei's *Merope* und die Widersprüche der *Hamburgischen Dramaturgie*' (295–308); S. Matuschek, 'Lessing und Vico. Zum sprachphilosophischen Ursprung der *Erziehung des Menschengeschlechts*' (309–16); L. Ritter-Santini, 'Die Erfahrung der Toleranz. Melchisedech in Livorno' (317–40). Arno Schilson, '*... auf meiner alten Kanzel, dem Theater: Über Religion und Theater bei Gotthold Ephraim Lessing* (Kleine Schriften zur Aufklärung, 9), Göttingen, Wallstein, 56 pp., deals with the complex relationships between religion and reason, the sermon and the theatre. It focuses on the theological debate with Goeze and the drama *Nathan der Weise*. Other treatments of L. include: I. Morris, 'The symbol of the rose: a baroque echo in *Emilia Galotti*', *PEGS(NS)*, 64–65, 1993–95 [1996]: 53–71. W. Woessler, 'Lessings *Emilia* und die Virginia-Legende bei Livius', *ZDP*, 116: 161–71. L. reception is covered in: A. Lagny and D. Thouard, 'Schlegel, lecteur de Lessing: réflexions sur la construction d'un classique', *EG*, 52: 609–28; D. Arendt, 'Heine über Lessing oder: "derjenige Schriftsteller, den ich am meisten liebe"', *WW*, 47: 204–20.

LICHTENBERG. Georg Christoph Lichtenberg, *Observationes: Die lateinischen Schriften*, ed. Dag Nikolaus Hasse, Göttingen, Wallstein, 240 pp., contains four L. lectures written in Latin and translated here (with commentary) for the first time. They are scientific works on subjects such as astronomy and electricity and remind us that L. was known to contemporaries more as a scientist than as a literary figure and that the worlds of art and science were inextricably linked in the 18th c.

LOËN. Johann Michael von Loën, *The Honest Man at Court*, trans. John R. Russell, Columbia, Camden House, xiv + 214 pp. This translation of *Der redliche Mann am Hofe* brings back to our attention an author who is interesting because of his exposure to the Enlightenment and Pietism at Halle, his religious views, and his knowledge of the German courts and their political and legal

operations. The translation is certainly very readable but appears without the benefit of any academic apparatus.

MENDELSSOHN. *Gesammelte Schriften, Jubiläumsausgabe*, continues with vol. 24, *Porträts und Bilddokumente*, ed. Gisbert Porstmann, Stuttgart-Bad Cannstatt, Frommann-Holzboog, 401 pp., which is a very impressive supplementary volume containing documentary material relevant to M. It contains a wealth of images of M. himself and of contemporaries (many previously unpublished), text frontispieces and other pertinent illustrations and reproductions of manuscripts and handwritten texts. It constitutes an excellent resource for the study of M.'s life and times and of his contemporary reception, illustrating the myriad of projects in which he was involved and their contexts (Jewish and/or gentile) and helping to explain his central position in those contexts.

MEREAU. A. Harper, 'The novels of Sophie Mereau (1770–1806)', *WWAG*, 7, 1995: 32–56; S. Jones, 'Sophie Mereau and Gryphius: some reflections', *ib.*, 57–67.

MORITZ. Karl Philipp Moritz, *Anton Reiser: Ein psychologischer Roman. Mit den Titelkupfern der Erstausgabe* (Bibliothek des 18. Jahrhunderts), Munich, Beck, 349 pp., is a second, slightly revised edition with extensive notes and useful concluding essay (pp. 379–410). Other treatments include: R. Charlier, 'Der heilige Rettich. Die Versinnlichung des Pneumatischen im *Andreas Hartknopf* von Karl Phillip Moritz', *GRM*, 47: 379–98; O. Gutjahr, 'Das verdrängte Weibliche in Karl Phillip Moritz' *Anton Reiser*', *RG*, 26, 1996: 19–40.

PICHLER. M. Garrard, "'Der Herrscher geheiligtes Haus": Caroline Pichler and Austrian identity', *WWAG*, 8, 1996: 3–25.

SCHUMMEL. A. Hölter, 'Johann Gottlieb Schummels Empfindsame Reise durch Deutschland. Ein scheiternder Dialog zwischen Autor und Leser in der deutschen Sterne-Rezeption', *Euphorion*, 91: 23–63.

STOLBERG. Dirk Hempel, *Friedrich Leopold Graf zu Stolberg (1750–1819): Staatsmann und politischer Schriftsteller* (Kontext, 3), Weimar, Böhlau, x + 329 pp., is a biography which attempts to present a subtle picture of the man (and to a lesser extent) the work and which certainly covers more than the subtitle might suggest. H. attempts to combat assumed critical prejudices about S. based on his adopted Catholicism and religious views generally, his reactionary politics and his ambiguous aesthetics. H. does indeed achieve some clarity and from a literary-critical standpoint provides useful, concrete detail of the intellectual/literary circles to which S. was exposed.

WEZEL. Johann Karl Wezel, *Gesamtausgabe in acht Bänden*, ed. Klaus Manger, Heidelberg, Mattes (the Jenaer-Ausgabe), has begun to appear, appropriately with the third volume, and W.'s most famous

work, *Hermann und Dorothea*, ed. Bernd Auerochs, 920 pp. The publication coincides with the author's 250th birthday and when complete will bring together W.'s entire published work, correspondence, and other contemporary testimony of the author's life and work. This volume contains the text of the first edition with only minor and sensible emendations (see pp. 811–15), facsimiles of the plates of the four original volumes, a critical essay covering genesis, structure, content, and reception of the text, a commentary, and a bibliography. *Warum Wezel? Zum 250. Geburtstag eines Aufklärers*, ed. Irene Boose, Heidelberg, Mattes, 94 pp., is a short text with a mission to reawaken interest in W. whose position in literary history is seen as unjustifiably obscure. The mission, of course, happily corresponds with the publisher's parallel publication of the complete works, but this is not to devalue the short contributions in this volume, all of which make a good case for W. and introduce us to some of the editors of the works. The individual contributions are: J. Heinz, 'Warum Wezel?' (9–15); K. Manger, 'Johann Karl Wezel — biographisch: Dichter und Schriftsteller, Anthropozentriker und Aufklärer' (17–23); W. Hörner, 'Die Mär vom wilden Schreckensmann: Arno Schmidt und Johann Karl Wezel — ein folgenreiches Mißverständnis' (25–41); T. Joeger, 'Deutsche Lustspiele?—Wezel lesen!' (43–51); A. Kosenina, "'zwey Blätter . . ., die den Deutschen Ehre machen": Wezel an Daniel Chodowiecki, zwei Beispiele aus der Briefedition' (53–62); I. Boose, 'Wezel Konstruktionen: Ein Nachleben in Sondershausen' (63–69); 'Mythos Johann Karl Wezel; Biographische Quellen und Dokumente', ed. W. Hörner (71–88).

WIELAND. Christoph Martin Wieland, *Von der Freiheit der Literatur: Ausgewählte Publizistik und kritische Schriften*, ed. Wolfgang Albrecht, 2 vols, Frankfurt–Leipzig, Insel, 1530 pp., brings together a vast range of material which would be otherwise difficult to assemble. It unites reviews, journal publications and other marginal publications which have a bearing upon important themes for W.'s work or for the Enlightenment. The work is divided into six sections: 'Antike und westeuropäische Geschichte, Literatur, Kunst' (9–160); 'Deutsche Literatur und Sprache' (161–340); 'Philosophie, Theologie, Ästhetik' (341–541); 'Staat, Politik, Aufklärung, Kultur' (541–720); 'Zur Französischen Revolution' (721–888); 'Vorreden und Selbstäußerungen zu eigenen Werken und im *Teutschen Merkur*' (889–942). This arrangement is supported by a vast commentary which enables connections within and beyond the text to be made with ease. These volumes constitute a major contribution to scholarship. See also: N. Graap, 'Peregrins Geschichte: Die antike Welt als Rederaum in Wielands *Geheime Geschichte des Philosophen Peregrinus Proteus*', *LJb*, 38: 9–26.

WINCKELMANN. J. Morrison, 'Johann Joachim Winckelmann: The body in question', pp. 39–46 of *Text into Image: Image into Text. Proceedings of the Interdisciplinary Bicentenary Conference held at St. Patrick's College, Maynooth (the National University of Ireland) in September 1995*, ed. Jeff Morrison and Florian Krobb (*Internationale Forschungen zur allgemeinen und vergleichenden Literaturwissenschaft*, 20), Amsterdam–Atlanta, Rodopi, 353 pp.